



NATIONAL ENDOWMENT FOR THE
Humanities

DIVISION OF **PUBLIC PROGRAMS**

**SMALL GRANTS TO
LIBRARIES AND OTHER
NONPROFIT
INSTITUTIONS: AMERICA'S
MUSIC: A FILM HISTORY OF
OUR POPULAR MUSIC
FROM BLUES TO
BLUEGRASS TO BROADWAY**

Deadline: March 14, 2012 (for projects beginning October 2012)

Catalog of Federal Domestic Assistance (CFDA) Number: 45.164

Items referred to in this document needed to complete your application:

- Grants.gov application package

Also see the **application checklist** at the end of this document.

Questions?

Questions about the application guidelines, eligibility requirements, and selection process should be directed to the Public Programs Office of the American Library Association. The office can be reached by phone (312-280-5045), fax (312-280-5759), or e-mail (publicprograms@ala.org). Other questions may be directed to the staff of NEH's Division of Public Programs at 202-606-8269 or publicpgms@neh.gov. Hearing-impaired applicants can contact NEH via TDD at 1-866-372-2930.

Submission via Grants.gov

All applications to this program must be submitted via Grants.gov. We strongly recommend that you complete or verify your registration at least two weeks before the application deadline, as it takes time for your registration to be processed.

I. Program Description

The NEH Small Grants to Libraries and Other Nonprofit Institutions program brings humanities public programming to libraries and other eligible nonprofit institutions across the country.

America's Music: A Film History of Our Popular Music from Blues to Bluegrass to Broadway is a six-week public program featuring documentary film screenings and scholarly discussions of twentieth-century American popular music. The six sessions focus on these uniquely American musical genres: blues and gospel, Broadway, jazz, bluegrass and country, rock 'n' roll, and mambo and hip hop. The project will provide DVDs of compelling documentary films, discussion guidelines, original essays by eminent scholars, extensive resource guides, and Web support. The project will offer participating organizations training in how to organize, promote, and run the series successfully. All libraries and nonprofit organizations selected to implement the public program will receive grants of \$2,500 for project expenses. Fifty organizations (libraries and other eligible nonprofits) will be selected to receive a grant to present this series of community programs on the history of American popular music. The grantee institutions are expected to offer the programs between January 1, 2013, and December 31, 2013.

The series is being offered by the Tribeca Film Institute (TFI) and the National Endowment for the Humanities, in collaboration with the American Library Association (ALA) and in consultation with the Society for American Music (SAM). The project's advisers include preeminent scholars of American music and culture: Krin Gabbard of the Center for Jazz Studies at Columbia University, and Professor of Comparative Literature and Chair of the

Department of Comparative Studies at the State University of New York at Stony Brook; Bill C. Malone, Professor Emeritus of History at Tulane University; Charles McGovern, lead scholar for the series, and Professor of History and American Studies at the College of William and Mary; Guthrie P. Ramsey, Jr., Associate Professor of Music and Director of Graduate Studies at the University of Pennsylvania; and Rachel Rubin, Professor of American Studies at the University of Massachusetts.

Scholars in American history and culture, ethnic studies, folklore, and musicology have increasingly studied popular music to illuminate our understanding of American culture. ***America's Music***, designed for a general audience, will introduce genres of twentieth-century American popular music that are deeply connected to the history, culture, and geography of the United States. Older and younger Americans alike will have the chance to recognize how the cultural landscape that they take for granted today has been influenced by the development of the popular musical forms discussed in this series.

The onset of the twentieth century brought pervasive changes to American society. During the early part of the century, these social changes combined with new technologies to create a mass market for popular music that evolved over the next hundred years. ***The America's Music*** series is not meant to offer an all-inclusive treatment of twentieth-century American popular music. Instead, each screening and discussion session will examine key social and historical developments, with events in American music history acting as a catalyst for that examination.

Libraries and nonprofit organizations selected to implement this project will present the following six programs created by the project's staff and scholars:

UNIT ONE: THE BLUES AND GOSPEL MUSIC

Overview: In the late nineteenth century, post-emancipation African Americans engendered the blues sound, a popular genre that included lyrics about sorrow, loss, hope, and redemption. The blues in various forms would drive the evolution of American popular music in the twentieth century. In the early 1900s in the rural South, when mixed with the Christian spiritual songs of African American revival meetings, the blues became the basis for modern gospel music. The dichotomy of the sacred and the secular—a recurring theme in American culture—found new expression, as the blues sung in night clubs coexisted with the blues-tinged gospel music of the church.

