

National Assembly of State Arts Agencies  
KNOWLEDGE ★ REPRESENTATION ★ COMMUNITY

National Standard for  
Arts Information Exchange

**Reference Guide 2015**

The National Assembly of State Arts Agencies (NASAA) is the membership organization that serves the nation's state and jurisdictional arts agencies. NASAA provides authoritative research, policy representation and networking services designed to strengthen state arts agencies and advance the arts as a public benefit to communities and citizens across America.

The National Endowment for the Arts is an independent federal agency that funds, promotes, and strengthens the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation.

# National Assembly of State Arts Agencies

KNOWLEDGE ★ REPRESENTATION ★ COMMUNITY



## **National Standard for Arts Information Exchange**

Copyright © 1981, 1985, 1991, 2003 and 2015 by the National Assembly of State Arts Agencies.

This guide may be reproduced by nonprofit organizations and public agencies when implementing the National Standard for Arts Information Exchange or conducting research. Commercial use or reproduction of this material without permission from NASAA is prohibited.

# CONTENTS

Introduction .....	- 5 -
The Origins of the Standard.....	- 5 -
Uses of the Standard .....	- 6 -
Compliance and Customization .....	- 6 -
System Modules and Components .....	- 7 -
Revisions to the Standard .....	- 8 -
Conclusion.....	- 9 -
Constituent List System .....	- 10 -
Fields.....	- 10 -
Definitions.....	- 10 -
Mailing List System .....	- 11 -
Fields.....	- 11 -
Definitions.....	- 11 -
Grants Management System.....	- 20 -
Fields.....	- 20 -
Definitions.....	- 24 -
Activity Location System .....	- 42 -
Fields.....	- 42 -
Definitions.....	- 42 -
Arts Resource Directory Systems.....	- 43 -
Exhibitions, Shows, and Festivals.....	- 44 -
Fields.....	- 44 -
Definitions.....	- 44 -
Performing Arts Facilities .....	- 47 -
Fields.....	- 47 -
Definitions.....	- 48 -
Visual Arts Facilities .....	- 53 -
Fields.....	- 53 -
Definitions.....	- 54 -
Individuals in the Performing and Literary Arts .....	- 57 -
Fields.....	- 57 -

Definitions.....	- 58 -
Individuals in the Visual and Media Arts.....	- 60 -
Fields.....	- 60 -
Definitions.....	- 61 -
Performing Arts Organizations .....	- 64 -
Fields.....	- 64 -
Definitions.....	- 65 -
Visual Arts Organizations .....	- 66 -
Fields.....	- 66 -
Definitions.....	- 67 -
Sponsors/Presentors .....	- 68 -
Fields.....	- 68 -
Definitions.....	- 69 -

## INTRODUCTION

The National Standard for Arts Information Exchange (a.k.a. "the Standard") is a taxonomy of data fields for use in the arts as a means to collect and analyze compatible information about constituents, projects, activities and resources. The Standard recommends database fields that are valuable to collect and offers specific terms, definitions and guidelines for formatting the data. Used by the country's 56 state arts agencies, six regional arts organizations and the National Endowment for the Arts, the Standard enables aggregation and analysis of important arts information that would otherwise be reported inconsistently across agencies, thus making possible nationally comparable data on publicly supported arts activities.

---

## THE ORIGINS OF THE STANDARD

Federal, state and regional arts agencies employ a diverse array of resources, programs, policies and practices to promote public access to and participation in the arts in America. In the 1970s and 1980s, as public funding for the arts was beginning to grow, arts data collection practices were highly decentralized. As agencies identified new constituencies, expanded their funding sources and developed numerous new grant programs, individual data collection efforts were developed for the exclusive use of each unique program. As time passed and public arts agencies grew further, the problems associated with disparate information systems intensified. Answering questions about multiple programs—let alone multiple agencies—became onerous, and duplication of effort was expended on collecting basic information. Furthermore, decentralized information systems were an obstacle to the aggregation of information on a regional or national basis. The field needed to develop a system to facilitate the exchange of data in order to:

- inform policy decision making affecting the arts;
- facilitate mutual learning and benchmarking among agencies;
- support reporting to grant makers, legislators, governors and budget authorities; and
- tell the story of what public funding for the arts achieves.

The National Standard for Arts Information Exchange was developed in the 1980s to address these shared needs. The system was designed to provide a national framework that would, over time:

- produce a pool of reliable information about public arts activities in America;
- ensure the comparability and compatibility of information collected by public arts agencies;
- encourage the collection of data to inform the management, communications, accountability and analysis practices of public arts agencies; and
- guide the development of arts databases and grants management systems, at a time when such technology tools were just beginning to proliferate.

The development of the Standard was guided by the National Information Systems Project (NISP), a four-year (1979-1982) initiative of the state and regional arts agencies, the

National Endowment for the Arts (NEA) and the National Assembly of State Arts Agencies (NASAA). Organizers of NISP consulted with numerous stakeholders and ultimately developed the Standard to serve as a recommended template for information systems in public arts agencies.

In late 1979 and early 1980, the NEA provided an incentive for arts agencies to develop information systems based on the National Standard through NISP block grants for this purpose. In 1980, the NASAA board of directors recommended that states continue system implementation to achieve National Standard compliance by fall 1982. Concurrently, the NEA Office for Partnership developed plans to advance the collection and utilization of National Standard data by requiring its collection on final reports submitted by state arts councils and RAOs for their fiscal year 1983 federally funded grants.

Since then, the NISP recommendations have maintained much of their utility. The vision for the management of information systems pertaining to regional arts organization and state arts agency grants data and constituents data, as well as the vision for the periodic need to update these systems, have made NISP's work an enduring contribution to the field.

---

## USES OF THE STANDARD

The National Standard is used by state arts agencies, regional arts organizations and the NEA as an important accountability, research and technology management tool. Designed to provide easy access to data that is consistent from agency to agency, information in the National Standard format can be [analyzed](#) to produce comparative statistics as well as information illuminating trends over time, geographic distribution of funds and investments in various artistic disciplines, type of activities, and constituencies served. Such information is actively mined by states, regions, the federal government, policy officials and scholars. Numerous components of the Standard are included in annual Final Descriptive Reports (FDRs) that each state, region and jurisdiction is required to submit to the NEA in order to receive federal Partnership Agreement funding.

### **Management and Maintenance of the Standard**

The National Standard for Arts Information Exchange is managed by NASAA and maintained collaboratively with the National Endowment for the Arts, state arts agencies and regional arts organizations. Maintenance of the Standard is supported through cooperative agreement funds from the NEA. NASAA provides system oversight and technical assistance for National Standard users. National Standard / FDR information is reported to the NEA with a copy designated for NASAA, which maintains a comprehensive digitized repository of state and regional data from 1986 to the current day.

---

## COMPLIANCE AND CUSTOMIZATION

To be in compliance with the National Standard, an agency's data systems should contain fields defined as Necessary in the National Standard and use National Standard specification for any Optional fields the agency is electing to gather.

Overall, the Standard defines the information that public arts agencies should be able to provide and the format needed to ensure national comparability. However, **all procedures, practices and technologies governing how information is obtained are up to each individual agency.** The originators of the Standard recognized the need for agencies to address widely varying state and federal regulations, diverse programmatic needs and evolving technologies. Therefore the Standard recommends what should be collected, but agencies using the system retain authority over the policies concerning data collection, usage, access and security.

Unless otherwise stated in the field definitions, National Standard fields and codes are firmly established to ensure compatibility and may not be modified. Agencies are permitted—and even encouraged—to develop additional complementary fields or codes customized to their specific needs if additional financial or descriptive data, while not required on a national basis, is of great value internally. The following customization guidelines apply:

- **Make the most of existing data combinations:** Do not create a new field or code to capture what may be gained by using existing codes or fields in combination with one another.
- **Do not alter the definitions of existing fields:** Do not change, remove or redefine codes that exist within the Standard. If adding a code to a preexisting list, do not duplicate an existing item. For example, an agency with grant review panels organized along arts discipline lines may have a field labeled Panel and may code each application according to which panel will consider it. This field must not, however, be used in place of the National Standard Applicant Discipline field or Project Discipline field, even if all categories are identical, since this would be replacing a Necessary field (Project Discipline) or redefining an Optional field (Applicant Discipline). So while individual arts agencies' unique needs can be addressed in their information systems, this should not be done at the expense of the standard vocabulary established by and for them all.
- **Use the existing structure:** Work within the existing coding hierarchy. (For instance, a custom discipline code for mural work should be assigned a new subcode under the existing "05-Visual Arts" series. It should not be created as a new major numeric discipline category.) When adding new numeric codes to a series, use vacant numbers beginning with 98 and work backwards, to prevent duplication of official National Standard codes that may be added in the future.

---

## SYSTEM MODULES AND COMPONENTS

The National Standard for Arts Information Exchange comprises five interlinked system modules:

1. **Constituent List System:** This module contains basic contact information for all organizations and individuals with whom an arts agency does business, with whom they wish to remain in contact and to whom the agency is accountable. Every other module in the National Standard links to this core data.
2. **Mailing List System:** This module helps agencies to direct various types of information to the appropriate constituents.

3. **Grants Management System:** This module includes information on all agency activities for which there is an application/award, contractual process or request-for-service process. It captures information about the request for funds, the nature of the proposed activities, and associated financial and procedural details.
4. **Activity Location System:** This module captures location information in cases where areas served reach beyond the Applicant Address. The module allows for multiple activity location data to be joined with each grant record.
5. **Arts Resource Directory System:** This module recommends information that is useful to collect for eight different resource directories: Exhibitions, Shows and Festivals; Performing Arts Facilities; Visual Arts Facilities; Individuals in the Performing and Literary Arts; Individuals in the Visual and Media Arts; Performing Arts Organizations; Visual Arts Organizations; Sponsors/Presentors.

All system modules are comprised of the following components: **Fields** are spaces designated for the capture of information. Most fields offer **Definitions** explaining what the field should and should not contain. Some fields are further comprised of **codes or subcodes**, i.e., a letter or number representing a specific kind of information and how it should be entered.

Each field is designated as either Necessary or Optional. **Necessary** components are those which every public arts agency should be able to provide for effective agency level information management, and/or on a national basis as part of a pool of data about public arts activities in America. **Optional** fields should be used as designed and defined in the National Standard so that they may be aggregated among those agencies that elect to include them in their systems.

**Note:** Some fields which are considered **Optional** in the National Standard might be required for submission on the NEA FDR. In such cases, agencies must collect and report on these fields.

---

## REVISIONS TO THE STANDARD

To maintain the Standard as a useful information collection system, periodic revisions are made to reflect new conditions and patterns in the arts funding environment. The NASAA board of directors and the National Endowment for the Arts have adopted a set of policies that govern the ongoing maintenance and amendment of the Standard:

- NASAA routinely solicits and collects feedback on the usability and effectiveness of the Standard from states and regions.
- If routine feedback indicates a need for change to the Standard, a formal revision cycle is initiated, no more frequently than every four years.
- This revision process involves a thorough assessment of the ways in which the Standard does/does not meet state, regional and federal needs.
- A joint NASAA-NEA working group (comprised of representatives of states, regions, NASAA and the NEA) oversees revisions to the standard. The purpose of this working group is to recommend how the National Standard for Arts Information Exchange can



be maintained and adjusted to better inform state, jurisdictional and national arts policy discussions and provide comparative information to users.

- A revisions proposal is drafted by the working group and shared with states and regions, which have the opportunity to comment and suggest changes prior to the proposal being submitted to the NASAA board of directors and NEA senior staff for final approval.

