

LEGISLATIVE TRACKING FORMFiling for Council Meeting Date: 07/21/26

Resolution



Ordinance

Contact/Prepared By: Marteja BaileyDate Prepared: 06/17/26Title (Caption): Media Projects 27-29 ApplicationSubmitted to Planning Commission? ☒ N/A ☐ Yes-Date: _____ Proposal No: _____Proposing Department: PUBLIC LIBRARY Requested By: TERRI LUKEAffected Department(s): PUBLIC LIBRARY Affected Council District(s): _____**Legislative Category (check one):**

- | | | |
|---|---|--|
| ☐ Bonds | ☐ Contract Approval | ☐ Intergovernmental Agreement |
| ☐ Budget - Pay Plan | ☐ Donation | ☐ Lease |
| ☐ Budget - 4% | ☐ Easement Abandonment | ☐ Maps |
| ☐ Capital Improvements | ☐ Easement Accept/Acquisition | ☐ Master List A&E |
| ☐ Capital Outlay Notes | ☐ Grant | ☐ Settlement of Claims/Lawsuits |
| ☐ Code Amendment | ☒ Grant Application | ☐ Street/Highway Improvements |
| ☐ Condemnation | ☐ Improvement Acc. | ☐ Other: _____ |

FINANCE Amount +/-: \$ \$ 388,522.00**Match:** \$ \$ 0.00
Funding Source: Capital Improvement Budget
 Capital Outlay Notes
 Departmental/Agency Budget
 Funds to Metro
 General Obligation Bonds
 Grant
 Increased Revenue Sources

 Judgments and Losses
 Local Government Investment Project
 Revenue Bonds
 Self-Insured Liability
 Solid Waste Reserve
 Unappropriated Fund Balance
 4% Fund
 Other: _____
Approved by OMB: Aaron Pratt DH

Date to Finance Director's Office: _____

Approved by Finance/Accounts: _____

APPROVED BYApproved by Div Grants Coordination: Juanita Paulsen**FINANCE DIRECTOR'S OFFICE:** _____**ADMINISTRATION**

Council District Member Sponsors: _____

Council Committee Chair Sponsors: _____

Approved by Administration: _____ Date: _____

DEPARTMENT OF LAW

Date to Dept. of Law: _____ Approved by Department of Law: _____

Settlement Resolution/Memorandum Approved by: _____Date to Council: _____ For Council Meeting: _____ ☐ E-mailed Clerk
☐ All Dept. Signatures ☐ Copies ☐ Backing ☐ Legislative Summary ☐ Settlement Memo ☐ Clerk Letter ☐ Ready to File

Department of Law - White Copy

Administration - Yellow Copy

Finance Department - Pink Copy

GRANT APPLICATION SUMMARY SHEET

Grant Name: Media Projects 27-29
Department: PUBLIC LIBRARY
Grantor: NATIONAL ENDOWMENT FOR THE HUMANITIES
Pass-Through Grantor (If applicable):
Total Applied For \$388,522.00
Metro Cash Match: \$0.00
Department Contact: Susan Drye- Assistant director of administrative services
862-5752
Status: NEW

Program Description:

Nashville Public Library, through Nashville Education, Community, and Arts Television (NECAT), seeks approval to apply for a National Endowment for the Humanities Media Projects grant to produce Branches, a documentary series exploring the role of public libraries as civic, cultural, and educational institutions. The project will document Nashville Public Library's 21 branch locations through oral histories, community stories, and archival resources, creating a lasting public humanities resource for broadcast, digital access, and educational use. The grant will support professional production services, equipment, accessibility, outreach, and distribution of the completed series. resource.

Plan for continuation of services upon grant expiration:

**APPROVED AS TO AVAILABILITY
OF FUNDS:**

**APPROVED AS TO FORM AND
LEGALITY:**

Jessie Reed /mjr 6/24/2026 | 11:47 AM
Director of Finance **Date**

RDy Graer 6/24/2026 | 1:47 PM CDT
Metropolitan Attorney **Date**

**APPROVED AS TO RISK AND
INSURANCE:**

Balogun Cobb 6/24/2026 | 11:48 AM CDT
Director of Risk Management **Date**
Services

Freddie O'Connell:mt 6/24/2026 | 8:11 PM CDT
Metropolitan Mayor **Date**
(This application is contingent upon approval of the application by the Metropolitan Council.)

Grants Tracking Form

Part One

Pre-Application ☐					Application ☒					Award Acceptance ☐					Contract Amendment ☐				
Department			Dept. No.		Contact					Phone		Fax							
PUBLIC LIBRARY			039		Susan Drye- Assistant director of administrative services					862-5752		880-2605							
Grant Name:			Media Projects 27-29																
Grantor:			NATIONAL ENDOWMENT FOR THE HUMANITIES					Other:											
Grant Period From:			03/01/27		(applications only) Anticipated Application Date:					06/24/26									
Grant Period To:			02/28/29		(applications only) Application Deadline:					06/25/26									
Funding Type:			FED DIRECT		Multi-Department Grant ☐					If yes, list below.									
Pass-Thru:					Outside Consultant Project: ☐														
Award Type:			COMPETITIVE		Total Award:					\$388,522.00									
Status:			NEW		Metro Cash Match:					\$0.00									
Metro Category:			New Initiative		Metro In-Kind Match:					\$0.00									
CFDA #			45.036		Is Council approval required?					☒									
Project Description:			Applic. Submitted Electronically? ☒																
Nashville Public Library, through Nashville Education, Community, and Arts Television (NECAT), seeks approval to apply for a National Endowment for the Humanities Media Projects grant to produce Branches, a documentary series exploring the role of public libraries as civic, cultural, and educational institutions. The project will document Nashville Public Library's 21 branch locations through oral histories, community stories, and archival resources, creating a lasting public humanities resource for broadcast, digital access, and educational use. The grant will support professional production services, equipment, accessibility, outreach, and distribution of the completed series. resource.																			
Plan for continuation of service after expiration of grant/Budgetary Impact:																			
How is Match Determined?																			
Fixed Amount of \$					or				% of Grant			Other: ☐							
Explanation for "Other" means of determining match:																			
For this Metro FY, how much of the required local Metro cash match:																			
Is already in department budget?							Fund				Business Unit								
Is not budgeted?							Proposed Source of Match:												
(Indicate Match Amount & Source for Remaining Grant Years in Budget Below)																			
Other:																			
Number of FTEs the grant will fund:									0.00										
Departmental Indirect Cost Rate					17.46%		Indirect Cost of Grant to Metro:		\$67,835.94										
*Indirect Costs allowed? ☒ Yes ☐ No					9.52%		Ind. Cost Requested from Grantor:		\$36,981.13		in budget								
*(If "No", please attach documentation from the grantor that indirect costs are not allowable. See Instructions)																			
Draw down allowable? ☐																			
Metro or Community-based Partners:																			

Part Two

Grant Budget											
Budget Year	Metro Fiscal Year	Federal Grantor	State Grantor	Other Grantor	Local Match Cash	Match Source (Fund, BU)	Local Match In-Kind	Total Grant Each Year	Indirect Cost to Metro	Ind. Cost Neg. from Grantor	
Yr 1	FY27	\$114,261.00						\$114,261.00	\$19,949.97	\$10,875.83	
Yr 2	FY28	\$194,261.00						\$194,261.00	\$33,917.97	\$18,490.57	
Yr 3	FY29	\$80,000.00						\$80,000.00	\$13,968.00	\$7,614.73	
Yr 4	FY__										
Yr 5	FY__										
Total		\$388,522.00	\$0.00	\$0.00	\$0.00		\$0.00	\$388,522.00	\$67,835.94	\$36,981.13	
Date Awarded:					Tot. Awarded:					Contract#:	
(or) Date Denied:					Reason:						
(or) Date Withdrawn:					Reason:						

Contact: juanita.paulsen@nashville.gov
vaughn.wilson@nashville.gov

RESOLUTION NO. _____

A resolution approving an application for a Media Projects grant from the National Endowment for the Humanities to the Metropolitan Government, acting by and through the Nashville Public Library in conjunction with Nashville Education, Community, and Arts Television (NECAT), to produce "Branches" a documentary series examining the Nashville Public Library's 21 branch locations as civic and cultural institutions.

WHEREAS, the National Endowment for the Humanities, is accepting applications for a Media Projects Grant with an award of \$388,522.00 with no cash match required to produce "Branches" a documentary series examining the Nashville Public Library's 21 branch locations as civic and cultural institutions; and,

WHEREAS, the Metropolitan Government is eligible to participate in this grant program; and,

WHEREAS, it is to the benefit of the citizens of The Metropolitan Government of Nashville and Davidson County that this grant application be approved and submitted.

NOW, THEREFORE BE IT RESOLVED BY THE COUNCIL OF THE METROPOLITAN GOVERNMENT OF NASHVILLE AND DAVIDSON COUNTY:

Section 1. That the Metropolitan Government's application for a Media Projects grant with an award of \$388,522.00, a copy of which is attached hereto and incorporated herein, is hereby approved, and the Nashville Public Library is authorized to submit said application to the National Endowment for the Humanities.

Section 2. That this resolution shall take effect from and after its adoption, the welfare of The Metropolitan Government of Nashville and Davidson County requiring it.

APPROVED AS TO AVAILABILITY
OF FUNDS:

Jenneen Reed/mjr
Jenneen Reed, Director
Department of Finance

INTRODUCED BY:

APPROVED AS TO FORM AND
LEGALITY:

Abby Greer
Assistant Metropolitan Attorney

Members of Council



**NATIONAL
ENDOWMENT
FOR THE
HUMANITIES**

Notice of Funding Opportunity

Media Projects

Funding Opportunity Number: 20260625-TD-TR

Funding Opportunity Type: New

Federal Assistance Listing Number: 45.036

Application Deadline: June 25, 2026

Ensure your SAM.gov and Grants.gov registrations and passwords are current.
It may take several weeks to register with SAM.gov and Grants.gov.
NEH will not grant deadline extensions for lack of registration.

Division of Lifelong Learning
Email: learning@neh.gov

OMB control number 3136-0134, expiration date October 31, 2027

Executive Summary

The National Endowment for the Humanities (NEH) Division of Lifelong Learning is accepting applications for the Media Projects program. The purpose of this program is to support the development, production, and distribution of radio programs, podcasts, and documentary films that engage general audiences with humanities ideas in creative and appealing ways.

This Notice of Funding Opportunity (NOFO) provides application information unique to Media Projects, including program-specific requirements, allowable activities, review criteria, and formatting instructions. You must refer to [NEH's General Application Guide for Awards to Organizations](#) for standard instructions that apply to all NEH funding programs for organizations. Together, this NOFO and the general guidelines provide all the information you need to complete and submit your application to NEH.

Funding Opportunity Title	Media Projects
Funding Opportunity Number	20260625-TD-TR
Federal Assistance Listing Number	45.036
Application Deadline	June 25, 2026, 11:59 p.m. Eastern Time
Anticipated Award Announcement	December 2026
Anticipated Funding	Approximately \$6,000,000
Estimated Number and Type of Awards	Approximately 15 grants
Award Amounts	Development: up to \$75,000; Production: up to \$700,000
Cost Sharing/Match Required	No
Period of Performance	Development: six to twelve months; Production: one to three years Projects must start between March 1, 2027, and September 1, 2027.
Eligible Applicants	• nonprofit organizations recognized as tax-exempt under section 501(c)(3) of the Internal Revenue Code • accredited institutions of higher education (public or nonprofit) • state and local governments and their agencies • federally recognized Native American Tribal governments See C. Eligibility Information for additional information.
Program Resource Page	https://www.neh.gov/program/media-projects
Published	Published March 19, 2026

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A. Program Description

1. Purpose

The Media Projects program supports the development, production, and distribution of radio programs, podcasts, and documentary films that engage general audiences with humanities ideas in creative and appealing ways. Projects must be grounded in humanities scholarship and incorporate an approach that is thoughtful, balanced, and analytical. Proposals must demonstrate the potential to attract a broad general audience and should be intended for national or regional distribution. Film projects may be stand-alone documentaries that are at least a broadcast hour in length, or a limited series of programs with episodes of any length. Radio and podcast projects may be single programs, a limited series, or segments within an ongoing program. Projects may include supplementary components such as discussion programs or websites.

All Media Projects proposals must:

- build on sound humanities scholarship to deepen public understanding
- approach a subject analytically, presenting a variety of perspectives
- involve humanities scholars from outside your organization in all phases of development and production
- involve appropriate media professionals
- employ appealing and accessible formats that will actively engage the general public
- demonstrate the potential to attract a large public audience

To gain a sense of the types of projects that fulfill these requirements, view the list of funded projects at the [Development](#) and [Production](#) levels.

Funding categories

Media Projects offers two levels of funding: **Development** and **Production**.

Development awards of up to \$75,000

Awards should result in a script or detailed treatment(s). You may also use a Development award to plan outreach and public engagement.

Development awards are available only for film projects. Radio and podcast projects cannot apply for Development awards; they may apply only for Production.

The goal of Development awards is to enable film producers to collaborate with scholars to develop humanities content and other program elements. Development awards may support activities such as:

- meetings with scholars
- preliminary interviews
- preparation of detailed program treatments or scripts
- production of a work-in-progress or trailer
- creation of partnerships for outreach activities and public engagement
- archival and other scholarly research

Are you ready to apply for a Development award? While these awards support earlier stages of projects than are supported by Production awards, the application requires that you demonstrate the alignment of your project with the goals of this grant program. As a result, before you apply you should have:

- assessed the major humanities scholarship related to the subject
- identified humanities themes and consulted with humanities scholars to discuss the project's interpretive goals
- assembled a group of humanities scholars and identified other experts who will advise the project moving forward
- formed a media team to see the project through its development period
- identified resources (such as archival materials and potential interviewees)

Production Awards for up to \$700,000 for documentary films and \$350,000 for radio programs or podcasts.

Production awards must result in the production and distribution of a radio program, podcast, or a documentary film. Production awards may support activities such as:

- archival research and rights clearances
- meetings with scholars
- additional script development
- production (including filming, recording, and editing) and distribution
- development of related resources that explore the humanities content and themes central to the project (e.g., websites and curriculum materials)
- outreach and public engagement

Are you ready to apply for a Production award? Applications at this level require explanation of well-considered scholarly themes, demonstration of your ability to begin production, and clear plans for audience reach. To be able to articulate these areas of the project, before you apply you should have:

- conducted extensive research on your subject, including archival work and preliminary interviews
- fully developed the humanities themes
- involved humanities scholars in creating and interpreting the project's content
- drafted the script or detailed treatment(s)
- designed your plans for distribution, outreach, and partnerships

Program outputs and outcomes

Program outputs are the tangible products that result from the award. The outputs of a successful Development award may include, but are not limited to:

- script(s) or detailed treatment(s)
- scholarly advisory convenings
- preliminary distribution and outreach plan

Outcomes of a successful Development award may include a strengthened humanities framing, production readiness, and clearer pathway to wide distribution.

The outputs of a successful Production award may include, but are not limited to:

- final cut for film/TV or produced podcast/radio episodes ready for broadcast/streaming/theatrical/festival distribution
- digital component(s)

Outcomes of a successful Production award may include broad public engagement with humanities ideas and improved public understanding and discourse.

You must describe your outputs and how they would support the project outcomes in the application [Attachment 1: Narrative](#). If you receive an award, NEH will assess your performance by comparing the outputs proposed in the application against those reported in your performance reports. See [H. Annual and Final Reporting](#).

2. Funding Restrictions

You may not use funds made under this notice for the following purposes:

Restricted activities:

- promotion of a particular political, religious, or ideological point of view
- promotion of gender ideology
- promotion of discriminatory equity ideology
- support for diversity, equity, and inclusion (DEI) or diversity, equity, inclusion, and accessibility (DEIA) initiatives or activities
- environmental justice initiatives or activities
- advocacy of a particular program of social or political action
- support of specific public policies or legislation
- lobbying

Programmatic exclusions:

- fictional films and audio projects, including historical dramas, dramatic adaptations of literary works, and other projects with characters or scenes for which there is not historical documentation or a clear foundation in other relevant humanities scholarship that supports the scene and any included dialogue
- films that are 40 minutes or shorter
- outreach and engagement events and other distribution activities for productions completed before the proposed start date of the period of performance
- distribution of recordings of lectures or stage productions
- activities that satisfy requirements for educational degrees or formal professional training
- projects intended primarily for students in a formal learning environment (though projects may include components that can be used in classrooms)
- costs associated with post-doctoral, graduate students, or undergraduate students, including tuition remission
- general operations, renovation, restoration, rehabilitation, or construction of station or production facilities
- obscene, libelous, indecent, or defamatory content (including hate speech, personal attacks, or material constituting harassment)
- publication costs
- projects that fall outside of the humanities

- the creation or performance of art
- creative writing, autobiographies, memoirs, and creative nonfiction
- policy studies
- social science research that does not address humanistic questions and/or utilize humanistic methods

Unallowable costs:

- costs for activities performed by federal entities or personnel
- fiscal agent and fiscal sponsor fees
- fiscal agent activities alone without substantive involvement (e.g. proposal submissions, reporting, financial oversight, maintaining IRS status)

See [2 CFR 200 Subpart E - Cost Principles](#) for other unallowable costs.

If your application includes unallowable costs or activities, NEH will deem it to be nonresponsive and reject it.

3. Background

NEH offers this funding opportunity under the authority of [20 U.S.C. § 956](#). Awards are subject to [2 CFR Part 200 Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards](#), and the [General Terms and Conditions for Awards to Organizations](#).

Under [Section 3\(a\) of the National Foundation on the Arts and the Humanities Act of 1965](#), as amended, “The term ‘humanities’ includes, but is not limited to, the study of the following: language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archaeology; comparative religion; ethics; the history, criticism and theory of the arts; those aspects of the social sciences which have humanistic content and employ humanistic methods; and the study and application of the humanities to the human environment with particular attention to reflecting our diverse heritage, traditions, and history and to the relevance of the humanities to the current conditions of national life.”

Use the [Funded Projects Query Form](#) to find examples of NEH-supported projects.

[Learn more about NEH.](#)

B. Federal Award Information

1. Type of Application and Award

NEH seeks new applications in response to this notice. NEH will provide funding in the form of grants.

2. Summary of Funding

Award Amounts

You may request up to \$75,000 for Development of a film project, up to \$350,000 for Production of radio and podcast projects, and up to \$700,000 for Production of a documentary film,

inclusive of both direct and indirect costs. Refer to [NEH's General Application Guide for Awards to Organizations](#) for information about indirect costs.

NEH anticipates awarding approximately \$6,000,000 in total funding to an estimated 15 recipients.

When the cost of a Production award exceeds the amount of the NEH award, you must have funding commitments in writing for your entire project budget before NEH will release all awarded funds. However, prior to securing funding commitments, you may request up to 20% of NEH funds for immediate, essential activities, such as conducting time-sensitive interviews or creating a demo reel.

NEH will not determine the funding available each fiscal year until Congress enacts the agency's final budget. Accordingly, NEH issues this NOFO subject to the availability of appropriated funds, and it does not obligate NEH to make any awards.

Period of Performance

The period of performance is the time during which you may incur expenses to carry out the work under the award. It must start on the first day of the month and end on the last day of the month.

You may request a period of performance of six to twelve months for Development, and of one to three years for Production. Your project must start between March 1, 2027, and September 1, 2027.

Cost Sharing

NEH supports projects with outright funds, federal matching funds, or a combination of the two. [Learn about the types of funds NEH offers.](#) Cost sharing refers to project costs that are covered with non-NEH funds. Additional information on cost sharing is available in [NEH's General Application Guide for Awards to Organizations](#).

NEH will award successful applicants outright funds, which do not require cost sharing. NEH will not award matching funds in this program.

You must maintain auditable records documenting the source and use of cost share, consistent with [2 CFR § 200.306](#).

C. Eligibility Information

1. Eligible Applicants

To be eligible to apply, your organization must be established in the United States or its jurisdictions as one of the following:

- a [nonprofit organization recognized as tax-exempt under section 501\(c\)\(3\) of the Internal Revenue Code](#)
- an [accredited institution of higher education](#) (public or nonprofit)
- a state or local government or one of their agencies
- a [federally recognized Native American Tribal government](#)

Individuals and other organizations, including foreign and for-profit entities, are ineligible.

NEH does not provide financial assistance to foreign institutions or organizations.

NEH does not issue awards to other federal entities. If your project is so closely intertwined with a federal entity that the project takes on characteristics of the federal entity's own authorized activities, it is ineligible.

The recipient may not function solely as a fiscal agent but should make substantive contributions to the success of the project. Fiscal sponsors applying on behalf of an ineligible organization are not eligible to apply.

Eligible domestic organizations may partner with independent producers and other skilled professionals or with foreign organizations to carry out programmatic activities. Under this arrangement, the lead applicant submits the application on behalf of the partnership(s). If NEH makes an award, the lead applicant is considered the recipient of record and assumes all programmatic, financial, and legal responsibilities associated with the award, including adherence to, and compliance with, federal regulations and the terms and conditions of the award. However, the applicant institution must not engage solely in fiscal sponsorship activities (e.g., proposal submissions, reporting, fulfillment of contractual obligations, maintaining IRS status). By contrast, applicant organizations must make substantive contributions to the success of the project.

2. Other Eligibility Information

You may submit multiple applications for separate and distinct projects under this notice. An individual may serve as project director for multiple proposed projects under this notice.

You may revise and resubmit an application not selected for funding. Resubmissions must meet the application requirements and [review criteria](#) of the current competition.

If NEH has previously made an award in support of your project, you may apply for a new or subsequent stage of the project, which NEH will assess using the [review criteria](#) of the current competition.

If you submit multiple applications for the same project, NEH will accept only your last validated submission prior to the deadline under the applicable Grants.gov funding opportunity.

D. Application Contents

You must apply using Grants.gov Workspace or a Grants.gov system-to-system solution. You can find this funding opportunity in Grants.gov under number 20260625-TD-TR. There is also a link on the [program resource page](#).

See the [Application Component Table](#) below to learn what a complete application entails, and the sections following it for information about the content of those components.

See [NEH's General Application Guide for Awards to Organizations](#) for application component designations, page limits, formatting requirements, and submission rules, as well as instructions for the Grants.gov forms in your application package (SF-424 Application for Federal Assistance, Supplementary Cover Sheet for NEH Programs, Project/Performance Site

Location(s) Form, Attachments form, lobbying forms, and the Research and Related Budget form and accompanying budget justification).

