

City of Minneapolis partnership process for FY2020 NEA Our Town applications

Our Town is the National Endowment for the Arts' (NEA) creative placemaking grants program. Through project-based funding, they support projects that integrate arts, culture, and design activities into efforts that strengthen communities by advancing local economic, physical, and/or social outcomes. Read the complete description at <https://www.arts.gov/grants-organizations/our-town/grant-program-description>.

NEA Our Town Arts applications required two primary partners; a nonprofit organization and a local government entity. One of these two primary partners must be a cultural (arts or design) organization. Matching grants range from \$25,000 to \$200,000.

Each local government -- whether applying as the lead applicant or as the primary partner with a nonprofit organization -- is limited to two (2) applications. Based on the NEA guidelines, the City of Minneapolis will use the following process to select up to two (2) projects to apply for/partner with.

Deadline

The deadline for the City of Minneapolis process is Friday, July 12, 2019. E-mail your proposal to jenny.chayabutr@minneapolismn.gov by 11:59 p.m. on July 12, 2019.

The NEA Our Town deadline is August 8, 10:59 p.m.; with potential applicants encouraged to register/renew their Grants.gov/SAM registration by July 18.

Questions?

Need help connecting with a City department to prepare a proposal for an application? Contact Gulgun Kayim, Director, Arts, Culture and the Creative Economy program, City of Minneapolis at gulgun.kayim@minneapolismn.gov or 612-673-2488.

Information sessions – June 20 and 26

Optional City of Minneapolis partnership process information sessions will be held **June 20 and 26**. Visit <http://www.minneapolismn.gov/coordinator/arts/> for details. To receive any updates, sign up for the Arts, Culture and the Creative Economy program newsletter at www.minneapolis.mn.gov/coordinator/arts

Instructions for submitting a partnership proposal to City of Minneapolis

Submitting a proposal to the City of Minneapolis for partnership consideration is not an application to the NEA. The purpose of the City’s process is to select up to two (2) projects to apply for, either as the lead applicant or as the primary partner.

Use the following format for your proposal to the City of Minneapolis, based on excerpts from: “OUR TOWN: How to Prepare and Submit an Application” at <https://www.arts.gov/grants-organizations/our-town/how-to-prepare-and-submit-an-application>. Write your proposal as if you were writing to an NEA panel reviewer; i.e. someone that may not be familiar with Minneapolis. The following are not the complete NEA instructions, only the items requested by the City of Minneapolis to review potential partnership applications.

Part 1: Organization Information

- Lead Applicant Name.
- Lead Applicant Organization Status. (select one: Nonprofit organization or City of Minneapolis department).
- Mission/Purpose of Your Organization: Briefly summarize the mission and purpose of your organization. For non-arts organizations, summarize your mission as it pertains to your creative placemaking activities. (1500 Character Limit, including spaces)

Part 2: Organization budget

- Budget Form: Complete this section using figures for the most recently completed fiscal years. In the case of a local government, limit this information to the department or office that will oversee the proposed project. Sample View of Organizational Budget Form listed below.

	Most Recently Completed FY	Previous FY	Two Years Prior
FY End Date (MM/DD/YYYY)			
Income			
Earned			
Contributed			
TOTAL INCOME	0	0	0
Expenses			
Artistic Salaries			
Production / Exhibition / Service Expenses			
Administrative Expenses			
TOTAL EXPENSES	0	0	0
Operating Surplus / Deficit	0	0	0

When completing this form you'll use the line items below for each fiscal year. Unaudited figures are acceptable. And figures that amount to \$0 are acceptable in cases where organizations do not have a budget line for that particular figure.

Income

- **Earned:** Revenues that are received through the sale of goods, services performed, or from investments. Examples: ticket sales, subscription revenue, contractual fees, interest income.
- **Contributed:** Gifts that are received which are available to support operations. Examples: annual fund donations, grants for general operating or project support, in-kind contributions.