In addition to following these procedures, NASAA typically invites supplemental input on National Standard issues from a variety of other experts (including database providers, discipline experts, arts researchers, and taxonomy specialists) to supply the working group with additional perspectives and guidance on key issues during its revisions deliberations.

The National Standard has been revised five times since its original publication: [1984](#), [1991](#), [1994](#), [2001](#) and [2014](#). These processes were managed by NASAA and incorporated extensive input from state arts agencies, regional arts organizations and the NEA prior to the changes being ratified. All revisions occurred over the course of several years, including time for initial information-gathering, proposal testing and additional time for agencies to prepare to implement system changes.

Over time, state, regional and federal agencies have made the most extensive use of the portions of the Standard pertaining to grants management, from which many federal reporting requirements derive. For this reason, resources available to revise the Standard have concentrated largely on the Grants Management system module. Many fewer revisions have taken place to the other system modules.

---

## CONCLUSION

The National Standard for Arts Information Exchange provides a means to collect and analyze compatible information about public arts agency constituents, activities, and resources. To insure the collection of compatible data, agencies must take the time to follow the National Standard closely and carefully. While the majority of the National Standard fields are Optional, it is important that Optional fields be included as defined, and that all Necessary fields be included in their entirety. The National Standard furnishes a powerful tool to the entire arts community. If this tool is used properly, arts agencies will be able to combine their separate information resources to identify both what they have accomplished collectively and where future energies should be concentrated to increase and improve public understanding of and support for the arts.

# CONSTITUENT LIST SYSTEM

## FIELDS

LABEL		TYPE REQUIRED	NEED
1.	NAME (ORGANIZATION OR INDIVIDUAL)	TEXT	NECESSARY
2.	ADDRESS	TEXT	NECESSARY
3.	ADDRESS (CONTINUED)	TEXT	OPTIONAL
4.	CITY	TEXT	NECESSARY
5.	STATE	TEXT	NECESSARY
6.	ZIP CODE	NUMERIC	NECESSARY

## DEFINITIONS

1. **Name (organization or individual)**

The name of the constituent, either organization or individual. Generally this is the name under which applications are accepted and/or checks issued. It is the identity of the constituent in all information systems. If a list of all constituents were to be compiled, this is how the constituent would appear.

2. **Address**

First address line. Never enter an organization name here unless it is a necessary part of the address; it should go under "Name (organization or individual)." Box numbers, street addresses, departments and c/o notes are acceptable.

3. **Address (continued)**

Second address line. Same definition as "Address" above.

4. **City**

Post office address. For foreign mail (non-United States and territories), include state/province abbreviation and country.

5. **State**

Two-character state abbreviation.

6. **ZIP Code**

United States Post Office ZIP Code.

# MAILING LIST SYSTEM

## FIELDS

LABEL	TYPE REQUIRED	NEED
1. CONTACT PERSON	TEXT	OPTIONAL
2. CONTACT PERSON TITLE	TEXT	OPTIONAL
ONE CONSTITUENT FROM THE CONSTITUENT LIST		
NAME (ORGANIZATION OR INDIVIDUAL)		
ADDRESS		
ADDRESS (CONTINUED)		
CITY		
STATE		
ZIP CODE		
3. LEGAL STATUS	NUMERIC	NECESSARY
4. INSTITUTION	NUMERIC	NECESSARY
5. DISCIPLINE	TEXT	NECESSARY
6. CONTENT	NUMERIC	NECESSARY

## DEFINITIONS

### 1. **Contact Person**

The person to contact for additional information about "Name (organization or individual)" if that field is an organization. If that field is an individual, no contact person should be listed.

### 2. **Contact Person Title**

The official title of "Contact Person."

Include one Constituent as defined in the [Constituent List](#).

### 3. **Legal Status**

A descriptor designed to enable an agency to select particular groups of constituents by their legal status.

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 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 substate 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**

#### 4. **Institution**

A descriptor designed to select particular groups of constituents by who or what they are.

- 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 on 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 on 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 noncommercial publisher or printing press which issues small editions of literary and other works.
- 13 **Literary Magazine:** A noncommercial, 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 multipurpose 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**

5. **Discipline**

A descriptor designed to enable an agency to select particular groups of constituents by their primary area of work in the arts.

**Note:** It is understood that an agency can elect to use main discipline categories only (e.g., Dance, Music, Theatre) and not subcategories (e.g., chamber, choral, jazz). In other words, a primary discipline coding assignment is Necessary, further elaboration with a subcode letter is Optional.

Agencies desiring to use more than one discipline code may do so provided one category or subcategory is primary. The primary classification resides in a field labeled "Discipline." All others can be stored in fields labeled "Discipline 2," "Discipline 3," etc.

01 **Dance:** Include ballet, ethnic/jazz/folk-inspired and modern; 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:** Include band, chamber, choral, new, ethnic-folk inspired, jazz, popular, solo/recital and orchestral.
- 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
  - F jazz
  - G popular - Include rock.
  - H solo/recital
  - I orchestra - 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
- 10 **Literature**
- A fiction
  - B nonfiction
  - 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, crafts/visual arts and oral traditions that meet the above criteria, use subcodes 12A-D. For other folklife or traditional art forms not itemized below (such as specific occupational art, vernacular architecture, folk/traditional theater or other performing art forms), use the main code of 12. Do not include folk-inspired forms (for example, interpretations of ethnic/folk dance or music by artists outside the particular ethnic/folk tradition should be coded 01B or 02E, respectively.)

- A folk/traditional dance
  - B music
  - C crafts & visual arts
  - D oral traditions (include folk/traditional storytelling)
- 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 (including general operating support) that includes activities in more than one of the above disciplines. Use this code to describe only those grants in which the majority of activities cannot be attributed to one discipline. If the majority of supported activities are clearly within one discipline, that discipline should be used instead of multidisciplinary. 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, banks).

## 6. Content

A descriptor designed to enable an agency to select particular groups of constituents by the kinds of mail they should receive.

- 01 **Dance:** Information about dance.
- 02 **Music:** Information about music.
- 03 **Opera/Music Theatre:** Information about opera/music theatre.
- 04 **Theatre:** Information about theatre.
- 05 **Visual Arts:** Information about visual arts.
- 06 **Design Arts:** Information about design arts.
- 07 **Crafts:** Information about crafts.
- 08 **Photography:** Information about photography.
- 09 **Media Arts:** Information about media arts.

- 10 **Literature:** Information about literature.
- 11 **Interdisciplinary:** Information about interdisciplinary art forms/art works.
- 12 **Folk/Traditional Arts:** Information about folk/traditional arts.
- 13 **Humanities:** Information about humanities.
- 14 **Sponsoring/Presenting:** Information about issues, programs, etc., in the arts and/or humanities concerning sponsoring and presenting.
- 15 **Arts Advocacy/Service:** Information about arts advocacy/service.
- 16 **Arts Management:** Information about arts management.
- 17 **Disabled/Handicapped:** Information about issues, programs, etc., in the arts and/or humanities concerning disabled/handicapped persons.
- 18 **Ethnic/Minority:** Information about issues, programs, etc., in the arts and/or humanities concerning ethnic/minority persons.
- 19 **Senior Citizens:** Information about issues, programs, etc., in the arts and/or humanities concerning senior citizens.
- 20 **Newsletter**
- 21 **Press Releases**
- 22 **Program Information**
- 23 **Board/Council Material**
- 24 **Panel Material**

## GRANTS MANAGEMENT SYSTEM

### FIELDS

#### APPLICANT

LABEL	TYPE REQUIRED	NEED
1. APPLICANT	CONSTITUENT	NECESSARY
1A. APPLICANT LEGAL STATUS	NUMERIC	NECESSARY
1B. APPLICANT INSTITUTION	NUMERIC	NECESSARY
1C. APPLICANT DISCIPLINE	TEXT	NECESSARY
1D. APPLICANT CHARACTERISTICS	TEXT	OPTIONAL
2. CONTACT PERSON	TEXT	NECESSARY
3. CONTACT PERSON TITLE	TEXT	OPTIONAL

4. TELEPHONE	NUMERIC	OPTIONAL
5. CONTACT PERSON HOME TELEPHONE	NUMERIC	OPTIONAL
6. AUTHORIZING OFFICIAL	TEXT	OPTIONAL
7. COUNTY OF APPLICANT	NUMERIC OR TEXT	OPTIONAL
8. LEGISLATIVE DISTRICT OF APPLICANT (HOUSE)	NUMERIC OR TEXT	OPTIONAL
9. LEGISLATIVE DISTRICT OF APPLICANT (SENATE)	NUMERIC OR TEXT	OPTIONAL
10. CONGRESSIONAL DISTRICT OF APPLICANT	NUMERIC	NECESSARY
10A. GRANTEE RACE	TEXT	NECESSARY
11. REGION OF APPLICANT	NUMERIC OR TEXT	OPTIONAL
12. FEDERAL EMPLOYMENT IDENTIFICATION NUMBER (FEIN)	NUMERIC	NECESSARY
12A. APPLICANT DATA UNIVERSAL NUMBERING SYSTEM (DUNS)	NUMERIC	NECESSARY
13. INCORPORATION OR BIRTH DATE	DATE	OPTIONAL
13A. DATE FISCAL YEAR ENDS	DATE	OPTIONAL
14. LAST YEAR OPERATING INCOME	NUMERIC	OPTIONAL
15. LAST YEAR OPERATING EXPENSES	NUMERIC	OPTIONAL
16. PRESENT YEAR OPERATING INCOME	NUMERIC	OPTIONAL
17. PRESENT YEAR OPERATING EXPENSES	NUMERIC	OPTIONAL
18. NEXT YEAR OPERATING INCOME	NUMERIC	OPTIONAL
19. NEXT YEAR OPERATING EXPENSES	NUMERIC	OPTIONAL

#### PROCESS

LABEL	TYPE REQUIRED	NEED
20. APPLICATION NUMBER	NUMERIC OR TEXT	NECESSARY
21. DATE RECEIVED	DATE	OPTIONAL
22. DATE LOGGED IN	DATE	OPTIONAL
23. PROGRAM	NUMERIC OR TEXT	OPTIONAL
24. GRANT AWARD	NUMERIC	NECESSARY
25. GRANT AWARD DATE	DATE	OPTIONAL
26. NOTIFICATION DATE	DATE	OPTIONAL
27. DATE CONTRACT RECEIVED	DATE	OPTIONAL
28. PAYEE	CONSTITUENT	OPTIONAL

**Note:** Grant payments are generally a function of an accounting system; however, inclusion of fields such as Check Number, Payment Date, Account Number, etc., may be appropriate in a grants management system if a concurrent fiscal system is not available to record such information.