Films

Martin Scorsese Presents the Blues: Episode 1, directed by Martin Scorsese (2003)

Our chosen segment of this Emmy Award-winning series uses rare archival Library of Congress recordings and footage gathered by John and Alan Lomax in the 1930s and 1940s to explore the birth of the blues from the hard-time experiences of black farmers and cotton workers in the Mississippi Delta. The film introduces the great early blues masters Son House, Leadbelly, Muddy Waters, and Robert Johnson, while also taking us into rural cabins and juke joints to hear contemporary blues musicians in Mississippi and Alabama.

Say Amen, Somebody, directed by George T. Nierenberg (1980)

This award-winning documentary classic focuses on three pioneers of the Golden Age of Gospel Music: Thomas A. Dorsey, Sallie Martin, and Willie Mae Ford Smith. Their stories reveal the origins of gospel in Dorsey's marriage of blues music with inspirational lyrics and Martin's contribution in bringing the new genre to national audiences. "Mother" Smith's talent and vocal dynamism made her one of gospel's most proficient soloists. The film's rousing on-screen renditions of some of gospel's classics reminds viewers of the power and sheer joy of this unique form of American music.

UNIT TWO: TIN PAN ALLEY AND BROADWAY

Overview: [Tin Pan Alley](#), originally an area along 28th Street in New York City, became the center of American music publishing in the mid-1890s. Tin Pan Alley songs were sentimental, formulaic, catchy, and extremely popular. After the First World War, Tin Pan Alley accommodated the tastes of millions of new Americans who made the city the new center of a vital and flourishing popular culture based in the immigrant experience. Composers like George Gershwin, Irving Berlin, and Jerome Kern—and songwriting teams like Rodgers and Hart—rose to the challenge of adapting popular songs to the demands of theatrical narrative and ushered in a golden age of sophisticated lyrics and melodies for Broadway productions.

Film

Broadway: The American Musical, Episode 2, directed by Michael Kantor (2004)

This episode of the Emmy Award-winning series focuses on the Jazz Age, Broadway's most prolific era. In the 1920s, Broadway showcased the sweeping changes transforming American culture: new roles for women; the mix of social classes in Prohibition speakeasies; creative opportunities for African Americans in jazz clubs. The descendants of Jewish immigrants—including the Gershwins, Irving Berlin, and Rodgers and Hart—combined the syncopated rhythms of jazz with lyrics that established a vibrant, witty new American argot. Their music became big business and rode newly emerging technological innovation to unprecedented national influence.

UNIT THREE: SWING JAZZ

Overview: Jazz, a form of music characterized by [blue notes](#), [syncopation](#), [swing](#), [call and response](#), [polyrhythms](#), and [improvisation](#), developed at the turn of the century around the same time as blues, gospel, and country music. Jazz's popularity grew with the roaring 20s, but the height of its mass appeal was the swing era during the Depression and World War II. Crossing social, regional, and economic lines, swing jazz in the 1930s and 1940s became the music of an entire generation, featuring danceable big band music.

Films

Ken Burns' Jazz: Episode 6, directed by Ken Burns (2001)

This episode from the acclaimed award-winning series picks up the story of jazz in the late 1930s. As the Depression deepened, swing jazz thrived. The saxophone emerged as an iconic instrument; Kansas City became the center of a vibrant new music scene epitomized by Count Basie. Basie refined his sound in New York City, where Benny Goodman held the first jazz concert in Carnegie Hall. The episode also tells the stories of Billie Holiday, Mary Lou Williams, and Ella Fitzgerald, women musicians who emerged on the jazz scene.

International Sweethearts of Rhythm, directed by Greta Schiller (1986)

This award-winning documentary tells the little-known story of a multiracial all-women swing band that became an international sensation in the 1940s. The band of sixteen young women grew to embrace members from different races and ethnic groups—black, white, Latina, Asian, and Native American—and many of the best female musicians of its day. Along with remarkable archival footage of the band playing in the U.S. and Europe, the film records the often wry and humorous recollections of its members about defying Jim Crow laws in the South and the sexism that they encountered in the music world.

UNIT FOUR: BLUEGRASS AND COUNTRY MUSIC

Overview: Country music developed in the twentieth century against the backdrop of an economically struggling post-Reconstruction South, where uprootedness was a familiar experience for many. A wide variety of regional country music styles developed throughout the South and quickly travelled to the North and its cities, disseminated through records and radio in the 1920s and 1930s. The popular themes of country music explore the collision of older rural values and ways of life with modernization, urbanization, and industrialization. Bluegrass, a sub-genre of country that emerged in the 1950s, is an amalgam of old time music, country, blues, ragtime, and jazz.