Expenses

- **Artistic Salaries:** Costs that are directly related to the creation, production, and presentation of art work. Examples: fees for dancers, choreographers, actors, curators, artistic directors, contributors to literary publications. Include arts personnel that are on your staff as well as those that are paid on a contract or fee basis.
- **Production/exhibition/service expenses:** All program or service delivery costs, excluding artistic salaries and fees that are listed above. Examples: research expenditures; presentation costs; costs of sets, costumes, and lighting; publication costs of catalogues or literary magazines.
- **Administrative expenses:** All other costs that are incurred during the normal course of business. Examples: outside professional non-artistic services, space rental, travel, marketing, administrative salaries, utilities, insurance, postage.

If you are a parent organization, provide this information for the independent component on whose behalf you are applying. If your organization is a smaller entity that exists within a larger organization (such as a museum or a literary organization housed at a college or university), submit information for the smaller entity and follow the instructions for parent organizations and independent components. Please note that academic departments within universities and colleges are not considered independent components.

This is intended to show your organization's fiscal activity as it relates to operations. Do not include activity related to a capital campaign (such as raising money for a new facility, an endowment fund, or a cash reserve fund). You will be given an opportunity to explain and discuss the fiscal health of your organization, including identifying the source of the activities, as needed. The NEA may request additional information to clarify an organization's financial position.

Fiscal Health: Discuss the fiscal health of your organization. In addition, you must explain: 1) any changes of 15% or more in either your income or expenses from one year to the next, and 2) plans for reducing any deficit (include the factors that contributed to the deficit and its amount). For independent components, you may use the space to discuss the fiscal health of your organization and to explain the relationship that the independent component has with the

larger entity (e.g., "museum guards and utilities paid for by university"). (1,000 Character Limit, including spaces)

Part 3: Primary Partner Information

- Primary Partner Name
- Primary Partner Organization Status. (select one: Nonprofit organization or City of Minneapolis department).
- Mission/Purpose of the Partner Organization: Briefly summarize the mission and purpose of your primary partner's organization. For non-arts organizations, summarize your mission as it pertains to creative placemaking activities. (1500 Character Limit, including spaces)
- Primary Partner Proposed Role: Briefly describe your primary partner organization's involvement in planning and executing the project including programming, management, finances, and any responsibilities for matching the National Endowment for the Arts grant. Be specific; do not provide a general statement of support for the project. (1500 Character Limit, including spaces)

Part 4: Project Information

- Our Town Project Type: Select the option that best describes your proposed project's category:
 - Artist residency
 - Arts festivals
 - Community co-creation of art
 - Performances
 - Public art
 - Temporary public art
 - Cultural planning
 - Cultural district planning
 - Creative asset mapping
 - Public art planning
 - Artist/designer-facilitated community planning
 - Design of artist space
 - Design of cultural facilities
 - Public space design
 - Creative business development
 - Professional artist development
- Additional Our Town Project Types. Optionally, choose up to two additional types from the above list.
- Project Activity Type. Select the option that best describes the type of project you are proposing:
 - Apprenticeship/Mentorship
 - Arts & Health Includes projects that support the delivery of creative arts therapies in healthcare and non-healthcare settings. Also includes projects that

place arts activities in healthcare settings, and/or that seek to improve service delivery by healthcare professionals.

- Arts Instruction
 - Artwork Creation
 - Audience Services
 - Broadcasting
 - Building Public Awareness
 - Building International Understanding
 - Concert/Performance/Reading
 - Curriculum Development/Implementation
 - Distribution of Art
 - Exhibition
 - Fair/Festival
 - Identification/Documentation
 - Marketing
 - Presenting/Touring
 - Professional Development/Training
 - Professional Support: Administrative
 - Professional Support: Artistic
 - Publication
 - Recording/Filming/Taping
 - Repair/Restoration/Conservation
 - Research/Planning
 - Residency - School
 - Residency - Other
 - Seminar/Conference
 - Student Assessment
 - Technical Assistance
 - Web Site/Internet Development
 - Writing About Art/Criticism
 - None of the above
- Additional Project Activity Type: Optionally, choose up to two additional types from the above list.
 - Project Title: Provide a brief descriptive title for your proposed project. For example: To support an exhibition of the works of Georgia O'Keeffe. (200 Character Limit, including spaces)
 - Project Description: In two or three brief sentences, clearly describe your specific project, not your organization. Begin the first sentence with "To support" and include the name of the project. Follow this with up to two more sentences that describe the type of project, the target population that will be served, and where the project will take place during the requested period of performance. For examples, see [Recent Grants](#). (1000 Character Limit, including spaces)
 - Project Background and Context: Use this section to describe why this project should take place now. How does it relate to community needs and vision for the future of the

place? This section should make it clear to panelists why this is the right project, at the right time, in the right place. (2000 Character Limit, including spaces)

