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# QUICK AND EASY GUIDE

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Field Definitions and Data Coding for  
NEA FY2015 / SAA and RAO FY2016  
NEA Final Descriptive Reports

January 2015

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## **ABOUT THIS DOCUMENT**

This document describes National Endowment for the Arts (NEA) Final Descriptive Report (FDR) data requirements starting in NEA fiscal year 2015 (state arts agency and regional arts organization fiscal year 2016).

The National Standard is used as a data taxonomy for a majority of what the NEA requires to be reported by state arts agencies (SAAs) and regional arts organizations (RAOs). This document focuses on current NEA reporting requirements for SAAs and RAOs and lists the codes and definitions associated with these requirements.

Here you will find itemized descriptions of FDR fields for SAA and RAO FY2016 and beyond, terms and definitions needed in collecting information from constituents and reporting to the NEA, and report preparation guidelines.

## **MORE ABOUT THE NATIONAL STANDARD**

The National Standard for Arts Information Exchange is a tool used by public arts agencies to organize and report information about their constituents and grant-making activities. The National Standard is a set of terms, definitions and guidelines for coding data that arts agencies use for their grants management systems, mailing lists and resource directories. Designed to provide easy access to data that is consistent from state to state, information in the National Standard format can be used to document, plan, evaluate and disseminate information about arts agency activities.

Since its implementation, periodic revisions have been made to the National Standard to ensure its clarity, accuracy and responsiveness to current information needs.

## **FOR ADDITIONAL HELP**

National Assembly of State Arts Agencies (NASAA) research staff can assist you with questions regarding the implementation of these data fields and how they relate to federal reporting requirements.

Please [contact NASAA](#) with any need for assistance with organizing your database for reporting purposes. Here are examples of topics about which SAAs and RAOs reach out to NASAA for consultations:

- applications, mailing lists and final report review to ensure data compliance

- appropriate data collection techniques
- referrals to peer state agencies
- database structural issues
- grant management systems
- information on the National Standard

Review of application forms and guidelines is a particularly important step, since it allows you to prevent data collection errors before they affect your grantees, staff and computer systems. If you e-mail draft copies of your forms and guidelines to NASAA, staff will check to ensure that data standard requirements are met and that all of your information follows federal guidelines. This free member service is usually available on a same- or next-day basis.

NASAA works closely with our colleagues at the [NEA's State and Regional Partnerships Office](#). NASAA will consult or refer you to the Partnerships Office when questions arise affecting NEA policies and reporting requirements.

Technical assistance workshops and individual agency site visits are other possible forums for training, consultation and implementation help, on a fee-for-service basis. For more information, contact the [NASAA research staff](#).

## **I. DATA FIELDS DESCRIPTIVE OF THE APPLICANT OR GRANTEE**

### **APPLICANT NAME**

The name of the constituent, either organization or individual. Generally this is the name under which applications are accepted and/or checks issued.

### **APPLICANT ADDRESS**

Street address or Rural Route Number of applicant. Provide mailing address only if street address is not currently being collected. Applicants based at an individual's personal address insert "-1".

### **APPLICANT CITY**

From the applicant's business address.

### **APPLICANT STATE**

Two-character state abbreviation.

### **APPLICANT ZIP CODE**

Five-digit ZIP code for address of Applicant Name. Leave this field blank if grant is awarded outside the United States.

## APPLICANT STATUS

Use the codes below to describe the legal status of the applicant.

- 01 Individual:** A person, not an organization.
- 02 Organization - Nonprofit:** Not engaged in profit-making activities (i.e., no part of the income or assets inure to the benefit of any director, officer, or employee except as salary or reasonable compensation for services and travel expenses).
- 03 Organization - Profit:** Engaged in profit-making activities (i.e., income or assets do not inure to the benefit of directors, officers, employees, or stockholders).
- 04 Government - Federal:** A unit of or individual associated with the federal government.
- 05 Government - State:** A unit of or individual associated with the state government.
- 06 Government - Regional:** A unit of or individual associated with sub-state regional government.
- 07 Government - County:** A unit of or individual associated with county government.
- 08 Government - Municipal:** A unit of or individual associated with municipal government.
- 09 Government - Tribal:** The governing authorities of tribes, bands, reservations, or sovereign nations of American Indians/Alaska Natives.
- 99 None of the above**

## **APPLICANT DATA UNIVERSAL NUMBERING SYSTEM (DUNS) NUMBER**

DUNS number of organization grantees in Applicant Name. Grantees who are individuals are exempted from this requirement. Enter "IND" for grantee with a legal status of Individual.