Film

High Lonesome: The Story of Bluegrass Music, directed by Rachel Liebling (1994)

This lovingly realized documentary traces the history of bluegrass music, from its origins in the hills of Appalachia through the innovations that shaped its current form. Using haunting archival footage from the 1930s and 1940s, as well as toe-tapping recordings and performances, the film shows how country music enlivened and dignified the lives of the folk it sprang from. The film centers on the story of Bill Monroe, considered the father of bluegrass, whose musical genius melded the Scots-Irish traditional melodies of his childhood with new instrumentation and driving rhythm to produce the “high lonesome” bluegrass sound.

UNIT FIVE: ROCK

Overview: The birth of rock and roll in the 1950s is captured in the exuberant recordings of Bill Haley, Chuck Berry, Elvis Presley, Little Richard, Jerry Lee Lewis, and Buddy Holly, who sang songs about love, sex, identity crises, personal freedom, and other issues of particular interest to teenagers. By the early 1960s, the music industry was appealing to this lucrative new audience

by creating and promoting teenage crooners like Pat Boone, Fabian, and Dion. Tin Pan Alley techniques—such as teaming lyricists with professional melody writers—were used profitably in the 1960s (for example, Berry Gordy's string of Motown hit records). The rock music of the late 1960s helped fuel a protest movement against social injustice and the Vietnam War, spurred by the shift of singer/songwriter Bob Dylan from acoustic folk to electric rock. Mass music now incorporated new and timely subject matter. The late 1960s marked a period of corporate expansion in the American record industry, as the youth-oriented popular market branched into diverse styles—including psychedelic rock, hard rock, jazz rock, and folk rock.

Film

The History of Rock 'n' Roll: Episode 6, directed by Susan Steinberg (1995)

This episode from the award-winning ten-part series on rock and roll centers on the reinvention of rock in the mid-1960s, when most adults considered it mindless music. Emerging from the folk scene in Greenwich Village, singer/songwriter Bob Dylan transformed what rock communicated. Dylan's fateful meeting with the Beatles in England moved the British group toward greater experimentation with lyrics and led him to "go electric" at the 1965 Newport Folk Festival. Susan Steinberg's lively documentary combines thrilling performance footage with social and musical commentary from critics and musicians.

UNIT SIX: FROM MAMBO TO HIP HOP

Overview: Mambo, a musical form that originated in Cuba, descended from European social dances and was flavored with rhythms from African folk music. Mambo migrated to America in the 1930s and rose to prominence in postwar New York City, where it picked up jazz influences and in turn influenced the 1950s jazz scene. Younger-generation musicians—departing from the traditions of mambo—blended it with rhythm and blues and rock and created salsa, which swept the country in the 1970s. Like mambo, hip hop—which was created by blacks and Puerto Ricans in the New York City slums of the 1970s—both reflected and defied ghetto status. Both styles have African roots, refracted through the Caribbean and the city.

Films:

Latin Music, USA: Episode One, directed by Pamela Aguilar and Daniel McCabe (2009)

The first episode of this series on the history of Latin music in America explores the origins of mambo. This Cuban hybrid of traditional *danzón* fused with Afro-Caribbean rhythms migrated to New York City in the 1940s, where it was further developed by the great barrio-born Latin band leaders of the time, including Perez Prado and Tito Puente. Mambo became a music and dance craze that swept the country and was eventually mainstreamed by television and the music industry. The film humorously explores how its popularity loosened some of the stiff social rules of the time, as its appeal across classes and ethnic groups integrated the dance floor and helped prepare the way for less restrictive social interaction between the sexes.

From Mambo to Hip Hop: A South Bronx Tale, directed by Henry Chalfant, Elena Martinez, and Steve Zeitlin (2006)

This exuberant documentary celebrates the emergence of hip hop. In the ruins of the South Bronx, where the mambo had its heyday a generation earlier, hip hop was created and practiced first by Jamaican and African American youngsters, and then by Latinos, in abandoned parks and burned-out buildings. Break dance competitions and battles of songs and words redirected gang fighting into creative expression and brought a measure of fame to the most successful artists. Candid interviews with hip hop's founding artists demonstrate how hip hop, like mambo before it, both reflected and defied the economic deprivation of its creators.

Series format

Participating libraries and nonprofit organizations will have the option to present the six-unit series over six consecutive weeks, or every two weeks over a twelve-week period.

A typical session in the series would last two hours, beginning with welcoming remarks and the introduction of the project scholar by the program coordinator. (The roles of the program coordinator and project scholar are discussed below.) The scholar would spend five to ten minutes introducing the theme and background of the session under consideration. The film-viewing portion of the programs would last one hour. After a short break, group discussion would be led by the scholar.

Program plans that include *supplemental programming* are strongly encouraged. For example, a site might offer the film and discussion program on a weekday night, and then host or co-host a performance of local musicians, or a screening of Hollywood films about music, or a community dance to the music under consideration, on the weekend. Partnerships with local institutions related to American history, music, and culture are encouraged, as are programs scheduled to coincide with local music festivals.