- Describe broader information about the place (town, city, county, tribal land) and genesis of the proposed project. If this project builds upon a previous Our Town grant, provide the grant number and a brief status report on the project to date.
- Describe the local community needs, as they relate to the proposed project activities. If available, provide evidence of community demand for the project.
- Address how this project fits into the larger civic vision for the community, including any formal community plans or processes that the proposed project compliments or supports.
- Major Project Activities: This is the project narrative. The information that you provide will be evaluated against the ["Review Criteria"](#) by panelists, so make sure your narrative addresses the "Review Criteria." Describe the activities that will take place during the requested period of performance, being as specific as possible. You may present information about a broader initiative and long term goals for the project. However, be very specific about the phase(s) of your project that are included in your request for funding (e.g., "funding is being requested for 'B' of 'ABC' activity). The information that you provide will be reviewed in accordance with the "Review Criteria." Your narrative should address each of these "Review Criteria" and include information on the following, as relevant to your project. Do not describe organizational programming unrelated to the proposed project. (3500 Character Limit, including spaces)
 - Discuss your action plan and the creative placemaking strategies that will be implemented.
 - Explain how proposed creative placemaking activities are expected to yield desired economic, physical, social outcomes in the targeted community. If this is the continuation of an existing initiative, describe outcomes achieved for the community so far.
 - Include contextual information on the location(s) of the proposed activity
 - If your project will involve physical objects, spaces, or facilities, provide information about how they will be managed and maintained during the project's development and after the project is complete.
- Describe the significant dates in the project: List any key project dates that occur during the allowable project period, being as specific as possible. Costs incurred prior to the earliest allowable start date (July 1, 2020) cannot be included in the project budget. If you include activities that occur before the earliest allowable start date, make sure you note that those activities and costs are not included in the Project Budget. (1500 Character Limit, including spaces)

NEA Review Criteria - Artistic Excellence and Artistic Merit. Available at:
<https://www.arts.gov/grants-organizations/our-town/application-review>

Part 5: Project Objectives

- **Strengthening Communities Objective Narrative:** Briefly discuss how your project will address the Strengthening Communities objective, specifying what economic, physical, social, and/or systems change outcomes are anticipated. These may include: (1000 Character Limit, including spaces)
 - Economic improvements of individuals, institutions, or the community including: local business growth, job creation/labor force participation, professional development/training, prevention of displacement, in-migration, tourism.
 - Physical improvements that occur to the built and natural environment including: beautification and/or enhancement of physical environment, new construction, and redevelopment (including arts, culture, and public space).
 - Improvements to social relationships, civic engagement and community empowerment, and/or amplifying community identity including: civic engagement, collective efficacy, social capital, social cohesion, community attachment.
 - Improvements to community capacity to sustain the integration of arts, culture, and design into strategies for advancing local economic, physical, and/or social outcomes including: cross-sector partnerships, civic and institutional leadership, replication or scaling of innovative projects, long term funding, training programs, permanent staff positions.
- **Performance Measurement:** Briefly describe the performance measurements you will use. If applicable, include the metrics or indicators that you will use to identify and evaluate the project's short-term and long-term impact. (1000 Character Limit, including spaces)
- **Intended Beneficiaries (Audience/Participants/Community):** Briefly describe the target community to whom the project is directed. In your response, address the expected benefit. (1000 Character Limit, including spaces)
- Have the intended beneficiaries been consulted in the development of this project? Select either Yes or No.
- **Community Engagement:** Describe substantive and meaningful engagement with the target community (e.g., residents and other stakeholders) in the development of the shared vision for your project and its implementation. If you have worked with the target community in the past, discuss your previous engagement. Also, discuss your planned process to engage the target community going forward. For example, describe what community leaders you will work with, community meeting formats, and outreach techniques (digital and in person, translation), etc. Be sure to address, if appropriate, how you will engage communities traditionally marginalized from such processes, while accommodating limited English speakers, persons with disabilities, and the elderly. (2000 Character Limit, including spaces)