NEH will not review applications missing any required documents or relevant conditionally required documents.

If you include application elements other than those listed in the table, NEH will reject your application.

If your application exceeds mandatory page limits or deviates from formatting instructions, NEH will reject it.

1. Application Component Table

Application Component	File Name	Designation	Page Limit
Attachments			
1: Narrative	narrative.pdf	Required	15 (mandatory)
2: Work plan	workplan.pdf	Required	4 (suggested)
3: Script or detailed treatment	script.pdf or treatment.pdf	Required	Varies, see instructions (mandatory)
4: Work sample	sample.pdf	Required	2 (suggested)
5: Bibliography	bibliography.pdf	Required	2 (suggested)
6. Biographies and letters of interest and commitment	biographies.pdf	Required	2 paragraphs per person (suggested)
7: Digital design	design.pdf	Conditionally required for Production only	10 (suggested)
8: Images	images.pdf	Optional	10 (suggested)
9: Subrecipient budget(s)	subrecipient.pdf	Conditionally required	
10: Federally negotiated indirect cost rate agreement	agreement.pdf	Conditionally required	
11: Explanation of delinquent federal debt	delinquentdebt.pdf	Conditionally required	

Application Component		Designation	
Grants.gov Forms			
SF-424 Application for Federal Assistance - Short Organizational		Required	
Supplementary Cover Sheet for NEH Grant Programs		Required	
Project/Performance Site(s) Location Form		Required	
Research and Related Budget and Budget Justification		Required	
Attachments Form		Required	
Certification Regarding Lobbying		Conditionally required	
Standard Form-LLL "Disclosure of Lobbying Activities"		Conditionally required	

2. Application Elements

Attachment 1: Narrative (required)

Compose a comprehensive description of your proposed project. Your narrative should be succinct, well organized, and free of technical terms and jargon so that peer reviewers can understand the proposed project. Per the [Policy on the Use of Artificial Intelligence for NEH Grant Proposals](#), you must acknowledge (by use of footnotes or other marginal notations) when you have inserted AI-generated text into your proposal.

You must limit the narrative to 15 single-spaced pages. Do not include an executive summary, cover page, or table of contents. You may include images, charts, diagrams, footnotes, or endnotes if they fit within the page limit. **Name the file narrative.pdf.**

Organize your narrative using the following headings. Each section aligns with one or more [review criteria](#) NEH will use to evaluate your proposal.

A. Nature of the request ([aligns with all review criteria](#))

In one or two paragraphs, state the subject and format of the project (including length of the program or length and number of episodes in a series), the intended outcome and outputs of the award and how they would support the overall purpose of the Media Projects program, and the amount of funding requested from NEH.

B. Program synopsis (Production only) ([aligns with review criterion 1](#))

Provide a brief synopsis (approximately 500 words) that describes how the program or series will unfold from beginning to end.

C. Humanities themes ([aligns with review criterion 1](#))

Provide a list of thematic statements identifying the most important humanities ideas and the humanities scholarship informing these themes. Expound upon each theme to demonstrate the

larger critical concepts you want audiences to understand. A typical application identifies the three or four most important themes and provides approximately a half page to a full-page discussion on each theme. If you are applying to produce a podcast series without a coherent set of themes across all episodes, you may wish to identify recurring themes across multiple episodes.

If there are other productions on similar or related subjects, explain how your project will make a new contribution.

D. Creative approach ([aligns with review criteria 2 and 6](#))

Describe the program's audiovisual style and approach. Will the program use narration, a host, interviews, field production, archival materials, dramatic recreations, animation, or other techniques? Identify and describe the most important resources available for the project, including specific interviews, archival collections, and other audio and visual materials.

You may provide visuals, including screenshots and digital components, in [Attachment 8: Images](#).

E. Rights and permissions ([aligns with review criteria 1, 2, and 5](#))

Describe your plans for obtaining permissions and clearing rights to use the proposed materials.

F. Humanities scholars ([aligns with review criterion 3](#))

Identify the humanities scholars who will be serving as advisers, and describe the contributions that each will make. Identify any additional experts, if applicable. The scholarly advisory team should help develop humanities themes and may also provide ideas for, and analysis of, the script, treatment(s), and rough cuts of programs. Scholars should be compensated appropriately for their time and expertise. The team's expertise should reflect the scope of the project and the humanities themes with which it engages. Include short biographies and letters of commitment from each scholar or expert in [Attachment 6: Biographies and letters of interest or commitment](#).

G. Media team ([aligns with review criteria 3 and 4](#))

Identify the key members of the media team, including, at a minimum, the director and writer for film projects, or producer(s) for podcast and radio projects. If possible, identify the director of photography (for films), the editor, and, if applicable, the host and the lead digital designer. Summarize each person's qualifications, suitability for the proposed project, and expected contributions. Include résumés and letters of commitment in [Attachment 6: Biographies and letters of interest or commitment](#).

H. Progress ([aligns with review criterion 5](#))

Describe the work that you have accomplished to date, including research and interviews, if applicable.

I. Distribution plan and audiences ([aligns with review criteria 5 and 6](#))

Identify the audiences you will target. Provide distribution and marketing plans detailing how the NEH-funded product might be broadcast, distributed through theaters and festivals, and/or streamed. Describe partnerships that will help publicize the project and any promotional plans. Development applications should provide an outline of potential plans. Production applications should provide specific strategies and arrangements for distribution. While NEH does not require distribution commitments at the time of the application, if you have received letters of

interest or commitment from broadcasters or distributors, include them in [Attachment 6: Biographies and letters of interest or commitment](#).

Estimate the size of the audience, across all platforms, for the completed project. Explain the basis for this assessment. For an ongoing series, describe current distribution practices and, if applicable, provide audience metrics, such as downloads.

J. Fundraising plan and project costs ([aligns with review criterion 5](#))

Indicate the total budget for project activities you will conduct during the period of performance, including those costs that you will not cover with NEH funds.

Specify the source and amount of funds you have raised to date for all aspects of the project. Provide your plans for raising additional funds from other sources, and/or securing in-kind support, to cover costs that will exceed NEH support.

K. Organization profile ([aligns with review criteria 3 and 5](#))

Describe the mission and typical activities of the applicant institution and, if different, the production organization. Each profile should be one to two paragraphs.

L. Substantive Involvement ([aligns with review criteria 3 and 5](#))

Explain the project responsibilities of the applicant organization and any collaborating organizations. You must demonstrate the substantive involvement of the applicant organization in the proposed project. Most applicants will not engage in all these activities, but some examples of substantive contribution include:

- monitoring the progress of a media project
- contributing to the work plan, research plan, budget, outreach plan, fundraising plan, and/or distribution plan
- contributing to choices of personnel who work on a project, including project scholars and production staff
- contributing to the research, analysis, and interpretation of content
- consulting with other project personnel regarding humanities themes, treatments, scripts, and/or intellectual approaches to the content
- providing direction, advice, and/or mentorship to the production team
- providing input on grant product(s) prior to completion (e.g., reviewing “rough cuts”) participating in engagement, direction, and/or supervision of independent media professionals
- contributing to the development of ancillary resources to support the project
- contributing to outreach and public engagement

If this information appears in other sections of the proposal – such as the media team, work plan, budget, or letters of support – you may reference these sections here.

M. Digital component (if applicable) ([aligns with review criteria 2 and 6](#))

If your request includes funding for a digital component, such as a website that will complement the film or audio project, describe its design and humanities content.

Provide information about the digital team responsible for creation of the digital component and content, plus outreach strategies.

N. Social media, generative AI, and audience-generated content (if applicable) ([aligns with review criteria 1 and 6](#))

If your project includes a social media and/or an audience-generated component (for either the primary media product or ancillary digital components), describe how it will enhance the humanities content, and explain the criteria and process for selecting and monitoring it. Describe your policies and process to prevent the dissemination of obscene, libelous, indecent, or defamatory content (including hate speech, personal attacks, or material constituting harassment).

NEH strongly discourages the use of generative AI and other digital tools and techniques that make it difficult for audiences to distinguish between authentic archival historical materials and those fabricated by the production team to seem authentic. If you plan to use generative AI or other tools, describe your strategy for using these tools ethically, transparently, and responsibly.

Attachment 2: Work Plan (required)

Your work plan should reflect the major activities you describe in your [narrative](#), the project dates on your SF-424 Application for Federal Assistance - Short Organizational, and your Research and Related Budget.

Provide a detailed, month-by-month schedule of the major work to be done during the period of performance, including the specific people involved in each task. The work plan should clearly demonstrate how the humanities scholars will be involved in reviewing and shaping the project.

Describe the activities that will take place during the period of performance to achieve each of the proposed objectives. Use a timeline that includes each activity and identifies responsible staff. Explain how outcomes from one activity will carry over into the next. For multi-institutional collaborative projects, discuss the distribution of responsibilities across each institution. As appropriate, identify meaningful support and collaboration with key stakeholders in planning, designing, and implementing activities.

Suggested maximum of four pages. **Name the file workplan.pdf.**

Attachment 3: Script or detailed treatment (required)

You may use published humanities scholarship, archival resources, material that you have shot or recorded, preliminary interviews, or other research as the foundation for your script(s) or treatment(s).

Development

For stand-alone documentary films, include a preliminary treatment describing how the film would unfold from beginning to end, including the story structure, audiovisual approach, and humanities themes.

For a film with multiple episodes, submit a preliminary treatment for one episode and brief synopses of others.

There is a mandatory page limit of five pages per hour. **Name the file treatment.pdf.**

Production

For stand-alone films, include a script or detailed treatment describing how the film would unfold from start to finish. Present a clear narrative, provide examples of specific audio and visual

materials, and illustrate how the film would integrate your humanities analysis and interpretive content.

If you are applying to produce all or part of a film with multiple episodes, include at least one complete script/detailed treatment and shorter treatments (fewer than five pages) for each of the remaining episodes.

If you are applying to produce a radio or podcast series, include two detailed treatments (up to two pages each) and shorter descriptions of the other programs (a half page each). The detailed treatments and descriptions should identify the subject of each episode, the main humanities ideas, and the expected content resources, such as potential interviews, field production sites, and archival materials. Each detailed treatment should also present a narrative for the episode and describe how the episode would be structured.

For a podcast series, you may wish to include short descriptions of backup stories that you can use in case the proposed story (or stories) cannot be completed.

There is a mandatory page limit of 15 pages per hour. Name the file **script.pdf** or **treatment.pdf**.

Attachment 4: Work sample (required)

Provide your work sample as a URL link to a safe, established website. NEH recommends Vimeo or YouTube. Ensure the link remains active and that the sample will be accessible through the review period, which can last up to one year from the date of submission.

If your work sample is in a language other than English, please supply a translation for audio programs or include subtitles in film samples.

Do not submit multiple work samples from the same individual or production team/firm.

	previously completed work	supplemental completed work	trailer, rough cut, or work in progress	completed digital work	maximum samples
Development	required	optional	n/a	n/a	2
Production	required	optional	recommended	conditionally required	4

Previously completed work: Submit one sample of a **completed work** that best demonstrates the experience and qualifications of the media team (especially the director or producer) to develop and/or produce the proposed project successfully. Describe the sample and indicate what role(s) the members of the media team played. Your sample must be a complete film or audio program, rather than a demo reel or a segment from a longer project.

Supplemental completed work: You may submit an additional sample of a completed work from a co-director, a website designer, or an on-air host if that person is central to the project.

Trailer, rough cut, or work in progress (Production applications only): NEH recommends submission of a trailer, rough cut, or work in progress for the proposed project as an illustration of the creative approach.

Completed digital work (Production applications only): If you are requesting NEH support for supplementary digital components in a Production application, include an example of completed work from the digital team. Identify the project personnel who worked on the sample and include additional information on the audience or distribution.

Suggested maximum of two pages. **Name the file worksample.pdf.**

Attachment 5: Bibliography (required)

Include a bibliography focused on the humanities scholarship that most significantly informs the project.

Suggested maximum of two pages. Any standard format is acceptable. **Name the file bibliography.pdf.**

Attachment 6: Biographies and letters of interest or commitment (required)

List the media team and humanities scholars, as well as any other experts, at the beginning of the attachment, using the following format: full name, title, institutional affiliation.

Provide a biography highlighting major professional accomplishments and expertise for everyone listed (recommended two paragraphs per person). You may submit a short résumé, no more than two pages, instead of a biography.

Include letters or emails of commitment from the key persons on the media team and all consultants (including humanities scholars).

Include letters or emails of commitment from all participating organizations, and (if applicable) letters of commitment or interest from broadcasters or distributors.

Elected government officials, NEH staff, and current members of [NEH's National Council on the Humanities](#) may not serve as letter writers.

Name the file biographies.pdf.

Attachment 7: Digital design (conditionally required for Production only)

If you are requesting support for an ancillary digital component (such as a website or an app), demonstrate the user experience with sample text, mockups, wireframes, screenshots, or storyboards. Include specific examples of how this digital component will convey the project's central humanities ideas.

Suggested maximum of 10 pages. **Name the file design.pdf.**

Attachment 8: Images (optional)

Submit images as a single PDF attachment. Identify each image.

Suggested maximum of 10 pages. **Name the file images.pdf.**

Attachment 9: Subrecipient Budget(s) (conditionally required)

If your project includes subawards, you must provide a separate Research and Related Budget form and budget justification for each subrecipient. **Name the file subrecipient.pdf.**

Attachment 10: Federally negotiated indirect cost rate agreement (conditionally required)

If your organization is claiming indirect costs and has a current federally negotiated indirect cost rate agreement, provide a copy of the agreement. If applicable, provide the indirect cost rate agreements for subrecipients claiming indirect costs. If you and your subrecipients are requesting the de minimis rate of 15%, you do not need to submit this attachment. **Name the file agreement.pdf.**

Attachment 11: Explanation of delinquent federal debt (conditionally required for recipients)

If your organization is delinquent in the repayment of any federal debt, explain why. Provide evidence that you have entered into a repayment agreement with the Internal Revenue Service, if applicable, and that you are current on all payments due. Examples of relevant debt include delinquent payroll or other taxes, audit disallowances, and benefit overpayments. See [OMB Circular A-129](#). **Name the file delinquentdebt.pdf.**

3. Budget Instructions Specific to this Program

See [NEH's General Application Guide for Awards to Organizations](#) for instructions on completing your budget and budget justification.

Costs associated with post-doctoral associates, graduate students, and undergraduate students are not allowed in this program. NEH will disallow student costs.

As a matter of programmatic policy, publication costs are not allowed.

E. Application Review Information

1. Review Criteria

Peer reviewers will use the following criteria to review applications under this notice:

1. **Humanities content and significance:** The likely contribution of the project to public understanding of the topic and the humanities ideas the project engages with; the quality of the scholarship and analytical perspectives informing the project.
2. **Creative approach, script, and resources:** The audiovisual or audio approach and the likelihood that the program will effectively convey humanities content in an engaging manner; the quality of the script or treatment(s), archival materials, and other resources that the applicant would use in the program.
3. **Project personnel:** The qualifications and potential contributions of the advising scholars, key organizational staff, and any additional experts. The experience of the media team and the quality of the team's previous work.
4. **Work sample:** The quality of the work sample and its demonstration of the qualifications of the media team to produce the proposed project successfully.

5. **Work plan, budget, likelihood of success:** The feasibility of the fundraising plan and work plan; the likelihood that the applicant will achieve the project's goals; and the appropriateness of the project's costs.
6. **Audience reach and distribution:** The estimated size of the audience, the potential for broad public appeal; the quality of the distribution plan.

2. Review Process

NEH staff review all applications for eligibility, completeness, and responsiveness. The agency then conducts a peer review process for all applications that pass this initial screening.

Peer reviewers are experts in their fields with knowledge and expertise relevant to the activities that the program supports. NEH instructs peer reviewers to evaluate applications according to the [review criteria](#) in this notice. Peer reviewers must comply with federal ethics rules governing conflicts of interest.

NEH program officers supplement the peer reviewers' comments to address matters of fact or significant points that the peer reviewers have overlooked. They then make funding recommendations to the [National Council on the Humanities](#) and to the NEH Chairman. The National Council meets at least twice each year to review applications and advise the NEH Chairman. By law, the Chairman has the sole authority to make final funding decisions. Following NEH's public announcement of funded projects, you may request copies of the peer reviewers' evaluations of your proposal by contacting learning@neh.gov. [Learn more about the NEH review process.](#)

[Apply to be a peer reviewer for NEH.](#)

3. Intergovernmental Review

This funding opportunity is not subject to intergovernmental review under [Executive Order 12372](#).

F. Submission Information

1. Application Package

You must apply using Grants.gov Workspace or a Grants.gov system-to-system solution. You can find this funding opportunity in Grants.gov under number 20260625-TD-TR. There is also a link on the [program resource page](#).

2. Submission Instructions

The deadline for applications under this notice is June 25, 2026, at 11:59 p.m. Eastern Time.

When NEH receives your application from Grants.gov, the agency will assign it a tracking number beginning with TD- or TR-.

Under this notice NEH will consider only applications that are complete, comply with length and formatting requirements, and have been validated by Grants.gov under the correct funding opportunity prior to the deadline. See the [late submission policy](#) for the limited situations when NEH might accept an application submitted after the deadline.

G. Award Notices

1. Anticipated Announcement and Award Dates

NEH will notify you of funding decisions by email beginning in December 2026. Notification of funding does not authorize you to begin performance or incur costs.

2. Federal Award Documents

If NEH selects your application for an award, the NEH Office of Grant Management will send award documents to the institutional grant administrator and project director through eGMS Reach beginning in January 2027.

3. Administrative and National Policy Requirements Specific to this Program

Refer to the [NEH General Application Guide for Awards to Organizations](#) for administrative and national policy requirements that apply to all NEH awards. These are the requirements specific to Media Projects.

Program Income

You must report income you or your subrecipients directly generated by NEH-funded activities or earned as a result of the award during the period of performance and for seven years following the end of the period of performance. When NEH funding of a project amounts to \$50,000 or more, and the total program income earned after the period of performance exceeds \$50,000, NEH reserves the right to make a claim to or to restrict the use of the federal share of income earned during the seven years following the period of performance. The federal share is a percentage based upon the proportion of NEH support of the total project costs. Review the [NEH Program Income Policy](#).

H. Annual and Final Reporting

If you receive an award, you must complete these required reports in NEH's online grant management system, eGMS Reach.

1. Annual Federal Financial Report(s)
2. Annual Performance Progress Report(s)
3. Final Financial and Performance Reports
4. Program Income Report (for seven years following the end of the period of performance)
5. Tangible Personal Property Report (if you purchase equipment)

Learn more about [performance reporting requirements](#) and [financial reporting requirements](#).

I. Agency Information

If you have questions about the program, contact:

Division of Lifelong Learning
National Endowment for the Humanities
400 Seventh Street, SW
Washington DC 20506

learning@neh.gov

If you have questions about administrative requirements or allowable costs, contact:

Office of Grant Management
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506
202-606-8494
grantmanagement@neh.gov

If you are deaf or hard of hearing, you can contact NEH using telecommunications relay at 7-1-1.

Related funding opportunities

You may find related funding opportunities with your state or jurisdictional humanities council. As mandated by Congress, NEH's program budget supports these councils, which play a critical role in carrying out NEH's mission and goals at a local, grassroots level. Contact information for each council can be found here: <https://www.neh.gov/about/state-humanities-councils>.



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES

General Application Guide for Awards to Organizations

Published February 27, 2026. Version 1.0

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Foreword

Foreword

The National Endowment for the Humanities (NEH) is an independent federal agency created in 1965. It is one of the largest funders of humanities programs in the United States and makes awards to cultural institutions such as museums, archives, libraries, colleges, universities, public television and radio stations, and to individual scholars.

NEH offers several grant programs, each with its own objectives and intended audience, explained in a Notice of Funding Opportunity (NOFO). The general guidelines in this document provide standard instructions that apply to all NEH funding programs for organizations. Program-specific requirements, review criteria, page limits, and allowable activities are set forth exclusively in the NOFO. Together, the general guidelines and the specific NOFO for the program to which you apply provide all the information you need to complete and submit your application. NEH will update this guidance periodically.

In the case of a discrepancy between these guidelines and a program NOFO, the program NOFO takes precedence.

The purpose of this document is to introduce prospective applicants to the NEH award process. It will help you choose a grant program, prepare to apply, and submit your application through Grants.gov.

These guidelines are for NOFOs published on or after February 27, 2026.

Step 1: Review the funding opportunity

For questions about grant activities, contact the NEH program division listed in the NOFO.

For questions about administrative requirements or allowable costs, contact the Office of Grant Management at grantmanagement@neh.gov or 202-606-8494.

If you are deaf or hard of hearing, contact NEH using telecommunications relay service at 7-1-1.

Review the funding opportunity

In this section:

Learn about NEH programs

- Consult with program staff
- Read the FAQs and review examples of successful projects
- Subscribe to receive updates from Grants.gov

Read the Notice of Funding Opportunity (NOFO)

- What the program funds
- Funding and award duration
- Who can apply
- What to include in your application
- Application review, relevant policies, agency contacts, and other information

Step 1: Review the funding opportunity

Have a project in mind?

[Use our tool to match it with an NEH grant program.](#)

There are four program divisions at NEH:

- [Collections and Infrastructure](#)
- [Federal/State Partnership](#)
- [Lifelong Learning](#)
- [Research](#)

Before applying:

1. Read the entire NOFO
2. Check your eligibility
3. Register with SAM.gov
4. Register with Grants.gov

Learn about NEH programs

NEH programs are administered by [divisions](#) that work with prospective applicants from a wide range of humanities organizations. You can view current and anticipated grant programs at <https://www.neh.gov/grants/listing>. Each grant program has a resource page on NEH's website.

Choosing a program that closely matches your project's goals and activities is one of the most important steps in preparing a strong application.

Consult with program staff

Program staff can answer questions about grant programs and help you determine which program is the best fit for your project. However, division staff cannot predict funding outcomes. See Section H: Agency Information in the Notice of Funding Opportunity (NOFO), or contact the division that manages the grant program.

Read the FAQs and review examples of past successful projects

The program resource webpage may have an FAQ document, sample applications, and a link to a saved search of previously funded projects.

Using the [Funded Projects Query form](#), you can search past NEH awards and filter by division, grant program, year, or other factors.

Subscribe to receive updates from Grants.gov

Most NEH programs have one deadline a year. If the deadline has passed, you can read the previous NOFO on the NEH website, which will also tell you the next anticipated deadline.