Requirements and expectations for participating organizations

The fifty participating organizations will be required (in one case, only encouraged) to do the following:

- Between January 1, 2013, and December 31, 2013, host the series of six viewing and discussion programs that are open to the public. (Admission to the screenings must be free, and the screenings must be promoted to attract general audiences. Please note: Nonprofit venues and organizations may collect an admission fee for *a related performance* if it is necessary to pay performance costs.)
- Choose a program coordinator to plan and implement the series. The program coordinator will serve as the project director.
- Designate an appropriate project scholar who will act as a moderator for all six units. (Two scholars may share this commitment). The scholar or scholars must confirm their willingness to take on this role, in a letter to be included as part of the application. The program coordinator and the project scholar must attend the national training workshop, which will be held in October 2012 in Chicago.
- Library applicants are encouraged to create partnerships with other nonprofit organizations related to music and/or history. The partner organization(s) must provide a letter of intent,

included as part of the application. (Library applicants are not required to have a partner organization, but having one is preferred).

- Nonprofit organizations other than libraries are eligible to apply as the primary applicant, but such organizations *must* create a partnership with a library. Either the nonprofit organization or the library may provide the venue(s) for the film and discussion programs and for related programming, such as performances. The partnering library must provide a letter of intent, submitted as part of the application, and must agree to add the film package to its circulating collection. Partnerships between a library and another nonprofit organization should enhance programming capacity, facilitate expanded marketing opportunities, and extend the program's reach.
- Demonstrate a commitment to bring quality programming to adults.
- Provide access to a meeting place with adequate seating and a DVD player and screen or monitor large enough to be seen by the full audience.
- Promote the series locally. (*Note: All publicity and program materials must include an acknowledgment of the funders and sponsors.*)
- Distribute the Tribeca Film Institute surveys to audiences (to be collected and returned to the Tribeca Film Institute).
- Distribute the Tribeca Film Institute informational materials, including materials about program sponsors, at all screenings and events.
- Complete a final narrative report, including a written evaluation of the program. The report must be returned to the Tribeca Film Institute within sixty days of the program's completion; a copy must also be sent to the American Library Association. Evaluation forms will be included in the site support notebook.

Benefits for the participating organizations

The fifty participating organizations will receive the following:

- a \$2,500 grant from the National Endowment for the Humanities to be used for eligible project expenses (including travel to and lodging at the training workshop, program and marketing costs, scholar honoraria, etc.).
- a full set of the DVDs for the series, cleared for public performance, which the library member of the project team will add to its circulating collection after the program.
- a site support notebook developed by the project team containing materials to guide project scholars in presenting humanities programming, suggestions for organizing programs, and recruiting local partners; lists of books, films, and recordings; an annotated list of related websites; a press kit with photos, sample press releases, and public service announcements; reporting forms; and other materials.
- publicity materials, including posters (twenty-five copies to each project site; the poster will also be available in digital format for downloading) and template PR materials.
- participant materials and downloadable handouts that include introductory essays and bibliographies for each program.
- access to a companion website (including film clips from the documentary films, curriculum materials, and access to a monitored electronic discussion list for participating libraries, nonprofit organizations, scholars, and audience members) to complement the films, with interactive features to allow exploration of topics in greater depth.

- national publicity for the series.
- programming support from the Tribeca Film Institute and the American Library Association for the duration of the program.
- training for the program coordinator and project scholar at a one-and-one-half day national workshop, which will be held in October 2012 in Chicago.

The program coordinator will be expected to do the following:

- attend the required training workshop;
- recruit a project scholar to lead the series;
- coordinate with the project scholar in planning each program;
- organize and promote the series;
- create and implement supplemental programming;
- line up an appropriate screening venue;
- partner with local organizations when possible to expand the program's reach;
- introduce the project scholar at each viewing and discussion program, and help facilitate post-film group discussions; and
- administer and evaluate the program.

The project scholar—who should have an advanced degree in a field related to music, music history, and/or American cultural history, as well as some experience in teaching adults in nonacademic settings—will be expected to do the following:

- attend the required training workshop;
- view all selected films in advance;
- cooperate with the program coordinator in planning each program in the series; and
- introduce each viewing and discussion program, and facilitate post-film group discussions.

II. Award Information

Successful applicants will be awarded a grant in outright funds. Awards of up to \$2,500 are normally made for a period of six to twenty-four months.

Cost sharing

Cost sharing is not required in this program.

III. Eligibility

Applications are invited from *libraries* (public, academic, special) and *nonprofit institutions or venues related to music or American history*. (Examples include but are not limited to university departments, archives with an extensive collection in one of the areas of the program, museums, music-oriented institutes or societies, or performance venues.)