Demographics

- Race/Ethnicity: (Choose all that apply) U.S. federal government agencies must adhere to standards issued by the Office of Management and Budget (OMB) in October 1997, which specify that race and Hispanic origin (also known as ethnicity) are two separate and distinct concepts. These standards generally reflect a social definition of race and ethnicity recognized in this country, and they do not conform to any biological, anthropological, or genetic criteria. Origin can be viewed as the heritage, nationality group, lineage, or country of birth of the person or the person's ancestors before their arrival in the United States.
 - American Indian or Alaskan Native - A person having origins in any of the original peoples of North and South America (including Central America) and who maintains tribal affiliation or community attachment.
 - Asian - A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.
 - Black or African American - A person having origins in any of the Black racial groups of Africa.
 - Hispanic or Latino - People who identify their origin as Hispanic, Latino, or Spanish may be of any race.
 - Native Hawaiian or Other Pacific Islander - A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.
 - White - A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.
- Age Ranges. (Choose all that apply).
 - Children/Youth (0-18 years)
 - Young Adults (19-24 years)
 - Adults (25-64 years)
 - Older Adults (65+ years)
- Underserved/Distinct Groups. (Choose all that apply)
 - Individuals with Disabilities
 - Individuals in Institutions (include people living in hospitals, hospices, nursing homes, assisted care facilities, correctional facilities, and homeless shelters)
 - Individuals below the Poverty Line
 - Individuals with Limited English Proficiency
 - Military Veterans/Active Duty Personnel
 - Youth at Risk
 - Title I Schools
 - Other underserved/distinct group
- If appropriate, describe how the project will benefit the underserved community. (1000 Character Limit, including spaces)

Part 6: Project Locations

- Provide the city, state, and five-digit zip code in which project activities are expected to occur. You may submit up to 100 locations.

Part 7: Works of Art

- Description of Key Project Deliverables and/or Works of Art: Briefly describe any key works of art (e.g., public art, festivals and performances, and notable public spaces) that will be involved in the project. Indicate the process and criteria for the selection of these works of art and, where relevant, describe the role these works of art played in the development of the project to date. Where key works of art remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek. For design projects, the work of art would be the final designs or documentation of the community design/visioning process. For cultural planning, the work of art would be a plan or other community documentation. (1000 Character Limit, including spaces)

Part 8: Project Budget

NOTE: Organizations cannot receive more than one National Endowment for the Arts grant for the same expenses. This budget cannot include project costs that are supported by any other federal funds or their match, including costs that may be included in applications submitted, or grants received, by partner organizations or presenters.

Your Project Budget should reflect only those activities and associated costs that will be incurred during the "Period of Performance" that you have indicated for your project. Any costs incurred before or after those dates will be removed. REMINDER: The earliest allowable project start date is July 1, 2020.

- Amount Requested from the National Endowment for the Arts: State the amount that you are requesting. You must request a grant amount at one of the following levels: \$25,000, \$50,000, \$75,000, \$100,000, \$150,000, or \$200,000. The NEA will award very few grants at the \$200,000 level; these will be only for projects of significant scale and impact. If you are recommended for less than the amount that you request you will be asked to revise your project budget. The NEA reserves the right to limit its support of a project to a particular portion(s) or cost(s). Any requests below \$25,000 will be deemed ineligible and will not be reviewed.

PROJECT EXPENSES

DIRECT COSTS are those that are identified specifically with the project during the period of performance, and are allowable. Be as specific as possible. Review what the NEA does not fund (<https://www.arts.gov/grants-organizations/our-town/we-do-not-fund>) to ensure your Project Budget does not include unallowable costs. Projects with less than \$50,000 in costs (i.e., not showing the minimum NEA requested amount of \$25,000 and the required organization 1:1 match of \$25,000) will be deemed ineligible and will not be reviewed.

DIRECT COSTS: Salaries and wages cover compensation for personnel, administrative and artistic, who are paid on a salary basis. (Funds for contractual personnel and compensation for artists who are paid on a fee basis should be included in "DIRECT COSTS: Other" on the Project Budget form, and not here.) Indicate the title and/or type of personnel (40 characters maximum), the number of personnel (30 characters maximum), the annual or average salary range (40 characters maximum), and the percentage of time that will be devoted to the project annually (30 characters maximum). List key staff positions, and combine similar functions. Where appropriate, use ranges. If the costs for evaluation and assessment are part of staff salary and/or time, separately identify those costs.