## **APPLICANT INSTITUTION**

Use the codes below to describe the specific type of organization or person receiving funds.

- 01 Individual - Artist:** One who creates, performs, or interprets works of art.
- 02 Individual - Non-artist:** Include technical consultants.
- 03 Performing Group:** Group of artists who perform works of art (e.g., an orchestra, theatre, or dance group).
- 04 Performing Group - College/University:** A group of college or university students who perform works of art.
- 05 Performing Group - Community:** A group of persons who perform works of art vocationally and who may be but are not necessarily directed by professionals.
- 06 Performing Group for Youth:** A group which may but does not necessarily include children who perform works of art for young audiences.
- 07 Performance Facility:** A building or space used for presenting concerts, drama presentations, etc.
- 08 Museum - Art:** An organization essentially educational or aesthetic in purpose with professional staff, which owns or utilizes works of art, cares for them, and exhibits them to the public in some regular schedule.
- 09 Museum - Other:** An organization essentially educational or aesthetic in purpose with professional staff, which owns or utilizes tangible objects, cares for them, and exhibits them to the public in some regular schedule (e.g., non-arts organizations such as historical, agricultural, scientific,



industrial, and anthropological museums; zoos; aquariums; and arboretums).

- 10 Gallery/Exhibition Space:** An organization or space which primarily exhibits works of art from collections other than its own, and may be involved in selling those works.
- 11 Cinema:** A motion picture theatre or organization which regularly shows films.
- 12 Independent Press:** A non-commercial publisher or printing press which issues small editions of literary and other works.
- 13 Literary Magazine:** A non-commercial, numbered, serial publication devoted to contemporary poetry, fiction, drama, or literary criticism.
- 14 Fair/Festival:** A seasonal program of arts events.
- 15 Arts Center:** A multi-purpose facility for arts programming of various types.
- 16 Arts Council/Agency:** An organization whose primary purpose is to stimulate and promote the arts and increase access for the public through services, programs, and/or funding within a specific geographic area (e.g., county, state, local).
- 17 Arts Service Organization:** An organization that has as its central function the provision of services that assist or promote the arts and/or arts organizations (e.g., statewide assemblies, NASAA, Opera America, arts education alliances, etc.). Not to include presenters or producers of the arts or regional arts organizations.
- 18 Union/Professional Association:** Include artist coalitions, professional associations (such as the American Association of University Professors), and all artists' clubs, guilds, and societies.

- 19 School District:** A geographic unit within a state comprised of member schools within that area as defined by the state government.
- 20 School - Parent-Teacher Association:** An organization composed of school parents who work with local school teachers and administrators.
- 21 School - Elementary:** Also called a grammar school.
- 22 School - Middle:** Also called a junior high school.
- 23 School - Secondary:** Also called a senior high school.
- 24 School - Vocational/Technical:** Trade school (e.g., school for secretarial, business, computer training).
- 25 Other School:** Non-arts schools not included in codes 19-24, 26 or 48.
- 26 College/University:** Include state-supported colleges and universities, privately supported colleges and universities, junior colleges, and community colleges.
- 27 Library**
- 28 Historical Society/Commission:** A historical "society" is an organization dedicated to the study and preservation of the history of a town or region, usually owning a collection of documents and/or artifacts and frequently based in a historic building; a historical "commission" is an arm of local government, usually volunteer, charged with the survey of historic buildings in a town or region.
- 29 Humanities Council/Agency:** An organization whose primary purpose is to stimulate and promote the humanities through services, programs, and/or funding, within a specific geographic area (e.g., county, state, local).

- 30 Foundation:** An endowed organization which dispenses funds for designated philanthropic purposes (include charitable trusts and corporate foundations).
- 31 Corporation/Business:** A legal entity engaged in business or authorized to act with the rights and liabilities of a person.
- 32 Community Service Organization:** A non-arts organization designed to improve the lives of its membership and larger community through volunteerism and other services. Examples include youth centers, chambers of commerce, YMCAs, Elks Clubs, the Salvation Army, Junior League, etc. (See also code 50 - Social Service Organization.)
- 33 Correctional Institution:** A prison, penitentiary, reformatory, etc.
- 34 Health Care Facility:** A hospital, nursing home, clinic, etc.
- 35 Religious Organization:** A church, synagogue, etc.
- 36 Seniors' Center:** A facility or organization offering programs, care or services for people age 65 and over.
- 37 Parks and Recreation:** Usually a municipal agency which provides a wide variety of experiences for the population. In addition to administration of park facilities, services may include planned activities such as concerts, plays, and participatory activities (e.g., ceramics, macramé, and other crafts).
- 38 Government - Executive:** The administrative branch of the government, federal, state, county, local, or tribal. Include grants to municipalities.
- 39 Government - Judicial:** Judges and courts of law.
- 40 Government - Legislative (House):** The representative body of government (commonly the House of

Representatives) creating statutes/laws (include representatives and related others, such as legislative research personnel).