Either a library or another nonprofit organization may be the lead applicant. All lead applicants must either have IRS 501(c)3 tax-exempt status, or be state or local governmental agencies. However, nonprofit organizations other than libraries *must apply in partnership with a library*, as grant guidelines require that the documentary DVD packages become part of a library's circulating collection after the series ends.

Individuals are not eligible to apply.

Late, incomplete or ineligible applications will not be reviewed.

NEH generally does not award grants to other federal entities or to applicants whose projects are so closely intertwined with a federal entity that the project takes on characteristics of the federal entity's own authorized activities. This does not preclude applicants from using grant funds from, or sites and materials controlled by, other federal entities in their projects.

IV. Application and Submission Information

HOW TO PREPARE YOUR APPLICATION

Application advice

Prior to beginning, applicants should review the evaluation criteria listed below in Section V.

Because of the large number of applications expected, NEH staff is unable to read and comment on draft proposals. Potential applicants may, however, discuss with ALA staff specific questions that arise during the preparation of their proposals. Contact ALA's Public Programs Office at 312-280-5045, or e-mail publicprograms@ala.org.

Hearing-impaired applicants can contact NEH via TDD at 1-866-372-2930.

Once an application has been submitted, NEH staff will not comment on it except with respect to issues of completeness and eligibility.

NEH does not accept applications by e-mail or fax.

You will prepare your application for submission via Grants.gov just as you would a paper application. Format pages with one-inch margins and with a twelve-point font.

In addition to the two forms described below (the Application for Federal Domestic Assistance—Short Organizational and the Supplementary Cover Sheet for NEH Grant Programs), your application must include a narrative description (submitted as one of the attachments on the Attachment Form).

Narrative description

Narratives should not exceed five to seven single-spaced pages. In your application narrative, begin each section by repeating the question that introduces each of the numbered items below. The narrative should contain the following information, in this order:

1. Why does your institution want to participate in ***America's Music: A Film History of Our Popular Music from Blues to Bluegrass to Broadway***?
2. How will your community benefit from this project and are there specific audiences who will be attracted to the project? Please comment if you plan to reach traditionally underserved audiences (for example, residents in small towns, rural communities, inner-city neighborhoods, or other populations who have limited access to humanities programming). Describe the audience that you will target and how you will publicize the six programs to that audience. (If your institution is an academic or special library, describe how you will ensure that the public beyond your own user community will attend the programs. Academic and special libraries are asked to contact their local public library for program and promotional support; a support letter from a public library will strengthen your application.)
3. What benefits will result from the partnership that you have created for this program? (Library applicants without partners may omit this section of the narrative.) Library applicants are strongly encouraged to create partnerships with other nonprofit organizations related to music and/or American history. Nonprofit organizations other than libraries are also eligible to apply as the primary applicant, but such an organization *must* create a partnership with a public library. Either the nonprofit or the library may provide the venue(s) for the film and discussion programs and for related programming such as performances. Both the primary applicant and the major partners(s) must provide a letter of intent and support, to be submitted as part of the application. Library participants must also agree to add the film package to their circulating collection. Please describe the rationale for your partnership arrangement, commenting on the unique strengths provided by each organization.
4. What plans do you have for supplemental programming? Preference will be given to applications that include supplemental program plans that enhance community awareness and participation, such as live music performances, additional film screenings, community dances or other cultural events, oral history programs, and other imaginative ideas featuring music. Please describe any such plans.
5. Why is the project scholar qualified to help direct this program? Applicants are required to enlist a project scholar with appropriate academic qualifications. The ideal scholar would have an advanced degree in a field related to music and/or American cultural history and professional experience lecturing to and leading discussions with adult

audiences in nonacademic settings. Please describe your project scholar's relevant academic background and her or his experience presenting programs to the public. Please provide a two-page résumé and a letter of support from your scholar as attachments to this application.

6. What is the scope of your current adult cultural programming (that is, programming within the last year), including the types of programs and their frequency? Please also comment on your experience in marketing those programs. If you have had experience promoting your offerings through the Internet and social media, please describe those efforts.
7. Has the library involved in this project participated in the last five years—or is it scheduled to participate—in any other program sponsored by the ALA Public Programs Office? If so, please tell us which programs.

Note: Applicants are **not** required to submit a budget for the \$2,500 grant.

HOW TO SUBMIT YOUR APPLICATION VIA GRANTS.GOV

Register or Verify Registration with Grants.gov

Applications for this program must be submitted via [Grants.gov](https://www.grants.gov). Before using Grants.gov for the first time, each organization must register with the website to create an institutional profile. Once registered, your organization can then apply for any government grant on the Grants.gov website.