Salaries and wages for performers and related or supporting personnel must be estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations. (See ["Legal Requirements"](#) for details.)

NOTE: Salaries/wages/fringe benefits incurred in connection with fundraising specifically for the project are allowed. These costs must be incurred during the NEA project period of performance, and be approved as allowable project expenses by the agency. Sample View:

Project Expenses		Project Income		
DIRECT COSTS: SALARIES & WAGES				
Title and/or Type of Personnel	Number of personnel	Annual or Average Salary Range	% of time devoted to this project	Amount (You must enter Zero "0" to clear Dollar fields)
<input type="text"/>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>	<input type="text"/>
Total Salaries and Wages				\$0

Fringe benefits are those costs other than wages or salary that are attributable to an employee, as in the form of pension, insurance, vacation and sick leave, etc. They may be included here only if they are not included as indirect costs. Sample View:

FRINGE BENEFITS	<input type="text" value="\$0"/>
Total Salaries and Fringe Benefits	<input type="text" value="\$0"/>

DIRECT COSTS: Travel must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and does not exceed the cost of air coach

accommodations. Limit your descriptions to these character maximums: # of Travelers = 20 characters; From = 50 characters; To = 50 characters. Include subsistence costs (e.g., hotels, meals) as part of the "Amount" listed for each trip, as appropriate. Sample View:

DIRECT COSTS: TRAVEL			
# of travelers	From	To	Amount (You must enter Zero "0" to clear Dollar fields)
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<u>Total Travel Expenses</u>			<input type="text" value="\$0"/>

DIRECT COSTS: Other include consultant and artist fees, contractual services, promotion, acquisition fees, rights, evaluation and assessment fees, access accommodations (e.g., audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling), telephone, photocopying, postage, supplies and materials, publication, distribution, translation, transportation of items other than personnel, rental of space or equipment, and other project-specific costs. List artist compensation here if artists are paid on a fee basis. For procurement requirements related to contracts and consultants, please review 2 CFR Part 200.317-.326. Limit your descriptions to 100 characters maximum.

Television broadcast projects and educational/interpretive videos must be closed or open captioned. Applicants should check with captioning organizations for an estimate.

Clearly identify the rental of equipment versus the purchase of equipment. If you intend to purchase any equipment that costs \$5,000 or more per item and that has an estimated useful life of more than one year, you must identify that item here. Provide a justification for this expenditure either in this section of the Project Budget form or in your narrative. Digital computers, mobile devices, or other new technologies are considered supplies if less than \$5,000 per item regardless of the length of useful life.

If you engage in contracts of more than \$15,000, identify the item or service and its relation to the project.

Group similar items together on a single line, with only one total cost. List consultant and artist fees or contracts for professional services on consecutive lines; do not scatter them throughout the list. Specify the number of persons, the service being provided, and the applicable fee, rate, or amount of each. For other types of line items, provide details of what is included in each item. Sample View:

charge a de minimis rate leave this section blank. Applicants may only apply a Research ICR for applications to the Research: Artworks program. For additional information, see "Indirect Cost Guide for NEA Grantees." Sample View:

INDIRECT COSTS (if applicable)	
Federal Agency	<input type="text"/>
Rate Agency(.0000)	0.10000
Base	\$10,000
TOTAL INDIRECT COSTS	<input type="text"/>

TOTAL PROJECT COSTS/EXPENSES is the total of "Total direct costs," and, if applicable, "Indirect costs." NOTE: "Total project income" must equal the "Total project costs/expenses." Your project budget should not equal your organization's entire operating budget.