- 41 Government - Legislative (Senate):** The other legislative body of government (commonly the Senate) creating statutes/laws (include senators and related others, such as legislative research personnel).
- 42 Media - Periodical:** A periodical publication (include magazines, journals, newsletters, etc.; do not include daily or weekly newspapers).
- 43 Media - Daily Newspaper**
- 44 Media - Weekly Newspaper**
- 45 Media - Radio**
- 46 Media - Television**
- 47 Cultural Series Organization:** An organization whose primary purpose is presentation of single arts events or cultural series (e.g., Community Music Series, Metro Modern Dance Series, Washington Performing Arts Society, film series).
- 48 School of the Arts:** Any school which has arts education as its primary educational mission. Include magnet schools for the arts, community arts schools, conservatories, schools for the artistically gifted, etc.
- 49 Arts Camp/Institute:** An organization dedicated to camps, institutes or in-depth experiences for limited time duration (e.g., a children's summer music camp).
- 50 Social Service Organization:** Governmental or private agencies designed to provide services addressing specific social issues (e.g., public housing, drug abuse, welfare, violence, the environment, health issues, etc. See also code 32 - Community Service Organization).

**51 Child Care Provider:** An organization providing child care.

**99 None of the above**

### **APPLICANT DISCIPLINE**

Select the primary numeric code that best describes the main art form of the applicant. Use of supplemental letters (e.g., 01A or 01B) is encouraged, but optional.

Note: Applicant Discipline codes are identical to Project Discipline codes.

**01 Dance:** Do not include mime; see 04 Theatre for mime.

**A Ballet**

**B Ethnic/Jazz:** Include folk-inspired; see 12 Folk/Traditional Arts.

**C Modern**

**02 Music**

**A Band:** Do not include jazz or popular.

**B Chamber:** Include only music for one musician to a part.

**C Choral**

**D New:** Include experimental, electronic.

**E Ethnic:** Include folk-inspired; see 12 Folk/Traditional Arts.

**F Jazz**

**G Popular:** Include rock.

**H Solo/Recital**

**I Orchestral:** Include symphonic and chamber orchestra.

**03 Opera/Music Theatre**

**A Opera**

**B Musical theatre**

**04 Theatre**

**A Theatre-General:** Include classical, contemporary, experimental.

**B Mime**

**D Puppet**

**E Theatre for young audiences**

**F Storytelling:** Folk/traditional storytelling should be coded as 12D.

**05 Visual Arts**

- A Experimental:** Include conceptual, new media, new approaches.
- B Graphics:** Include printmaking and book arts; do not include graphic design; see 06 Design Arts for graphic design.
- D Painting:** Include watercolor.
- F Sculpture**

**06 Design Arts**

- A Architecture**
- B Fashion**
- C Graphic**
- D Industrial**
- E Interior**
- F Landscape Architecture**
- G Urban/Metropolitan**

**07 Crafts**

- A Clay**
- B Fiber**
- C Glass**
- D Leather**
- E Metal**
- F Paper**
- G Plastic**
- H Wood**
- I Mixed media**

**08 Photography:** Include holography.

**09 Media Arts**

- A Film**
- B Audio:** Include radio, sound installations.

- C Video**
- D Technology/Experimental:** Include work created using computer or other digital or experimental media as the primary expressive vehicle.

**10 Literature**

- A Fiction**
- B Non-Fiction**
- C Playwriting**
- D Poetry**

**11 Interdisciplinary:** Pertaining to art forms/art works that integrate more than one arts discipline to form a single work (e.g., collaboration between/among the performing and/or visual arts). Include performance art.

**12 Folk/Traditional Arts:** Pertaining to oral, customary, material, and performance traditions informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational, and/or regional groups. For dance, music, and crafts/visual arts and oral traditions that meet the above criteria, use the subcodes 12A-12D. For other folklife or traditional art forms not itemized below (such as specific occupational arts, vernacular architecture, folk/traditional theater or other performing art forms), use the main code of 12.