NEH posts NOFOs on Grants.gov. If a program is not currently accepting applications, the award may be posted as a Forecast. You can subscribe to receive email updates by clicking the red "Subscribe" button on the Grants.gov page, or by following [these instructions](#).

Step 1: Review the funding opportunity

Read the NOFO from start to finish before drafting your application. Pay particular attention to sections A-D, which define what NEH will fund, the level of funding, who may apply, and application components.

For NEH to consider your application, you must follow the directions about application components and page limits in Section D.1 of the NOFO.

Read the Notice of Funding Opportunity (NOFO)

You are responsible for reviewing and following all requirements in the NOFO and in these guidelines. In the case of any discrepancy between the NOFO and these guidelines, the NOFO takes precedence.

All NEH NOFOs follow a standard structure and include the sections described below.

Executive summary

The executive summary provides a concise overview of the funding opportunity, including award amounts, application deadlines, anticipated project start dates, and who is eligible to apply.

Program description and scope of funding

Section A: Program Description describes the program's goals, supported activities, and funding restrictions. This section is specific to each program.

Funding and award duration

Section B: Federal Award Information summarizes the type and amount of funding you may request. This section also explains the allowable period of performance, which is the time during which you may incur expenses to carry out your project.

Who can apply

Section C: Eligibility Information explains who is eligible to apply and receive funding ([see Step 2, below](#)), and whether the program requires cost sharing, which is a non-federal contribution from the applicant.

What to include in your application

Section D: Application Contents lists and describes the required parts of an application. It includes directions for what to write in your narrative and which materials (such as résumés and bibliographies) you need to provide, along with precise formatting instructions. The Application Component Table shows all required forms and attachments of a complete application.

Application review, relevant policies, agency contacts, and other information

Sections E-I of the NOFO explain how NEH will review your proposal (Section E: Application Review Information, and [Step 6, below](#)) and provide information about how to manage an award if your application is successful (Section G: Award Notices, and [Step 6, below](#)). The NOFO also includes contacts for the program division and the Office of Grant Management (Section I: Agency Information) and additional information, such as related funding opportunities.

Step 2: Prepare to apply

Consult [Login.gov help center](#) for assistance with Login.gov.

Contact the [Federal Service Desk](#) for questions about registering or renewing your registration with SAM.gov.

Contact [Grants.gov Applicant Support](#) for help with registration or with submitting your application.

Obtain a case number when requesting help.

Prepare to apply

In this section:

Create or update your registrations

- Create your Login.gov account
- Register or update your organization's SAM.gov account
- Register in Grants.gov

Check your organization's eligibility

- Who can apply
- Resubmissions and multiple applications
- Applying as a consortium

Step 2: Prepare to apply

Start early: Allow several weeks to register with SAM.gov.

NEH will not grant a deadline extension due to an applicant's failure to register in time with SAM.gov or Grants.gov.

For projects with subawards: Subrecipients must have a UEI but do not need full SAM registration.

Create or update your registrations

Create your Login.gov account

Login.gov is a secure sign-in service used by participating federal agencies. Each individual who will work in Grants.gov must have their own Login.gov account. Create an account at [Login.gov](https://login.gov).

Register or update your organization's SAM.gov account

You must have an active SAM registration in order to apply for and receive federal funding.

Entities registering in SAM.gov for the first time will submit information about their organization's type and structure, financial information (such as dates of the fiscal year, banking information, and executive compensation), and points of contact. SAM.gov reviews and verifies this information and issues a [Unique Entity Identifier \(UEI\)](#). This process may take several weeks.

You must renew your SAM registration annually. If it is not active at the time of Grants.gov submission, NEH cannot accept your application.

Register in Grants.gov

Grants.gov is a clearinghouse to post federal funding opportunities and submit applications to NEH and other federal agencies. If you do not already have an account, you will need to register and [link your Login.gov account to Grants.gov](#). Follow the [Grants.gov Quick Start Guide for Applicants](#) to register, create a Workspace, assign roles, find a funding opportunity, and troubleshoot issues.

Designate an Authorized Organization Representative (AOR)

Your institution's Grants.gov E-Business Point of Contact must designate an authorized organization representative (AOR). The AOR is authorized to enter into legally binding contracts on behalf of your institution, and is responsible for certifying and submitting your NEH application. An AOR is typically from the Office of Sponsored Programs, or is an organization's executive director, financial officer, or board chair. At larger institutions such as universities, there may be multiple AORs, and AORs can have different levels of responsibility within Grants.gov.

Step 2: Prepare to apply

Confirm your eligibility before preparing an application. Applications submitted by ineligible organizations cannot be reviewed.

You can request **evaluator comments** from previously submitted applications to help inform revisions.

To be eligible as a lead applicant, your organization must be actively involved in the project's intellectual or programmatic work, not just its administration or fiscal oversight.

Confirm your organization's eligibility to apply

Consult Section C: Eligibility Information in the NOFO to confirm that your organization meets the specific eligibility requirements for the program.

For-profit entities and **foreign organizations** are not eligible to apply for NEH funding.

Individuals are not eligible to apply for organizational awards. NEH offers separate grant programs specifically for individuals.

Resubmissions and multiple applications

You may revise and resubmit an application not selected for funding. Resubmissions must meet the application requirements and review criteria of the current competition.

Consult the NOFO to learn whether you may submit multiple applications for separate and distinct projects, and whether the same individual may serve as project director on more than one application.

Applying as a consortium

You may apply on behalf of a consortium of collaborating eligible organizations. If NEH selects your proposal for funding, the applicant organization will be programmatically, legally, and fiscally responsible for the award.

Substantive Involvement

The applicant organization must have substantive involvement in the programmatic activities that are necessary and integral to the project.

Applicant institutions must not function solely as a fiscal agent (an organization that provides only administrative services such as proposal submission, financial management, payment requests, reporting, or maintaining IRS status, but does not direct or carry out project activities). **Fiscal sponsors** (an eligible organization that applies on behalf of an ineligible organization) are not eligible to apply.

Step 3: Create your application

You will create and submit your application in Grants.gov or in a Grants.gov system-to-system platform.

You will probably develop your application components simultaneously. They are interconnected and as a whole should present your project in a clear and compelling manner.

Create your application

In this section:

Review the application requirements in the NOFO

Create your application elements

- Required content for the project narrative and other application components
- Formatting and page limit requirements
- Conditionally required attachments (if applicable)

Complete Grants.gov forms

- SF-424 Application for Federal Assistance - Short Organizational
- Supplementary Cover Sheet for NEH Programs
- Project/Performance Site Location(s) form
- Attachments form
- Lobbying forms

In the next section:

Prepare your budget and budget justification

- Step 4 provides information about the Research and Related (R&R) Budget form and budget justification.

Step 3: Create your application

In Grants.gov, you will submit several application components using the Attachments form.

NEH will not review your application if:

- It exceeds mandatory page limits
- It is missing required or conditionally required documents
- You include extra materials

An application may be found **incomplete** if it is missing required elements or required information. An application may be found **nonresponsive** if the proposed project does not align with the program's stated purpose or includes unallowable activities or costs, as described in the NOFO.

Label your files clearly in accordance with the NOFO instructions.

Review the application requirements

Section D: Application Contents in the NOFO describes the required content of your proposal, including necessary components and writing prompts. Section D.1 is an **Application Component Table** listing the specific program attachments and required Grants.gov forms.

Review the **funding restrictions in section A.2** of the NOFO for unallowable costs.

Create your application elements

All applications require a project narrative and work plan, along with other components specified in the NOFO. The NOFO designates each document as **required, optional, recommended, or conditionally required** and provides detailed instructions for what each one must include.

NEH will reject your application as **incomplete or nonresponsive** if you omit required components or include elements other than those listed in the NOFO.

Format your application elements

The NOFO provides **mandatory or suggested page limits** for most documents. NEH will reject your application if you exceed mandatory page limits.

Your application components must conform to the following formatting requirements, unless otherwise indicated:

- pages no larger than standard letter (8 1/2" x 11")
- margins of at least one inch on all sides
- single spacing
- a readable font such as Arial, Helvetica, or Times New Roman, no smaller than 11 points

You may use any standard citation style. Include citations in page counts.

Conditionally required documents

You must include application elements designated as "conditionally required" when applicable. Below are conditionally required documents common to all NEH programs. **The program to which you apply may have other conditionally required application components.**

Step 3: Create your application

The NICRA must be fully executed.

Indirect cost rate agreement

If your organization is claiming indirect costs and has a current federally negotiated indirect cost rate agreement (NICRA), provide a copy of the current agreement. [See Step 4](#) for more about indirect costs.

Explanation of federal debt

If your organization is delinquent in the repayment of any federal debt, you must explain why. Provide evidence that you have entered into a repayment agreement with the Internal Revenue Service, if applicable, and that you are current on all payments due. Examples of relevant debt include delinquent payroll or other taxes, audit disallowances, and benefit overpayments. See [OMB Circular A-129](#).

Subrecipient budgets

If your proposal includes subrecipients, you must include a budget and budget justification for each subaward. [See Step 4](#) for information about subawards and subrecipients.

Step 3: Create your application

You will complete these forms in your [Grants.gov Workspace](#).

The project title and description you provide in your SF-424 will appear on the cover sheet for your application.

Complete Grants.gov forms

This guide includes instructions for the Grants.gov forms that are **mandatory** for all applications to NEH. Some NEH programs require additional Grants.gov forms. To see all required Grants.gov forms for a specific program, consult the Application Component Table in section D.1. of the NOFO.

In the case of a discrepancy between these guidelines and a program NOFO, the program NOFO takes precedence.

SF-424 Application for Federal Assistance - Short Organizational form

This form requests basic information about your institution, the proposed project, and key contacts.

When you access this form in your Grants.gov Workspace, items 1, 2, and 4 will be automatically completed. Leave item 3 blank.

Applicant Information (section 5 of the SF-424)

a-d. Provide your organization's **legal name**, address, and web address. Select the applicant type that best describes your organization from the drop-down menu.

e-f. Provide your organization's employer/taxpayer identification number (EIN/TIN), and Unique Entity Identifier (UEI) assigned by the [System for Award Management \(SAM.gov\)](#).

g. Provide your [congressional district](#) with your two-character state abbreviation followed by your three-character district number. For example, if your institution is located in the 5th congressional district of Alabama, enter "AL-005." If your institution is in a state or U.S. jurisdiction that does not have districts, enter "000" in place of the district number. If your institution is outside the U.S., enter "00-000."

Project Information (section 6 of the SF-424)

a. Provide your project's **title**. It should be brief (no more than 125 characters, including spaces), descriptive of the project, and easily understood by the general public.

b. Provide a brief **description** of your project (no more than 1,000 characters, including spaces). Write the description for a nonspecialist audience, clearly stating the importance of the proposed work and its relation to larger issues in the humanities. This description will appear on the cover sheet of your application. If funded, this description will also appear in NEH's database of funded projects.

c. State the start and end dates of your project's **period of performance**. Your project **must** start on the first day of a month and end on the last day of a month.

Step 3: Create your application

The project director (programmatic oversight) and grant administrator (fiscal and compliance oversight) must be different individuals to ensure proper internal controls and accountability over federal funds.

Even though there is an option on the SF-424 form to make the grant administrator and the project director the same person, NEH requires two separate individuals.

Project director, grant administrator, and authorized organization representative (Sections 7-9 of the SF-424)

Provide **name, title, and contact information** for these three individuals:

Project Director

The **project director** is responsible for the programmatic aspects and day-to-day management of the proposed project.

If the project director is not an employee of the recipient organization, there must be a formal written agreement that specifies an official relationship between the parties, even if the relationship does not involve a salary or other form of remuneration.

Primary Contact / Grant Administrator

The institutional **grant administrator (IGA)** serves as the primary contact and must have authority to act on the organization's behalf in matters related to the administration of NEH awards. The IGA is responsible for compliance with federal regulations and the terms and conditions of the award. They can request changes in personnel and modifications to the period of performance, reporting deadlines, project activity, and budget.

As a matter of NEH policy, the project director and primary contact/grant administrator must not be the same person.

Authorized Organization Representative

The authorized organization representative (AOR) is a designated role in Grants.gov and is someone authorized to enter your institution into a legally binding contract. The AOR will submit the grant application through Grants.gov, even if other individuals prepared the proposal. The AOR's name and contact information must be manually entered into the SF-424 form, but the signature and date auto-populate in Grants.gov. **Confirm the name you enter here is the AOR submitting the application.**

Step 3: Create your application

If matching or cost sharing is required, the NOFO will provide specific details on the match ratio, sources of funds, and period of eligibility.

Supplementary Cover Sheet for NEH Grant Programs

This form provides additional information for NEH, and some of it will populate the cover page of your application. Complete each section.

Project director

Select the project director's major field of study from the drop-down menu.

Institutional information

Select your institution type from the drop-down menu.

Project funding

Most NEH programs award **outright funds** only and do not offer matching funds. In this case, enter the amount you are requesting from NEH under "Outright Funds." Do not enter anything under "Federal Match" or "Cost Sharing."

If your application includes **matching funds**:

- Under "Outright Funds," enter the amount of outright funds you are requesting.
- Under "Federal Match," enter the amount of federal matching funds you are requesting.
- Under "Cost Sharing," enter the **required cost share** you will provide to release the federal matching funds. Do not include voluntary cost share.

Application information

Indicate whether you will submit **complementary proposals** to other NEH opportunities, government agencies, or private entities. If so, specify when and to whom. NEH will not consider this information when evaluating the merits of your proposal. Keep in mind that per [2 CFR § 200.403\(f\)](#), NEH does not permit **overlapping costs** on two or more federal awards or approved federal award budgets. [See Step 4 for information on overlapping costs.](#)

For **type of application**, check "new."

Select the project's primary discipline from the drop-down menu. If applicable, select the project's secondary and tertiary disciplines.

Step 3: Create your application

Grants.gov may accept and validate your application even if you are missing required components or have formatted them incorrectly.

You must ensure that you have formatted, attached, and submitted all required components correctly. If you have not, NEH may reject your application as incomplete or nonresponsive.

Project/Performance Site Location(s) form

Provide the primary location and any other locations where you will conduct project activities during the period of performance.

Enter [congressional districts](#) using the two-letter state abbreviation followed by your three-character district number. For example, if your institution is in the 5th congressional district of Alabama, enter "AL-005." If your institution is in a state or U.S. jurisdiction that does not have districts, enter "000" in place of the district number. If your institution is outside the U.S., enter "00-000."

Attachments form

You will upload your attachments to Grants.gov using this form. Attachments must be in Portable Document Format (.pdf). Convert all non-PDF files (e.g. Word, Excel, images) to PDFs. Do not attach files that have been password-protected, encrypted, or digitally signed. Do not attach portfolios containing multiple PDFs. **Grants.gov will reject applications containing files not converted to PDF or PDFs with security features.**

Consult the **Application Component Table** in section D.1 of the NOFO to name and sequence your attachments.

Grants.gov may reject your application if:

- file names exceed 50 characters
- multiple files have the same name
- file names include characters other than the following: A-Z, a-z, 0-9, underscore, hyphen, space, period, parentheses, curly braces, square brackets, ampersand, tilde, exclamation point, comma, semicolon, apostrophe, at sign, number sign, dollar sign, percent sign, plus sign, and equal sign

Learn about [Adobe software compatibility with Grants.gov](#) and ensure that you have a compatible version of Adobe Acrobat Reader.

Lobbying forms (for awards greater than \$100,000)

If you are awarded more than \$100,000 and do not submit completed lobbying forms at time of application, you must submit them before NEH issues your award.

Certification Regarding Lobbying

Use this form to certify that **no federal funds** have or will be paid to persons to influence *any* federal funding decisions. Add this form to your application package in Grants.gov and it will autofill based upon information provided in the SF-424.

Standard Form-LLL, "Disclosure of Lobbying Activities"

If you have or will use **non-federal funds** for lobbying, you must submit Standard Form-LLL, "Disclosure of Lobbying Activities" before NEH issues your award. Add this form to your application package in Grants.gov. See [2 CFR § 200.450](#)

Step 4: Prepare your budget and justification

Your budget and budget justification should mirror your project. They should provide a detailed picture of how you will spend grant funds and a clear breakdown of costs.

Prepare your budget and budget justification

In this section:

- The Research and Related (R&R) Budget form and budget justification
- Outright funds vs. matching funds
- Cost sharing requirements
- Budget restrictions
- Conferences, events, and food
- Subrecipients and subawards
- Indirect costs
- Completing the Research and Related Budget form

Step 4: Prepare your budget and justification

If you have questions about allowable costs, contact the Office of Grant Management at grantmanagement@neh.gov or 202-606-8494.

Prepare your budget and budget justification

Most NEH programs require you use the [Research and Related \(R&R\) Budget form](#) for your budget. You must complete a separate **budget justification** to explain your budget costs. In your justification, you must describe how each item supports your proposed objectives, show the math for your cost calculations (e.g., \$50/hour x 20 hours = \$1,000), and provide supporting documentation. You will create the budget justification separately and attach it to the R&R Budget form as a PDF.

This section provides information about budget categories, eligible expenditures, what to include in your budget and justification, and specific directions on completing the R&R form.

All costs, whether supported by NEH funds or required cost sharing contributions, must be **reasonable, necessary to accomplish project objectives, allowable** in terms of [2 CFR 200 Subpart E - Cost Principles](#), auditable, and incurred during the period of performance. Costs are subject to audit, record retention, and other requirements set forth in [2 CFR 200 Subpart F - Audit Requirements](#).

Outright funds vs. matching funds

NEH supports projects with outright funds, matching funds, or a combination of the two. [Learn about the types of funds NEH offers](#).

If you are requesting only **outright funds** from NEH, **enter just those funds** in the R&R Budget form. This is the case for most NEH programs.

Unless the NOFO specifically requires cost sharing, **do not include voluntary cost share in the R&R Budget form**. NEH does not expect or consider voluntary cost share when reviewing applications. If you wish to describe cost share that is not charged to the award, you may include a narrative in the budget justification.

If you request **federal matching funds**, your budget and justification must equal the total funding requested from NEH (outright and federal matching funds), plus any **required cost share**.

Step 4: Prepare your budget and justification

You must maintain auditable records of the sources and use of cost share. See [2 CFR § 200.306](#).

Peer reviewers will not consider voluntary cost share in their evaluation of applications.

Cost sharing

Cost sharing refers to project costs that are covered with non-federal funds. These are divided into two categories:

1. **Voluntary cost share:** Costs that exceed the amount awarded by NEH, which include:
 - cash contributions that you or a third party make to the project
 - in-kind contributions (non-cash contributions, such as supplies or services) that you or a third party contribute to the project
 - unrecovered indirect costs
2. **Required cost share:** Financial contributions to a project for the purpose of releasing federal matching funds. The NOFO will specify allowable sources of cost share and other requirements. You must fully document these costs in your budget.

Budget Restrictions

Section A of the NOFO describes activities for which you can request funding and lists funding restrictions - costs and activities that the grant program cannot support. **Each program has specific unallowable costs.** The following are prohibited for all NEH awards:

Restricted activities:

- promotion of a particular political, religious, or ideological point of view
- promotion of gender ideology
- promotion of discriminatory equity ideology
- support for diversity, equity, and inclusion (DEI) or diversity, equity, inclusion, and accessibility (DEIA) initiatives or activities
- environmental justice initiatives or activities
- advocacy of a particular program of social or political action
- support of specific public policies or legislation
- lobbying

Programmatic exclusions

- projects that fall outside of the humanities
- the creation or performance of art
- creative writing, autobiographies, memoirs, and creative nonfiction
- policy studies
- social science research that does not address humanistic questions and/or utilize humanistic methods

Unallowable costs

- costs for activities performed by federal entities or personnel
- fiscal agent and fiscal sponsor fees.
 - fiscal agent activities alone without substantive involvement (e.g., proposal submissions, reporting, financial oversight, maintaining IRS status)

Step 4: Prepare your budget and justification

Food costs must be fundamental to the project and indispensable for carrying out the scope of the work.

Conferences, events, and food

[2 CFR § 200.432](#) defines a conference as a meeting, retreat, seminar, symposium, workshop, or event, the primary purpose of which is to disseminate technical information beyond the non-federal entity, and which is necessary and reasonable for successful performance under the federal award.

Per [2 CFR § 200.432](#), allowable conference costs include speakers' fees, costs of meals and refreshments, and other incidental items. **You must exercise discretion and judgment to ensure that expenses are appropriate, necessary, and managed in a manner that minimize costs to the award.**

See [Allowability of Food Costs on NEH Awards](#) for circumstances when you may purchase food with NEH funds. **Food costs are not permitted in NEH awards unless authorized by the Office of Grant Management** as part of the application budget, or as a prior approval request.

You may not use federal funds for meals or refreshments at receptions or networking events. Beverages and refreshments such as coffee/tea, pastries, and fruit may be provided when the event has several hours of instruction.

A full meal may be provided if there is substantive instruction both before and after the meal is served. You may serve a meal while a presentation is being given. You may not begin or end an event with a full meal.

If participants receive complimentary meals or refreshments during meetings, conferences, training, or other events while on NEH-supported travel, you must reduce the per diem you charge to the award. Per [2 CFR § 200.423](#), you must not use federal funds for alcohol.

Federally funded meetings and conferences must take place in properties that comply with the [Hotel and Motel Fire Safety Act of 1990 \(Pub. L. 101-391\)](#). Consult the U.S. Fire Administration's [National Master List](#) for fire code-compliant hotels.

Step 4: Prepare your budget and justification

Overlap is prohibited. Overlap occurs when the same costs are paid for by two federal awards, or when the scope of activities is similar between current or expired awards, or when an individual's total time commitment exceeds 100% across all active awards.

Additional cost restrictions

Overlapping costs

Per [2 CFR § 200.403\(f\)](#), NEH does not permit overlapping costs on two or more awards for federal funding and/or approved federal award budgets.

If you are submitting proposals to other NEH programs or government agencies, specify when and to whom in the [Supplementary Cover Sheet for NEH Grant Programs](#). NEH may disallow overlapping project costs. An individual's level of effort cannot exceed 100% across multiple active federally funded awards.

Federal entities

NEH does not issue awards to other federal entities. If your project is so closely intertwined with a federal entity that the project takes on characteristics of the federal entity's own authorized activities, it is ineligible. Proposals to construct permanent improvements to lands or facilities that belong to another federal agency are typically ineligible for NEH support.