29. DATE REPORT DUE	DATE	OPTIONAL
30. DATE REPORT RECEIVED	DATE	OPTIONAL
31. APPLICATION PROCESS STATUS	NUMERIC OR TEXT	OPTIONAL

#### PROJECT

LABEL	TYPE REQUIRED	NEED
32. PROJECT TITLE	TEXT	OPTIONAL
33. PROJECT DIRECTOR	CONSTITUENT	OPTIONAL
34. PROJECT DIRECTOR TELEPHONE	NUMERIC	OPTIONAL
35. PROJECT DIRECTOR TITLE	TEXT	OPTIONAL

36. START DATE	DATE	OPTIONAL
37. END DATE	DATE	OPTIONAL
38. PROJECT DISCIPLINE	TEXT	NECESSARY
39. TYPE OF ACTIVITY	NUMERIC	NECESSARY
39B. INTERNATIONAL ACTIVITY	ALPHANUMERIC	NECESSARY
39C. ARTS EDUCATION	ALPHANUMERIC	NECESSARY
40. ZIP CODE(S) OF PROJECT	ALPHANUMERIC	OPTIONAL
41. COUNTY OF PROJECT	TEXT	OPTIONAL
42. LEGISLATIVE DISTRICT OF PROJECT (HOUSE)	NUMERIC OR TEXT	OPTIONAL
43. LEGISLATIVE DISTRICT OF PROJECT (SENATE)	NUMERIC OR TEXT	OPTIONAL
44. CONGRESSIONAL DISTRICT OF PROJECT	NUMERIC	OPTIONAL
45. REGION OF PROJECT	NUMERIC OR TEXT	OPTIONAL
46. PERSONNEL - ADMINISTRATIVE	NUMERIC	OPTIONAL
47. PERSONNEL - ARTISTIC	NUMERIC	OPTIONAL
48. PERSONNEL - TECHNICAL/PRODUCTION	NUMERIC	OPTIONAL
49. OUTSIDE ARTISTIC FEES AND SERVICES	NUMERIC	OPTIONAL
50. OUTSIDE OTHER FEES AND SERVICES	NUMERIC	OPTIONAL
51. SPACE RENTAL	NUMERIC	OPTIONAL
52. TRAVEL	NUMERIC	OPTIONAL
53. MARKETING	NUMERIC	OPTIONAL
54. REMAINING OPERATING EXPENSES	NUMERIC	OPTIONAL
55. CAPITAL EXPENDITURES - ACQUISITIONS	NUMERIC	OPTIONAL
56. CAPITAL EXPENDITURES - OTHER	NUMERIC	OPTIONAL
57. TOTAL CASH EXPENSES	NUMERIC	OPTIONAL
58. IN-KIND PERSONNEL - ADMINISTRATIVE	NUMERIC	OPTIONAL
59. IN-KIND PERSONNEL - ARTISTIC	NUMERIC	OPTIONAL
60. IN-KIND PERSONNEL - TECHNICAL/PRODUCTION	NUMERIC	OPTIONAL
61. IN-KIND OUTSIDE PROFESSIONAL SERVICES - ARTISTIC	NUMERIC	OPTIONAL
62. IN-KIND OUTSIDE PROFESSIONAL SERVICES - OTHER	NUMERIC	OPTIONAL
63. IN-KIND SPACE RENTAL	NUMERIC	OPTIONAL
64. IN-KIND TRAVEL	NUMERIC	OPTIONAL
65. IN-KIND MARKETING	NUMERIC	OPTIONAL
66. IN-KIND REMAINING OPERATING EXPENSES	NUMERIC	OPTIONAL
67. ACQUISITIONS	NUMERIC	OPTIONAL
68. IN-KIND CAPITAL EXPENDITURES-OTHER	NUMERIC	OPTIONAL
69. TOTAL IN-KIND CONTRIBUTIONS	NUMERIC	OPTIONAL
70. ADMISSIONS	NUMERIC	OPTIONAL
71. CONTRACTED SERVICES REVENUE	NUMERIC	OPTIONAL
72. OTHER REVENUE	NUMERIC	OPTIONAL
72. CORPORATE SUPPORT	NUMERIC	OPTIONAL
73. FOUNDATION SUPPORT	NUMERIC	OPTIONAL
74. OTHER PRIVATE SUPPORT	NUMERIC	OPTIONAL
75. GOVERNMENT SUPPORT - FEDERAL	NUMERIC	OPTIONAL
76. GOVERNMENT SUPPORT - STATE/REGIONAL	NUMERIC	OPTIONAL
77. GOVERNMENT SUPPORT - LOCAL	NUMERIC	OPTIONAL
79. APPLICANT CASH	NUMERIC	OPTIONAL
81. GRANT AMOUNT REQUESTED	NUMERIC	NECESSARY

82.	TOTAL CASH INCOME	NUMERIC	OPTIONAL
83.	ADULTS ENGAGED IN PERSON	NUMERIC	NECESSARY
83A.	YOUTH (UNDER AGE 18) ENGAGED IN PERSON	NUMERIC	NECESSARY
83B.	POPULATIONS BENEFITTED BY RACE	TEXT	NECESSARY
83C.	POPULATIONS BENEFITTED BY DISTINCT GROUPS	TEXT	NECESSARY
84.	ARTISTS DIRECTLY INVOLVED	NUMERIC	OPTIONAL
85.	FULL-TIME PERSONNEL	NUMERIC	OPTIONAL
86.	PART-TIME PERSONNEL	NUMERIC	OPTIONAL
87.	VOLUNTEERS	NUMERIC	OPTIONAL
88.	PROVIDER OF SERVICES	CONSTITUENT	OPTIONAL

**REPORT**

<b>LABEL</b>	<b>TYPE REQUIRED</b>	<b>NEED</b>
89. ACTUAL PERSONNEL – ADMINISTRATIVE	NUMERIC	OPTIONAL
90. ACTUAL PERSONNEL - ARTISTIC	NUMERIC	OPTIONAL
91. ACTUAL PERSONNEL – TECHNICAL PRODUCTION	NUMERIC	OPTIONAL
92. ACTUAL OUTSIDE ARTISTIC FEES AND SERVICES	NUMERIC	OPTIONAL
93. ACTUAL OUTSIDE OTHER FEES AND SERVICES	NUMERIC	OPTIONAL
94. ACTUAL SPACE RENTAL	NUMERIC	OPTIONAL
95. ACTUAL TRAVEL	NUMERIC	OPTIONAL
96. ACTUAL MARKETING	NUMERIC	OPTIONAL
97. ACTUAL REMAINING OPERATING EXPENSES	NUMERIC	OPTIONAL
98. ACTUAL CAPITAL EXPENDITURES - ACQUISITIONS	NUMERIC	OPTIONAL
99. ACTUAL CAPITAL EXPENDITURES - OTHER	NUMERIC	OPTIONAL
100. ACTUAL TOTAL CASH EXPENSES	NUMERIC	NECESSARY
101. ACTUAL IN-KIND PERSONNEL - ADMINISTRATIVE	NUMERIC	OPTIONAL
102. ACTUAL IN-KIND PERSONNEL - ARTISTIC	NUMERIC	OPTIONAL
103. ACTUAL IN-KIND PERSONNEL - TECHNICAL/PRODUCTION	NUMERIC	OPTIONAL
104. ACTUAL IN-KIND OUTSIDE ARTISTIC FEES & SERVICES	NUMERIC	OPTIONAL
105. ACTUAL IN-KIND OUTSIDE OTHER FEES & SERVICES	NUMERIC	OPTIONAL
106. ACTUAL IN-KIND SPACE RENTAL	NUMERIC	OPTIONAL
107. ACTUAL IN-KIND TRAVEL	NUMERIC	OPTIONAL
108. ACTUAL IN-KIND MARKETING	NUMERIC	OPTIONAL
109. ACTUAL IN-KIND REMAINING OPERATING EXPENSES	NUMERIC	OPTIONAL
110. ACTUAL IN-KIND CAPITAL EXPENDITURES - ACQUISITIONS	NUMERIC	OPTIONAL
111. ACTUAL IN-KIND CAPITAL EXPENDITURES - OTHER	NUMERIC	OPTIONAL

112.	ACTUAL TOTAL IN-KIND CONTRIBUTIONS	NUMERIC	NECESSARY
113.	ACTUAL ADMISSIONS	NUMERIC	OPTIONAL
114.	ACTUAL CONTRACTED SERVICES REVENUE	NUMERIC	OPTIONAL
115.	ACTUAL CORPORATE SUPPORT	NUMERIC	OPTIONAL
116.	ACTUAL FOUNDATION SUPPORT	NUMERIC	OPTIONAL
117.	ACTUAL OTHER PRIVATE SUPPORT	NUMERIC	OPTIONAL
118.	ACTUAL GOVERNMENT SUPPORT - FEDERAL	NUMERIC	OPTIONAL
119.	ACTUAL GOVERNMENT SUPPORT - STATE/REGIONAL	NUMERIC	OPTIONAL
120.	ACTUAL GOVERNMENT SUPPORT - LOCAL	NUMERIC	OPTIONAL
121.	ACTUAL OTHER REVENUE	NUMERIC	OPTIONAL
122.	ACTUAL APPLICANT CASH	NUMERIC	OPTIONAL
123.	ACTUAL TOTAL APPLICANT CASH REVENUE)	(NUMERIC)	
	*		
124.	GRANT AMOUNT SPENT	NUMERIC	NECESSARY
125.	ACTUAL TOTAL CASH INCOME	NUMERIC	NECESSARY
126.	ACTUAL ADULTS ENGAGED IN PERSON	NUMERIC	NECESSARY
126A.	ACTUAL YOUTH (UNDER AGE 18) ENGAGED IN PERSON	NUMERIC	NECESSARY
126B.	ACTUAL POPULATIONS BENEFITTED BY RACE	TEXT	NECESSARY
126C.	ACTUAL POPULATIONS BENEFITTED BY DISTINCT GROUPS	TEXT	NECESSARY
127.	CHARACTERISTICS	TEXT	OPTIONAL
128.	ACTUAL ARTISTS DIRECTLY INVOLVED	NUMERIC	NECESSARY
129.	CHARACTERISTICS	TEXT	OPTIONAL
130.	ACTUAL FULL-TIME PERSONNEL	NUMERIC	OPTIONAL
131.	ACTUAL PART-TIME PERSONNEL	NUMERIC	OPTIONAL
132.	ACTUAL VOLUNTEERS	NUMERIC	OPTIONAL

---

## DEFINITIONS

### APPLICANT

#### 1. Applicant

The Constituent submitting and signing the grant application or request for services, even if funds are passed on to another organization or individual.

#### 1A. Applicant Status

Code best representing the applicant's legal status, per the code list detailed in the [Mailing List System](#) above.

#### 1B. Applicant Institution

Use the Institution codes from the [Mailing List System](#) to describe the type of organization or individual receiving funds.



1C. **Applicant Discipline**

The applicant's primary area of work in the arts. Use the [Discipline code](#) list detailed in the [Mailing List System](#) above.

1D. **Applicant Characteristics**

Applicant Characteristics exists within the National Standard as an optional way of collecting information about beneficiaries and organizations. However, recent revisions have added necessary codes for tracking information about beneficiaries. See definitions for codes 83A-C.

Applicant Characteristics are descriptors designed to enable an applicant to identify itself according to that person's or organization's predominant characteristics.

Choose the categories below which in your estimation describe the predominant characteristics of a significant number (i.e., one-fourth or more) of the Individuals Benefiting/Artists Participating.

All applicable codes should be selected (e.g., a Native American audience of deaf 11th graders would be coded NYD). Any categories needed by an agency but not available here (e.g., French American, rural, preschool, summer resident, etc.) can be added, but it must be understood that these categories would be used in addition to and not instead of the National Standard (e.g., a French American audience would be coded as such in addition to W - White, not Hispanic).