- A Folk/Traditional Dance**
- B Folk/Traditional Music**
- C Folk/Traditional Crafts and Visual Arts**
- D Oral Traditions:** Include folk/traditional storytelling.

**TIPS:** Do not include folk-inspired forms. (I.e., interpretations of ethnic/folk dance or music by artists outside the particular ethnic/folk tradition should be coded 01B or 02E, respectively.)

**13 Humanities:** Pertaining but not limited to the following fields: history, philosophy, languages, literature, linguistics, archaeology, jurisprudence, history and criticism of the arts, ethics, comparative religion, and those aspects of the social sciences employing historical or philosophical approaches. This last category includes cultural anthropology, sociology, political theory, international relations, and

other subjects concerned with questions of value and not with quantitative matters.

- 14 Multidisciplinary:** Pertaining to grants that include activities in more than one discipline (e.g., general operating support for organizations sponsoring a variety of projects in different discipline areas). Used when the majority of activities funded by the grant cannot be attributed to a single discipline. Distinguish from code 11, Interdisciplinary.
- 15 Non-Arts/Non-Humanities:** Use this code for projects that do not have the arts as their primary mission (e.g., social service organizations, civic groups, technical consultants or banks).

## II. DATA FIELDS DESCRIPTIVE OF THE PROJECT

### NEA PRIMARY STRATEGIC OUTCOME

Choose one code that best describes the PRIMARY strategic outcome associated with the award.

- A Creation:** The portfolio of American art is expanded.
- B Engagement:** Americans throughout the nation experience art.
- C Learning:** Americans of all ages acquire knowledge or skills in the arts.
- D Livability:** American communities are strengthened through the arts.
- E Understanding:** Public knowledge and understanding about the contributions of the arts are enhanced.

### PROJECT DISCIPLINE

Select the primary numeric code that best describes the art form of the funded project. (This code may differ from Applicant Discipline.) Use of supplemental letters (e.g., 01A or 01B) is encouraged, but optional. If funded activities are of a technical assistance or service nature, use the arts discipline that will benefit from the award.

Note: Project Discipline codes are identical to Applicant Discipline codes.

- 01 Dance:** Do not include mime; see 04 Theatre for mime.
- A Ballet**
- B Ethnic/Jazz:** Include folk-inspired; see 12 Folk/Traditional Arts.
- C Modern**



**02 Music**

- A Band:** Do not include jazz or popular.
- B Chamber:** Include only music for one musician to a part.
- C Choral**
- D New:** Include experimental, electronic.
- E Ethnic:** Include folk-inspired; see 12 Folk/Traditional Arts.
- F Jazz**
- G Popular:** Include rock.
- H Solo/Recital**
- I Orchestral:** Include symphonic and chamber orchestra.

**03 Opera/Music Theatre**

- A Opera**
- B Musical theatre**

**04 Theatre**

- A Theatre-General:** Include classical, contemporary, experimental.
- B Mime**
- D Puppet**
- E Theatre for young audiences**
- F Storytelling:** Folk/traditional storytelling should be coded as 12D.

**05 Visual Arts**

- A Experimental:** Include conceptual, new media, new approaches.
- B Graphics:** Include printmaking and book arts; do not include graphic design; see 06 Design Arts for graphic design.
- D Painting:** Include watercolor.
- F Sculpture**

**06 Design Arts**

- A Architecture**
- B Fashion**

- C **Graphic**
- D **Industrial**
- E **Interior**
- F **Landscape Architecture**
- G **Urban/Metropolitan**

**07 Crafts**

- A **Clay**
- B **Fiber**
- C **Glass**
- D **Leather**
- E **Metal**
- F **Paper**
- G **Plastic**
- H **Wood**
- I **Mixed media**

**08 Photography:** Include holography.

**09 Media Arts**

- A **Film**
- B **Audio:** Include radio, sound installations.
- C **Video**
- D **Technology/Experimental:** Include work created using computer or other digital or experimental media as the primary expressive vehicle.

**10 Literature**

- A **Fiction**
- B **Non-Fiction**
- C **Playwriting**
- D **Poetry**

**11 Interdisciplinary:** Pertaining to art forms/art works that integrate more than one arts discipline to form a single work (e.g., collaboration between/among the performing and/or visual arts). Include performance art.

