

A Quick and Easy Guide to Data Fields in NEA Partnership Agreement Final Descriptive Reports

Field Definitions and Data Coding for
NEA FY2013-2014 / SAA and RAO FY2014-2015
Final Descriptive Reports

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About This Document

This document describes National Endowment for the Arts (NEA) Final Descriptive Report (FDR) data requirements for NEA fiscal years 2013 and 2014 (state arts agency and regional arts organization fiscal years 2014 and 2015).

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 Final Descriptive Report (FDR) fields for SAA and RAO FY2014 and 2015. Terms and definitions needed in collecting information from constituents and reporting to the NEA, as well as report preparation guidelines, also are provided.

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

For Additional Help

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](#).

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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.

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

- 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).

DATA FIELDS DESCRIPTIVE OF THE PROJECT

NEA PRIMARY STRATEGIC OUTCOME

Choose one item 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.

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

- 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, and 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 Web Site/Internet Development:** Include the creation or expansion of existing Web sites (or sections of Web sites) 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.
- 99 None of the above**

PROJECT DESCRIPTORS

Mark which, if any, of the descriptors below comprise a significant portion (50% or more) of the grant's resources/activities. Mark all that apply. If none apply, or if the below descriptors apply to a small or indeterminate portion of your funding/activities, leave this field blank.

- A Accessibility:** Grants or services related to ADA/504 compliance or other activities designed to increase access to the arts for persons with disabilities.
- I International:** Programs or activities supporting any of the following: grantees visiting other countries, foreign artists visiting the USA, any cultural exchange program, linkages with artists or institutions in other countries, or establishing/administering international programs in your own agency.
- P Presenting/Touring:** Grants or services resulting in the movement of artists and artworks for performances, readings, screenings, exhibits, etc., in different geographic areas. Use this code to indicate funds awarded for either the hosting/presentation of works originating outside of the grantee community or for the fees paid to artists or arts organizations that will, themselves, be touring different areas.
- T Technology:** Grants or services using technology for the creation or dissemination of artworks or the use of technology for organizational management purposes.
- Y Youth at Risk:** Grants or services designed primarily to serve at-risk youth. Include arts-related intervention programs (for violence, drug/alcohol abuse and crime) as well as other creative programming specifically involving at-risk youth as primary project participants or beneficiaries.

TIPS: Multiple codes can be chosen in this field. See page 23 for more information on multiple choice fields.

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.

01 50% or more of this project's activities are arts education directed

to:

- A** K-12 students
- B** Higher education students
- C** Pre-kindergarten children
- D** Adult learners (including teachers and artists)

02 Less than 50% of this project's activities are arts education directed

to:

- A** K-12 students
- B** Higher education students
- C** Pre-kindergarten children
- D** Adult learners (including teachers and artists)

99 None of this project involves arts education

TIPS: 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. For those grants fitting the National Standard Arts Education definition, the use of sub-codes A through D, indicating specific learning audiences, is required. If a project serves multiple groups of learners or the general public, main numeric codes used by themselves are acceptable.

Examples: A grant supporting the third grade classroom and curriculum development work of a sculptor in residence should receive the Arts Education code 01A. A program training teachers to integrate the media arts into high school civics classrooms should receive the code 01D. An award for a statewide dance tour that includes occasional master classes should receive the code 02.

PROJECT RACE

If the majority of the grant activities are intended to involve, act as a clear expression or representation of the cultural traditions of one particular group, or deliver services to a designated population listed below, choose that group's code from the list. If the grant or activity is not designed to represent or reach any one particular group, choose the terminal code 99.

- A:** Asian individuals
- B:** Black/African American individuals
- H:** Hispanic/Latino individuals
- N:** American Indian/Alaska Native individuals
- P:** Native Hawaiian/Pacific Islander individuals
- W:** White individuals
- 99:** No single group

ACTUAL INDIVIDUALS BENEFITING

The total number of individuals who were directly involved in the funded activity as artists, non-artist project participants or audience members between the grant or project start and end dates.

TIPS: Figures should encompass only those individuals directly affected by or involved in the funded activity, and should include the totals from the Artists Participating and Youth Benefiting fields. Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers, and do not double-count repeat attendees. If actual figures or reliable estimates cannot be secured leave this field blank or enter a "-1" to indicate that data are not available.

ACTUAL ARTISTS PARTICIPATING

The total number of artists directly involved in providing art or artistic services specifically identified with the project. **Include living artists whose work is represented**, regardless of whether the work was provided by the artist or by an institution. If no artists participated enter 0.