You may use funds from, or sites and materials controlled by, other federal entities in your project, but you may not use them as gifts to release federal matching funds.

Foreign entities

NEH does not provide financial assistance to foreign institutions or organizations. If you are an eligible domestic entity, you may apply for collaborative projects involving foreign organizations provided you do not use NEH funds to issue subawards to any foreign organization, as defined in [2 CFR § 200.1](#) and [.331\(a\)](#).

You may obtain the services of foreign individuals and consultants to carry out programmatic activities on a fee-for-service basis, as specified in [2 CFR § 200.459](#). You may obtain goods and services from foreign vendors, such as in-country transportation services, in accordance with [2 CFR § 200.331\(b\)](#).

Step 4: Prepare your budget and justification

Learn more about [managing subawards](#).

Carefully determine whether each third party is a subrecipient or contractor. Misclassification can result in budget revisions or delays processing your award.

If your project includes subrecipients, you must provide an R&R Budget form and budget justification for each subaward.

Subrecipients and subawards

See the [General Guidance for Pass-through Entities on Managing Subawards](#) for definitions of subrecipients and contractors. A subrecipient must have a Unique Entity Identifier (UEI) but does not need to be fully registered with SAM.gov.

Per [2 CFR § 200.1](#) and [.331\(a\)](#), a subaward is an award you issue to a subrecipient to carry out part of your federal award. Subawards do not include payments to contractors (as defined in [2 CFR § 200.1](#) and [.331\(b\)](#)) or payments to individuals who are beneficiaries of federal programs.

A subaward may be issued through any form of legal agreement, including an agreement you consider a contract and must include all requirements of the award, per [2 CFR § 200.332\(b\)\(2\)](#). When determining if the third-party functions as subrecipient or contractor, the substance of the relationship between a pass-through entity and a third party is more important than the form of the agreement. See [2 CFR § 200.331](#).

Substantive involvement

The applicant organization must engage in substantive involvement in programmatic activities that are necessary and integral to completing the project. Applicant institutions must not function solely as a **fiscal agent** or a **fiscal sponsor**. Organizations engaging solely in fiscal sponsorship activities may not apply as a lead applicant. See Section C: Eligibility Information in the NOFO.

Subrecipient budgets

Each subrecipient must provide a separate budget using the Research and Related (R&R) Budget form. To do so, download and save a [fillable PDF of the Research and Related Budget form](#). Complete this form in Adobe Reader rather than in your web browser.

Prepare a budget and budget justification for each subrecipient using [the same instructions that apply to the applicant's budget](#). Enter the subrecipient's UEI, organization name, and start and end dates for the period of performance (these fields do not prepopulate). For budget type, check "Subaward/Consortium."

If your subrecipient has a federally negotiated indirect cost rate, the applicant organization must honor it. If they do not have a federally negotiated indirect cost rate, they may use the de minimis rate of 15% or negotiate a rate with the applicant organization consistent with [2 CFR § 200.414](#).

Convert the budget justification into a PDF and **combine it** with the R&R Budget form and the subrecipient's NICRA (if applicable) before uploading it to the [Attachments form](#).

Step 4: Prepare your budget and justification

Miscalculation of indirect costs is one of the most common reasons for award reductions.

The maximum award amount listed in the NOFO is the sum of direct and indirect costs.

You do not have to claim indirect costs. If your institution is waiving indirect costs, provide a statement with your application.

Refer to [NEH's General Guidance on Calculating Indirect Costs](#) for more information.

Indirect costs

Indirect costs are costs your institution incurs for common objectives that you cannot readily identify with a specific project or activity. Indirect costs include such expenses as the depreciation on buildings, equipment, and capital improvements; operations and maintenance expenses; accounting and legal services; and salaries of executive officers.

Calculate indirect costs by multiplying your institution's applicable indirect cost rate by the direct costs included in the **base** (typically **Modified Total Direct Costs**) listed in your institution's Negotiated Indirect Cost Rate Agreement (NICRA).

Modified Total Direct Costs

Per [2 CFR § 200.1](#), Modified Total Direct Costs (MTDC) are direct salaries and wages, applicable fringe benefits, materials and supplies, services, travel, and up to the first \$50,000 of each subaward (regardless of the period of performance of the subaward). **MTDC exclude equipment, capital expenditures, rental costs, tuition remission, scholarships and fellowships, participant support costs, and the portion of each subaward over \$50,000.**

For MTDC exclusions, you may use the \$50,000 amount only if you 1) apply the de minimis rate or 2) if your NICRA identifies the threshold for each subaward as \$50,000. NEH will apply the threshold in your most current NICRA.

Rate type

Many institutions of higher education negotiate multiple rates, such as "research," "instruction," and "other sponsored activities." **An institution's "research" rate is not the appropriate rate for inclusion in NEH project budgets, except in rare cases, since it is reserved for projects involving scientific research, not scholarly inquiry of the type most often supported by NEH.**

Applicability

Except as provided in [2 CFR § 200.414\(c\)\(1\)](#), NEH must use the negotiated rate(s) in effect at the time it issues your award and will not adjust the rate(s) throughout the life of your award. **NEH will not adjust your award amount due to changes to your negotiated rates, unless a NICRA is received within 90 days of the period of performance start date, subject to the availability of funds.**

Step 4: Prepare your budget and justification

Applicants who do not have a federally negotiated indirect cost rate at time of application can:

- Charge the de minimis indirect cost rate
- Direct cost all administrative expenses (see [Step 4: Other Personnel](#))
- Submit a negotiated rate within 90 days of the period of performance start date, pending availability of funds and programmatic funding level restrictions

Indirect costs (continued)

If an institution does not have a negotiated rate when NEH issues an award (because it is a new recipient or the parties cannot reach agreement on a rate), but **has a provisional rate**, NEH must use the provisional rate until a final rate is negotiated and approved by the cognizant agency, except as provided in [2 CFR § 200.414](#). If the recipient fails to negotiate an indirect cost rate applicable to the period of performance within the period of performance, NEH may disallow indirect costs.

If your organization does not have a federally negotiated indirect cost rate, you may charge a de minimis rate of 15% applicable to MTDC, or provide a signed NICRA to NEH within 90 days of your award's period of performance start date.

Step 4: Prepare your budget and justification

Before you complete the budget form, complete the [SF-424 Application for Federal Assistance - Short Organizational](#). It will auto-populate some information in the R&R Budget form.

If you complete the R&R Budget form in your Grants.gov Workspace, it will auto-calculate.

Round all costs to the nearest whole dollar. If cents are less than 50, round down. If cents are 50 and higher, round up. Do not include cents in the R&R Budget form or your budget justification.

Completing the Research and Related (R&R) Budget form

You must submit a project budget using the Research and Related (R&R) Budget form included in the Grants.gov application package and attach a [budget justification](#) as a PDF in the designated space on the form.

How to use these budget instructions

The information in this section is organized using a consistent three-part format for each cost category of the R&R Budget form:

1. Policy and guidance

Explains what costs are allowable or unallowable in the budget category and identifies applicable rules and limitations.

2. Completing the R&R Budget form

Provides instructions for entering information into the R&R Budget form in Grants.gov.

3. Budget justification guidance

Describes what information to include in your budget justification to explain, itemize, and support the costs requested on the R&R Budget form.

General budget instructions

- Complete a single detailed budget for **each** 12-month span of the period of performance.
- The R&R Budget form will automatically generate a cumulative budget.
- Required fields appear in yellow.
- **Round all costs** to the nearest whole dollar.
- The inclusion of a budget category on the R&R Budget form does not automatically indicate that a cost is allowable. Allowability is governed by the federal regulations, NEH policy, and the NOFO.

General budget justification instructions

When preparing your budget justification, use the same R&R Budget form section headings. For each requested cost, you must:

- Describe how each item supports your proposed objectives.
- Explain how you calculated each cost (e.g., \$50/hour x 20 hours = \$1,000).
- Include supporting documentation such as price searches, vendor quotes, or contract estimates, as applicable.

If you provide [voluntary cost share](#), you may describe it in the budget justification narrative. **Do not include voluntary cost share** on the R&R Budget form.

Step 4: Prepare your budget and justification

The project director's name will auto-populate in the R&R Budget form with the information you provide in the SF-424. If the project director will not receive any funds, enter \$0.

Sections A and B of the budget should include only your own employees. Include costs for non-employees under F.3 Consultant Services or F.5 Subawards/Consortium/Contractual Costs, as appropriate.

When completing sections A and B of the budget, use the following columns:

Cal. If your organization does not differentiate between academic and summer months, use only the calendar months column.

Acad./Sum. If your organization follows an academic calendar, you may differentiate levels of effort by using the academic and summer months columns.

Budget justification (continued)

If you request federal matching funds, identify which activities your required cost share supports and the expected source(s) of funding.

Introductory Fields

In the Grants.gov Workspace, your [SF-424 form](#) should auto-populate introductory fields. If not, indicate your organization's [Unique Entity Identifier](#), name, and period of performance.

For budget type, check "project."

A. Senior/Key Person

Policy and guidance

Senior/key personnel are individuals employed by the applicant organization who serve in leadership or key roles on the project.

Requested salaries and wages must comply with [2 CFR § 200.430](#) and [.466](#), and fringe benefits must comply with [2 CFR § 200.431](#). An individual's level of effort cannot exceed 100% across multiple active federally funded awards.

Per [2 CFR § 200.431](#), fringe benefits are allowances and services you provide in addition to salaries and wages. Fringe benefits may include the costs of leave (e.g., vacation, family-related, sick, or military), employee insurance, pensions, and unemployment benefit plans.

Completing the R&R Budget form

In the Senior/Key Person section, list each person, enter the base salary (annual compensation) and fringe benefits, and identify the number of months they will devote to the project. The form will calculate the requested salary and fringe benefits for each individual.

If you request funds for more than eight key personnel, list the additional personnel in a separate document using the same format. Save the document as a PDF named **additionalpersonnel.pdf** and attach it in the designated "Additional/Senior Key Persons" space on the R&R Budget form. Enter the total funds requested for these individuals in the "Total Funds requested for all Senior/Key Persons in the attached file" field.

Budget justification requirements

In your budget justification, list each person and briefly describe their role and qualifications for the project. Show the salary and wages calculation by either percentage of time over months (time and effort) or number of hours. Identify the fringe benefit rate and explain the base for each person.

If your organization follows an academic calendar, explain any differences in compensation between academic and summer months.

Step 4: Prepare your budget and justification

B. Other Personnel

Policy and guidance

Other Personnel are individuals employed by your organization who will play supporting roles on the project but are not considered senior/key personnel. Requested salaries and wages must comply with [2 CFR § 200.430](#) and [.466](#), and fringe benefits must comply with [2 CFR § 200.431](#).

In most instances, you should include the salaries of **administrative or clerical staff** as indirect costs. Per [2 CFR § 200.413\(c\)](#), you may charge salaries for administrative or clerical staff as direct costs only if they meet the following conditions:

- The administrative or clerical services are integral to a project or activity.
- The individuals can be specifically identified with the project or activity.
- You explicitly include these costs in your budget or have prior written approval from NEH.
- You do not recover the costs as indirect costs.

Costs associated with **collaborators at other institutions or consultants** must not be included in Other Personnel. These costs must be included in either [F.3 Other Direct Costs: Consultant Services](#), or [F.5 Subawards/Consortium/Contractual Costs](#).

Consult A.2 Funding Restrictions in the NOFO to determine whether costs associated with **postdoctoral associates, graduate students, and undergraduate students**, including tuition remission, are allowable. If the program you are applying to allows tuition remission, you must report such costs in accordance with [2 CFR § 200.466\(b\)](#) and treat them as direct or indirect costs in accordance with the actual work performed.

Completing the R&R Budget form

In the Other Personnel section of the R&R Budget form, group personnel by project role. For each project role, identify the number of proposed personnel, the total number of months, total salary, and total fringe benefits requested as described in A. Senior/Key Person. The form will calculate the requested salary and fringe benefits for each group.

Budget justification requirements

In your budget justification, list names (if known), roles, months, and requested salary and fringe benefits. Show salary and wages calculation by percentage of time over months (time and effort) or number of hours. Identify the fringe benefit rate and explain the base for each person. If your budget includes administrative/clerical personnel, describe how they meet the four conditions for inclusion as a direct cost. Show your calculations.

Step 4: Prepare your budget and justification

C. Equipment Description

Policy and guidance

Equipment is nonexpendable personal property costing \$10,000 or more per item and having a service life of more than one year. See [2 CFR § 200.313](#) and [.439](#).

You may purchase equipment if it is more economical and practical than leasing. You may charge depreciation in compliance with [2 CFR § 200.436](#). If you lease equipment, include equipment rental/user fees in [F. Other Direct Costs](#).

Completing the R&R Budget form

In the Equipment section of the R&R Budget form, list each item of equipment you plan to purchase and its estimated cost, including shipping and maintenance.

Budget justification requirements

In your budget justification, detail the number and unit cost for each item and explain how you determined these figures. Provide supporting information such as vendor quotes or price lists, if applicable.

D. Travel

Policy and guidance

Travel costs must comply with [2 CFR § 200.475](#) and the [General Terms and Conditions for Awards to Organizations](#). Proposed costs must be reasonable and consistent with the applicant organization's established travel policy.

NEH uses the General Services Administration's published per diem rates to assess if proposed travel costs are reasonable.

You must use the lowest refundable commercial fares for coach or equivalent accommodations, except in cases provided for in [2 CFR § 200.475](#).

Non-refundable travel arrangements are at your own risk. Costs associated with cancelled travel are not allowable.

Completing the R&R Budget form

On the R&R Budget form, for personnel in sections A (Senior/Key Personnel) and B (Other Personnel), enter the total funds requested for:

- domestic travel (local and long-distance)
- foreign travel (including travel to Canada and Mexico)

Step 4: Prepare your budget and justification

Include travel costs for **participants** in E.3 and travel costs for **consultants** in F.3

Consult section A.2 of the NOFO for program-specific travel restrictions.

D. Travel (continued)

Budget justification requirements

In your budget justification, describe each trip separately. For each trip, provide:

- name of the traveler(s)
- purpose of the trip
- points of origin and destination
- Itemized costs for transportation, lodging, per diem, and any other associated expenses

Local trips (such as routine travel in a metropolitan area) may be grouped together. For local travel, provide:

- names of travelers
- mileage rate
- number of miles
- purpose of travel

E. Participant/Trainee Support Costs

Policy and guidance

Per [2 CFR § 200.1](#), a **participant** is an individual participating in or attending program activities funded under a federal award, such as trainings or conferences, but who is **not responsible for implementation** of the award. Individuals committing effort to the development or delivery of program activities (such as consultants, speakers, project personnel, or staff members of a recipient or subrecipient) are **not participants**.

Participants are the beneficiaries, not the providers, of a service or training opportunity (such as a workshop, conference, seminar, or symposium) funded by a federal award.

Examples of participants are:

- community members participating in an outreach program
- members of the public whose perspectives or input are sought as part of a program
- students
- conference or workshop attendees

Per [2 CFR § 200.1](#), participant support costs are direct costs that support participants' involvement in a federal award and may include stipends, subsistence allowances, travel allowances, registration fees, temporary dependent care, and per diem paid directly to or on behalf of participants.

Step 4: Prepare your budget and justification

If you claim indirect costs, exclude participant support costs from the MTDC base.

Consult section A.2 in the NOFO to see unallowable costs for a particular program.

E. Participant/Trainee Support Costs (continued)

Restrictions:

- NEH cannot pay tuition or health insurance for participants.
- Non-refundable travel arrangements for participants are made at the applicant's own risk. Costs associated with cancelled participant travel are not allowable.
- Food and beverage costs must comply with NEH policy. See [Allowability of Food Costs on NEH Awards](#) for specific circumstances under which food costs may be permitted.

Completing the R&R Budget form

Enter the total number of participants in the designated field on the R&R Budget form. For each of the five participant support categories, enter the total amount requested:

- **Tuition/Fees/Health Insurance.** Leave this field blank. NEH does not permit these costs for participants.
- **Stipends.** Check the NOFO to see if it specifies a stipend amount.
- **Travel.** Enter total participant travel costs.
- **Subsistence.** Examples include meals and refreshments, subject to NEH food cost policy.
- **Other.** Other participant support costs may include local ground transportation or admission fees.

Enter the number of participants in the designated space on the R&R Budget form.

Budget justification requirements

In the budget justification, show how you calculated participant stipends, travel, subsistence, and other costs. Itemize participant travel costs using the instructions for [D. Travel](#). Include supporting information such as price quotes.

F. Other Direct Costs

Other Direct Costs are project-related expenses that are not included under personnel, travel, participant support, equipment, or indirect costs. All costs must be necessary, reasonable, allocable, allowable, and compliant with 2 CFR 200 and the NOFO.

1. Materials and Supplies

Policy and guidance

Materials and supplies include tangible items that cost less than \$10,000 per unit, regardless of the useful life. Allowable costs must comply with [2 CFR § 200.314](#) and [.453](#). Personal computers and accessories are treated as materials and supplies.

Step 4: Prepare your budget and justification

Materials and Supplies (continued)

Completing the R&R Budget form

In the R&R Budget form, enter the total requested funds for materials and supplies.

Budget justification requirements

In the budget justification, indicate general categories (e.g., personal computers, books, or archival supplies) and provide a total for each category. Itemize costs totaling \$1,000 or more and provide vendor quotes or price lists, if applicable. Show your calculations.

2. Publication Costs

Policy and guidance

Publication costs are allowable when permitted in the NOFO. These costs may include documenting, preparing, publishing, or otherwise making project findings or products available to others.

Completing the R&R Budget form

If publication costs are allowable, enter the amount requested in the Publication Cost line of the R&R Budget form.

Budget justification requirements

In the budget justification, describe publication activities, indicate print runs where applicable, itemize costs, and include vendor quotes or estimates.

3. Consultant Services

Policy and guidance

Consultant services include payments to **independent contractors, collaborators from other institutions, and members of an external advisory committee**. Consultant fees must comply with [2 CFR § 200.459](#).

Consultants are distinct from subrecipients. Costs associated with subrecipients must be reported under **Subawards/Consortium/Contractual Costs**.

Completing the R&R Budget form

Enter the total amount requested for consultant services in the R&R Budget form.

Budget justification requirements

In the budget justification, identify each consultant by name, describe the services they will provide, estimate the amount of time devoted to the project, itemize travel costs (if applicable), and total fees for each consultant. Include bids or cost estimates where available.

4. Automated Data Processing (ADP)/Computer Services

Policy and guidance

ADP/computer services include computer-based data processing and retrieval services. Personal computers and accessories must be included under **Materials and Supplies**, not ADP/computer services.

Step 4: Prepare your budget and justification

See NEH's [General Guidance for Pass-through Entities on Managing Subawards](#).

ADP/Computer Services (continued)

Completing the R&R Budget form

Enter the total amount requested for ADP/computer services in the R&R Budget form.

Budget justification requirements

In the budget justification, itemize each service, add a description, and include established service rates if applicable.

5. Subawards/Consortium/Contractual Costs

Policy and guidance

Subawards and contractual costs include activities performed by third parties that carry out a portion of the project. These costs may include both **direct and indirect costs**.

Subrecipients must be distinguished from contractors in accordance with [2 CFR § 200.331](#). (See additional guidance in [Step 4: Subrecipients and subawards](#).)

Completing the R&R Budget form

Enter the total amount requested for all subawards and contractual costs in the R&R Budget form. **For each subaward, provide a separate R&R Budget form.**

Budget justification requirements

In the budget justification, identify each third party by name, describe its role in the project and the activities it will carry out, and list the associated costs. For each contractor, itemize costs using the same categories as the R&R Budget form and include supporting documents. **Provide a separate budget justification for each subaward.**

6. Equipment or Facility Rental/User Fees

Policy and guidance

Rental and user fees must comply with [2 CFR § 200.313](#), [200.432](#), [200.436](#), and [200.465](#), as applicable.

- You may not charge both depreciation and user fees for the same equipment or facilities. You may charge depreciation for use of your own equipment and facilities, but not user fees for the same items.
- You may charge user fees for equipment purchased with federal funds under another award, consistent with [2 CFR § 200.313\(c\)\(2\)](#).
- Facility rental for conferences is allowable, per [2 CFR § 200.432](#).
- Facility rentals under the "less-than-arm's-length" qualification must comply with [2 CFR § 200.465\(c\)](#).

Completing the R&R Budget form

Enter the total amount requested for equipment or facility rental and user fees in the R&R Budget form.

Step 4: Prepare your budget and justification

“Miscellaneous” and “contingency” are not allowable budget categories.

NEH may request additional information to assess if proposed costs are reasonable and allowable.

Equipment or Facility Rental/User Fees (continued)

Budget justification requirements

In the budget justification, identify and justify each rental or user fee and include relevant supporting documentation.

7. Alterations and Renovations

Policy and guidance

Most NEH programs **do not allow alterations and renovations**. Per [2 CFR § 200.462](#), costs you incur for ordinary and normal rearrangement and alteration of facilities are allowable as indirect costs.

Completing the R&R Budget form

Leave this line blank unless the NOFO explicitly permits alterations and renovations.

Budget justification requirements

If alterations and renovations are permitted, the NOFO will provide instructions for what to include in your budget justification.

8-17. Other Direct Costs

Policy and guidance

“Other” direct costs include project-specific costs not included in other categories and not part of the indirect cost pool. Allowable costs must be reasonable, necessary, and allocable to the project.

Examples include:

- Promotion and outreach
- Usage or licensing rights
- Evaluation and assessment
- Accessibility accommodations (e.g., audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling)

Completing the R&R Budget form

List other allowable direct costs in the appropriate “Other” lines of the R&R Budget form.

NEH may request additional information to assess if proposed costs are reasonable and allowable. See [2 CFR 200.331](#) and [.332](#).

Budget justification requirements

In the budget justification, itemize, describe, and justify each cost and include supporting documentation.

G. Total Direct Costs

The form will calculate total direct costs.

Step 4: Prepare your
budget and justification

In order to submit the R&R Budget form, you must upload an attachment in the Budget Justification space.

H. Indirect Costs

Policy and guidance

See [Step 4: Indirect costs](#).