**12 Folk/Traditional Arts:** Pertaining to oral, customary, material, and performance traditions informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational, and/or regional groups. For dance, music, and crafts/visual arts and oral traditions that meet the above criteria, use the subcodes 12A-12D. For other folklife or traditional art forms not itemized below (such as specific occupational arts, vernacular architecture, folk/traditional theater or other performing art forms), use the main code of 12.

**A Folk/Traditional Dance**

**B Folk/Traditional Music**

**C Folk/Traditional Crafts and Visual Arts**

**D Oral Traditions:** Include folk/traditional storytelling.

**TIPS:** Do not include folk-inspired forms. (I.e., interpretations of ethnic/folk dance or music by artists outside the particular ethnic/folk tradition should be coded 01B or 02E, respectively.)

**13 Humanities:** Pertaining but not limited to the following fields: history, philosophy, languages, literature, linguistics, archaeology, jurisprudence, history and criticism of the arts, ethics, comparative religion, and those aspects of the social sciences employing historical or philosophical approaches. This last category includes cultural anthropology, sociology, political theory, international relations, and other subjects concerned with questions of value and not with quantitative matters.

**14 Multidisciplinary:** Pertaining to grants that include activities in more than one discipline (e.g., general operating support for organizations sponsoring a variety of projects in different discipline areas). Used when the majority of activities funded by the grant cannot be attributed to a single discipline. Distinguish from code 11, Interdisciplinary.

**15 Non-Arts/Non-Humanities:** Use this code for projects that do not have the arts as their primary mission (e.g., social service organizations, civic groups, technical consultants or banks).

## **TYPE OF ACTIVITY**

Select the code that best describes the activities of the project.

- 01 Acquisition:** Expenses for additions to a collection.
- 02 Audience Services:** (E.g., ticket subsidies, busing senior citizens to an arts event.)
- 03 Award/Fellowship:** (E.g., to individuals.)
- 04 Creation of a Work of Art:** Include commissions.
- 05 Concert/Performance/Reading:** Include production development.
- 06 Exhibition:** Include visual arts, film, video, and exhibition development.
- 07 Facility Construction, Maintenance, Renovation:** Note: design is 04 - Creation of a Work of Art.
- 08 Fair/Festival**
- 09 Identification/Documentation:** For archival, educational, and other purposes.
- 10 Institution/Organization Establishment:** For creation or development of a new institution/organization.
- 11 Institution/Organization Support:** General operational support.
- 12 Arts Instruction:** Include lessons, classes, and other means used to teach knowledge of and/or skills in the arts.
- 13 Marketing**
- 14 Professional Support - Administrative**
- 15 Professional Support - Artistic**

- 16 Recording/Filming/Taping:** Do not include creating art works or identification/documentation for archival or educational purposes; see 04 and 09.
- 17 Publication:** (E.g., manuals, books).
- 18 Repair/Restoration/Conservation**
- 19 Research/Planning:** Include program evaluation, strategic planning, and establishing partnerships/collaborations between agencies.
- 20 School Residency:** Artist activities in an educational setting wherein one or more core student groups receive repeated artist contact over time.
- 21 Other Residency:** Artist activities in a non-school setting wherein one or more core student groups receive repeated artist contact over time.
- 22 Seminar/Conference**
- 23 Equipment Purchase/Lease/Rental**
- 24 Distribution of Art:** (E.g., films, books, prints).
- 25 Apprenticeship/Internship**
- 26 Regranting**
- 27 Translation**
- 28 Writing about Art:** Include criticism.
- 29 Professional Development/Training:** Activities enhancing career advancement.
- 30 Student Assessment:** The measurement of student progress toward learning objectives. Not to be used for program evaluation.

- 31 Curriculum Development/Implementation:** Include the design, implementation, and distribution of instructional materials, methods, evaluation criteria, goals, and objectives.
- 32 Stabilization/Endowment/Challenge:** Grant funds used to reduce debt, contribute to endowments, build cash reserves, or enhance funding leverage or stabilization.
- 33 Building Public Awareness:** Activities designed to increase public understanding of the arts or to build public support for the arts.
- 34 Technical Assistance:** With technical/administrative functions.
- 35 Website/Internet Development:** Include the creation or expansion of existing websites (or sections of websites) as well as the development of digital art collections, databases, discussion areas or other interactive technology services delivered via the Internet.
- 36 Broadcasting:** Include broadcasts via television, cable, radio, the web, or other digital networks.
- 37 Public Art/Percent for Art**
- 99 None of the above**

### **ARTS EDUCATION**

Use this field to designate certain projects as arts education, according to the following definition.