TOTAL CHILDREN/YOUTH BENEFITING

The total number of children and youth (including people under 18 years old, students, participants, and audience members) benefiting directly from the funded project. This figure should reflect a portion of the total number reported in the Individuals Benefiting field.

This field was added to the Standard to help identify projects with a focus on children and youth and to help quantify the public impact of arts education and other youth-oriented grant programs.

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 grantee's final report.)

ACTUAL TOTAL CASH EXPENSES

The total dollar amount of money spent to support the project in addition to those funds listed under 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. (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. (National Standard fields 70-79 and field 81)

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.

SAA UNIQUE IDENTIFIER

Agency's in-house application/grant identifier for each record.

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
- An ASCII dump of all FDR data
- [States Only] The narrative report for Folk Arts Partnership, if applicable

Your NASAA package should include:

- An ASCII dump of all FDR data
- The Totals Page
- The Data Sequencing Form
- A memo indicating whether your FDR is an interim or a final and also describing any unique formats or contents

Your FDR 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

The following list indicates the data fields required on annual Final Descriptive Report (FDR) electronic submissions to NASAA and the National Endowment for the Arts.

	Field Name and Order	Field Type	Maximum Length
	1 Applicant Name	text	50 characters
NEW →	2 Applicant Street Address	text	80 characters
	3 Applicant City	text	16 characters
	4 Applicant State	text	2 characters
	5 Applicant ZIP	text	5 characters
	6 Zip + 40	text	5 characters
	7 Applicant Status	text	2 characters
NEW →	8 Applicant DUNS	numeric	9 characters
	9 Applicant Institution	text	2 characters
	10 Applicant Discipline	text	3 characters
NEW →	11 NEA Primary Strategic Outcome¹	text	2 characters
	12 NEA Secondary Strategic Outcome	text	2 characters
	13 Project Discipline	text	3 characters
	14 Activity Type	text	2 characters
	15 Project Descriptors ²	text/logic	5 characters or 5 true/false fields
	16 Arts Education	text	3 characters
	17 Project Race	text	6 characters or 6 true/false fields
	18 Actual Individuals Benefiting	numeric	8 digits
	19 Actual Artists Participating	numeric	6 digits
	20 Youth Benefiting	numeric	6 digits
	21 Grantee Race^{3,4}	text	6 characters or 6 true/false fields
	22 Organization Partners	numeric	3 digits
	23 Grant Amount Requested	numeric	8 digits
	24 Grant Amount Awarded	numeric	8 digits
	25 Grant Amount Spent	numeric	8 digits
	26 Actual Total Cash Expenses	numeric	8 digits
	27 Actual Total Cash Income	numeric	8 digits
	28 Actual Total In-Kind Contributions	numeric	8 digits
	29 NEA Share	numeric	8 digits
	30 SAA Share	numeric	8 digits
	31 Other Share	numeric	8 digits
	32 SAA Unique Identifier ⁵	text/numeric	9 characters
	33 Constituent ID ⁶	text/numeric	10 characters
	34 Custom Project Descriptors ⁷		

NEW FOR FY2014

- Applicant Street Address: For organization grantees only. Individuals are exempt.
- Applicant DUNS: For all organization grantees only. Individuals are exempt.
- NEA Primary Strategic Outcome: This field shows which of the NEA's five strategic outcomes is best represented by the funded project.

- Fields with ~~strikethroughs~~ were originally required, but have been deleted by the NEA to reduce reporting burdens for SAAs and RAOs.

NOTES

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

² Multiple selections are allowed for this field. Agencies may choose to put the multiple selections in one field or to put each selection in its own logic field. If each code is stored in its own field, the fields must be in the following order [A, I, P, T, Y] and inserted in the data dump after Activity Type and before Arts Education.

³ Grantee Race is scheduled for early deletion and is not required for NEA FY13 FDRs. However, Grantee Race remains a field within the National Standard.

⁴ Multiple selections are allowed for this field. Agencies may choose to put the multiple selections in one field or to put each selection in its own logic field. If each code is stored in its own field, the fields must be in the following order [A, B, H, N, P, W] and inserted in the data dump after Youth Benefiting and before Grant Amount Requested.

⁵ Indicates each agency's unique system of grant identification numbers.

⁶ Indicates each agency's unique identification number used in its constituent list or mailing list database. 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.

⁷ If your agency has added optional codes to the Project Descriptors fields, insert them at location 31 in the data dump. Text codes embedded in a single, consolidated field may be reported in any order. However, if your agency uses separate logic fields the following sequence must be used: [C] Cultural Heritage Tourism, [E] Economic Development, [H] Health/Healing and [O] Older Adults. When including custom codes, your data dump to NASAA must be accompanied by a key that lists all codes used and their definitions. This field 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

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