- A Asian/Pacific Islander
- B Black, not Hispanic
- C child
- D hearing impaired
- E mentally or psychologically impaired
- F woman
- H Hispanic
- I institutionalized (other than correctional)
- J institutionalized (correctional)
- N American Indian/Alaskan Native
- P otherwise physically impaired
- Q visually impaired
- S senior citizen
- U college/university student
- V veteran
- W White, not Hispanic
- Y secondary school student

2. **Contact Person**  
The person to contact for additional information about the application.
3. **Contact Person Title**  
The official title of Contact Person.
4. **Telephone**  
The daytime telephone number of Applicant or Contact Person.
5. **Contact Person Home Telephone**  
The telephone number of Contact Person during nonbusiness hours.
6. **Authorizing Official**  
Name of person with authority to legally obligate Applicant.
7. **County of Applicant**  
County or parish of the office immediately responsible for the application. In most cases, this would be the county in which Applicant's business address is located.
8. **Legislative District of Applicant (House)**  
District of state legislative representative body (commonly the state House of Representatives) in which Applicant's business address is located.
9. **Legislative District of Applicant (Senate)**  
District of other state legislative body (commonly the state Senate) in which Applicant's business address is located.
10. **Congressional District of Applicant**  
District of the United States House of Representatives in which Applicant's business address is located.
- 10A. **Grantee Race**  
Grantee Race: Coding should reflect the racial/ethnic characteristics of the grantee. For individuals, grantees may select any combination of the below that apply:
  - A Asian
  - B Black/African American
  - H Hispanic/Latino
  - N American Indian/Alaska Native

- P Native Hawaiian/Pacific Islander
- W White

For organizations, grantees should code themselves based on the predominant group of which their staff or board or membership (not audience) is composed. Use the list below. Organizations should choose the one code that best represents 50 percent or more of their staff or board or membership:

- A 50 percent or more Asian
- B 50 percent or more Black/African American
- H 50 percent or more Hispanic/Latino
- N 50 percent or more American Indian/Alaska Native
- P 50 percent or more Native Hawaiian/Pacific Islander
- W 50 percent or more White
- 99 No single group listed above represents 50 percent or more of staff or board or membership.

**11. Region of Applicant**

Substate region of Applicant's business address.

**12. Federal Employer Identification Number (FEIN)**

The Federal Employer Identification is a unique number that identifies the organization to the Internal Revenue Service. Enter IND if the grant was awarded to a grantee with a legal status of Individual.

**12A. Applicant Data Universal Numbering System (DUNS) Number**

DUNS number of Applicant Name. Grantees who are individuals are exempted from this requirement. Enter IND if the grant was awarded to a grantee with a legal status of Individual.

**13. Incorporation or Birth Date**

Incorporation date if Applicant is an organization; birth date if Applicant is an individual.

**13A. Date Fiscal Year Ends**

Month and day on which Applicant's fiscal year ends.

**14. Last Year Operating Income**

Total income of Applicant's (organization) current funds during Applicant's most recently completed fiscal year.

15. **Last Year Operating Expenses**

Total expenses of Applicant's (organization) current funds during Applicant's most recently completed fiscal year.

16. **Present Year Operating Income**

Total income of Applicant's (organization) current funds during Applicant's current fiscal year.

17. **Present Year Operating Expenses**

Total expenses of Applicant's (organization) current funds during Applicant's current fiscal year.

18. **Next Year Operating Income**

Estimated total income of Applicant's (organization) current funds during Applicant's next fiscal year.

19. **Next Year Operating Expenses**

Estimated total expenses of Applicant's (organization) current funds during Applicant's next fiscal year.

**PROCESS**

20. **Application Number**

A unique indicator assigned to each application for internal tracking purposes and for use as a bridge when joining application data to Activity Location details.

21. **Date Received**

Date application is received in agency office.

22. **Date Logged In**

Date which marks the first formal involvement of the agency in the application process (i.e., application is acknowledged, copies are sent to appropriate people, the application is filed, etc.). Often the same as Date Received.

23. **Program**

A numeric or text code describing the program of the agency under which the applicant is requesting support (e.g., P = performing arts, V = visual arts, M = minigrant) **as defined by agency**. Program should be the same as that stated in the program guidelines and/or announcements if appropriate.

24. **Grant Award**

Dollar amount of grant awarded. If the application was not funded, enter 0. A blank field indicates that a decision has not been made.

**Note:** Agencies involved in nonmonetary or unconventional grant programs may establish a basis upon which their programs can be valued. In many cases, such a basis can be a dollar amount equivalent to service provided. In such cases, use of Grant Award should be consistent and its unusual nature understood.

25. **Grant Award Date**

Date on which Grant Award is formally made.

26. **Notification Date**

Date on which Applicant is formally informed of the grant decision. Usually the date of grant award or rejection letter.

27. **Date Contract Received**

Date on which required documents are received from Applicant. In some cases, these will be acceptance letters or letters of agreement rather than formal contracts.

28. **Payee**

The constituent to whom checks should be issued in the event that a grant is awarded, if different from Applicant.

29. **Date Report Due**

Date on which final report of Applicant's project is due.

30. **Date Report Received**

Date on which final report of Applicant's project is received in agency office.

31. **Application Process Status**

A descriptor summarizing the status of an application in the agency's grant process (e.g., W = Withdrawn, I = Ineligible).

**Note:** It is understood that most agencies have a series of steps through which all applications pass for research, review, recommendation/rejection, funding, reporting, etc., and that the status of an application at any given time depends on where it is in this process. A code is not developed in the National Standard because of the unique nature of each agency's grant process and minimal need for national compatibility of such information.

## PROJECT

### 32. **Project Title**

A short descriptive title of the project for which Applicant is requesting assistance. If no formal title exists or if the title is not descriptive, a short phrase describing the activities of the project should be substituted.

### 33. **Project Director**

The person with immediate responsibility for the project, if different from Contact Person. Include [Constituent List](#) entry if home address is desired; otherwise, include name only.

### 34. **Project Director Telephone**

Telephone number of Project Director if different from Telephone.

### 35. **Project Director Title**

The official title of Project Director.

### 36. **Start Date**

The first date of activity in the project for which assistance is requested.

### 37. **End Date**

The last date of activity in the project for which assistance is requested.

### 38. **Project Discipline**

The arts discipline of the project activities. Use the [Discipline code](#) list detailed in the [Mailing List System](#) above.

If project activities are of a technical assistance or service nature, use the arts discipline which will benefit from the project (e.g., accounting workshops for dance company managers should be coded 01 Dance; a training conference for performing arts presenter trustees should be 14 Multidisciplinary).

**Note:** It is understood that an agency can elect to use main discipline categories only (e.g., Dance, Music, Theatre) and not subcategories (e.g., chamber, choral, jazz). In other words, a primary discipline coding assignment is Necessary, further elaboration with a subcode letter is Optional.

Agencies desiring to use more than one discipline code may do so provided one category or subcategory is primary. The primary classification resides in a field labeled

Project Discipline. All others can be stored in fields labeled Project Discipline 2, Project Discipline 3, etc.

### 39. **Type of Activity**

The code which best describes the project activities. Agencies deciding to use more than one type of activity code to classify their constituents may do so provided one code is primary. The primary classification must be labeled Type of Activity. All others can be labeled Type of Activity 2, Type of Activity 3, etc.

- 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 nonschool 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 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.
- 99 **None of the above**

**39B. International Activity**

The International Activity may be coded as Y (yes) if the grant in question conforms to any of the following criteria:

- (1) Support connected with your grantees visiting other countries, or
- (2) Support connected with foreign artists visiting your state or the United States, or
- (3) Support connected with any cultural exchanged program, or
- (4) Support used by your grantees to make linkages with artists or institutions in other countries, or
- (5) Grants made to yourself to establish or administer international programs in your agency.

**39C. 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.
- 02 Less than 50% of this project's activities are arts education.

99 None of this project involves arts education.

**40. ZIP Code(s) of Project**

ZIP codes of community or communities in which the majority of project activities will take place. Collect up to five ZIP codes (five-digit) for areas where the activity of a funded project occurred. If a project occurs in more than five ZIP code areas, states should indicate the five ZIP codes where a majority of the project's activity occur.

Note: An additional method for collecting location of multiple project activities is within the [Activity Location](#) section of the standard.

**41. County of Project**

The county or parish in which the majority of project activities will take place.

**42. Legislative District of Project (House)**

District of state legislative body (commonly the state house of representatives) in which the majority of project activities will take place.

**43. Legislative District of Project (Senate)**

District of other state legislative body (commonly the state senate) in which the majority of project activities will take place.

**44. Congressional District of Project**

District of the U.S. House of Representatives in which the majority of project activities will take place.

**45. Region of Project**

Substate region in which the majority of project activities will take place.

**46. Personnel - Administrative**

Payments for employee salaries, wages and benefits specifically identified with the project, for executive and supervisory administrative staff, program directors, managing directors, business managers, press agents, fundraisers; clerical staff such as secretaries, typists, bookkeepers; and supportive personnel such as maintenance and security staff, ushers and other front-of-the-house and box office personnel.

**47. Personnel - Artistic**

Payments for employee salaries, wages and benefits specifically identified with the project, for artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, filmmakers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, puppeteers, etc.

48. **Personnel - Technical/Production**

Payments for employee salaries, wages and benefits specifically identified with the project, for technical management and staff, such as technical directors; wardrobe, lighting and sound crew; stage managers, stagehands; video and film technicians, exhibit preparators and installers, etc.

49. **Outside Artistic Fees and Services**

Payments to firms or persons for the services of individuals who are not normally considered employees of Applicant, but are consultants or the employees of other organizations, whose services are specifically identified with the project. Include artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, filmmakers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc., serving in nonemployee/nonstaff capacities.

50. **Outside Other Fees and Services**

Payments to firms or persons for nonartistic services of individuals who are not normally considered employees of Applicant, but are consultants or the employees of other organizations, whose services are specifically identified with the project.

51. **Space Rental**

Payments specifically identified with the project for rental of office, rehearsal, theatre, hall, gallery and other such spaces.

52. **Travel**

All costs for travel directly related to the travel of an individual or individuals and specifically identified with the project. For transportation not connected with the travel of personnel, see 54 Remaining Operating Expenses. Include fares, hotel and other lodging expenses, food, taxis, gratuities, per diem payments, toll charges, mileage, allowances on personal vehicles, car rental costs, etc. For trucking, shipping or hauling expenses, see 54 Remaining Operating Expenses.

53. **Marketing**

All costs for marketing/publicity/promotion specifically identified with the project. Do not include payments to individuals or firms which belong under 46-48 Personnel or 49-50 Outside Fees and Services. Include costs of newspaper, radio, and television advertising, printing and mailing of brochures, flyers, and posters, and food, drink and space rental when directly connected to promotion, publicity, or advertising. For fund-raising expenses, see 54 Remaining Operating Expenses.

54. **Remaining Operating Expenses**

All expenses not entered in other categories and specifically identified with the project. Include fundraising expenses, scripts and scores, lumber and nails, electricity, telephone and telegraph, storage, postage, interest charges, photographic supplies,

publication purchases, sets and props, food consumed on premises, equipment rental, insurance fees, nonstructural renovations or improvements, trucking, shipping, and hauling expenses not entered under 52 Travel.

**55. Capital Expenditures - Acquisitions**

Expenses for additions to a collection, such as works of art, artifacts, plants, animals or historic documents, the purchase of which is specifically identified with the project.

**56. Capital Expenditures - Other**

Expenses for purchase of buildings or real estate, renovations or improvements involving structural change, payments for roads, driveways, or parking lots, permanent and generally immobile equipment such as grid systems or central air conditioning, etc., which are specifically identified with the project.

**57. Total Cash Expenses**

The total of Fields 46-56 above.

**58. In-Kind Personnel - Administrative**

The value of administrative personnel (see Field 46 for definition) specifically identified with the project which are provided to Applicant by volunteers or outside parties at no cash cost to Applicant.

**59. In-Kind Personnel - Artistic**

The value of artistic personnel (see Field 47 for definition) specifically identified with the project which are provided to Applicant by volunteers or outside parties at no cash cost to Applicant.

**60. In-Kind Personnel - Technical/Production**

The value of technical/production personnel (see Field 48 for definition) specifically identified with the project which are provided to Applicant by volunteers or outside parties at no cash cost to Applicant.