**Arts Education:** An organized and systematic educational effort with the primary goal of increasing an identified learner's knowledge of and/or skills in the arts with measurable outcomes. Choose the one item which best describes the funded activities.

- 01 50% or more of the funded activities are arts education**
- 02 Less than 50% of the funded activities are arts education**

## 99 None of this project involves arts education

**TIP:** Users should determine whether each grant record meets the definition of arts education as stated above. Grants not fitting the definition should receive a 99 code.

### III. DATA FIELDS DESCRIPTIVE OF THE POPULATIONS BENEFITING

#### ADULTS ENGAGED IN PERSON

Number of adults (ages 18 and over) who directly engaged with the arts, whether through attendance at arts events or participation in arts learning or other types of activities in which people were directly involved with artists or the arts. **Do not count individuals primarily reached through TV, radio or cable broadcast, the Internet, or other media. Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.**

#### CHILDREN/YOUTHS ENGAGED IN PERSON

Number of children/youths (under age 18) who directly engaged with the arts, whether through attendance at arts events or participation in arts learning or other types of activities in which people were directly involved with artists or the arts. **Do not count individuals primarily reached through TV, radio or cable broadcast, the Internet, or other media. Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.**

#### ARTISTS DIRECTLY INVOLVED

Number of artists directly involved in providing artistic services specifically identified with the award. Include living artists whose work is represented in an exhibition regardless of whether the work was provided by the artist or by an institution. If no artists were directly involved in providing artistic services, enter 0.

#### POPULATION BENEFITED BY RACE / ETHNICITY

Select all categories that, by your best estimate, made up 25% or more of the population that directly benefited from the award during the period of support. These responses

should refer to populations reached directly, rather than through broadcasts or on-line programming.

- A** Asian
- B** Black/African American
- H** Hispanic/Latino
- N** American Indian/Alaska Native
- P** Native Hawaiian/Other Pacific Islander
- W** White
- G** No single racial/ethnic group made up more than 25% of the population directly benefited.

#### **POPULATION BENEFITED BY AGE**

Select all categories that, by your best estimate, made up 25% or more of the population that directly benefited from the award during the period of support. These responses should refer to populations reached directly, rather than through broadcasts or on-line programming.

- 01** Children/Youth (0-18 years)
- 02** Young Adults (19-24 years)
- 03** Adults (25-64 years)
- 04** Older Adults (65+ years)
- 99** No single age group made up more than 25% of the population directly benefited.

#### **POPULATION BENEFITED BY DISTINCT GROUPS**

Select all categories that, by your best estimate, made up 25% or more of the population that directly benefited from the award during the period of support. These responses should refer to populations reached directly, rather than through broadcasts or on-line programming.



- D** Individuals with Disabilities
- I** Individuals in Institutions (include people living in hospitals, hospices, nursing homes, assisted care facilities, correctional facilities, and homeless shelters)
- P** Individuals below the Poverty Line
- E** Individuals with Limited English Proficiency
- M** Military Veterans/Active Duty Personnel
- Y** Youth at Risk
- G** No single distinct group made up more than 25% of the population directly benefited.

#### **IV. DATA FIELDS DESCRIPTIVE OF PROJECT FINANCES**

##### **GRANT AMOUNT REQUESTED**

Amount requested in support of this project.

##### **GRANT AMOUNT AWARDED**

Amount awarded by state arts agency.

##### **GRANT AMOUNT SPENT**

Actual grant amount spent on the project (data gained from the grantee's final report).

##### **ACTUAL TOTAL CASH EXPENSES**

The total dollar amount of money spent to support the project in addition to Grant Amount Spent. This includes: (1) all personnel costs including artists, clerical and technical staff, and consultants; (2) all fees, licenses, etc.; (3) all money for space rental, travel, marketing, and advertising; (4) all capital expenditures and acquisitions; (5) all remaining costs that do not fit into the above categories. (Actual value of National Standard fields 46-56)

##### **ACTUAL TOTAL CASH INCOME**

The total dollar amount of money received to support the project. This includes: (1) all federal, state, and local government funds, including those funds listed under Grant Amount Spent; (2) all corporate, foundation, and other private money; (3) all money from admissions, subscriptions, etc.; (4) all money received from the sale of services,

etc., produced from this project; (5) all cash applicant has devoted to support this project; (6) all revenue derived from sales associated with the project such as concessions, parking, T-shirts, gift shop income, etc. (Actual value of National Standard fields 70-79)

### **ACTUAL TOTAL IN-KIND CONTRIBUTIONS**

The estimated dollar value of services or materials contributed to support the project. These services or materials may be of almost any nature, but they should never include cash contributions (National Standard fields 58-68).