Completing the R&R Budget form

On the R&R Budget form, enter the:

Indirect Cost Type. Enter the type of indirect cost rate (e.g., “other sponsored activities,” “all programs,” “instruction,” “15% de minimis”) and the base (e.g., “MTDC,” “salaries,” “salaries & fringe”). The base for the de minimis rate will always be MTDC. If you do not have a current indirect rate agreement but intend to negotiate one, write “None—will negotiate” and provide additional detail in your budget justification.

Indirect Cost Rate (%). Enter the most recent indirect cost rate established with your cognizant federal agency (or the 15% de minimis rate) as a number without special characters (e.g., 32.5).

Indirect Cost Base (\$). Enter the base (eligible direct costs) for your indirect cost type.

Funds Requested (\$). Enter the requested funds for indirect costs.

Cognizant Federal Agency. Enter the name of your cognizant federal agency and a point of contact, if applicable.

The form will calculate total indirect costs.

Budget justification requirements

In the budget justification, identify the rate(s), explain the base(s), and describe any exclusions. Show your calculation. Indicate if you are negotiating a new rate.

I. Total Direct and Indirect Costs

The form will calculate direct and indirect costs. Total project costs should not exceed the maximum award amount listed in section B.2 of the NOFO for the program to which you are applying.

J. Fee

Leave this section blank.

K. Total Costs and Fee

The form will calculate this field, which will be the same amount as I. Total Direct and Indirect Costs.

L. Budget Justification

Save the budget justification document as a PDF named **justification.pdf** and attach it in the designated space on the R&R Budget form.

Step 5: Review policy requirements

Contact the Office of Grant Management at grantmanagement@neh.gov or 202-606-8494 with questions about policy requirements relevant to your award.

Review policy requirements

In this section:

Policies that apply to all NEH awards

- Executive orders
- Debarment, suspension, ineligibility, and voluntary exclusions
- Accessibility
- Providing access to NEH-funded products
- Copyright information
- Protecting personal information
- Acknowledging NEH support
- Consent for survey participation
- Subrecipient monitoring requirements
- Program income
- Eliminating waste, fraud, and abuse
- Termination

Additional project-specific policies

Policies relating to NEH proposals

Application completion time

Step 5: Review policy requirements

Consult the NOFO for additional policies relevant to specific programs.

These requirements apply to all project activities and events funded by NEH, including the activities conducted by subrecipients.

Administrative and national policy requirements

All NEH awards are subject to [2 CFR Part 200 Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards](#), the [General Terms and Conditions for Awards to Organizations](#), and any specific terms and conditions that NEH places on the award in the Notice of Action.

Policies applicable to all NEH awards

Executive Orders

The recipient and any subrecipient(s), must comply with all applicable Executive Orders for the duration of the period of performance of the award. Executive Orders can be accessed via the [Federal Register: Executive Orders](#), and additional guidance is provided on [NEH's website](#).

In particular, the recipient, including any subrecipient(s), must comply with Executive Order 13899, *Combating Anti-Semitism* ([Federal Register: Combating Anti-Semitism](#)), and Executive Order 14188, *Additional Measures to Combat Anti-Semitism* ([Federal Register: Additional Measures To Combat Anti-Semitism](#)), to curb or combat anti-Semitism, especially in schools and on university and college campuses. Discrimination or harassment against Jews on the basis of race, color, and national origin in programs and activities receiving federal financial assistance may violate Title VI of the Civil Rights Act of 1964 (Title VI), [42 U.S.C. 2000d et seq.](#)

Debarment, suspension, ineligibility, and voluntary exclusions

By applying, you certify that neither your institution nor its principals are presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any federal department or agency.

You must comply with [2 CFR 180.335](#) and [.350](#) with respect to providing information regarding all debarment, suspension, and related offenses information, as applicable.

If you cannot attest to the statements in this certification, explain why not in the attachment "[Explanation of delinquent federal debt](#)."

Accessibility

You must comply with [Section 504 of the Rehabilitation Act of 1973](#), which prohibits discrimination on the basis of disability in any program or activity receiving federal financial assistance. Consult [Design for Accessibility: A Cultural Administrator's Handbook](#). Project-specific accessibility accommodations (e.g., audio description, sign-language interpretation, closed or open captioning, large-print brochures and labeling) are eligible costs. Include these items in your budget under [8-17. Other Direct Costs](#).

Step 5: Review policy requirements

NEH retains certain rights to ensure public access and federal use, but this does not prevent you from publishing or commercializing your work.

Do not share PII with NEH unless requested, and only through encrypted means.

If your project involves surveys, interviews, or data collection from individuals, plan early for protecting data.

Acknowledgments apply to both digital and print materials.

Providing access to NEH-funded products

NEH strives to make the products of its awards available to the broadest possible audience by providing ready and easy access to its grant products to scholars, educators, students, and the American public. All other considerations being equal, NEH gives preference to projects that provide free access to the public.

Projects that produce peer-reviewed journal articles must make those products publicly accessible in accordance with NEH's [Public Access Policy](#).

Copyright information

Subject to applicable law, you may copyright work that you develop or acquire under an award.

In accordance with [2 CFR § 200.315\(b\)](#), NEH reserves a royalty-free, nonexclusive, and irrevocable right to reproduce, publish, or otherwise use the work for federal purposes, and to authorize others to do so. This includes the right to require recipients and subrecipients to make such works available according to the agency [Public Access Policy](#).

Protecting personal information

If you collect personal identifiable information (PII) as part of your NEH-funded award, you are responsible for protecting and storing it. You must take all reasonable and appropriate actions to prevent inadvertent disclosure, release, or loss of PII. Consult [Protecting Personal Information](#) for more guidance. NEH is not liable if a recipient incurs an inadvertent disclosure, release, loss, or data breach of PII.

Consent for survey participation

If your NEH-funded project includes surveys, you must obtain informed consent before enrolling participants in the study.

Acknowledging NEH support

Materials publicizing or products resulting from NEH-funded activities must contain an acknowledgment of NEH support. Consult [Acknowledgment and Publicity Requirements for NEH Awards](#) and [Publicizing Your Project](#) for guidance.

Subrecipient monitoring requirements

Per [2 CFR § 25.300](#), you may issue subawards with federal funds only to organizations that have obtained and provided their UEI. Subrecipients are not required to complete registration with [SAM.gov](#) to obtain a UEI. See [Create or update your registration](#).

Per [2 CFR § 200.332](#), you must verify that potential subrecipients are not suspended, debarred, or otherwise excluded from receiving federal funds.

Step 5: Review policy requirements

Consult the NOFO for program-specific policies.

These policies may apply if your project includes construction, renovation, or excavation.

Subrecipient monitoring requirements (continued)

You must monitor your subrecipients to ensure that they use their subawards for authorized purposes; comply with federal statutes, legislative requirements, regulations, and the terms and conditions of the subaward; and achieve their performance goals. You must ensure that your subrecipients track, appropriately use, and report program income generated by the subaward. See [2 CFR § 200.332](#) for information that you must include in subaward agreements.

[Learn more about managing subawards.](#)

Program income

If your NEH-supported activities generate income during the period of performance, you must use it for additional approved project-related activities. See [2 CFR § 200.307](#) for income that you generate after the period of performance.

Eliminate fraud, waste, and abuse

Help NEH eliminate fraud and improve management by reporting allegations or suspicions of waste, fraud, abuse, mismanagement, research misconduct (fabrication, falsification, plagiarism), or unnecessary government expenditures to the [NEH Office of the Inspector General](#).

Termination

NEH reserves the right to terminate awards consistent with [2 CFR § 200.340](#).

Additional project-specific policies

For projects involving renovation and/or ground-disturbing activities:

- [Section 106 of the National Historic Preservation Act of 1966, as amended](#)
- [National Environmental Policy Act of 1969, as amended](#)
- [Build America, Buy America](#)
- [Davis-Bacon Act](#)
- [Native American Graves Protection and Repatriation Act of 1990](#)

For projects involving geographic information and related spatial data:

- See [OMB Circular A-16](#) and [Executive Order 12906](#)
- May require coordination with [Data.gov](#) and [the Federal Geographic Data Committee](#)

Other policies that may apply to your award:

- [The Arts and Artifacts Indemnity Act](#):
- [Performance Labor Assurances](#)
- [NEH Research Misconduct Policy](#)
- [Principles of Civility for Professional Development Programs](#)

Step 5: Review policy requirements

Policies relating to NEH proposals

Privacy Policy

NEH solicits the information in this Notice of Funding Opportunity under the authority of the National Foundation on the Arts and Humanities Act of 1965, as amended, [20 U.S.C. § 951, et seq.](#) Disclosure of the information is voluntary. The principal purpose for which NEH will use the information is to process the application, which may include determining eligibility, evaluating the application, selecting recipients, and administering the award program. Panelists and other third parties may assist in the evaluation of applications, in which case NEH will take appropriate security measures with respect to the information provided to such individuals for review. NEH may also use or disclose the information it collects as required by law and for governmental purposes such as statistical research, analysis of trends, Congressional oversight, and the other routine uses set forth in the systems of records notice ("SORN") published by NEH in the Federal Register. NEH ordinarily will not publicly disclose the contents of applications that NEH does not select for funding, except as set forth in the SORN. Failure to provide the information solicited in this Notice may result in rejection of the application.

Application completion time

The Office of Management and Budget (OMB) 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 on average it takes sixty hours to complete an application. This estimate includes time for reviewing instructions; researching, gathering, and maintaining the information needed; and completing and reviewing the application. Time needed may vary from program to program.

You may send any comments regarding the estimated completion time or any other aspect of this application, including suggestions for reducing the completion time, to the PRA (Paperwork Reduction Act) Officer at PRA@neh.gov. 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. The OMB Control Number for this Notice of Funding Opportunity is 3136-0134, expiration date October 31, 2027.

Step 6: Submit your application for review

Contact [Grants.gov](https://www.grants.gov) [Applicant Support](#) for help with registering or with submitting your application: support@grants.gov or 1-800-518-4726.

They are available 24 hours a day, seven days a week, excluding federal holidays.

Obtain a case number when requesting help.

Submit your application for review

In this section:

- Submitting your application in Grants.gov
- Review and selection process
- Award announcements
- Assessment of risk and other pre-award activities

Step 6: Submit your application for review

If the Apply button is gray in Grants.gov, you may not be assigned the right role. [Unlock the Mystery of the Gray "Apply" Button: Four Scenarios. – Grants.gov Community Blog.](#)

Grants.gov may accept and validate your application even if you are missing required components or have formatted them incorrectly.

NEH recommends you submit your application at least 48 hours prior to the deadline so you have time to correct errors.

Submit your application in Grants.gov

Once you have completed the [Grants.gov forms](#) and uploaded your [attachments](#), you are ready to submit your application by clicking the **Sign and Submit** button on the **Manage Workspace** page, under the **Forms** tab.

You will receive a confirmation email from Grants.gov when you have submitted your application. You will receive up to five more notices confirming different stages in the acceptance process.

NEH's online grant management system, eGMS Reach, will send you an automatically generated email upon receipt of your proposal from Grants.gov and will assign your application a tracking number. A tracking number does not guarantee that your application is free of technical problems.

Applications must be **complete, comply with length and formatting requirements, and be validated** by Grants.gov under the correct funding opportunity **prior to the deadline** to be considered for funding.

See the [late submission policy](#) for the limited situations when NEH might accept an application submitted after the deadline.

It is your responsibility to:

- confirm that Grants.gov and subsequently NEH have received your application. [Check your Grants.gov application status](#)
- ensure that you have formatted, attached, and submitted all required components correctly
- correct errors prior to the deadline

Step 6: Submit your application for review

Interested in serving as a peer reviewer for NEH? [Complete this form](#) to add your name to our database.

You can request the evaluations of your application after you have been notified of the outcome.

Review and selection process

NEH staff review all applications for **eligibility, completeness, and responsiveness**. The agency then conducts a peer review process for all applications that pass this initial screening.

Peer review

Peer reviewers are experts in their fields with knowledge relevant to the activities that an NEH program supports. They read each eligible application and evaluate it according to the review criteria in the NOFO. Peer reviewers must comply with federal ethics rules governing conflicts of interest.

Program review and approval

NEH program officers supplement the peer reviewers' comments to address matters of fact or significant points that the peer reviewers have overlooked. They then make funding recommendations to the [National Council on the Humanities](#) and the NEH Chairman. The National Council meets at least twice each year to review applications and advise the NEH Chairman. **By law, the Chairman has the sole authority to make final funding decisions.**

Award announcements

NEH will notify successful and unsuccessful applicants by email approximately 9-12 months after the application deadline. Notification of funding does not authorize you to begin performance or incur related costs.

If your application is successful, the NEH Office of Grant Management will send award documents to the institutional grant administrator and project director through eGMS Reach.

Award decisions are discretionary and are not appealable to any federal official or board.

Step 6: Submit your application for review

Assessment of risk and other pre-award activities

Following the Chairman's initial selection of applications for support, the NEH Office of Grant Management (OGM) conducts a risk assessment for selected applications. OGM will consider the applicant's past performance, if applicable; analyze the project budget; assess the applicant's financial stability and management systems; confirm the applicant's continued eligibility; and evaluate compliance with [public policy requirements](#). This assessment guards against the risk that federal financial assistance might be wasted, used fraudulently, or abused.

NEH will consider information about your organization that is in the [Responsibility/Qualification](#) data bank in SAM.gov. NEH will review the Responsibility/Qualification data when assessing your organization's integrity, business ethics, and record of performance under federal awards, as described in [2 CFR § 200.206](#). You may comment on information in the Responsibility/Qualification data bank about your organization. Per [2 CFR § 200.213](#), NEH will report determinations that your organization is not qualified for a federal award to SAM.gov.

OGM may request that you submit additional programmatic or administrative information (such as an updated budget or supporting documentation) or undertake certain activities (such as negotiating an indirect cost rate) in anticipation of an award. Such requests do not guarantee that NEH will make an award.

After completing its risk assessment, NEH will determine whether making an award would be consistent with the agency's risk management policy, whether it must impose any special terms and conditions, and what funding level is appropriate. NEH may elect not to issue awards to applicants with management or financial instability that affects their ability to comply with the terms and conditions of the award ([2 CFR § 200.206](#)).

APPLICATION FOR FEDERAL DOMESTIC ASSISTANCE - Short Organizational

* 1. NAME OF FEDERAL AGENCY:

National Endowment for the Humanities

2. ASSISTANCE LISTING NUMBER:

45.036

ASSISTANCE LISTING TITLE:

* 3. DATE RECEIVED:

Completed Upon Submission to Grants.gov

SYSTEM USE ONLY

* 4. FUNDING OPPORTUNITY NUMBER:

20260625-TD-TR

* TITLE:

Media Projects

5. APPLICANT INFORMATION

* a. Legal Name:

Metropolitan Government of Nashville and Davidson County

b. Address:

* Street1:

1 Public Sq

Street2:

* City:

Nashville

County/Parish:

* State:

Tennessee

Province:

* Country:

USA: UNITED STATES

* Zip/Postal Code:

37201-5007

c. Web Address:

http://

* d. Type of Applicant: Select Applicant Type Code(s):

US Local Government

Type of Applicant:

Type of Applicant:

* Other (specify):

* e. Employer/Taxpayer Identification Number (EIN/TIN):

62-0694743

* f. UEI:

* g. Congressional District of Applicant:

TN-005

6. PROJECT INFORMATION

* a. Project Title:

Branches

* b. Project Description:

NECAT will produce *Branches*, a documentary series examining Nashville Public Library's 21 branch locations as civic and cultural institutions. Through oral histories, archival materials, and community storytelling, the project will explore how public libraries preserve local history, support lifelong learning, and strengthen community identity. The completed series will be distributed through NECAT's broadcast and digital platforms for public humanities engagement and educational use.

c. Proposed Project: * Start Date: 03/01/27

* End Date: 02/28/29

APPLICATION FOR FEDERAL DOMESTIC ASSISTANCE - Short Organizational

7. PROJECT DIRECTOR

Prefix: 	* First Name: Cameron	Middle Name:
* Last Name: McCasland		Suffix:
* Title: Exec		* Email: Cameron.McCasland@nashville.gov
* Telephone Number: 615-354-1273		Fax Number:
* Street1: 120 White Bridge Rd. #46		Street2:
* City: Nashville		County/Parish:
* State: Tennessee		Province:
* Country: USA: UNITED STATES		* Zip/Postal Code: 37209

8. PRIMARY CONTACT/GRANTS ADMINISTRATOR

☐ Same as Project Director (skip to item 9):		
Prefix: 	* First Name: Marteja	Middle Name:
* Last Name: Bailey		Suffix:
* Title: Grants Officer		* Email: marteja.bailey@nashville.gov
* Telephone Number: 6158625800		Fax Number:
* Street1: 615 Church Street		Street2:
* City: Nashville		County/Parish:
* State: Tennessee		Province:
* Country: USA: UNITED STATES		* Zip/Postal Code: 37219

APPLICATION FOR FEDERAL DOMESTIC ASSISTANCE - Short Organizational

9. * By signing this application, I certify (1) to the statements contained in the list of certifications** and (2) that the statements herein are true, complete and accurate to the best of my knowledge. I also provide the required assurances** and agree to comply with any resulting terms if I accept an award. I am aware that any false, fictitious, or fraudulent statements or claims may subject me to criminal, civil, or administrative penalties (U.S. Code, Title 18, Section 1001)

**** I Agree** ☒

** The list of certifications and assurances, or an internet site where you may obtain this list, is contained in the announcement or agency specific instructions.

AUTHORIZED REPRESENTATIVE

Prefix: 	* First Name: Freddie	Middle Name:
* Last Name: O'Connell		Suffix:
* Title: Mayor of Nashville		* Email: mayor@nashville.gov
* Telephone Number: 615-260-0005		Fax Number:
* Signature of Authorized Representative: Completed by Grants.gov upon submission.		* Date Signed: Completed by Grants.gov upon submission.

[View Burden Statement](#)OMB Number: 3136-0134
Expiration Date: 10/31/2027

Supplementary Cover Sheet for NEH Grant Programs

1. Project Director Major Field of Study **Public History**

2. Institution Information Type **Local Government Agency**

3. Project FundingOutright Funds **\$388,522**Federal Match **0**Total from NEH **\$388,522**Cost Sharing **0**Total Project Costs **\$388,522**

4. Application InformationWill this proposal be submitted to another NEH division,
government agency, or private entity for funding?☐ Yes
☒ No

If yes, please explain where and when:

Type of Application ☒ New☐ Supplement

If supplement, list current grant number(s).

Primary project discipline

Public History

Secondary project discipline (optional)

Library and Information Studies

Tertiary project discipline (optional)

Oral History

Project Title: “*Branches*” a NECAT production

Institution: Nashville Public Library

Project Director: Cameron McCasland

Grant Program: Media Projects Production

A. Nature of the Request

Nashville Education, Community, and Arts Television (NECAT) is a nonprofit public access media organization operating Music City Arts, iQtv, and Access Nashville on Comcast cable in Davidson County and AT&T U-verse through Nashville Public Library (NPL). NECAT’s mission is to expose Middle Tennessee viewers to television created locally and around the world, teach individuals and organizations how to create media, provide access to equipment and production resources, and broadcast those programs for public audiences. Through the National Endowment for the Humanities Media Projects program, NECAT will produce *Branches*, a documentary series of up to 24 episodes examining public libraries as civic and cultural institutions.

Centered on the Nashville Public Library system, *Branches* explores how libraries connect official historical narratives with lived community experience, revealing how local institutions respond to changing populations, evolving needs, and diverse perspectives. By focusing on individual branch libraries, the series examines how publicly funded cultural infrastructure operates at the neighborhood level and how public institutions both shape and are shaped by the communities they serve.

The series will highlight libraries not simply as places that house books, but as vital community spaces that provide access to knowledge, technology, culture, creativity, and civic participation. In an increasingly digital world, libraries continue to serve as gathering places where residents learn, connect, preserve local history, develop new skills, and access essential resources. Rather than treating Nashville Public Library as a single institution, *Branches* will explore each of the system’s 21 branches as a reflection of its surrounding community. Every branch serves a distinct population and carries its own identity, creating an opportunity to examine how local history, community needs, and public service intersect.

Recent scholarship has increasingly described public libraries as institutions that have evolved from “codex curators to community builders.” Rather than serving solely as repositories of information, contemporary libraries function as spaces where knowledge is created through interaction, dialogue, and public engagement. *Branches* explores this transformation at the neighborhood level, examining how Nashville Public Library’s branch system serves as both a steward of historical knowledge and a catalyst for civic and cultural connection.

At the heart of the project is a central humanities question: How do public institutions shape and become shaped by the communities they serve? Public institutions and communities exist in a reciprocal relationship. Institutions provide access to resources, education, and public services, while communities influence institutional priorities through participation, advocacy, cultural expression, and lived experience. Through this lens, libraries become more than providers of information; they become places where identity, historical understanding, and collective memory are created and sustained.

Each episode will combine documentary storytelling with oral history interviews featuring librarians, educators, historians, archivists, community leaders, longtime residents, students, and library patrons. Their perspectives will be connected to branch-specific programs and services, including local history initiatives, archival preservation, genealogy research, literacy programs, cultural celebrations, public discussions, exhibitions, and educational partnerships. Together, these activities demonstrate how libraries help communities engage with the past while addressing the needs of the present.

The project builds upon NECAT's established role as a community media organization supporting public storytelling, media education, and civic engagement throughout Nashville. As a recent addition to Nashville Public Library, NECAT expands NPL's mission to inspire reading, advance learning, and connect the community by providing residents with opportunities to participate in media creation, develop technical skills, and share local stories. NECAT provides free access to production resources, training opportunities, and broadcast platforms that allow individuals, nonprofit organizations, educators, and community groups to create programming representing the diverse voices of Middle Tennessee.

NECAT's community impact extends beyond traditional broadcasting. Through ongoing partnerships with schools, colleges, cultural organizations, government agencies, and nonprofit groups, NECAT supports media literacy, workforce development, creative expression, and public participation. NECAT's educational initiatives include television production classes, documentary workshops, production assistant training, technical skills workshops, youth media opportunities, and specialized programs designed for community members at different stages of media experience. These programs provide hands-on instruction in camera operation, lighting, audio production, editing, storytelling, and broadcast workflows while encouraging participants to create media that reflects their communities.

NECAT works with partners throughout Nashville to expand access to media education and public storytelling opportunities. Collaborations with Metro Nashville Public Schools, Nashville State Community College, Nashville Women in Film and Television, Tennessee Screenwriters Association, the Nashville Predators Foundation, the Nashville VA Hospital, Friends Life Community, and other organizations create opportunities for students, veterans, emerging filmmakers, and community members to engage with media production. Through these partnerships, NECAT supports a diverse creative ecosystem where residents can develop skills, build confidence, and contribute their own stories to the public record.