**61. In-Kind Outside Artistic Fees and Services**

The value of outside artistic fees and services (see Field 49 for definition) specifically identified with the project which are provided to Applicant by volunteers or outside parties at no cash cost to Applicant.

**62. In-Kind Outside Other Fees and Services**

The value of outside other fees and services (see Field 50 for definition) specifically identified with the project which are provided to Applicant by volunteers or outside parties at no cash cost to Applicant.

**63. In-Kind Space Rental**

The value of space rental (see Field 51 for definition) specifically identified with the project which are provided to Applicant by volunteers or outside parties at no cash cost to Applicant.

**64. In-Kind Travel**

The value of travel (see Field 52 for definition) specifically identified with the project which are provided to Applicant by volunteers or outside parties at no cash cost to Applicant.

**65. In-Kind Marketing**

The value of marketing (see Field 53 for definition) specifically identified with the project which are provided to Applicant by volunteers or outside parties at no cash cost to Applicant.

**66. In-Kind Remaining Operating Expenses**

The value of remaining operating expenses (see Field 54 for definition) specifically identified with the project which are provided to Applicant by volunteers or outside parties at no cash cost to Applicant.

**67. In-Kind Capital Expenditures - Acquisitions**

The value of capital acquisitions (see Field 55 for definition) specifically identified with the project which are provided to Applicant by volunteers or outside parties at no cash cost to Applicant.

**68. In-Kind Capital Expenditures - Other**

The value of other capital expenditures (see Field 56 for definition) specifically identified with the project which are provided to Applicant by volunteers or outside parties at no cash cost to Applicant.

**69. Total In-Kind Contributions**

The total of Fields 58-68 above.

**70. Admissions**

Revenue derived from the sale of admissions, tickets, subscriptions, memberships, etc., for events attributable or prorated to the project.

**71. Contracted Services Revenue**

Revenue derived from fees earned through sale of services (other than this grant request). Include sale of workshops, etc., to other community organizations, government contracts for specific services, performance or residency fees, tuition, etc. Include foreign government support.

72. **Corporate Support**

Cash support derived from contributions given for this project (other than this grant request) by businesses, corporations and corporate foundations, or a proportionate share of such contributions allocated to this project.

73. **Foundation Support**

Cash support derived from grants given for this project (other than this grant request) by private foundations, or a proportionate share of such grants allocated to this project.

74. **Other Private Support**

Cash support derived from cash donations given for this project or a proportionate share of general donations allocated to this project. Do not include corporate, foundation, or government contributions and grants. Include gross proceeds from fund-raising events.

75. **Government Support - Federal**

Cash support derived from grants or appropriations given for this project (other than this grant request) by agencies of the federal government, or a proportionate share of such grants or appropriations allocated to the project.

76. **Government Support - State/Regional**

Cash support derived from grants or appropriations given for this project (other than this grant request) by agencies of the state government and/or multistate consortiums of state agencies, or a proportionate share of such grants or appropriations allocated to the project.

77. **Government Support - Local**

Cash support derived from grants or appropriations given for this project (other than this grant request) by city, county, in-state regional and other local government agencies, or a proportionate share of such grants or appropriations allocated to the project.

78. **Other Revenue**

Revenue derived from sources other than those listed above. Include catalog sales, advertising space in programs, gift shop income, concessions, parking, investment income, etc.

79. **Applicant Cash**

Funds from Applicant's present and/or anticipated resources that Applicant plans to provide to proposed project.

**81. Grant Amount Requested**

Amount requested in support of this project.

**82. Total Cash Income**

The total of Fields 70-79 and 81 above.

**83. Adults Engaged In Person**

Number of adults 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.

**83A. Youth (under age 18) Engaged In Person**

Youths (under the age of 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.

**83B. Populations Benefited By Race**

Select any of the 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.

N American Indian/Alaska Native

A Asian

B Black/African American

H Hispanic/Latino

P Native Hawaiian/Other Pacific Islander

W White

G No single race/ethnic group listed above made up more than 25% of the population directly benefited.

**83C. Populations Benefited By Distinct Groups**

Select any of the 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.

**84. Artists Directly Involved**

Number of artists directly involved in providing artistic services specifically identified with the award. Include living artists whose work is represented 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.

**85. Full-time Personnel**

The total number of persons employed 35 or more hours per week on work which is specifically identified with the project.

**86. Part-time Personnel**

The total number of persons employed fewer than 35 hours per week on work which is specifically identified with the project.

**87. Volunteers**

The total number of volunteers whose services are specifically identified with the project.

**88. Provider of Services**

The constituent providing the artistic or other service(s) for which Applicant is requesting assistance. Include artist, performing group, exhibit-producing organization, consultant or other contracted specialist.

89. –

**122. Actual Financial Information**

Actual amounts for expenses and revenue as defined for Fields 46-79.

**123. Actual Total Applicant Cash Revenue**

The total of Fields 113-122 above. (This field was deleted in the 1986 revision, but is listed here for those who still wish to use this field for a total of applicant cash revenue.)



**124. Grant Amount Spent**

Actual grant amount spent on the project.

**125. Actual Total Cash Income**

The total of Fields 113-122 and 124 above.

**126. Actual Adults Engaged In Person**

Actual number of Adults Engaged In Person as defined in Field 83

**126A. Actual Youth (under age 18) Engaged In Person**

Actual number of Youth (under age 18) Engaged In Person as defined in Field 83A.

**126B. Actual Populations Benefited By Race**

Actual Populations Benefited By Race as defined in Field 83B.

**126C. Actual Populations Benefited By Distinct Groups**

Actual Populations Benefited By Distinct Groups as defined in Field 83C.

**127. Characteristics**

Optional descriptors designed to enable an agency to identify Actual Adults Engaged In Person, Field 126, according to those persons' characteristics as identified in [1D Applicant Characteristics](#).

**128. Actual Artists Directly Involved**

Actual number of artists participating in the project as defined in Field 84.

**129. Characteristics**

Optional descriptors designed to enable an agency to identify Actual Artists Directly Involved, Field 128, according to those person's characteristics. See Field [1D Applicant Characteristics](#) for codes.

**130. Actual Full-time Personnel**

Actual number of full-time personnel participating in the project as defined in Field 85.

**131. Actual Part-time Personnel**

Actual number of part-time personnel participating in the project as defined in Field 86.

### 132. **Actual Volunteers**

Actual number of volunteers participating in the project as defined in Field 87.

## ACTIVITY LOCATION SYSTEM

This module is needed to capture geographic information in cases where the areas served reach beyond the Applicant Address. This module is Necessary within the National Standard, but the fields should only be populated with data when multiple geographic areas (beyond the applicant Address) are served.

For each grant or service supported, report the following information about the location(s) at which activities took place, if those activities occurred at a location different than the Applicant Address. If multiple activities occurred at multiple locations, enter information for each site as a separate record in this table.

**Note:** All records in this module should join to an agency's Grants Management System (GMS). A one-to-many relationship will often exist between a single grant record in an agency's GMS and multiple entries in the table of Activity Location data.

### FIELDS

LOCATION OF ACTIVITY		
LABEL	TYPE REQUIRED	NEED
1. VENUE ADDRESS*	NUMERIC OR TEXT	NECESSARY
2. VENUE CITY*	TEXT	NECESSARY
3. VENUE STATE*	TEXT	NECESSARY
4. VENUE ZIP*	NUMERIC	NECESSARY
5. VENUE LATTITUDE*	NUMERIC	NECESSARY
6. VENUE LONGITUDE*	NUMERIC	NECESSARY
7. APPLICATION NUMBER (MUST BE IDENTICAL TO GMS FIELD #20)	NUMERIC	NECESSARY

\*Venue Latitude and Longitude can be provided in lieu of Venue Address, City, State and ZIP; or Venue Address, City, State and ZIP can be provided in lieu of Venue Latitude and Longitude.

### DEFINITIONS

1. **Venue Address (Venue 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.

2. **Venue City**  
City where the venue is located.
3. **Venue State**  
State where the venue is located.
4. **Venue ZIP**  
ZIP code for address of the venue. Leave this field blank if the venue is outside the United States.
5. **Venue Latitude (Venue Address can be provided in lieu of Venue Latitude and Longitude)**  
Geographic coordinate for the latitude of the venue. Use decimal degrees, without the degree symbol (DDD.DDDDDD).
6. **Venue Longitude (Venue Address can be provided in lieu of Venue Latitude and Longitude)**  
Geographic coordinate for the longitude of the venue. Use decimal degrees, without the degree symbol (DDD.DDDDDD).
7. **Application Number**  
Agency's in-house application/grant identifier for the applicant associated with each activity location record. This field will be used to join the activity location data to the GMS module and thus must contain the same information as [GMS field #20](#).

## ARTS RESOURCE DIRECTORY SYSTEMS

Public agencies often provide referrals, rosters or directories of cultural service providers or conduct inventories of arts providers active at the state or regional level. To support consistent data collection integral to this work, The Arts Resource Directory systems outlined below offer a model for information collection about entities, individuals and venues frequently involved in producing and presenting the arts. All of these systems and the fields and definitions they contain are Optional within the National Standard. Agencies may elect, for their own purposes, to require as much or as little of this information as needed.

It is understood that agencies may wish to collect specific information on the Types of Services provided by organizations or individuals in any resource directory system. Such fields are not included in the National Standard because of the localized nature of the services that may be provided, the unique nature of each agency's information requirements and the minimal need for national compatibility of such information.

---

**FIELDS**
**APPLICANT**

<b>LABEL</b>	<b>TYPE REQUIRED</b>	<b>NEED</b>
1. NAME OF SHOW	TEXT	OPTIONAL
2. PRESENTING ORGANIZATION ONE CONSTITUENT FROM THE CONSTITUENT LIST NAME (ORGANIZATION OR INDIVIDUAL) ADDRESS ADDRESS (CONTINUED) CITY STATE ZIP CODE	CONSTITUENT	OPTIONAL
3. NONPROFIT STATUS	YES OR NO	OPTIONAL
4. CONTACT PERSON	TEXT	OPTIONAL
5. CONTACT PERSON TELEPHONE	NUMERIC	OPTIONAL
6. TIME	NUMERIC	OPTIONAL
7. START DATE	DATE	OPTIONAL
8. END DATE	DATE	OPTIONAL
9. DEADLINE FOR ENTRY	DATE	OPTIONAL
10. TYPE OF SPACE	NUMERIC	OPTIONAL
11. LOCATION	TEXT	OPTIONAL
12. CITY	TEXT	OPTIONAL
13. COUNTY	NUMERIC OR TEXT	OPTIONAL
14. REGION	NUMERIC OR TEXT	OPTIONAL
15. STATE	TEXT	OPTIONAL
16. DISCIPLINE	TEXT	OPTIONAL
17. ELIGIBILITY	NUMERIC	OPTIONAL
18. ENTRY FEE	NUMERIC	OPTIONAL
19. PROJECTED NUMBER OF ENTRIES	NUMERIC	OPTIONAL
20. PREVIOUS NUMBER OF ENTRIES	NUMERIC	OPTIONAL
21. PRIZES	NUMERIC	OPTIONAL
22. COMMISSION	NUMERIC	OPTIONAL

---

**DEFINITIONS**
**1. Name of Show**

The popular name or title of an exhibition/show/festival.

2. **Presenting Organization**

The name and address of the individual, organization, business, etc., presenting the exhibition/show/festival.

---

Include one Constituent as defined in the [Constituent List](#).

---

3. **Nonprofit Status**

Does Presenting Organization have nonprofit status? Yes or No.