### **NEA SHARE**

The amount of Grant Amount Spent drawn from your agency's National Endowment for the Arts Partnership Agreement.

### **SAA SHARE**

The amount of Grant Amount Spent drawn from money appropriated to your state arts agency by the state legislature.

### **OTHER SHARE**

The amount of Grant Amount Spent drawn from all private contributions, and local public money that passes through your agency. As a general rule, these funds are anything that cannot be attributed to your agency's legislative appropriation, or to any monies received from the NEA. Applicant match should not be entered under Other Share.

### **SAA UNIQUE IDENTIFIER**

Agency's in-house application/grant identifier for each record. Each grant, award, and/or activity on which you are reporting should have a unique identifying number. This field will be used to join the FDR DETAIL data to the Project Activity Location data.

## **V. DATA FIELDS DESCRIPTIVE OF ACTIVITY LOCATIONS**

This ACTIVITY LOCATION section is intended to capture geographic information in cases where the areas served reach beyond the Applicant Address. The section is required only if the funded activity is best described using one of these Type of Activity codes: 02, 04, 05, 06, 07, 08, 10, 12, 16, 18, 20, 21, 22, 24, 25, 29, 33, 34, and 37.

For each grant or service supported, report information about the location(s) at which activities took place if those activities occurred at a location different than the Applicant Address. When reporting Activity Locations, agencies may include either the full activity address information or the activity geographic location information (latitude and longitude).

One way to find latitude and longitude information for a single location using Google Maps is to right-click the location and select "What's here?"

The SAA Unique Identifier (an agency's in-house application/grant identifier) will allow data in this section to match data within the FDR detail section. For example, if a project served five unique locations other than the applicant address, this section would list each of these locations (either address or coordinates), the number of days on which activities occurred for each location, and the same SAA unique identifier entered as field 8 for each location.

A one-to-many relationship will often exist between a single grant record in an agency's FDR Detail and multiple entries in the table of Activity Location data.

### **VENUE ADDRESS**

(Latitude and Longitude can be provided in lieu of Venue Address, City, State, and ZIP.) Street address or Rural Route Number of the project activity. Provide mailing address only if street address is not currently being collected. For venues based at an individual's personal address, skip to VENUE STATE.

### **VENUE CITY**

City where the venue is located.

### **VENUE STATE**

State where the venue is located.

### **VENUE ZIP**

ZIP code for address of the venue. Leave this field blank if the venue is outside the United States.

### **VENUE LATITUDE**

(Venue Address, City, State, and ZIP can be provided in lieu of Latitude and Longitude.) Geographic coordinate for the latitude of the venue. Use decimal degrees, without the degree symbol (DDD.DDDDDD). For example, the latitude of the White House is 38.901219.

### **VENUE LONGITUDE**

(Venue Address, City, State and ZIP can be provided in lieu of Latitude and Longitude.) Geographic coordinate for the longitude of the venue. Use decimal degrees, without the degree symbol (DDD.DDDDDD). For example, the longitude of the White House is -77.020944.

### **NUMBER OF DAYS ON WHICH ACTIVITIES OCCURRED**

Estimated number of days during the funded grant period on which activities occurred at this venue. For projects that involve a permanent installation, enter 999.

### **SAA UNIQUE IDENTIFIER**

Agency's in-house application/grant identifier for each record. This field will be used to join the Project Activity Location data to the FDR DETAIL data.

## VI. REPORTING CONVENTIONS

### REPORTING TO THE NEA AND NASAA

Use the codes and fields described in this manual to prepare a complete report of all grants and programs your agency has funded in the past year. Your Final Descriptive Report should be comprehensive and should provide details about **all activities funded with any state, federal, or private money.**

Your Final Descriptive Report is very important to the NEA and NASAA. We use it to analyze grant-making trends, promote the arts, respond to information requests from members and the public, and prepare publications on the arts and what state arts agencies do. In collaboration with the NEA, NASAA builds a database of National Standard information that describes public arts support. Every state and region participates in this national information networking system.

Once you have completed your Final Descriptive Report, send the materials to the NEA and NASAA via e-mail. The NEA and NASAA no longer require paper copies of these materials.