PROJECT INCOME

Amount Requested from the NEA: You must request a grant amount at one of the following levels: \$25,000, \$50,000, \$75,000, \$100,000, \$150,000, or \$200,000. Any requests below \$25,000 will be deemed ineligible and will not be reviewed. Be realistic in your request. Sample View:

Amount Requested from the NEA

Project Expenses [Project Income](#)

TOTAL COST SHARE/MATCH FOR THIS PROJECT: Because the National Endowment for the Arts cannot support more than 50% of a project’s costs, they require each applicant to obtain at least half the total cost of each project from nonfederal sources. For example, if you receive a \$50,000 grant, your total project costs must be at least \$25,000 and you must provide at least \$25,000 toward the project from nonfederal sources. These matching funds may be all cash or a combination of cash and in-kind contributions as detailed below. Be as specific as possible. For projects that include additional partners, indicate on the form the portion of the match that is being contributed by each participant. Asterisk (*) those funds that are committed or secured.

Applicant CASH match refers to the cash donations (including items or services that are provided by the applicant organization), grants, and revenues that are expected or received for this project. Limit your descriptions to 100 characters maximum. Do not include any National Endowment for the Arts or other federal grants.

Third-Party IN-KIND Contributions: Donated space, supplies, volunteer services are goods and services that are donated by individuals or organizations other than the applicant (third-party). Limit your descriptions to 100 characters maximum. To qualify as matching resources, these

same items also must be identified in the project budget as direct costs to ensure their allowability. In-kind items not reflected as direct costs will be removed from your budget. The dollar value of these non-cash donations should be calculated at their verifiable fair-market value. Identify sources. Reminder: Proper documentation must be maintained for all items noted as "in-kind." Sample View:

The screenshot shows a web-based budget form with two tabs: 'Project Expenses' (selected) and 'Project Income'. The form is divided into two main sections:

- Applicant CASH:** A table with two columns: 'Description' and 'Amount (You must enter Zero "0" to clear Dollar fields)'. It contains eight empty rows for data entry and a 'Total Cash' row at the bottom with a '\$0' value.
- Third-Party IN-KIND Contributions:** A table with two columns: 'Description' and 'Amount (You must enter Zero "0" to clear Dollar fields)'. It contains five empty rows for data entry, a 'Total in-kind' row at the bottom with a '\$0' value, and a 'Total Cash' row at the bottom with a '\$0' value.

TOTAL PROJECT INCOME is the total of "Amount requested from the National Endowment for the Arts" and "Total cost share/match for this project." NOTE: "Total project income" must equal the "Total project costs/expenses." Your project budget should not equal your organization's entire operating budget.

Part 9: Project Participants

Project participants – Individuals

- Selection of Key Individuals Briefly describe the process and criteria for the selection of key staff, consultants, advisors, artists, designers – anyone who will be a key contributor to the success of your proposed project, regardless of their organizational affiliation– that will be involved in this project. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures you plan to follow and the qualifications you seek. (1000 Character Limit, including spaces)
- Bios of Key Individuals. Include brief, current biographies of the key individuals. You may include up to 10.
 - Last Name. (Use this field for artistic group names or single names)

- First Name.
- Proposed or committed?
- Project Role.
- Title.
- Bio. (500 Character Limit, including spaces)

Project participants – Additional Partners

- An additional partner is any outside entity that will provide resources (other than money) to support the project. Because all NEA projects require matching resources from non-federal sources, organizations that only provide money are not considered partners. Funders are not excluded from being partners, but they must also supply human resources or information capital, or actively participate in another way. If applicable, briefly describe the process and criteria for the selection of key additional partners that will be involved in the project. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek. (1000 Character Limit, including spaces)
- Description of Additional Partners: Include brief, current descriptions of the key additional partners and their proposed role in the project. You may include up to 10.
 - Organization Name.
 - Proposed or Committed?
 - Organization Type. Select one of the following:
 - Nonprofit arts organization
 - Nonprofit community organization
 - School
 - School District
 - Local government agency
 - State government agency
 - Federal government agency
 - College/University
 - Religious Organization
 - For-profit commercial organization
 - Other

Part 10: Programmatic Activities

Lead Applicant Programmatic Activity. Submit representative examples of your programmatic activities for the past three years/seasons (e.g., 2016 or 2016-17; 201 or 2017-18; 2018 or 2018-19).

These examples should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. This section must

show the eligibility of the Lead Applicant; however, if applicable you may also show activities undertaken by the Primary Partner as well.

Do not include the following in your proposal to the City of Minneapolis:

- Statements of Support
- Work Samples
- Statement of support from the highest ranking official for the local government

Thank you. Additional information or work samples may be requested.