4. **Contact Person**

The person to contact for additional information about exhibition/show/festival.

5. **Contact Person Telephone**

The daytime telephone number of Contact Person.

6. **Time**

Time of exhibition/show/festival (e.g., 10:30 - 5:00).

7. **Start Date**

The first date of exhibition/show/festival.

8. **End Date**

The last date of exhibition/show/festival.

9. **Deadline for Entry**

The last date on which artists, performing groups, exhibitors, etc., can enter exhibition/show/festival.

10. **Type of Space**

The type of space available for exhibition/show/festival:

- 1    auditorium
- 2    gallery
- 3    outdoor
- 4    outdoor-covered
- 5    other space
- 6    combination

11. **Location**  
Name of the building or site of exhibition/show/festival.
12. **City**  
Post office address of Location.
13. **County**  
County or parish of Location.
14. **Region**  
Substate region of Location.
15. **State**  
State of Location.
16. **Discipline**  
The primary arts discipline represented in exhibition/show/festival. Use National Standard [Discipline Codes](#).
17. **Eligibility**  
Entrance eligibility for exhibition/show/festival:
  - 1    invitational
  - 2    open
  - 3    juried
  - 4    members only
18. **Entry Fee**  
The dollar amount of entry fee including booth fee, if any, to exhibition/show/festival. Enter 0 if none.
19. **Projected Number of Entries**  
Maximum number of entries projected for current exhibition/show/festival. Enter 0 if none.
20. **Previous Number of Entries**  
Number of entries in previous exhibition/show/festival. Enter 0 if none.

21. **Prizes**

Prizes awarded at exhibition/show/festival:

- 1 money
- 2 purchase awards
- 3 ribbons
- 4 other
- 5 none

22. **Commission**

The percent of sales commission for exhibition/show/festival. Enter 0 if none.

PERFORMING ARTS FACILITIES

FIELDS

LABEL	TYPE REQUIRED	NEED
1. SPACE ONE CONSTITUENT FROM THE CONSTITUENT LIST NAME (ORGANIZATION OR INDIVIDUAL) ADDRESS ADDRESS (CONTINUED) CITY STATE ZIP CODE	CONSTITUENT	OPTIONAL
2. BOX OFFICE TELEPHONE	NUMERIC	OPTIONAL
3. BACKSTAGE TELEPHONE	NUMERIC	OPTIONAL
4. CONTACT PERSON	TEXT	OPTIONAL
5. CONTACT PERSON TITLE	TEXT	OPTIONAL
6. TELEPHONE	NUMERIC	OPTIONAL
7. CONTACT PERSON HOME TELEPHONE	NUMERIC	OPTIONAL
8. AFFILIATION/OWNERSHIP  ONE CONSTITUENT FROM THE CONSTITUENT LIST NAME (ORGANIZATION OR INDIVIDUAL) ADDRESS ADDRESS (CONTINUED) CITY STATE ZIP CODE	CONSTITUENT	OPTIONAL
9. COUNTY	TEXT	OPTIONAL
10. REGION	TEXT	OPTIONAL
11. TYPE OF SPACE (PERFORMING ARTS)	NUMERIC	OPTIONAL

12. UNION MUSICIANS	YES OR NO	OPTIONAL
13. UNION STAGEHANDS	YES OR NO	OPTIONAL
14. TRAINED CREW AVAILABLE	YES OR NO	OPTIONAL
15. PERMANENT SEATING	NUMERIC	OPTIONAL
16. ADDITIONAL SEATING	NUMERIC	OPTIONAL
17. STAGE TYPE	NUMERIC	OPTIONAL
18. DEPTH OF STAGE	NUMERIC	OPTIONAL
19. PLAYING AREA WIDTH	NUMERIC	OPTIONAL
20. STAGE PLAYING AREA SIZE	NUMERIC	OPTIONAL
21. ADDITIONAL PLAYING AREA SIZE	NUMERIC	OPTIONAL
22. GRID HEIGHT	NUMERIC	OPTIONAL
23. ORCHESTRA PIT SIZE	NUMERIC	OPTIONAL
24. STAGE FLOOR TYPE	NUMERIC	OPTIONAL
25. MARLEY-TYPE FLOOR AVAILABLE	YES OR NO	OPTIONAL
26. FLY SYSTEM TYPE	NUMERIC	OPTIONAL
27. TOTAL NUMBER OF LINES	NUMERIC	OPTIONAL
28. NUMBER OF DEAD-HUNG LINES	NUMERIC	OPTIONAL
29. DRAPERY	YES OR NO	OPTIONAL
30. LIGHT BOARD TYPE	NUMERIC	OPTIONAL
31. ACCOMMODATES PORTABLE LIGHT BOARD	YES OR NO	OPTIONAL
32. LIGHTING INSTRUMENTS AVAILABLE	YES OR NO	OPTIONAL
33. NUMBER OF FOLLOW SPOTS AVAILABLE	NUMERIC	OPTIONAL
34. SOUND SYSTEM AVAILABLE	YES OR NO	OPTIONAL
35. PIANO TYPE	NUMERIC	OPTIONAL
36. ORGAN TYPE	NUMERIC	OPTIONAL
37. REGULAR DRESSING ROOMS CAPACITY	NUMERIC	OPTIONAL
38. OTHER DRESSING AREAS CAPACITY	NUMERIC	OPTIONAL
39. BACKSTAGE LOADING DOCK	YES OR NO	OPTIONAL
40. ACCESSIBILITY	YES OR NO	OPTIONAL

---

## DEFINITIONS

### 1. **Space**

The name and address of a performing arts facility.

---

Include one Constituent as defined in the [Constituent List](#).

---

### 2. **Box Office Telephone**

The box office telephone number of Space.

### 3. **Backstage Telephone**

The backstage telephone number of Space.

### 4. **Contact Person**

The person to contact for additional information about Space.



5. **Contact Person Title**  
The official title of Contact Person.
6. **Telephone**  
The daytime telephone number of Contact Person.
7. **Contact Person Home Telephone**  
The telephone number of Contact Person during nonbusiness hours.
8. **Affiliation/Ownership**  
The organization, if not the same as Space, which is the primary affiliate or owner of Space.

---

Include one Constituent as defined in the [Constituent List](#).
9. **County**  
The county or parish in which Space is located.
10. **Region**  
The substate region in which Space is located.
11. **Type of Space** (performing arts)  
The type of performing arts facility listed in Space:
  - 01 traditional proscenium theatre with fly space
  - 02 traditional proscenium theatre without fly space
  - 03 proscenium theatre convertible to thrust stage
  - 04 thrust stage theatre
  - 05 arena stage theatre
  - 06 flexible black box theatre
  - 07 multipurpose auditorium with fly space
  - 08 multipurpose auditorium with stage but no fly space
  - 09 lecture hall with permanent stage
  - 10 cafetorium
  - 11 gymnasium
  - 12 meeting or convention hall or sports arena with permanent stage
  - 13 hotel ballroom with permanent stage
  - 14 restaurant or nightclub with permanent stage
  - 15 outdoor amphitheatre or concert shell

- 16 outdoor bandstand
- 17 fairground grandstand
- 18 recital hall
- 99 other

12. **Union Musicians**

Is Space required to use local union musicians? Yes or No.

13. **Union Stagehands**

Is Space required to use local union stagehands? Yes or No.

14. **Trained Crew Available**

Is trained crew available for setting up and working shows? Yes or No.

15. **Permanent Seating**

The number of seats permanently installed in Space. Enter 0 if none.

16. **Additional Seating**

The number of additional seats that are available and may be set up in Space. Enter 0 if none.

17. **Stage Type**

The type of stage available in Space:

- 1 proscenium
- 2 thrust
- 3 arena
- 4 flexible
- 99 other

18. **Depth of Stage** (proscenium or thrust Stage Type only)

The depth in feet from plaster line (a line drawn across the stage at the upstage edge of the proscenium) to back wall, if proscenium; if thrust, depth from downstage center to back wall. If arena, flexible, or other Stage Type, enter 0.

19. **Playing Area Width** (proscenium or thrust Stage Type only)

If proscenium, the width in feet of proscenium opening; if thrust, the width in feet from stage left to stage right; do not include wing space. If arena, flexible or other Stage Type, enter 0.

20. **Stage Playing Area Size**

The area in square feet of total stage playing area. For proscenium and thrust Stage Type, Stage Playing Area Size = Depth of Stage (Field 18) x Playing Area Width (Field 19) + Additional Playing Area Size (Field 21).

21. **Additional Playing Area Size**

The area in square feet of additional adjacent playing areas.

22. **Grid Height**

The height in feet from the stage floor to the metal grid just below the stage roof.

23. **Orchestra Pit Size**

The orchestra pit's area in square feet.

24. **Stage Floor Type**

The type of floor on the main playing area:

- 1 sprung wood (not over concrete)
- 2 concrete
- 3 tile on concrete
- 4 tile on wood (no concrete base)
- 5 wood on concrete
- 6 carpet on wood
- 7 carpet on concrete
- 99 other

25. **Marley-type Floor Available**

Does Space have or have access to a Marley-type floor? Yes or No.

26. **Fly System Type**

The type of fly system:

- 1 counterweight
- 2 hemp
- 3 manual winch
- 4 electric winch
- 5 other
- 6 none

27. **Total Number of Lines**

The total number of lines available for hanging. Enter 0 if none.

28. **Number of Dead-hung Lines**

The total number of dead-hung lines. Enter 0 if none.

29. **Drapery**

Does Space have black velour or other type of curtains, legs and/or borders? Yes or No.

30. **Light Board Type**

The type of light board:

- 1 autotransformer
- 2 computer memory
- 3 electronic
- 4 resistance
- 99 other

31. **Accommodates Portable Light Board**

Is Space equipped to provide power and space backstage for portable light boards? Yes or No.

32. **Lighting Instruments Available**

Are lighting instruments available in Space? Yes or No.

33. **Number of Follow Spots Available**

The total number of follow spots available. Enter 0 if none.

34. **Sound System Available**

Does Space have sound system available? Yes or No.

35. **Piano Type**

The type of tuned piano available:

- 1 grand
- 2 upright
- 3 none

**36. Organ Type**

The type of tuned organ available:

- 1 electronic
- 2 pipe
- 3 none

**37. Regular Dressing Rooms Capacity**

The number of people who can be accommodated in dressing rooms equipped with mirrors, make-up lights, sinks and racks. If no dressing rooms in Space, enter 0.

**38. Other Dressing Areas Capacity**

The number of people who can be accommodated in other dressing areas located backstage or near backstage of Space. If no other dressing areas, enter 0.

**39. Backstage Loading Dock**

Does Space have a backstage loading dock at stage level? Yes or No.

**40. Accessibility**

Does Space meet accessibility criteria of Section 504 of the Rehabilitation Act of 1973? Yes or No.