#### **Your NEA package should include:**

- the Federal Financial Report
- the Totals page
- the Data Sequencing form
- Activity Location Data Sequencing form (if applicable)
- an ASCII dump of all FDR data and a separate ASCII dump of Activity Location data
- [states only] the narrative report for Folk Arts Partnership, if applicable

#### **Your NASAA package should include:**

- an ASCII dump of all FDR data and a separate ASCII dump of Activity Location data
- the Totals page
- the Data Sequencing form
- Activity Location Data Sequencing form (if applicable)
- a memo indicating whether your FDR is an interim or a final and also describing any unique formats or contents

Your FDR and Project Activity Location data should be dumped in ASCII delimited format with field headers. (This is a plain text file where each grant record appears on its own single line, with commas or tabs separating the fields.) If an ASCII delimited format is not available, you may put your data in a spreadsheet with column headers or in an Access database. If using a spreadsheet, put each grant record on its own single row. Please avoid

using word processing and rich text documents for the data dump you send us, as they cannot be imported into our database.

## FIELD NAMES AND SEQUENCE – DETAILS SECTION

The following list indicates the data fields required on annual FDR electronic submissions to the NEA and NASAA.

Field Name and Order	Field Type
1 Applicant Name	text
2 Applicant Street Address	text
3 Applicant City	text
4 Applicant State	text
5 Applicant ZIP	text
6 Applicant Status	text
7 Applicant DUNS	text
8 Applicant Institution	text
9 Applicant Discipline	text
10 NEA Primary Strategic Outcome <sup>1</sup>	text
11 Project Discipline	text
12 Activity Type	text
13 Arts Education	text
14a Adults Engaged: In-person arts experience	numeric
14b Children Engaged: In-person arts experience	numeric
15 Artists Directly Involved	numeric
16 Population Benefited by Race <sup>2</sup>	text
17 Population Benefited by Age <sup>3</sup>	text
18 Population Benefited by Distinct Groups <sup>4</sup>	text
19 Grant Amount Requested	numeric
20 Grant Amount Awarded	numeric
21 Grant Amount Spent	numeric
22 Actual Total Cash Expenses	numeric
23 Actual Total Cash Income	numeric
24 Actual Total In-Kind Contributions	numeric
25 NEA Share	numeric
26 SAA Share	numeric
27 Other Share	numeric
28 SAA Unique Identifier <sup>5</sup>	text/numeric
29 Federal Employer Identification Number (FEIN). <sup>6</sup>	text/numeric

## FIELD NAMES AND SEQUENCE – ACTIVITY LOCATIONS SECTION

The following list indicates the data fields required for Project Activity Locations electronic submissions to the NEA and NASAA.

Field Name and Order	Field Type
1 Venue Address	text
2 Venue City	text
3 Venue State	text
4 Venue ZIP	text
5 Venue Latitude	text/numeric
6 Venue Longitude	text/numeric
7 Number of days on which activities occurred	numeric
8 SAA Unique Identifier <sup>5</sup>	text/numeric

### NOTES

<sup>1</sup> Although not part of the National Standard, this field is required by the NEA.

<sup>2</sup> Multiple selections are allowed for this field. All applicable code(s) is stored in a single field and inserted in the data dump after Artists Directly Involved and before Population Benefited by Age.

<sup>3</sup> Multiple selections are allowed for this field. All applicable code(s) is stored in a single field and inserted in the data dump after Population Benefited by Race and before Population Benefited by Distinct Groups.

<sup>4</sup> Multiple selections are allowed for this field. All applicable code(s) is stored in a single field and inserted in the data dump after Population Benefited by Age and before Grant Amount Requested.

<sup>5</sup> Indicates each agency's unique system of grant identification numbers.

<sup>6</sup> Although a grantee's DUNS is now required in field 7, agencies are still encouraged to provide a grantee's Federal Employer Identification Number (FEIN). FEIN is not required in the FDR.



The work of NASAA and of state arts agencies is supported and strengthened in many ways through funding and programming partnerships with the National Endowment for the Arts.

The National Assembly of State Arts Agencies (NASAA) is the membership organization that unites, represents and serves the nation's state and jurisdictional arts agencies. Each of the 56 states and territories has created an agency to support excellence in and access to the arts. NASAA's mission is to strengthen state arts agencies.

We represent their individual and collective interests, empower their work through knowledge, and advance the arts as an essential public benefit.

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## National Assembly of State Arts Agencies

KNOWLEDGE ★ REPRESENTATION ★ COMMUNITY

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