If your organization has already registered and you have verified that your registration is still valid, you may skip this step. If not, please see the Grants.gov [checklist](#) to guide you through the registration process. **We strongly recommend that you complete or verify your registration at least two weeks before the application deadline, as it takes time for your registration to be processed.** If you have problems registering with Grants.gov, call the Grants.gov help desk at 1-800-518-4726.

As part of the Grants.gov registration process, applicants are required to register with the [Central Contractor Registration](#) (CCR). Grantees are also required to maintain the currency of their information in the CCR by reviewing and updating their information at least annually after the initial registration, and more frequently if required by changes in information.

Download the Free Adobe Reader Software

To fill out a Grants.gov application package, you will need to download and install the current version of Adobe Reader. The latest version of Adobe Reader, which is designed to function with PCs and Macintosh computers using a variety of popular operating systems, is available at no

charge from the Adobe website (www.adobe.com). Click on “Get Adobe Reader” and then “Download Now.”

Once installed, the current version of Adobe Reader will allow you to view and fill out Grants.gov application packages for any federal agency. If you have a problem installing Adobe Reader, it may be because you do not have permission to install a new program on your computer. Many organizations have rules about installing new programs. If you encounter a problem, contact your system administrator.

Download the Application Package

To submit your application, you will need to download the application package from the Grants.gov website. You can download the application package at any time. (You do not have to wait for your Grants.gov registration to be complete.) A link to the application package can also be found on the [program resource page](#).

Save the application package to your computer's hard drive. To open the application package, select the file and double click. You do not have to be online to work on it.

You can save your application package at any time by clicking the “Save” button at the top of your screen. *Tip:* If you choose to save your application package before you have completed all the required forms, you may receive an error message indicating that your application is not valid. Click “OK” to save your work and complete the package another time. You can also use e-mail to share the application package with members of your organization or project team.

The application package contains three forms that you must complete in order to submit your application:

1. **Application for Federal Domestic Assistance - Short Organizational**—this form asks for basic information about the project, the project director, and the institution.
2. **Supplementary Cover Sheet for NEH Grant Programs**—this form asks for additional information about the project director, the institution, and the budget.
3. **Attachments Form**—this form allows you to attach your narrative and the other parts of your application.

To assist applicants, Grants.gov provides a helpful [troubleshooting](#) page.

HOW TO FILL OUT THE APPLICATION FOR FEDERAL DOMESTIC ASSISTANCE—SHORT ORGANIZATIONAL

Select the form from the menu and double click to open it. In items 6, 7, 8, and 9 below, NEH recommends that the project title, brief project description, project director's name, primary contact/grants administrator's name, and authorized representative's name be typed directly

onto the form, instead of being pasted in; pasted-in quotation marks, diacritics, and other symbols are often converted into question marks during transmittal.

Please provide the following information:

1. **Name of Federal Agency:** This will be filled in automatically with “National Endowment for the Humanities.”
2. **Catalog of Federal Domestic Assistance Number:** This will be filled in automatically with the CFDA number and title of the NEH program to which you are applying.
3. **Date Received:** Please leave blank.
4. **Funding Opportunity Number:** This will be filled in automatically.
5. **Applicant Information:** In this section, please supply the name, address, employer/taxpayer identification number (EIN/TIN), DUNS number, website address, and congressional district of the institution. Also choose the “type” that best describes your institution (you only need to select one).

If your institution is located in the 5th Congressional District of your state, put a “5.” If your institution doesn’t have a congressional district (for example, it is in a state or U.S. territory that doesn’t have districts or is in a foreign country), put a “0” (zero).

All institutions applying to federal grant programs are required to provide a DUNS number, issued by Dun & Bradstreet, as part of their application. Project directors should contact their institution’s grants administrator or chief financial officer to obtain their institution’s DUNS number. Federal grant applicants can obtain a DUNS number free of charge by calling 1-866-705-5711. ([Learn more](#) about the requirement.)

6. **Project Information:** Use the following as the title of your project: **America’s Music: A Film History of Our Popular Music from Blues to Bluegrass to Broadway.** Use the following description for your project under *Project Description*: **America’s Music** is a six-week public program featuring documentary film screenings and scholar-led discussions about twentieth-century American popular music. The grantee will present six programs on these uniquely American musical traditions: blues and gospel, Broadway, jazz, bluegrass and country, rock, and mambo and hip hop. It will also encourage scholar-led discussion about the documentary films and the project’s major humanities themes.
7. **Project Director:** Provide the name, title, mailing address, e-mail address, and telephone and fax numbers for the project director.
8. **Primary Contact/Grants Administrator:** Provide the contact information for the official responsible for the administration of the grant (that is, negotiating the project budget and ensuring compliance with the terms and conditions of the award). This

person is often a grants or research officer, or a sponsored programs official. Normally, the Primary Contact/Grants Administrator is not the same person as the Project Director. If the project director and the grants administrator are the same person, skip to Item 9.