**VISUAL ARTS FACILITIES**

**FIELDS**

<b>LABEL</b>	<b>TYPE REQUIRED</b>	<b>NEED</b>
1. SPACE ONE CONSTITUENT FROM THE CONSTITUENT LIST NAME (ORGANIZATION OR INDIVIDUAL) ADDRESS ADDRESS (CONTINUED) CITY STATE ZIP CODE	CONSTITUENT	OPTIONAL
2. CONTACT PERSON	TEXT	OPTIONAL
3. CONTACT PERSON TITLE	TEXT	OPTIONAL
4. TELEPHONE	NUMERIC	OPTIONAL
5. CONTACT PERSON HOME TELEPHONE	NUMERIC	OPTIONAL
6. AFFILIATION/OWNERSHIP ONE CONSTITUENT FROM THE CONSTITUENT LIST	CONSTITUENT	OPTIONAL

	NAME (ORGANIZATION OR INDIVIDUAL)		
	ADDRESS		
	ADDRESS (CONTINUED)		
	CITY		
	STATE		
	ZIP CODE		
7.	COUNTY	TEXT	OPTIONAL
8.	REGION	TEXT	OPTIONAL
9.	TYPE OF SPACE (VISUAL ARTS)	NUMERIC	OPTIONAL
10.	MEETING ROOMS FOR FILMS	NUMERIC	OPTIONAL
11.	WORKSHOP SPACES	NUMERIC	OPTIONAL
12.	SECURITY	NUMERIC	OPTIONAL
13.	TEMPERATURE CONTROL	YES OR NO	OPTIONAL
14.	HUMIDITY CONTROL	YES OR NO	OPTIONAL
15.	GALLERIES FOR TEMPORARY EXHIBITIONS	NUMERIC	OPTIONAL
16.	RUNNING FEET FOR TEMPORARY EXHIBITIONS	NUMERIC	OPTIONAL
17.	SQUARE FEET FOR TEMPORARY EXHIBITIONS	NUMERIC	OPTIONAL
18.	NAILS ALLOWED IN WALL	YES OR NO	OPTIONAL
19.	CHANNELING OR HANGING MOLDING	YES OR NO	OPTIONAL
20.	WORKS SUSPENDED FROM CEILING	YES OR NO	OPTIONAL
21.	TYPE OF LIGHTING	NUMERIC	OPTIONAL
22.	PORTABLE DISPLAY PANELS	NUMERIC	OPTIONAL
23.	SCULPTURE BASES OR PEDESTALS	NUMERIC	OPTIONAL
24.	DISPLAY CASES	NUMERIC	OPTIONAL
25.	TRAINED STAFF AVAILABLE	YES OR NO	OPTIONAL
26.	ACCESSIBILITY	YES OR NO	OPTIONAL

---

## DEFINITIONS

### 1. **Space**

The name and address of a visual arts facility.

---

Include one Constituent as defined in the [Constituent List](#).

---

### 2. **Contact Person**

The person to contact for additional information about Space.

### 3. **Contact Person Title**

The official title of Contact Person.

### 4. **Telephone**

The daytime telephone number of Contact Person.

5. **Contact Person Home Telephone**

The telephone number of Contact Person during nonbusiness hours.

6. **Affiliation/Ownership**

The organization, if not the same as Space, which is the primary affiliate or owner of Space.

---

Include one Constituent as defined in the [Constituent List](#).

---

7. **County**

The county or parish in which Space is located.

8. **Region**

The substate region in which Space is located.

9. **Type of Space** (visual arts)

The type of visual arts facility listed in Space:

- 01 commercial art gallery
- 02 gallery in art museum
- 03 gallery in business building
- 04 gallery in community arts center
- 05 gallery in historical museum
- 06 gallery in library
- 07 gallery in school/college/university
- 08 gallery in other public building
- 09 lobby in public building
- 10 shopping center or mall
- 99 other

10. **Meeting Rooms for Films**

The number of meeting rooms available in Space for showing film/slide presentations. Enter 0 if none.

11. **Workshop Spaces**

The number of spaces available in Space for conducting workshops. Enter 0 if none.

12. **Security**

Space can accommodate exhibitions with the following security requirements (use maximum). The National Standard uses [definitions](#) obtained from the Smithsonian Institution Traveling Exhibition Service.

- 1 high security
- 2 moderate security
- 3 limited security
- 4 none of the above

13. **Temperature Control**

Does Space have a temperature control system? Yes or No.

14. **Humidity Control**

Does Space have a humidity control system? Yes or No.

15. **Galleries for Temporary Exhibitions**

The number of separate spaces available in Space for temporary exhibitions. Enter 0 if none.

16. **Running Feet for Temporary Exhibitions**

The number of running feet of wall in the Galleries for Temporary Exhibitions. Exclude portions not available for display of art work (e.g., windows, doors, vents). Enter 0 if none.

17. **Square Feet for Temporary Exhibitions**

The number of square feet of floor space in the Galleries for Temporary Exhibitions. Enter 0 if none.

18. **Nails Allowed in Wall**

May nails, etc., be driven into wall surface? Yes or No.

19. **Channeling or Hanging Molding**

Are walls equipped with channeling or hanging molding? Yes or No.

20. **Works Suspended from Ceiling**

May art works be suspended from ceiling? Yes or No.



**21. Type of Lighting**

The primary type of lighting available in Space:

- 1 fluorescent
- 2 fixed incandescent
- 3 natural
- 4 track
- 99 other

**22. Portable Display Panels**

The number of portable display panels available in Space. Enter 0 if none.

**23. Sculpture Bases or Pedestals**

The number of bases or pedestals available in Space for sculpture display. Enter 0 if none.

**24. Display Cases**

The number of display cases available in Space. Enter 0 if none.

**25. Trained Personnel Available**

Are trained personnel available to install exhibits? Yes or No.

**26. Accessibility**

Does Space meet accessibility criteria of Section 504 of the Rehabilitation Act of 1973? Yes or No.

**INDIVIDUALS IN THE PERFORMING AND LITERARY ARTS**

**FIELDS**

<b>LABEL</b>	<b>TYPE REQUIRED</b>	<b>NEED</b>
1. INDIVIDUAL ONE CONSTITUENT FROM THE CONSTITUENT LIST NAME (ORGANIZATION OR INDIVIDUAL) ADDRESS ADDRESS (CONTINUED) CITY STATE ZIP CODE	CONSTITUENT	OPTIONAL

2. HOME TELEPHONE	NUMERIC	OPTIONAL
3. OTHER TELEPHONE	NUMERIC	OPTIONAL
4. INSTITUTION/AFFILIATION	CONSTITUENT	OPTIONAL
ONE CONSTITUENT FROM THE CONSTITUENT LIST		
NAME (ORGANIZATION OR INDIVIDUAL)		
ADDRESS		
ADDRESS (CONTINUED)		
CITY		
STATE		
ZIP CODE		
5. COUNTY	TEXT	OPTIONAL
6. REGION	NUMERIC OR TEXT	OPTIONAL
7. DISCIPLINE	TEXT	OPTIONAL
8. TYPE	NUMERIC	OPTIONAL
9. BOOKING AGENT	CONSTITUENT	OPTIONAL
ONE CONSTITUENT FROM THE CONSTITUENT LIST		
NAME (ORGANIZATION OR INDIVIDUAL)		
ADDRESS		
ADDRESS (CONTINUED)		
CITY		
STATE		
ZIP CODE		
10. BOOKING AGENT TELEPHONE	NUMERIC	OPTIONAL
11. AUDIENCE TYPE	TEXT	OPTIONAL
12. CHARACTERISTICS	TEXT	OPTIONAL

**Note:** It is common for arts agencies to record fees and rates charged by individual artists. However, rates are usually negotiable and vary by services performed, dates and block booking. It may be appropriate for certain agencies to keep such information for specific programmatic needs, but fields are not included here because of their limited usefulness to all arts agencies and the lack of need for compatibility among agencies.

---

## DEFINITIONS

### 1. **Individual**

---

Include one Constituent as defined in the [Constituent List](#).

---

### 2. **Home Telephone**

The telephone number of Individual during nonbusiness hours.

### 3. **Other Telephone**

Another telephone number of Individual.

4. **Institution/Affiliation**

The institution, if any, with which Individual is affiliated.  
Include one Constituent as defined in the [Constituent List](#).

5. **County**

The county or parish of Individual's residence.

6. **Region**

The substate region of Individual's residence.

7. **Discipline**

The arts discipline in which Individual is involved. Use National Standard [discipline codes](#).

8. **Type**

The type of Individual:

- 01 choreographer
- 02 dancer
- 03 composer
- 04 conductor
- 05 brass player
- 06 fretted instrument player
- 07 keyboard instrumentalist
- 08 percussionist
- 09 string player
- 10 singer
- 11 woodwind player
- 12 actor
- 13 mime
- 14 puppeteer
- 15 artistic director
- 16 technical director
- 17 set/property/designer
- 18 costume designer
- 19 lighting designer
- 20 makeup designer
- 21 carpenter

- 22 property technician
- 23 wardrobe technician
- 24 lighting technician
- 25 sound technician
- 26 production manager
- 27 stage manager
- 28 writer/poet
- 29 playwright
- 30 storyteller
- 31 interdisciplinary artist
- 99 other

**9. Booking Agent**

The person or organization, if other than Individual, who arranges Individual's bookings and serves as a contact for prospective sponsors.

Include one Constituent as defined in the [Constituent List](#).

**10. Booking Agent Telephone**

The telephone number of Booking Agent.

**11. Audience Type**

The type(s) of audience(s) for which Individual's programs are appropriate. This enables an agency to identify Individual, Field 1, according to that person's characteristics. The [Applicant Characteristics](#) code will be used.

**12. Characteristics**

Optional Descriptors designed to enable an agency to identify Individual, Field 1, according to that person's characteristics. [Applicant Characteristics](#) code will be used.

INDIVIDUALS IN THE VISUAL AND MEDIA ARTS

---

**FIELDS**

LABEL	TYPE REQUIRED	NEED
1. VISUAL/MEDIA ARTIST ONE CONSTITUENT FROM THE CONSTITUENT LIST NAME (ORGANIZATION OR INDIVIDUAL) ADDRESS ADDRESS (CONTINUED)	CONSTITUENT	OPTIONAL

	CITY		
	STATE		
	ZIP CODE		
2.	HOME TELEPHONE	NUMERIC	OPTIONAL
3.	OTHER TELEPHONE	NUMERIC	OPTIONAL
4.	INSTITUTION/AFFILIATION	CONSTITUENT	OPTIONAL
	ONE CONSTITUENT FROM THE		
	CONSTITUENT LIST		
	NAME (ORGANIZATION OR		
	INDIVIDUAL)		
	ADDRESS		
	ADDRESS (CONTINUED)		
	CITY		
	STATE		
	ZIP CODE		
5.	COUNTY	TEXT	OPTIONAL
6.	REGION	NUMERIC OR TEXT	OPTIONAL
7.	DISCIPLINE	TEXT	OPTIONAL
8.	TYPE	NUMERIC	OPTIONAL
9.	DEALER	OPTIONAL	
	ONE CONSTITUENT FROM THE CONSTITUENT		
	LIST		
	NAME (ORGANIZATION OR INDIVIDUAL)		
	ADDRESS		
	ADDRESS (CONTINUED)		
	CITY		
	STATE		
	ZIP CODE		
10.	DEALER TELEPHONE	NUMERIC	OPTIONAL
11.	AUDIENCE TYPE	NUMERIC	OPTIONAL
12.	CHARACTERISTICS	TEXT	OPTIONAL

**Note:** It is common for arts agencies to record fees and rates charged by individual artists. However, rates are usually negotiable and vary by services performed, dates and block booking. It may be appropriate for certain agencies to keep such information for specific programmatic needs, but fields are not included here because of their limited usefulness to all arts agencies and the lack of need for compatibility among agencies.

---

## DEFINITIONS

### 1. **Visual/Media Artist**

---

Include one Constituent as defined in the [Constituent List](#).

---

### 2. **Home Telephone**

The telephone number of Visual/Media Artist during nonworking hours.

3. **Other Telephone**

Another telephone number of Visual/Media Artist.

4. **Institution/Affiliation**

The institution, if any, with which Visual/Media Artist is affiliated.

---

Include one Constituent as defined in the [Constituent List](#).

---

5. **County**

The county or parish of Visual/Media Artist's residence.