The development of *Branches* builds directly from NECAT's existing documentary and community-based production model. The series, also developed as *Branches: NPL In Your Neighborhood*, will document individual Nashville Public Library branches and the neighborhoods they serve through interviews with librarians, patrons, historians, residents, and community partners. Each episode will incorporate oral histories, archival materials, and observational storytelling to connect contemporary library services with the history and identity of surrounding communities.

NECAT's ongoing production work demonstrates experience documenting civic events, cultural programs, educational initiatives, and community stories. Through collaborations with Nashville Public Library Production Services, NPL Archives, Metro agencies, and community partners, NECAT has created programming that highlights local history, cultural expression, public events, and educational resources. This existing infrastructure provides the technical capacity and community relationships necessary to complete *Branches* as both a documentary series and a long-term public humanities archive.

Nashville Public Library served more than 2.8 million patrons in fiscal year 2025, demonstrating its role as one of Nashville's most widely accessed public institutions. Through the stories of individual branches, *Branches* illustrates how a metropolitan library system responds to diverse neighborhood needs while advancing a shared commitment to learning, access, and community engagement.

The series will be distributed through NECAT's cable television platform, reaching nearly 100,000 subscribers throughout Davidson County, and will also be available through digital platforms for long-term public access and educational use. This distribution strategy extends the project's reach beyond broadcast audiences and creates a lasting resource for educators, students, researchers, library professionals, and community organizations.

By documenting the people, programs, and services that define Nashville's branch libraries, *Branches* will demonstrate how public libraries preserve local history, support cultural expression, strengthen civic connections, and adapt to changing public needs. The project aligns with Nashville Public Library's mission to inspire reading, advance learning, and connect the community while contributing to broader humanities conversations about how knowledge, memory, and identity are shaped through everyday public institutions.

B. Program Synopsis

While centered on the Nashville Public Library system, *Branches* examines the broader role of public libraries in American civic and cultural life. Across the United States, public libraries serve as accessible humanities institutions where communities engage with history, culture, education, and public dialogue outside of traditional academic settings.

Using Nashville Public Library's 21-branch system as a case study, the documentary series explores how libraries preserve historical knowledge, support community identity, and create spaces for civic participation. Through oral history interviews, archival materials, community stories, and documentation of library programs, *Branches* examines how public institutions connect individual experiences with larger historical and cultural narratives.

The series highlights libraries not simply as repositories of information, but as active centers of public humanities practice where collective memory is preserved, knowledge is shared, and communities interpret their own histories. By documenting the relationship between branch libraries and the neighborhoods they serve, *Branches* demonstrates how public institutions both shape and are shaped by the communities around them.

C. Humanities themes

The goal of *Branches* is to address an understudied aspect of public humanities: how local civic institutions contribute to the production and preservation of cultural memory. While libraries are widely recognized as educational and informational resources, less attention has been given to how individual branches reflect and shape the identities of the communities they serve. Drawing on public history, oral history, civic studies, cultural anthropology, and memory studies, the series examines libraries as sites where historical knowledge, community identity, and civic life intersect.

Using Nashville Public Library's 21 branches as case studies, the series explores how libraries connect residents with local history through collections, oral history projects, genealogy services, literacy

initiatives, cultural programming, and public events. Each branch serves as a lens for examining how public institutions respond to changing neighborhood conditions while sustaining access to historical knowledge and community memory. Structured around 21 branch locations and seven system-wide program areas, the series offers a geographically grounded account of a single public institution while revealing internal diversity across its network. The project is also informed by emerging scholarship in library and information studies that conceptualize libraries as sites of social innovation and public knowledge creation. Rather than viewing libraries primarily through the lens of collections management, this scholarship emphasizes their role in facilitating conversations, cultivating social networks, and supporting the exchange of knowledge across diverse communities. Public libraries increasingly function as what scholars describe as “community builders,” institutions that help create the social conditions through which historical understanding, cultural memory, and civic participation emerge.

In addition to branch sites, the series examines system-wide programs that illustrate the library’s role as civic infrastructure. Nashville Public Library’s Metro Archives preserves historical records documenting Nashville and Davidson County, including maps, newspapers, manuscripts, photographs, audiovisual materials, and oral histories. As a public research repository, it supports historical inquiry, genealogical research, and public engagement with local history.

The Special Collections Division extends this work through archival collections, exhibitions, educational programming, genealogy services, and public partnerships. Its Civil Rights Collection, which includes oral histories and primary-source materials documenting Nashville’s Civil Rights Movement, demonstrates how libraries preserve firsthand accounts of historically significant events and support engagement with contested histories. Public-facing interpretive spaces, including the Civil Rights Room and Votes for Women Room, along with guided tours, classroom programs, and Collections to Community initiatives, connect archival materials to educational and community contexts.

The series also examines programs that extend the library’s reach across age groups and learning contexts. The Nashville After Zone Alliance (NAZA) provides free after-school and summer programming for youth through a citywide partnership, illustrating how libraries collaborate with educational and community organizations to expand access to learning opportunities.

Wishing Chair Productions, the library’s resident puppet troupe, develops literature based performances for children and families across branch locations, supporting early literacy through narrative and performance. Health and wellness programming, including Be Well at NPL, reflects the library’s role in providing access to resources that support physical and mental well-being through workshops, programming, and health information services.

Adult Literacy programs provide instruction in English language learning, high school equivalency preparation, digital literacy, job readiness, and foundational reading and writing skills. These services connect participants to broader library resources and reinforce the library’s role in supporting lifelong learning.

Studio NPL, the library’s teen-focused makerspace program, offers instruction in media production, music recording, photography, filmmaking, coding, digital design, and emerging technologies. Through project-based learning, participants develop technical and creative skills while producing original work, extending the library’s role into digital literacy and workforce preparation.

Together, these initiatives demonstrate how Nashville Public Library functions as a coordinated civic system in which branch libraries and system-wide programs operate in concert to preserve historical knowledge, support learning, and provide public access to cultural and educational resources across diverse communities.

The project is guided by a central humanities question: How do public institutions shape and become shaped by the communities they serve? Through this lens, *Branches* examines how libraries preserve history, expand access to knowledge, and provide spaces where communities engage with shared and contested pasts. Although centered on Nashville, the project has national relevance. Public libraries across the United States serve as sites of education, cultural preservation, civic engagement, and access to information. In a period of rapid social and technological change, they remain trusted public institutions that mediate access to knowledge and support community life. By examining one metropolitan library system in depth, *Branches* offers a broader framework for understanding how public institutions shape community identity, public memory, and democratic culture nationwide.

D. Goals and Objectives

The primary goal of *Branches* is to document the cultural, educational, and civic roles of Nashville Public Library system through a documentary series spanning all 21 branch locations in Davidson County. The series explores how libraries preserve local history, connect communities to knowledge, and serve as essential public institutions. A secondary goal is to increase public awareness of the wide range of services libraries provide, including archival preservation, oral history, genealogy research, literacy programs, cultural initiatives, wellness programming, and more. By bringing these activities to a broader audience, the series highlights the important role libraries play in community life.

The project also seeks to encourage engagement with local history and civic participation by presenting branch libraries as centers of learning, cultural preservation, and public access. To accomplish these goals, NECAT will produce an up to 28-episode documentary series using a consistent documentary and oral history approach across all branch locations, allowing audiences to compare the unique character and contributions of each library while recognizing their shared public mission.

Measurable objectives include:

- Completion and public distribution of up to 28 documentary episodes representing all branch libraries
- Collection of structured oral history interviews with library staff, patrons, and community stakeholders across all sites
- Documentation of branch-based public humanities programming, including local history initiatives, literacy programs, cultural events, archival engagement, and educational services
- Distribution through NECAT's broadcast platform (approximately 100,000 subscribers) and digital streaming channels for expanded public access
- Development of a long-term audiovisual archive documenting the Nashville Public Library system as a site of civic and cultural practice

Project deliverables include:

- Up to 28 completed documentary episodes
- Broadcast and digital master files
- Organized oral history and field documentation archive
- Public-facing outreach and educational materials supporting community and classroom use

Branches primarily serve residents of Davidson County while also engaging educators, students, library professionals, and patrons.

Key audiences include:

- Nashville Public Library patrons and staff
- K–12 and higher education educators and students
- Community organizations engaged in literacy, cultural heritage, and neighborhood development
- Scholars in public humanities, library and information studies, urban studies, and media studies

The project documents the public-facing work of more than 400 library staff across 21 branches, preserving institutional knowledge while elevating community narratives that are often underrepresented in formal historical records. In doing so, it positions library work itself as a form of public humanities practice grounded in interpretation, access, and civic engagement. Distribution through NECAT's established broadcast system and digital platforms ensures both local accessibility and broader regional and national reach. Broadcast distribution reaches approximately 100,000 subscribers in Davidson County, while digital access extends the project's educational and interpretive value to wider audiences.

Outreach is strengthened through collaboration with Nashville Public Library, including in-branch engagement and integration into community programming. The project's impact lies in making visible the humanities practices embedded in everyday library services and in reframing libraries as civic institutions that actively shape public memory, cultural understanding, and community identity.

E. Media Team

The *Branches* project will be led by Cameron McCasland as Project Director and Executive Producer. McCasland is an Emmy-nominated writer, director, and producer based in Nashville, Tennessee, whose work spans documentary film, narrative cinema, and public television. His practice is grounded in storytelling that explores regional culture, civic identity, and the ways communities are represented through media and public history. McCasland's feature directorial debut, *The Lashman*, received critical recognition and multiple festival honors, including Indie Director of the Year at the Indieville TV Awards. His documentary practice includes *Jumpin' Johnny: The True Life Story of Dr. John Kline*, which received awards at the Fort Worth Indie Showcase and Franklin Film Festival, and chronicles the life and legacy of a former Harlem Globetrotters player through a community-centered historical lens. He also directed *It's All Connected: The Art of Sustainability*, produced in collaboration with Nashville Public Library and NECAT, which explores environmental stewardship and civic engagement through public humanities storytelling. This project reflects his ongoing collaboration with public institutions to develop documentary work rooted in education, accessibility, and community-based knowledge production.

In addition to his documentary practice, McCasland has extensive experience producing cultural and music-related media projects that have reached broad audiences through broadcast, streaming, and digital distribution. His work in this area includes productions for artists such as Florida Georgia Line, Maren Morris, Morgan Wallen, Big & Rich, Dallas Smith, Chris Lane, and others, with projects collectively generating millions of views and appearing across national media outlets including *Rolling Stone*, *Good Morning America*, *Today*, and *American Idol*. This experience has contributed to a production practice centered on audience engagement, narrative clarity, and multi-platform distribution. McCasland's broader filmography includes independent feature films and collaborative productions through his company Red Headed Revolution, including *Paternity Leave*, *What's the Matter with Gerald?*, and *More Scenes from a*

Gay Marriage. He has also collaborated on genre and anthology projects such as *Tales From Parts Unknown*, which toured nationally in alternative exhibition spaces, including drive-in theaters, reflecting a long-standing interest in nontraditional distribution models and community-based exhibition. As Project Director for *Branches*, McCasland will oversee the series' overall creative and editorial direction, ensuring consistency across all 21 Nashville Public Library branches. He will supervise field production, guide interviews and oral history strategy, and maintain alignment with NEH public humanities standards, particularly in relation to community representation, archival documentation, and interpretive storytelling.

NECAT production staff will support cinematography, field production, editing, and post-production workflows, providing established technical infrastructure for broadcast and digital distribution. Nashville Public Library serves as the primary institutional partner, offering access to branch locations, staff, and community stakeholders across its system of more than 400 employees. Advisory contributors with expertise in public history, oral history, library science, and community engagement will provide humanities oversight and methodological guidance throughout the project. This structure ensures scholarly grounding in public humanities practice and supports ethical, historically informed documentation of community narratives. Together, this collaboration integrates documentary production expertise, public humanities scholarship, and institutional access to produce a multi-episode series that functions both as broadcast media and as a long-term audiovisual archive of civic life across Davidson County.

Eric Lowy – Technical Specialist / Production Lead

Eric Lowy is a documentary producer, media educator, and public media professional with more than fifteen years of experience in broadcast production, community media, educational programming, and documentary storytelling. He currently serves as Technical Specialist for the Nashville Education, Community, and Arts Television (NECAT) Network, a public access media organization operating in partnership with Nashville Public Library.

At NECAT, Lowy oversees production technology, broadcast operations, community media training, and public programming while managing the technical infrastructure that supports television production and distribution. He works directly with community members, nonprofit organizations, educators, and independent producers to develop original programming that expands public access to media creation and civic storytelling. He also provides production training that helps community members develop skills in documentary production, visual storytelling, and public communication.

Lowy brings extensive experience producing media centered on personal histories, community narratives, and public engagement. As a producer with Can You Dig It Productions, he has contributed to feature-length documentary projects exploring social, cultural, and human-centered stories, including *This Is My Song: Life After Dialysis*. He also served as Director of Photography for *Coach: The Michael Vaughn Story*, overseeing interviews, field production, visual documentation, and documentary storytelling processes.

Before joining NECAT, Lowy served as Production Manager for Empire Media Productions in Southern California, where he produced multimedia projects for government agencies, public institutions, and community organizations. His work included public affairs programming, civic event documentation, institutional communications, and community-access television operations.

Lowy's broader experience includes technical direction, camera operation, production management, live event production, and educational media instruction. He has supervised multi-camera productions, oral-history style interviews, community programming, and public events while mentoring emerging media creators.

For *Branches*, Lowy will provide technical leadership and production coordination across the project's 21 branch locations. He will oversee field production workflows, camera and audio operations, media management, broadcast standards, and technical quality control. His experience with public media and community-based storytelling supports the project's goal of documenting libraries as sites of historical preservation, civic engagement, and cultural connection.

As an existing Nashville Public Library/NECAT employee, Lowy will contribute his expertise as part of his institutional responsibilities, providing essential technical and production support without salary support requested from NEH.

Our next staff member is **Sam Burns**, a producer, editor, and media technician with extensive experience in documentary production, public media, and community-based storytelling. Burns is an Emmy-nominated media professional recognized for Technical Achievement in 2022 and brings experience across documentary film, television production, live media, editing, and broadcast workflows. Her work focuses on creating accessible, engaging media that connects audiences with community stories, cultural programming, and educational content.

Burns currently serves as Producer/Editor with Flutterby Productions, where she produces and edits documentary films, television programs, live music recordings, and multimedia projects. Her production experience includes documentary and public media projects such as *It's All Connected: The Art of Sustainability*, produced in collaboration with Nashville Public Library and NECAT, as well as other broadcast, educational, and community-focused productions. In this role, she oversees editorial workflows, narrative development, post-production, audio integration, and final media preparation for distribution.

Prior to her current work, Burns served as a Media Technician with PEG Studio/NECAT Network/Nashville Public Library, supporting daily production operations, community media programming, and broadcast distribution. Her responsibilities included camera operation, audio recording and monitoring, technical directing, studio production, editing, equipment management, and training community members in media production practices. Through her work with NECAT, she gained extensive experience supporting public access television and creating media that reflects the voices and experiences of local communities.

Burns' experience includes documentary editing, multi-camera production, interview-based storytelling, live production, and digital media workflows. She has collaborated on a range of productions including NECAT programming, live concerts, educational content, and short-form community media projects. Her background combines technical expertise with a strong understanding of public media's role in documenting cultural, historical, and civic experiences.

Through *Branches*, Burns will support documentary production through editorial development, media organization, post-production coordination, and preparation of final broadcast and digital deliverables. Her experience with Nashville Public Library and NECAT provides valuable institutional knowledge and

strengthens the project's ability to create a high-quality public humanities documentary series that preserves community narratives and expands public access to local history.

Travis Humbert – Audio Engineer / Production Specialist

Travis Humbert will support *Branches* through audio production, field recording, sound design, media preparation, and technical production support. As an IS Media Technician with Nashville Public Library, Humbert brings extensive experience in broadcast audio, audiovisual systems, documentary-style production, and professional media workflows.

In his role with Nashville Public Library, Humbert supports public programming and media production through audio engineering, event production, live streaming support, camera operation, lighting assistance, recording, editing, and technical system management. His work includes supporting NECAT productions, library events, educational programming, and community media initiatives.

Humbert also brings more than a decade of professional experience as an audio engineer, producer, and studio musician. His production experience includes recording, editing, mixing, mastering, sound design, and managing complex audio workflows for professional music and multimedia projects. His credits include work with nationally recognized recording artists and broadcast projects, providing expertise in professional audio capture, post-production, and delivery standards.

For *Branches*, Humbert will support field audio recording for interviews, oral histories, community events, and branch-based programming. He will assist with microphone placement, location sound, audio quality control, editing, sound cleanup, and preparation of audio assets for final documentary episodes. His contributions will help ensure that community voices and oral histories are preserved with clarity and technical quality for broadcast, digital distribution, and long-term archival use.

Sandra Bouman – Media Specialist / Accessibility and Post-Production Support

Sandra Bouman will support *Branches* through post-production services, accessibility preparation, captioning, transcription review, and media finishing workflows. As a Media Specialist with Nashville Public Library, Bouman has extensive experience in documentary and educational media production, including closed caption creation, transcription, timing and synchronization, motion graphics, video editing, and digital accessibility. Bouman currently supports Nashville Public Library's media production efforts by creating open and closed captions for prerecorded programming, ensuring accurate transcription, timing, readability, and compliance with accessibility standards. Her work includes reviewing dialogue, sound effects, and non-verbal audio elements to create accessible media experiences for diverse audiences.

With more than a decade of experience in video production, localization, editing, and digital media workflows, Bouman brings specialized expertise in Adobe Premiere, After Effects, Camtasia, and related production tools. Her previous work includes editing localized educational media, developing subtitles and captions, creating motion graphics, and establishing production workflows for large-scale media projects. For *Branches*, Bouman will support the preparation of accessible broadcast and digital deliverables, including caption files, transcript review, lower thirds, titles, credits, and other post-production elements. Her contributions ensure the series meets public access goals and remains usable as a long-term educational and humanities resource.

Hannah Gerst – Audio/Visual Technician and Field Production Support

Hannah Gerst will support *Branches* through field production, audio recording, live event documentation, equipment operation, and media production workflows. As an Audio/Visual Technician and Content Producer with Nashville Public Library, Gerst brings experience in broadcast production, audiovisual systems, event documentation, and community-based media creation.

In her current role with Nashville Public Library, Gerst manages audiovisual production for public programs and community events, including technical planning, equipment setup, camera operation, audio systems, lighting coordination, live production support, recording workflows, and media documentation. She regularly produces and edits digital media content, including podcasts and video programming, supporting Nashville Public Library's public engagement and educational initiatives.

Gerst's technical experience includes operation of professional audio and video equipment, digital and analog sound systems, broadcast technologies, video switching systems, and production workflows. Her background in live broadcast production with the Nashville Sounds and previous stage production experience provides additional expertise in multi-camera environments, audio capture, troubleshooting, and real-time production coordination.

For *Branches*, Gerst will assist with field recording across Nashville Public Library's 21 branch locations, supporting interview setups, location sound, camera operations, production logistics, and documentation of library programs and community events. Her contributions will help ensure that the series captures high-quality audiovisual materials that reflect the diverse communities and public humanities activities represented throughout the library system.

Charles Staggs – Production Assistant / Community Engagement Support

Charles Staggs will support *Branches* through production coordination, field logistics, community engagement, and documentation support. Staggs holds a Bachelor of Arts in Communication Broadcasting from Austin Peay State University and brings experience in customer relations, community communication, scheduling, and technical problem-solving.

In his current role with Metro Water Service, Staggs works directly with Davidson County residents, responding to service inquiries, resolving issues, maintaining accurate documentation, and communicating effectively with diverse community members. His previous experience in account management and customer service has strengthened his skills in scheduling, organization, communication, and relationship management.

For *Branches*, Staggs will assist the production team with coordination across Nashville Public Library's branch locations, including scheduling support, participant communication, production documentation, release tracking, field logistics, and coordination with library staff and community members. His community-facing experience will help support respectful and organized engagement with interview participants, patrons, and branch personnel throughout the production process.

As part of the Nashville Public Library/NECAT project team, Staggs will contribute to the successful documentation of branch programs, community stories, and public humanities activities across Davidson County.

Nashville Public Library and Nashville Education, Community, and Arts Television (NECAT) provide an established institutional foundation for the successful completion and long-term sustainability of *Branches*. As a public library system and community media organization, NPL and NECAT bring together expertise in public humanities, archival stewardship, community engagement, media production, and public access broadcasting.

The project will be supported by existing NPL and NECAT personnel who will contribute their professional expertise as part of their ongoing institutional responsibilities. Project Director and Executive Producer Cameron McCasland will provide creative leadership, documentary oversight, humanities coordination, and editorial direction throughout the production period. Technical Specialist Eric Lowy will provide technical leadership, production workflow management, broadcast operations expertise, and field documentation support. Their contributions ensure continuity between the project's humanities goals, documentary methodology, and technical execution.

Additional NECAT and Nashville Public Library staff will support the project through institutional coordination, branch access, production assistance, community engagement, archival consultation, and operational support. This existing infrastructure allows *Branches* to document all 21 Nashville Public Library branch locations while maintaining consistent production standards and ethical documentation practices.

Nashville Public Library will provide access to branch facilities, library staff, community programs, archival resources, historical collections, and public programming that serve as the foundation for the series. NECAT will provide its established production environment, broadcast infrastructure, technical resources, and experience producing accessible public media content for local audiences.

These contributed resources strengthen the feasibility and sustainability of *Branches* by ensuring that NEH support is directed toward project-specific activities, including documentary production, oral history documentation, humanities consultation, accessibility, post-production, and public dissemination. The institutional commitment of Nashville Public Library and NECAT will allow the completed series to remain available as a long-term public humanities resource through broadcast, digital platforms, and educational use.

E. Work Plan

The project will be completed over 18–24 months and is organized into five phases integrating public humanities research, oral history documentation, interpretive production, and public dissemination.

Phase 1: Pre-Production and Humanities Framework Development (Months 1–3)

This phase establishes the project's interpretive and methodological foundation. It includes finalizing the comparative branch-based research design, establishing access with Nashville Public Library, identifying interview participants across library staff and community stakeholders, and developing oral history protocols grounded in public history methodology and ethical practice. Humanities and ethics advisors will be consulted to refine the interpretive framework and ensure rigor in historical framing and representational approach.