9. **Authorized Representative:** Provide the contact information for the Authorized Organization Representative (AOR) who is submitting the application on behalf of the institution. This person, often called an “Authorizing Official,” is typically the president, vice president, executive director, provost, or chancellor. In order to become an AOR, the person must be designated by the institution’s E-Business Point of Contact. For more information, please consult the [Grants.gov user guide](http://www.grants.gov/user_guide), which is available at www.grants.gov/applicants/app_help_reso.jsp.

HOW TO FILL OUT THE SUPPLEMENTARY COVER SHEET FOR NEH GRANT PROGRAMS

Select the form from the menu and double click to open it. Please provide the following information:

1. **Project Director:** Library applicants should select H3: Library Science as the major field of study for the project director; applicant organizations other than libraries should select whichever field of study is most appropriate.
2. **Institution Information:** Use the pull-down menu to select your type of institution.
3. **Project Funding:** Enter \$2,500. (Note: Applicants are not required to submit a budget for the \$2,500 award from NEH.)
4. **Application Information:** Indicate that the proposal will not be submitted to other NEH grant programs, government agencies, or private entities for funding.
For **Type of Application**, check “new.”
For **Project Field Code**, select A3: American History.

HOW TO USE THE ATTACHMENTS FORM

You will use this form to attach the various files that make up your application.

Your attachments must be in Portable Document Format (.pdf). We cannot accept attachments in their original word processing or spreadsheet formats. If you don’t already have software to convert your files into PDFs, many low-cost and free software packages will do so. ([Learn more](#) about creating PDFs.)

When you open the Attachments Form, you will find fifteen attachment buttons, labeled “Attachment 1” through “Attachment 15.” By clicking on a button, you will be able to choose the file from your computer that you wish to attach. You must name and attach your files in the proper order so that we can identify them. Please attach the proper file to the proper button as listed below:

ATTACHMENT 1: To this button, please attach your **narrative**. Please name the file “narrative.pdf”.

ATTACHMENT 2: To this button, please attach your **supplementary materials**, such as résumés. Please name the file “supplementary.pdf”.

ATTACHMENT 3: To this button, please attach your **letters of support and intent** (from your organization, your major partner(s), and your project scholar). Please name the file “letters.pdf”.

Use the remaining buttons to attach any additional materials (if appropriate). Please give these attachments meaningful file names and assure that they are PDFs.

UPLOADING YOUR APPLICATION TO GRANTS.GOV

When you have completed all three forms, use the right-facing arrow to move each of them to the “Mandatory Documents for Submission” column. Once they have been moved over, the “Submit” button will activate. You are now ready to upload your application package to Grants.gov.

During the registration process, your institution designated one or more AORs (Authorized Organization Representatives). These AORs typically work in your institution’s Sponsored Research Office or Grants Office. When you have completed your application, you must ask your AOR to submit the application, using the special username and password that were assigned to him or her during the registration process.

To submit your application, your computer must have an active connection to the Internet. To begin the submission process, click the “Submit” button. A page will appear, asking you to sign and submit your application. At this point, your AOR will enter his or her username and password. When you click the “Sign and Submit Application” button, your application package will be uploaded to Grants.gov. Please note that it may take some time to upload your application package, depending on the size of your files and the speed of your Internet connection.

After the upload is complete, a confirmation page will appear. This page, which includes a tracking number, indicates that you have submitted your application to Grants.gov. Please print this page for your records. The AOR will also receive a confirmation e-mail message.

NEH suggests that you submit your application no later than 5:00 p.m. Eastern Time on the day of the deadline. Doing so will leave you time to contact the Grants.gov help desk for support, should you encounter a technical problem of some kind. The Grants.gov help desk is now

available seven days a week, twenty-four hours a day (except on [federal holidays](#)), at 1-800-518-4726. You can also send an e-mail message to support@grants.gov.

To assist applicants, Grants.gov provides a helpful [troubleshooting](#) page.

DEADLINE

Applications must be received by Grants.gov by March 14, 2012. Grants.gov will date- and time-stamp your application after it is fully uploaded.

The application submitted to Grants.gov must contain all the required elements. No material missing from the Grants.gov submission may be submitted in hard copy after the deadline.