6. **Region**

The substate region of Visual/Media Artist's residence.

7. **Discipline**

The arts discipline in which Visual/Media Artist is involved. Use National Standard [Discipline Codes](#).

8. **Type**

The type of Visual/Media Artist:

01 **architect/designer:** include landscape architects and urban, interior, fashion designers, etc.

02 **graphic designer:** working primarily with type (e.g., designers of brochures, letterheads, posters, etc.)

03 **graphic artist:** include artists who do pen and ink drawing, pencil drawing, monoprint, cartoons, illustrations, calligraphy, collage, pastel, prints, (including silk screen, etchings, engravings, lithographs, intaglio, embossing, etc.), etc.

04 **painter:** include watercolor artist

05 **sculptor**

06 **photographer:** include holographic artist

07 **filmmaker**

08 **video artist**

- 09 **ceramist:** one who creates art by firing nonmetallic minerals (e.g., clay, porcelain) at high temperatures; include potters
- 10 **glassblower**
- 11 **stained glass artist**
- 12 **mosaic artist**
- 13 **enamelist**
- 14 **metalsmith:** include goldsmith, silversmith, blacksmith
- 15 **leatherworker**
- 16 **fiber artist:** include spinning, dyeing, weaving, basketry, stitchery, quilting, patchwork, applique, batik, tapestry, rug making, macrame, lace making, knitting, crocheting, etc.
- 17 **woodworker:** include cabinetmaker, woodcarver, instrument maker, etc.
- 18 **papermaker**
- 19 **printer/binder/typographer**
- 20 **audio artist**
- 21 **interdisciplinary artist:** one who produces art forms/art works that integrate art disciplines. Include performance artists.
- 22 **curator**
- 23 **preparator**
- 24 **exhibit designer**
- 25 **conservator/restorer**
- 99 **other**

9. **Dealer**

The person, gallery or other organization, if other than Visual/Media Artist, which serves as Visual/Media Artist's contact for sales, exhibitions, services, information, etc.

Include one Constituent as defined in the [Constituent List](#).

10. **Dealer Telephone**

The telephone number of Dealer.

11. **Audience Type**

The type(s) of audience(s) for which Visual/Media Artist's programs are appropriate. This enables an agency to identify Visual/Media Artist, Field 1, according to that person's characteristics. The [Applicant Characteristics](#) code will be used.

12. **Characteristics**

Descriptors designed to enable an agency to identify Visual/Media Artist, Field 1, according to that person's characteristics. This enables an agency to identify Visual/Media Artist, Field 1, according to that person's characteristics. The [Applicant Characteristics](#) code will be used.

PERFORMING ARTS ORGANIZATIONS

FIELDS

LABEL	TYPE REQUIRED	NEED
1. ORGANIZATION ONE CONSTITUENT FROM THE CONSTITUENT LIST NAME (ORGANIZATION OR INDIVIDUAL) ADDRESS ADDRESS (CONTINUED) CITY STATE ZIP CODE	CONSTITUENT	OPTIONAL
2. NONPROFIT STATUS	YES OR NO	OPTIONAL
3. ARTISTIC DIRECTOR	TEXT	OPTIONAL
4. ARTISTIC DIRECTOR TITLE	TEXT	OPTIONAL
5. ARTISTIC DIRECTOR TELEPHONE	NUMERIC	OPTIONAL
6. ADMINISTRATOR	TEXT	OPTIONAL
7. ADMINISTRATOR TITLE	TEXT	OPTIONAL
8. ADMINISTRATOR TELEPHONE	NUMERIC	OPTIONAL
9. BOOKING AGENT ONE CONSTITUENT FROM THE CONSTITUENT LIST NAME (ORGANIZATION OR INDIVIDUAL) ADDRESS	CONSTITUENT	OPTIONAL



	ADDRESS (CONTINUED)		
	CITY		
	STATE		
	ZIP CODE		
10.	BOOKING AGENT TELEPHONE	NUMERIC	OPTIONAL
11.	COUNTY	TEXT	OPTIONAL
12.	REGION	NUMERIC OR TEXT	OPTIONAL

---

## DEFINITIONS

1. **Organization**

The name and address of a performing arts organization.

---

Include one Constituent as defined in the [Constituent List](#).

---

2. **Nonprofit Status**

Does Organization have nonprofit status (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)? Yes or No.

3. **Artistic Director**

The person with immediate responsibility for the artistic activities of Organization.

4. **Artistic Director Title**

The official title of Artistic Director.

5. **Artistic Director Telephone**

The daytime telephone number of Artistic Director.

6. **Administrator**

The person with immediate responsibility for the administration of Organization.

7. **Administrator Title**

The official title of Administrator.

8. **Administrator Telephone**

The daytime telephone number of Administrator.

9. **Booking Agent**

The person or organization, if other than Administrator, who arranges Organization's bookings and serves as a contact for prospective sponsors.

---

Include one Constituent as defined in the [Constituent List](#).

---

10. **Booking Agent Telephone**

The telephone number of Booking Agent.

11. **County**

The county or parish in which Organization's principal place of business is located.

12. **Region**

The substate region in which Organization's principal place of business is located.

13. **Discipline**

The arts discipline in which Organization is involved. Use National Standard [Discipline Codes](#).

14. **Audience Type**

The type(s) of audience(s) for which Organization's programs are appropriate. This enables an agency to identify Organization, Field 1, according to its characteristics. The [Applicant Characteristics](#) code will be used.

VISUAL ARTS ORGANIZATIONS

---

FIELDS

LABEL	TYPE REQUIRED	NEED
1. ORGANIZATION ONE CONSTITUENT FROM THE CONSTITUENT LIST NAME (ORGANIZATION OR INDIVIDUAL) ADDRESS ADDRESS (CONTINUED) CITY STATE ZIP CODE	CONSTITUENT	OPTIONAL
2. NONPROFIT STATUS	YES OR NO	OPTIONAL
3. CONTACT PERSON	TEXT	OPTIONAL
4. CONTACT PERSON TITLE	TEXT	OPTIONAL
5. CONTACT PERSON TELEPHONE	NUMERIC	OPTIONAL
6. ADMINISTRATOR	TEXT	OPTIONAL
7. ADMINISTRATOR TITLE	TEXT	OPTIONAL

8. ADMINISTRATOR TELEPHONE	NUMERIC	OPTIONAL
11. COUNTY	TEXT	OPTIONAL
12. REGION	NUMERIC OR TEXT	OPTIONAL

**Note:** Further specification allowing an agency to select particular types of visual arts organizations will be available if this resource directory is cross-referenced to the National Standard [Mailing List System](#).

13. DISCIPLINE	TEXT	OPTIONAL
14. AUDIENCE TYPE	TEXT	OPTIONAL

---

## DEFINITIONS

### 1. **Organization**

---

Include one Constituent as defined in the [Constituent List](#).

---

### 2. **Nonprofit Status**

Does Organization have nonprofit status (i.e., no part of income or assets inure to the benefit of any director, officer or employee except as salary or reasonable compensation for services and travel expenses)? Yes or No.

### 3. **Contact Person**

The person to contact for additional information about Organization.

### 4. **Contact Person Title**

The official title of Contact Person.

### 5. **Contact Person Telephone**

The daytime telephone number of Contact Person.

### 6. **Administrator**

The person with immediate responsibility for the administration of Organization.

### 7. **Administrator Title**

The official title of Administrator.

### 8. **Administrator Telephone**

The daytime telephone number of Administrator.

### 11. **County**

The county or parish in which Organization's principal place of business is located.

12. **Region**

The substate region in which Organization's principal place of business is located.

13. **Discipline**

The arts discipline in which Organization is involved. Use National Standard [Discipline Codes](#).

14. **Audience Type**

The type(s) of audience(s) for which Organization's programs are appropriate. This enables an agency to identify Organization, Field 1, according to its characteristics. The [Applicant Characteristics](#) code will be used.

SPONSORS/PRESENTORS

FIELDS

LABEL	TYPE REQUIRED	NEED
1. SPONSOR/PRESENTOR ONE CONSTITUENT FROM THE CONSTITUENT LIST NAME (ORGANIZATION OR INDIVIDUAL) ADDRESS ADDRESS (CONTINUED) CITY STATE ZIP CODE	CONSTITUENT	OPTIONAL
2. NONPROFIT STATUS	YES OR NO	OPTIONAL
3. TELEPHONE	NUMERIC	OPTIONAL
4. ADMINISTRATOR	TEXT	OPTIONAL
5. ADMINISTRATOR TITLE	TEXT	OPTIONAL
6. COUNTY	TEXT	OPTIONAL
7. REGION	NUMERIC OR TEXT	OPTIONAL
8. CONTACT PERSON ONE CONSTITUENT FROM THE CONSTITUENT LIST NAME (ORGANIZATION OR INDIVIDUAL) ADDRESS ADDRESS (CONTINUED) CITY STATE ZIP CODE	CONSTITUENT	OPTIONAL
9. CONTACT PERSON TITLE	TEXT	OPTIONAL
10. LARGEST FEE PAID FOR ONE EVENT	NUMERIC	OPTIONAL
11. PRESENT YEAR ARTS PROGRAMMING BUDGET	NUMERIC	OPTIONAL
12. LAST YEAR ARTS PROGRAMMING BUDGET	NUMERIC	OPTIONAL

13. DISCIPLINE	TEXT	OPTIONAL
14. AUDIENCE TYPE	TEXT	OPTIONAL

**Note:** A list of facilities available to the Sponsor/Presenter is a function of the Performing Arts Facilities and Visual Arts Facilities Resource Directories. If such directories are available, it is suggested that they be cross-referenced to the Sponsors/Presentors Directory. If concurrent facility directories are not available, a modified listing including the name, type and capacity of available facilities would be appropriate here.

---

## DEFINITIONS

### 1. **Sponsor/Presenter**

The name and address of an organization which presents or exhibits arts events for the public (e.g., performance facilities, museums, cinemas, etc.).

---

Include one Constituent as defined in the [Constituent List](#).

---

### 2. **Nonprofit Status**

Does Sponsor/Presenter have nonprofit status (i.e., no part of income or assets inure to the benefit of any director, officer or employee except as salary or reasonable compensation for services and travel expenses)? Yes or No.

### 3. **Telephone**

The telephone number of Sponsor/Presenter.

### 4. **Administrator**

The person with direct responsibility for the activities of Sponsor/Presenter.

### 5. **Administrator Title**

The official title of the Administrator.

### 6. **County**

The county or parish in which Sponsor/Presenter's principal place of business is located.

### 7. **Region**

The substate region in which Sponsor/Presenter's principal place of business is located

### 8. **Contact Person**

The person to contact for additional information about Sponsor/Presenter if different from Administrator. Include Constituent List entry if home address is desired; otherwise, include name only.

---

Include one Constituent as defined in the [Constituent List](#).

---

9. **Contact Person Title**

The official title of Contact Person.

10. **Largest Fee Paid for One Event**

The largest fee (inclusive of all subsidies) which Sponsor/Presenter ever paid to an individual or organization for a single arts activity.

11. **Present Year Arts Programming Budget**

Total cash budget allocated for sponsorship of arts events during current fiscal year.

12. **Last Year Arts Programming Budget**

Total cash budget allocated for sponsorship of arts events during previous fiscal year.

13. **Discipline**

The primary arts discipline presented by Sponsor/Presenter. Use National Standard [Discipline Codes](#).

14. **Audience Type**

The type(s) of audience(s) to which Sponsor/Presenter offers its services. This enables an agency to identify Sponsor/Presenter, Field 1, according to its characteristics. The [Applicant Characteristics](#) code will be used.

---