Phase 2: Field Production and Oral History Documentation (Months 4–14)

This phase focuses on the collection of primary materials across all 21 branch libraries. It includes

observational documentation of library spaces and programming, structured oral history interviews, and contextual filming of surrounding neighborhood environments. Each branch is documented as a distinct site of public humanities activity, capturing how local history, civic engagement, and community narratives intersect in practice.

Phase 3: Post-Production and Interpretive Synthesis (Months 6–18)

This phase transforms field materials into structured documentary episodes through an interpretive process grounded in comparative humanities analysis. Oral histories, observational footage, and archival materials are integrated into narrative form, with attention to historical context, thematic coherence, and representational balance across communities. Humanities advisors provide iterative consultation on historical interpretation and narrative framing throughout editorial development.

Phase 4: Public Dissemination and Access (Months 12–24)

This phase expands public access to the completed series through broadcast and digital distribution. The series will be made available through NECAT’s cable platform and online channels and will be coordinated with Nashville Public Library to support public access and educational use in community and classroom settings.

Phase 5: Final Documentation and Reporting (Months 20–24)

This phase compiles project materials and prepares final documentation for NEH reporting requirements, including production records, oral history archive metadata, and a summary of project outcomes.

F. Distribution plan and audiences

The *Branches* docuseries will be designed as a long-term public humanities resource distributed across broadcast, digital, and institutional platforms. Episodes will air on NECAT television channels reaching nearly 100,000 subscribers and will also be available through YouTube and digital streaming platforms to ensure ongoing public access. Nashville Public Library will serve as a long-term preservation partner, maintaining access to episodes and interview materials for educational and community use. This ensures the project functions as both a documentary series and a permanent audiovisual archive of civic life across Davidson County.

NECAT will maintain stewardship of the series through continued broadcast rotation and digital hosting beyond the grant period. The production model is intentionally scalable and transferable, offering a framework for documenting public institutions through oral history and documentary media in other communities.

G. Progress

The *Branches* project has begun initial production and development activities in preparation for the full documentary series. Nashville Public Library and NECAT have established the project framework, including coordination with library leadership, branch locations, production staff, and community stakeholders. The production team has begun documenting branch-level stories and developing the visual and interview approach that will be applied across the full series.

Initial field production has commenced at the **Looby Branch Library**, where the team has begun capturing interviews, environmental footage, and program documentation as a model for the broader 21-branch production plan. This initial episode has allowed the production team to refine interview

methodology, establish production workflows, test technical approaches, and identify best practices for documenting the unique history and community role of each branch.

The project team has also begun coordinating access to branch staff, community participants, historical resources, and library programming that will inform future episodes. Existing NECAT infrastructure, Nashville Public Library facilities, and experienced production personnel provide the foundation for completing the remaining episodes during the proposed grant period.

NEH support will enable the project to expand from this initial production phase into a comprehensive documentary series documenting all 21 Nashville Public Library branches, incorporating oral histories, archival materials, humanities interpretation, and public dissemination through broadcast and digital platforms.

H. Fundraising plan and project costs

NECAT is currently supported through the Metropolitan Government of Nashville and Davidson County and operates as part of Nashville Public Library's public media and community engagement initiatives. This institutional support provides the foundation for NECAT's ongoing operations, including production infrastructure, staff expertise, community programming, and public access media services.

The *Branches* project budget is designed to maximize existing organizational resources while providing dedicated support for production, accessibility, equipment, outreach, and public dissemination activities necessary to complete a high-quality humanities media project. Nashville Public Library and NECAT will contribute significant in-kind support through existing facilities, staff expertise, production infrastructure, access to branch locations, administrative resources, and institutional partnerships.

As NECAT continues to expand within Nashville Public Library, the organization is developing additional opportunities for long-term sustainability and public engagement. NECAT plans to collaborate with the Nashville Public Library Foundation on future funding initiatives designed to support library programs, public humanities projects, media production, and community-centered storytelling efforts. The *Branches* project represents an opportunity to demonstrate the impact of this work and strengthen future philanthropic partnerships.

Through successful completion and public dissemination of *Branches*, NECAT will be positioned to pursue additional funding opportunities, including foundation support, community partnerships, sponsorship opportunities, and other public humanities initiatives. These future efforts will build upon NECAT's established role as a provider of accessible educational, cultural, and civic media programming for the Nashville community.

I. Organization Profile

Nashville Education, Community, and Arts Television (NECAT) is a nonprofit public access media organization operating in partnership with the Nashville Public Library (NPL), a department of the Metropolitan Government of Nashville and Davidson County. NECAT serves as a community media organization dedicated to expanding access to television production, media education, and public storytelling throughout Middle Tennessee. Through its broadcast channels, digital platforms, production facilities, and educational programs, NECAT provides residents, community organizations, educators, and independent producers with the tools and resources needed to create and share locally meaningful media.

NECAT operates Music City Arts, iQTV, and Access Nashville on Comcast cable in Davidson County, with additional availability through AT&T U-verse and digital platforms. Its programming reflects the diversity of Nashville's communities and includes arts, education, civic programming, cultural events, documentaries, interviews, and locally produced television. NECAT's mission is to expose viewers to locally created programming, teach individuals and organizations how to produce media, provide access to equipment and technical resources, and distribute community-created content to public audiences.

As part of Nashville Public Library, NECAT supports NPL's mission to inspire reading, advance learning, and connect the community. The partnership expands the library's role as a civic institution by incorporating media creation, digital literacy, and storytelling into the services available to residents. NECAT provides a public platform where community members can develop technical skills, preserve local stories, and participate in the creation of cultural records that reflect the experiences of Nashville residents.

NECAT maintains a strong commitment to community engagement and education through workshops, production classes, partnerships, and hands-on learning opportunities. Programs include television production training, documentary workshops, youth media education, technical skills development, and specialized programs created with schools, colleges, nonprofit organizations, and cultural institutions. NECAT collaborates with organizations including Metro Nashville Public Schools, Nashville State Community College, Nashville Women in Film and Television, Tennessee Screenwriters Association, Nashville Predators Foundation, Nashville VA Hospital, Friends Life Community, and other community partners to expand access to media training and public storytelling.

NECAT also serves as a production resource for Nashville Public Library initiatives, cultural programs, civic events, and community partnerships. Through collaboration with NPL Production Services, Archives, library branches, and community stakeholders, NECAT documents public programs, educational initiatives, historical materials, and community experiences. These efforts support the preservation of local knowledge and increase public access to stories that might otherwise remain undocumented.

The organization is supported through the Metropolitan Government of Nashville and Davidson County and operates within the institutional framework of Nashville Public Library. NECAT's existing infrastructure includes professional production equipment, broadcast capabilities, trained staff, community partnerships, and established workflows for media creation and distribution. This infrastructure allows NECAT to successfully manage complex media projects involving multiple locations, participants, archival materials, and public audiences.

Through its mission-driven approach to accessible media production, NECAT strengthens civic participation, supports creative expression, and provides a platform for diverse voices throughout the region. The organization's experience in documentary production, public programming, education, and community engagement provides the foundation for producing *Branches* as a high-quality public humanities documentary series with lasting educational and cultural value.

J. Substantive Involvement

The Metropolitan Government of Nashville and Davidson County, for the benefit of the Nashville Public Library (NPL), will serve as the primary applicant organization and will provide substantive leadership,

oversight, production support, community engagement, and distribution infrastructure for the Branches documentary series. Through Nashville Education, Community, and Arts Television (NECAT), a public access media organization operating in partnership with NPL, the project will be developed, produced, and distributed as part of NECAT's ongoing mission to expand access to media creation, preserve community stories, and provide educational opportunities for residents throughout Middle Tennessee.

NECAT will provide the primary production framework for Branches, including project management, production coordination, technical resources, studio access, equipment, broadcast operations, and community media expertise. NECAT staff will oversee production scheduling, field production logistics, interviews, recording sessions, post-production workflows, and final delivery of episodes for broadcast and digital distribution. The project will utilize NECAT's existing production facilities, including its studio spaces, editing resources, broadcast infrastructure, and established workflows for community-based programming.

Nashville Public Library will contribute significant humanities content expertise and institutional access. NPL librarians, archivists, branch managers, educators, and community partners will support the identification of stories, historical materials, local resources, and community connections that inform each episode. Through NPL's 21 branch locations, the project will engage with diverse neighborhoods across Davidson County, allowing Branches to examine how individual libraries reflect the histories, cultures, and needs of the communities they serve.

NPL's Production Services team will collaborate with NECAT throughout the project by supporting documentary production, archival research, event coverage, interviews, and storytelling development. Library staff will assist in identifying relevant collections, programs, exhibits, oral histories, genealogy resources, and community initiatives that demonstrate the role of libraries in preserving collective memory and supporting civic life.

NECAT's existing community engagement model provides the foundation for meaningful public participation in Branches. Through ongoing partnerships with schools, nonprofit organizations, arts organizations, community groups, educators, and independent producers, NECAT has established a network of creators and storytellers who contribute to local media production. These relationships will support participant identification, outreach, and community involvement throughout the project.

The project also builds upon NECAT's educational mission by creating opportunities for emerging media creators, students, and community members to participate in documentary storytelling practices. NECAT currently provides production education through workshops, classes, internships, student programs, and community training initiatives focused on camera operation, audio production, editing, storytelling, and broadcast production. Branches will serve as an applied learning opportunity by demonstrating how documentary methods can be used to preserve history, amplify community voices, and explore public humanities topics.

NECAT and NPL will oversee project evaluation, audience engagement, and distribution. Episodes will be broadcast through NECAT's cable channels, including Music City Arts, iQTV, and Access Nashville, reaching approximately 100,000 subscribers throughout Davidson County, while also being made available through digital platforms for continued public access. Marketing and outreach efforts will be coordinated with Nashville Public Library's communications and marketing resources to connect audiences with the series and encourage community participation.

Additional project collaborators, including community organizations, educators, historians, and local cultural partners, will contribute knowledge, access, and perspectives that strengthen the documentary series. While collaborators may provide subject expertise and community connections, NECAT and Nashville Public Library will maintain primary responsibility for project direction, production decisions, humanities interpretation, and final content delivery.

Through Branches, Nashville Public Library and NECAT will extend their existing commitment to free access, representation, lifelong learning, creativity, and civic engagement by creating a documentary series that preserves community narratives and examines the relationship between public institutions and the communities they serve.

K. Evaluation

Evaluation will assess the humanities significance, interpretive quality, and public impact of *Branches* through structured review, participant feedback, and external humanities assessment.

- The extent to which the series communicates historical interpretation and comparative analysis across library branches.
- The effectiveness of oral histories and archival materials in supporting public understanding of local and national historical themes.
- The accessibility and sustained availability of the series as a public humanities resource.

Participant and institutional feedback will be gathered from Nashville Public Library staff, interview participants, and community stakeholders to assess historical accuracy, contextual integrity, and representational fairness. External humanities reviews will include evaluation by advisors in public history and oral history methodology, focusing on interpretive rigor, ethical representation, and the clarity of the project's humanities framing. Public humanities impact will be assessed through evidence of educational use, community engagement in interpretive programming, and integration of the series into library-based and classroom contexts. This evaluation framework ensures accountability to NEH standards for public humanities scholarship, ethical historical interpretation, and long-term cultural and educational value.

Work Plan

The project will be completed over 18–24 months and is organized into five phases integrating public humanities research, oral history documentation, interpretive production, and public dissemination.

Phase 1: Pre-Production and Humanities Framework Development (Months 1–3)

This phase establishes the project's interpretive and methodological foundation. It includes finalizing the comparative branch-based research design, establishing access with Nashville Public Library, identifying interview participants across library staff and community stakeholders, and developing oral history protocols grounded in public history methodology and ethical practice. Humanities and ethics advisors will be consulted to refine the interpretive framework and ensure rigor in historical framing and representational approach.

Phase 2: Field Production and Oral History Documentation (Months 4–14)

This phase focuses on the collection of primary materials across all 21 branch libraries. It includes observational documentation of library spaces and programming, structured oral history interviews, and contextual filming of surrounding neighborhood environments. Each branch is documented as a distinct site of public humanities activity, capturing how local history, civic engagement, and community narratives intersect in practice.

Phase 3: Post-Production and Interpretive Synthesis (Months 6–18)

This phase transforms field materials into structured documentary episodes through an interpretive process grounded in comparative humanities analysis. Oral histories, observational footage, and archival materials are integrated into narrative form, with attention to historical context, thematic coherence, and representational balance across communities. Humanities advisors provide iterative consultation on historical interpretation and narrative framing throughout editorial development.

Phase 4: Public Dissemination and Access (Months 12–24)

This phase expands public access to the completed series through broadcast and digital distribution. The series will be made available through NECAT's cable platform and online channels and will be coordinated with Nashville Public Library to support public access and educational use in community and classroom settings.

Phase 5: Final Documentation and Reporting (Months 20–24)

This phase compiles project materials and prepares final documentation for NEH reporting requirements, including production records, oral history archive metadata, and a summary of project outcomes.

Branches Episode Guide

NECAT Mission: Expose Middle TN viewers to television created both locally and around the world, teach individuals and organizations who wish to make TV shows how to do so, provide the necessary equipment and resources, and broadcast those shows on the NECAT channels.

NPL Mission: Inspire reading, Advance learning, and connect the community.

Directors Statement: Branches is a multi-part docuseries exploring how Nashville Public Library Branches operate and serve the public in the neighborhoods they are nestled in. It highlights both the similarities across all spaces operating in Nashville and the nationwide need for access to public libraries. It also shows the great diversity in each individual space that is built around the public need for people in those neighborhoods. We hear from the people operating and using not only the library space, but also living, working, and playing in those same neighborhoods offering a unique insight to the history and future of these neighborhoods as the city grows.

Show Title: Branches: NPL In Your Neighborhood

Run Time: 30 Minutes

Episode Count: 28 Projected

Production Type: On Location Episodic Documentary Series

Collaborators: NPL Production Services / Metro Archives / More TBD

Location: Various NPL Branches / NECAT/PEG Studio / Local Neighborhood Spaces

Status: In Production

Description: Half-hour docuseries focusing in on individual NPL Branches and the neighborhoods they are in. Highlighting special interests, events, history, and the things that make each branch special. Interviews with managers, librarians, and patrons in the neighborhood with interesting stories. Would rely on archives for photo history.

Branches (21 Episodes)

- Goodlettsville (In Production)
 - Interviews
 - Corey Frederick (Library Manager)
 - John Helmick
 - Miriam Wolfensohn (Children's Librarian)

- Joan Airheart (Patron)
- Donelson (In Production)
- Interviews
- Bailey Batilla
- Sonja Humpries
- Wolfgang Bronner
- Ryan Darrow (Library Manager)
- Looby (In Production)
- Interviews
- John McFarland (Library Manager)
- Matthew Santana
- Cathy Strahan
- Melissa Williams (Childrens Librarian)
- Lottie Annette Dailey (Patron)
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- Lauren Gilpin (Teen Services)
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 - Montoya Townsend (Library Manager)
 - TBD

- Downtown Main
 - Interviews
 - Terri Luke (Library Director)
 - TBD
- Features
 - Special Collections & Metro Archives
 - Wishing Chair Productions
 - Studio NPL
 - Talking Libraries
 - Adult Literacy

System Wide Services (5 Episodes)

- Children's Services
 - Interviews
 - Pat Bashir
- Teen Services
 - Interviews
 - Carlos Shivers
- Adult Services
 - Interviews
 - Corey Frederick
- Services for the Deaf and Hard of Hearing (Equal Access)
 - Interviews
 - Cynthia Moynahan
- Limitless Libraries
 - Interviews
 - Syreeta Butler

- Library of Things
 - Interviews
 - Noel Rutherford
 - Ryan Darrow
 - TBD
- Be Well
 - Interviews
 - Bassam Habib

Other Departments and Divisions (2 Episodes)

- NECAT (Nashville Education Community Arts Television)
 - Interviews
 - Cameron McCasland (Studio Manager)
 - Eric Lowy
 - Austin Staggs
- NAZA (Nashville After Zone Alliance)
 - Interviews
 - Anna Hanutyuyan
- Marcom
 - Interviews
 - Andrea Fanta
 - Joan Brasher
- Digital Inclusion
 - Interviews
 - Marian Christmon
- Interlibrary Loan
 - Interviews

- Amanda Dembiec

Script and Detailed Treatment – Media Projects Grant

Name:

Email:

Office Phone:

Other Phone:

Branch:

How would you like your name to appear (be spelled) on screen?

What library position title would you prefer to appear on screen?

Preferred Pronouns:

- ☐ He/Him
- ☐ She/Her
- ☐ They/Them
- ☐ Other (Please Write Below)

Where did you grow up?

Where did you attend School/College, if applicable?

Who is your....

Branch Manager:

Regional Manager:

Children's Librarian Lead:

Teens Librarian Lead:

Programming Librarian Lead:

When did you become an employee of NPL?

What do you think makes libraries and librarians important?

Can you provide a short, one paragraph (3-4 sentences) bio for yourself to be used in introductions and promotion of the show:

History: We like to get a bit of background history of the branch to help us establish talking points. Please add as much or as little info as you like. Some of this we will go over again in the on-camera interview.

Is there something specific about your NPL Branch that you think makes it special?

Is there a space or room in your branch that you like the most? If so, why?

What are one or two programs or events your branch holds that you personally would like us to be aware of or showcase?

Is there a librarian on the front lines you think we should showcase or speak with on camera? If so, why?

Is there a patron with a branch specific story you think would be good to showcase on camera? If so, why?

Is there anything interesting to you about the neighborhood surrounding your branch? This might include history, annual events, iconic landmarks, art pieces, or markers, places that are woven into the fabric of the neighborhood.

Any community centers, gardens, parks in your neighborhood?

Any local restaurants or local businesses close by that you think are cool?

Anything at your branch you consider a bit out of the ordinary that we might not see or find at another branch or neighborhood?

Do you have any specific event or program that you are wanting to promote? If so, what it is it called, when does it happen, and where can people find more info on it?

Any off-limits topics you want us to avoid during the interview, including the above mentioned?

Does your branch have any specific social media handles you would like us to include on the show or in promotion of the show? Please include handles below.

- ☐ Facebook -
- ☐ Instagram -
- ☐ X / Twitter -
- ☐ BlueSky -
- ☐ Other -

Do you have an all-time favorite you can list below?

- ☐ Movie
- ☐ Book
- ☐ Music Album
- ☐ Song
- ☐ Video Game
- ☐ Art Piece

Can you tell me something you may have enjoyed in the past year?

- ☐ Movie
- ☐ Book
- ☐ Music Album
- ☐ Song
- ☐ Video Game
- ☐ Art Piece

Do you give NECAT / Nashville Public Library permission to use your name and likeness for the purposes of promotion of the show and airing of the actual television program once completed?

- ☐ Yes
- ☐ No

Would you be willing to record a short, on-camera promo for your branch while we are taping the documentary? Example: "Hi I'm INSERT NAME from NPLs INSERT BRANCH and you are watching NECAT,

a division of Nashville Public Library. To find out more about more about NPL hours of operations, programs, and services please visit us on the web at library dot Nashville dot Gee-Oh-Vee.

- ☐ Yes
- ☐ No

NECAT will be seeking historical photos and videos from the NPL archives. We also are hoping to gain access to photos and videos you and other librarians at your branch may have made in the past. Do you have these things stored somewhere, and would you be willing to share them on SharePoint for use in the documentary?

- ☐ Yes
- ☐ No

Would you like us to add your email address to the NECAT mailing list? This allows you to know more about what is going on at the studio and on the television schedule.

- ☐ Yes
- ☐ No

Did you know NECAT has space for NPL branches to showcase events and programs?

- ☐ Yes
- ☐ No

Just send us a square or 16 x 9 landscape flyer with your branch name, event date and time and we will put it on television. email at pegstudio@nashville.gov with NPL Event in the headline and we will put it on the air.

Studio Info: The show “Branches” is taped on location at NPL Branches, and at the NECAT PEG Studio in the 110 building of Nashville State Community College at 120 White Bridge Road, Nashville, TN 37209.