V. Application Review

Relying upon review by the Tribeca Film Institute and American Library Association Project Advisory Committee, NEH will select libraries and other nonprofit institutions for the project based upon the following criteria:

- recruitment of a qualified project scholar for local programming and a major project partner;
- identification of a collaborating organization in the community;
- contact with other local organizations and institutions for help in supporting programs;
- commitment to a publicity plan that will make the widest possible audience aware of the project;
- evidence of institutional administrative support for the project; and
- enthusiasm and ideas for using documentary films to promote learning and discussion in the community about America's popular music.

Other factors that may influence the final selection of libraries and other nonprofit institutions include the following:

- location of the sites—the selection committee would like programs to take place in all regions of the country; and
- the size and demographics of the community—the selection committee seeks a mix of communities of different sizes and varied demographics.

Review and selection process

Knowledgeable persons outside NEH will read each application and advise the agency about its merits. NEH staff comments on matters of fact or on significant issues that otherwise would be missing from these reviews, then makes recommendations to the National Council on the Humanities. The National Council meets at various times during the year to advise the NEH chairman on grants. The chairman takes into account the advice provided by the review process and, by law, makes all funding decisions.

VI. Award Administration Information

Award notices

Applicants will be notified of the decision by e-mail in August 2012. Institutional grants administrators and project directors of successful applications will receive award documents by e-mail by September 30, 2012. Applicants may obtain the evaluations of their applications by sending a letter to NEH, Division of Public Programs, Room 426, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506, or an e-mail message to publicpgms@neh.gov.

Award conditions

The requirements for awards are contained in the [General Terms and Conditions for Awards](#), the [Addendum](#) to it, any specific terms and conditions contained in the award document, and the applicable [OMB circulars governing federal grants management](#).

Reporting requirements

A final narrative report must be submitted to the Tribeca Film Institute, with a copy to the American Library Association.

VII. Points of Contact

Applicants are encouraged to address questions about the application guidelines, eligibility requirements, and selection process to the Public Programs Office, American Library Association, phone (312) 280-5045, fax (312) 280-5759, or e-mail publicprograms@ala.org.

All other questions may be directed to:

Division of Public Programs
National Endowment for the Humanities
Room 426
1100 Pennsylvania Avenue, NW
Washington, DC 20506
202-606-8269
publicpgms@neh.gov

If you need help using Grants.gov, contact:

Grants.gov: www.grants.gov

Grants.gov help desk: support@grants.gov

Grants.gov customer support tutorials and manuals:

http://www.grants.gov/applicants/app_help_reso.jsp

Grants.gov support line: 1-800-518-GRANTS (4726)

VIII. Other Information

Privacy policy

Information in these guidelines is solicited under the authority of the National Foundation on the Arts and Humanities Act of 1965, as amended, 20 U.S.C. 956. The principal purpose for which the information will be used is to process the grant application. The information may also be used for statistical research, analysis of trends, and Congressional oversight. Failure to provide the information may result in the delay or rejection of the application.

Application completion time

The Office of Management and Budget requires federal agencies to supply information on the time needed to complete forms and also to invite comments on the paperwork burden. NEH estimates that the average time to complete this application is fifteen hours per response. This estimate includes time for reviewing instructions, researching, gathering, and maintaining the information needed, and completing and reviewing the application.

Please send any comments regarding the estimated completion time or any other aspect of this application, including suggestions for reducing the completion time, to the Chief Guidelines Officer, at guidelines@neh.gov; the Office of Publications, National Endowment for the Humanities, Washington, D.C. 20506; and the Office of Management and Budget, Paperwork Reduction Project (3136-0134), Washington, D.C. 20503. According to the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless it displays a valid OMB number.

APPLICATION CHECKLIST

- Verify your institution's registration or register your institution with Grants.gov.** Complete at least two weeks before deadline.
- Download the application package from Grants.gov.** The [program resource page](#) on NEH's website has a direct link to the package or you can search Grants.gov for this program.
- Complete the following forms contained in the Grants.gov application package.**
 1. Application for Federal Domestic Assistance - Short Organizational
 2. Supplementary Cover Sheet for NEH Grant Programs

3. Attachments Form—Using this form, attach the parts of your application as described in the guidelines:

ATTACHMENT 1: Narrative (name the file “narrative.pdf”)

ATTACHMENT 2: Supplementary materials (name the file “supplementary.pdf”)

ATTACHMENT 3: Letters of support and intent (name the file “letters.pdf”)

Upload your application to Grants.gov. NEH **strongly** suggests that you submit your application no later than 5:00p.m. Eastern Time on the day of the deadline. Doing so will leave you time to contact the Grants.gov help desk for support, should you encounter a technical problem of some kind. The Grants.gov help desk is now available seven days a week, twenty-four hours a day (except on [federal holidays](#)), at 1-800-518-4726. You can also send an e-mail message to support@grants.gov.