Directions, including a video instruction of where to park and walk to, can be found at

<https://necatnetwork.org/contact-us/#directions>

To contact the studio by phone please call 615-354-1731 or email at pegstudio@nashville.gov or visit us on the web at necatnetwork.org

Branches Episode Guide

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- Interviews
 - Andrea Fanta
 - Joan Brasher
- Digital Inclusion
- Interviews
 - Marian Christmon
- Interlibrary Loan
- Interviews
 - Amanda Dembiec

Work Sample – NECAT Network

It's All Connected: The Art of Sustainability

Trailer

<https://www.youtube.com/watch?v=B-9uYwsny-4>

Full Movie

https://www.youtube.com/watch?v=j_yJ66onmGQ&t=2s

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Project/Performance Site(s)

Location	Address
Nashville Public Library Main Library	615 Church Street, Nashville, TN 37219
Bellevue Branch Library	720 Baugh Road, Nashville, TN 37221
Bordeaux Branch Library	4000 Clarksville Pike, Nashville, TN 37218
Donelson Branch Library	2714 Old Lebanon Pike, Nashville, TN 37214
Green Hills Branch Library	3701 Benham Avenue, Nashville, TN 37215
Hadley Park Branch Library	1037 28th Avenue North, Nashville, TN 37208
Hermitage Branch Library	3700 James Kay Lane, Hermitage, TN 37076
Inglewood Branch Library	4312 Gallatin Pike, Nashville, TN 37216
Looby Branch Library	2301 Rosa L. Parks Boulevard, Nashville, TN 37228
Madison Branch Library	610 Gallatin Pike South, Madison, TN 37115
NECAT Network	120 White Bridge Road, Nashville, TN 37209
North Branch Library	1001 Monroe Street, Nashville, TN 37208
Old Hickory Branch Library	1010 Jones Street, Old Hickory, TN 37138
Richland Park Branch Library	4711 Charlotte Avenue, Nashville, TN 37209
Southeast Branch Library	5260 Hickory Hollow Parkway, Suite 201, Antioch, TN 37013
	380 Thompson Lane, Nashville, TN 37211
	6100 Charlotte Pike, Nashville, TN 37209



Main Library location

Main Library library

615 Church Street
Nashville, TN 37219

Main Library

Bellevue



Bellevue library location

Bellevue library

720 Baugh Road
Nashville, TN 37221

Bellevue

Bordeaux



[Bordeaux library location](#)

[Bordeaux library](#)

4000 Clarksville Pike
Nashville, TN 37218

[Bordeaux](#)



[Donelson library location](#)

[Donelson library](#)

2714 Old Lebanon Pike
Nashville, TN 37214

[Donelson](#)

[View details about East](#)



[East library location](#)

[East library](#)

206 N 11th Street
Nashville, TN 37206

[East](#)



[Edgehill library](#)

1409 12th Avenue South
Nashville, TN 37203

[Edgehill](#)

[Edmondson Pike](#)



[Edmondson Pike library location](#)

5501 Edmondson Pike
Nashville, TN 37211

[Edmondson Pike](#)



[Goodlettsville library location](#)

205 Rivergate Parkway
Goodlettsville, TN 37072

[Goodlettsville](#)



[Green Hills library location](#)

**Green Hills Branch Library is closed for a full renovation. Book return unavailable.
Please return items to other NPL locations.**

[Green Hills library](#)

3701 Benham Ave
Nashville, TN 37215



[Hadley Park library location](#)



[Hermitage library location](#)

3700 James Kay Lane
Hermitage, TN 37076



[Inglewood library location](#)

4312 Gallatin Pike
Nashville, TN 37216



[Looby library location](#)

2301 Rosa L Parks Blvd
Nashville, TN 37228

[Madison](#)



[Madison library location](#)

610 Gallatin Pike South
Madison, TN 37115

[Madison](#)

[NECAT Network](#)



[NECAT Network library location](#)

[\(615\) 354-1273](#)

[NECAT Network library](#)

120 White Bridge Rd. #46
Nashville, TN 37209

[Details about NECAT Network](#)

[North](#)



[North library location](#)

[North library](#)

1001 Monroe Street
Nashville, TN 37208

[North](#)

[Old Hickory](#)



[Old Hickory library location](#)

[Old Hickory library](#)

1010 Jones St
Old Hickory, TN 37138

[Old Hickory](#)

[Pruitt](#)



[Pruitt library location](#)

[Pruitt library](#)

117 Charles E. Davis Boulevard
Nashville, TN 37210

[Pruitt](#)

[Richland Park](#)



[Richland Park library location](#)

[Richland Park library](#)

4711 Charlotte Ave
Nashville, TN 37209

[Richland Park](#)

[Southeast](#)



5260 Hickory Hollow Pkwy
#201
Antioch, TN 37013

[Southeast](#)

[Thompson Lane](#)



[Thompson Lane library location](#)

[Thompson Lane library](#)

380 Thompson Ln
Nashville, TN 37211

[Thompson Lane](#)

[Watkins Park](#)



[Watkins Park library location](#)

[Watkins Park library](#)

612 17th Ave N
Nashville, TN 37203

[Watkins Park](#)

GRANT BUDGET – National Endowment for the Humanities, Media Projects Grant
(BUDGET PAGE 1)

GRANTEE: METROPOLITAN GOVERNMENT OF NASHVILLE AND DAVIDSON COUNTY, FOR THE BENEFIT OF THE NASHVILLE PUBLIC LIBRARY

APPLICABLE PERIOD: The grant budget line-item amounts below shall be applicable only to expenses incurred during the period beginning 03/01/2027 and ending on 02/28/2029.

POLICY 03 Object Line-item Reference	EXPENSE OBJECT LINE-ITEM CATEGORY ¹ (detail schedule(s) attached as applicable)	Media Projects Grant
1 & 2	Salaries and Benefits & Taxes	\$0.0
4, 15	Professional Fee/ Grant & Award ²	\$60,000
5	Supplies/ Library Materials	\$11,522
6,7,8,9,10,1 1 & 12	Telephone, Postage & Shipping, Occupancy, Equipment Rental & Maintenance, Printing & Publications, Marketing, Promotions and Travel/Conferences/Professional Development & Meetings	\$46,522.00
13	Interest ²	0.00
14	Insurance 5	0.00
16	Specific Assistance to Individuals	0.00
17	Depreciation ²	0.00
18	Other non-personnel 2	128,496.87
20	Capital Purchase ²	\$105,000.00
22	Indirect Cost	\$36,981.13
24	In-Kind Expense	0.00
25	GRAND TOTAL	\$388,522

¹ Each expense object line-item shall be defined by the Department of Finance and Administration Policy 03, *Uniform Reporting Requirements and Cost Allocation Plans for Subrecipients of Federal and State Grant Monies*, Appendix A. (posted on the Internet at: www.state.tn.us/finance/rds/ocr/policy03.pdf).

² Applicable detail attached if line-item is funded.

Budget Justification

National Endowment for the Humanities – Media Projects Grant

Project Title: Branches

Applicant: Metropolitan Government of Nashville and Davidson County, for the benefit of Nashville Public Library

The requested funds will support the production, post-production, accessibility, and public distribution of *Branches: NPL In Your Neighborhood*, a documentary series produced by Nashville Education, Community, and Arts Television (NECAT) in partnership with Nashville Public Library (NPL). The project will examine how public libraries function as civic and cultural institutions by documenting the histories, programs, services, and communities connected to NPL's 21 branch locations.

Nashville Public Library and NECAT will contribute existing staff expertise, facilities, infrastructure, equipment, and administrative support as in-kind contributions. Grant funds will support allowable project costs necessary to complete production and ensure long-term public access.

A. Senior/Key Personnel and Other Personnel (\$0)

No grant funds are requested for salaries, wages, or fringe benefits. Project leadership and core staff, including NECAT and Nashville Public Library employees, will contribute their time and expertise as part of their existing organizational responsibilities. Personnel contributions include project oversight, production coordination, community engagement, library access, technical support, and institutional knowledge.

B. Fringe Benefits (\$0)

No fringe benefits are requested because no employee salaries or wages are charged directly to the grant.

C. Travel (\$Included within Other Direct Costs)

Travel-related expenses associated with filming at Nashville Public Library branch locations, community interviews, production activities, and project coordination will be supported through direct project costs. Travel will primarily occur throughout Davidson County for documentary production and community engagement activities.

D. Equipment (\$105,000)

Funds will support the purchase of production equipment necessary to complete *Branches* and strengthen NECAT's long-term public humanities media capabilities. Equipment may include camera systems, audio equipment, lighting equipment, production accessories, editing technology, and related media production tools.

These purchases will support documentary filming, interviews, archival storytelling, accessibility efforts, and future community-based productions. Equipment acquired through the project will remain available through NECAT's public media infrastructure, expanding access to media creation and training opportunities for community members.

E. Supplies (\$11,522)

Funds will support expendable production supplies necessary for documentary creation and post-production workflows. Supplies may include media storage, production consumables, labeling and organization materials, camera and audio accessories, archival preparation materials, and other items needed to manage and preserve project assets.

F. Contractual / Professional Services (\$60,000)

Funds will support contracted professional services required to complete the documentary series. Because existing Nashville Public Library and NECAT employees are not charged as direct personnel expenses, outside contractors will provide specialized expertise and additional production capacity.

Contracted services may include documentary editing, producing support, post-production assistance, captioning/accessibility services, audio services, and other specialized media production needs. These services will ensure that the final series meets professional broadcast standards and remains accessible to public audiences.

G. Other Direct Costs (\$128,496.87)

Other direct costs will support project-related production, post-production, distribution, and outreach activities. These costs may include media processing, archival preparation, accessibility services, marketing and audience engagement activities, printing and promotional materials, equipment maintenance, software or production-related services, and other necessary project expenses.

Marketing and outreach activities will be coordinated with Nashville Public Library's Marketing and Communications team (MARCOM) to promote public awareness, encourage community participation, and support distribution of the completed series through NECAT broadcast channels and digital platforms.

These funds will also support the operational needs associated with producing a multi-episode documentary series across multiple library locations, including interview coordination, production logistics, media management, and preparation of final deliverables.

H. Indirect Costs (\$36,981.13)

Indirect costs are calculated using the federally allowable 15% de minimis rate applied to Modified Total Direct Costs (MTDC). The total direct costs are \$351,540.87. After excluding

\$105,000 in equipment costs, the MTDC base is \$246,540.87. Applying the 15% rate results in indirect costs of \$36,981.13.

Total Requested Federal Funds: \$388,522

The requested funding will allow Nashville Public Library and NECAT to produce a high-quality documentary series that explores the relationship between public institutions and the communities they serve. The project will preserve local history, amplify community voices, and create a lasting humanities resource available through public broadcasting and digital access.

C. Equipment Description

(List items exceeding \$5,000)

Equipment Item	Funds Requested (\$)
Ford Cargo Van (production transportation and mobile documentary support vehicle)	\$65,000.00
Tommy Gate Cantilever Series Lift Gate (equipment loading/accessibility support)	\$15,000.00
Zeiss CP.3 5-Lens Set (Canon EF Mount) – 15/25/35/50/85mm Cinema Lenses	\$19,974.95
Total Equipment Listed	\$99,974.95

Remaining Equipment Allocation: \$5,025.05

(Can be used for additional production equipment/accessories under the equipment category if needed.)

Total Equipment Funds Requested:
\$105,000.00

Equipment funds will support NECAT’s ability to produce a multi-location documentary series by providing reliable transportation, production support infrastructure, and professional cinema imaging equipment. The cargo van and lift gate will support mobile production across Nashville Public Library’s 21 branch locations, while the cinema lens package will improve image quality for documentary interviews, archival storytelling, and field production. Equipment purchased will remain available through NECAT’s public media infrastructure to support future community productions and media education.

Short Bio

Cameron McCasland is an Emmy nominated writer, director, & film producer. Working in long form narrative, and documentary as well as short form content his films have been seen by millions globally. His debut film The Lashman garnered critical praise winning the Indieville Director of The Year Award. He has produced music videos in Nashville including several #1 Billboard chart toppers including Florida Georgia Line, Maren Morris, and Morgan Wallen. His production company Red Headed Revolution partnered on films like Paternity Leave and What's The Matter with Gerald? which he produced. His documentary film Jumpin' Johnny: The True Life Story of Dr. John Kline about the former Harlem Globetrotters Star was a winner at the Fort Worth Indie Showcase and Franklin Film Festival. For several years McCasland has collaborated on various Dr. Gangrene TV Projects including the Anthology Film Tales From parts Unknown which toured was exhibited at Drive-Ins across America. Most recently he directed the documentary It's All Connected: The Art of Sustainability for Nashville Public Library and the NECAT Network where he produces special television programs in Nashville TN where he lives with his family.

Long Bio

Cameron McCasland is an Emmy nominated writer, director, & film producer. His feature length directorial debut "The Lashman" garnered high praise from critics and received multiple accolades at film festivals including being named Indie Director of the year at the Indieville TV Awards.

He has produced music videos for musical acts Quiet Company, Florida Georgia Line, Big & Rich, Maren Morris, Dallas Smith, Morgan Wallen, and Chris Lane amongst others totaling millions of online views which include several #1 songs on the Billboard charts, and featured in Rolling Stone, Good Morning America, Today, and American Idol.

His half hour documentary "Dallas Smith:Lifted- A Nashville record" has been seen nationally broadcast on CMT Canada. In addition his short form documentary web series "I Heard The Devil Say My Name Out Loud" about Austin Texas Rock Band Quiet Company took top honors at the Communicator and Omni Awards.

His production company Red Headed Revolution partnered with Element Twenty Two to produce three hit feature length films Including More Scenes From A Gay Marriage, Paternity Leave, and What's The Matter With Gerald.

For several years McCasland has collaborated on various Dr. Gangrene TV Projects including the Anthology Film Tales From parts Unknown which was exhibited at Drive-Ins across America. Following a multi year touring of film festivals with a series of award winning narrative short films including Tailyppo, H.P. Lovecraft's The Beast in the Cave, and the old west drama The Prisoner Of Perdition.

In 2018 McCasland took a producer role with Addiction Campuses Network in Nashville, TN Developing multiple episodic digital documentary series including the award winning Around The Turn, and Modalities. He also wrote, directed, and produced the feature length sports documentary Jumpin' Johnny about Harlem Globetrotters Legend Dr. John Kline. about the

former Harlem Globetrotters star The film was a multi award winner at the Fort Worth Indie Showcase and Franklin Film Festival.

Most recently he wrote and directed the documentary It's All Connected: The Art of Sustainability for Nashville Public Library and the NECAT Network where he produces special television programs in Nashville TN where he lives with his family.

Eric Lowy

[REDACTED]

[REDACTED]

[REDACTED]

Work Experience:

2022 - Present

Nashville Public Library

Nashville, TN

Technical Specialist

As the Technical Specialist for NECAT Network studio, I oversee the technology within the building. I was tasked with maintenance of the TriCaster TC1, all CableCast playback servers, studio cameras, PTZs, audio consoles, as well as the networking for the studio. As this is a public access station, I also assist the public in producing their shows in the studio and give advice on using gear outside the studio. I am one of the instructors for the production class where the general public can learn how to use camera equipment and gain real world knowledge of a production environment. I am also in charge of programming one of the networks cable channels. Furthermore, I maintain the monthly reporting of studio usage, broadcasting, and other general information, then use this data to run statistics and averages when needed for other projects. Lastly I have been heavily involved in the allocation of annual PEG revenue and coordinating with Metro staff on making capital purchases.

2023 - Present

Can You Dig It Productions, LLC

Nashville, TN

Producer

Can You Dig it is a production company specializing in the creation of feature length documentaries. In my roll as producer I over saw the editing of This is My Song: Life After Dialysis. I made sure the edits capture the vision of the piece as well as kept the flow of the story. Currently we have been working on our project Coach: The Michael Vaughn Story. In this documentary I have been the Director of Photography, shooting every interview and overseeing the camera operators for all b-roll.

2014 - 2022

Empire Media Productions

Orange County, CA

Production Manager

In my role as Production Manager, I oversee all projects for our local government clients. I run all of our multi-camera live productions, acting as the director and technical director or stepping into different roles of running audio or remote camera operator as needed. I also maintain the cable channels for clients, making sure that programming is played at the correct time and that outside programming makes it to air. I also setup shoot schedules for staff for filming/photographing of interviews, meetings, programs and events. Lastly, I developed graphic designs of needed print documents as well as maintaining websites for various clients.

2014 -2021

Placentia-Yorba Linda Unified School District

Orange County, CA

Auditorium Technician

In this role I have worked in a wide variety of roles in the theatre setting: programing and running lighting, running sound for concerts and musicals, rigging of scenery and use of counterweight systems for variety of shows, and manage the use of the facility when

clients are using the building. I have also been a part of the design, build and maintenance of the master video control room in the theatre, as well as the various smaller live production control rooms throughout the school district. Lastly I serve as the director and engineer of the production of the graduations across 2 stadiums covering 6 graduations. I oversee a crew of 20 people working audio for the stadium, cameras, graphics, social media, live video screens and streaming.

2011 - 2018 Cinematic Arts Experience Orange County, CA
Technical Director

While working for Cinematic Arts Experience I over saw the multi-camera filming of the Orange County Film Festival. At the same event, I also oversaw all audio needs, the truss structure and lighting rig that surrounded the red carpet, and projection inside and outside of the building. I also worked as the projectionist and audio engineer for various smaller Film Festivals.

2013 - 2016 LA Channel 36 Los Angeles, CA
Freelance Camera Operator

Worked in several different positions including set up and operation of broadcast cameras for remote productions, running and wrangling of cables, as well as working as camera engineer operating CCU devices during live productions.

2011-2015 FilmEd Academy of the Arts Orange County, CA
Director/Instructor

While working for FilmEd, I served as an instructor teaching high school students proper use of ENG cameras, editing and live production during our summer intensive workshops. During the school year I served as a Live Event Director, directing multi-camera shoots of crews up to 10 people. Also, I was in charge of managing all the media that was filmed over the 9-month school year. Lastly, I served as an editor creating different edits of sports, live productions and arts programs for the DVD yearbooks for the schools.

2010-2013 City of Placentia Placentia,
CaA

Production Assistant

In-charge of the filming and archiving of council and commission meetings, running audio for special events, filming events and editing, highlights and promotional pieces. In charge of posting to and maintaining the city website, and maintaining all information and programming on the city's cable channel.

Specialty Training:

- Adobe Premiere Pro Certification
- Yamaha Digital Console Certification
- Dante Audio Networking Certification
- Use of Black Magic Video Mixer
- Chyron Lyric

- Tightrope Media System Programing
- Leightronix Nexus Programming
- Advanced Training in Final Cut Pro 6 and 7
- Advanced Training in Photoshop
- Panasonic P2 Broadcast Cameras
- Panasonic Vericam
- Canon DSLRs
- ETC EOS training
- Audio production

SANDRA BOUMAN

MEDIA SPECIALIST

Goodlettsville, TN · [REDACTED]

· [linkedin.com/in/sandybouman](#) · [sandybouman.com](#)

Media specialist with 10+ years of experience in animation, motion graphics, eLearning, editing, transcription, and captioning, passionate about storytelling and accessible communication.

SKILLS

- Video production/editing software: Adobe Premiere, After Effects, Camtasia, Subtitle Edit
- Accurate grammar, spelling, punctuation, etc.
- Accurate timing and audio synchronization
- Design Software: Adobe Creative Suite, including Photoshop, Illustrator, InDesign
- Experience with formatting and editing localized/ translated content

WORK EXPERIENCE

11/2023 – PRESENT

PRODUCTION SERVICES CAPTIONER, NASHVILLE PUBLIC LIBRARY – NASHVILLE, TN

- Creates open and closed captions into pre-recorded media.
- Transcribes verbatim dialogue, sound effects, and other essential non-verbal features while breaking text into individual captions with appropriate screen placement and timing to associated audio.
- Reviews and edits captions for punctuation, spelling, accuracy, timing, and pacing for maximum readability.
- Introduced captioning techniques and guidelines to uphold NPL's quality standards.
- Works independently and in conjunction with the library media production team and assists with additional video projects as needed.
- Creates animation and motion graphics using Adobe After Effects, Illustrator, Photoshop, Premiere, etc., including lower thirds, titles, credits, and scene transitions.

10/2022 – 11/2023

FREELANCE CAPTIONER, REV – REMOTE

- Transcribed, proofread, and captioned customer videos with over 97% accuracy.
- Ensured impeccable quality, customer-oriented service, and 100% on-time, same-day deliveries of 1000+ minutes of video while maintaining a 5-star customer rating.
- Developed a sharp eye and ear for video timing, alignment, and audio syncing by processing videos for 50+ clients, following media trends and captioning guidelines.

04/2012 – 09/2022

MEDIA SPECIALIST/VIDEO ENGINEER, TRANSLATIONS.COM (TRANSPERFECT) – CORVALLIS, OR

PREVIOUS TITLES: ELEARNING ENGINEER, DESKTOP PUBLISHING SPECIALIST

- Recreated, formatted, designed, and edited localized client videos (including key frame animation, subtitles/captions, script creation, covering and redesigning lower thirds, and audio syncing in multiple languages), eLearning courses, web graphics, and print documents while staying current with design industry trends and brand standards.
- Researched and self-taught 10+ design, eLearning, Web, and video platforms, including developing design, editing, and animation techniques, while exceeding expectations for quality and timeliness in a fast-paced, high-pressure, collaborative environment.
- Discovered and documented captioning and editing processes using eLearning and video software (i.e. Adobe Premiere, Adobe After Effects, Tech Smith Camtasia, Articulate

Storyline) in order to train, mentor, and grow a team of 12+ people across 4 countries, with 90+ pages of written training materials and 4+ hours of video instruction, which were then used as templates for future best-practices documentation and training courses.

- Rebuilt and modernized the subtitle localization process using Adobe Premiere and Media Encoder, saving 25-75% of time from the outdated process to revive the media department to become the go-to for subtitles, captions, and video work within the company.
- Balanced collaborative team effort with independent work to bridge the gap between project managers, vendors, and clients, juggling and prioritizing 20+ projects at a time.

06/2011 – 07/2013

FREELANCE ANIMATOR, MARIPOSA PICTURES - REMOTE

- Collaborated with a team of animators to create hand-drawn traditional, 2D animation.
- Animated 12 scenes including lip sync animation, syncing character motion to sound effects, and 2D special effects animation using pencil on paper and Adobe Animate.
- Composited footage, removed backgrounds, and corrected color in After Effects.

05/2009 – PRESENT

FREELANCE DESIGNER/ILLUSTRATOR, SELF EMPLOYED - REMOTE

- Provided imaginative solutions for clients from concept to creation using visual storytelling, such as graphic design, illustration, fine art, animation, and writing while aligning with clients' visions and needs through open communication and cooperation.
- Created pro bono design and illustration work for non-profit organizations, including Relay for Life, the Boys and Girls Club, the Rotary Club, and the Albany Historic Carousel and Museum. Designed and produced logos, brochures, flyers, postcards, T-shirts, posters, signage, invitations, and character designs using digital software as well as traditional art media, including writing copy and sourcing graphics, fonts, photographs, and audio files.

EDUCATION

B.F.A. ANIMATION, SAVANNAH COLLEGE OF ART AND DESIGN - SAVANNAH, GA

- Traditional Animation Major/Storyboarding Minor
- Selected based on portfolio to participate in a character animation class taught by legendary animator, Gary Goldman
- Publicity Coordinator of the Student Activities Council, providing all graphic design and marketing materials for 2 years, including copy and designs, blog posts, social media, etc.

CERTIFICATES/COURSES

ADVANCED MOTION METHODS, SCHOOL OF MOTION

- Skills/knowledge gained: Advanced 2D design and animation techniques, basics of rigging and expressions for animation, advanced transition and video editing techniques, advanced After Effects skills; advanced storytelling through motion graphics

ANIMATION BOOTCAMP, SCHOOL OF MOTION

- Skills/knowledge gained: Animation principles; After Effects workflow; solid video compositing, editing, and sound design techniques; animating typography

ILLUSTRATION FOR MOTION, SCHOOL OF MOTION

- Skills/knowledge gained: Advanced Illustration and design principles; Adobe Photoshop and Illustrator workflow; designing mood boards, storyboards, and style/design frames for motion design and animation; using digital brushes, textures, and painting techniques; color theory; visual storytelling techniques; cinema/film language; pre-production

TRAVIS HUMBERT



PROFESSIONAL EXPERIENCE:

IS Media Technician 2 - Nashville Public Library

February 2024-Present

- Edit audio for Nashville Talking Library broadcasts
- Substitute host and read for Nashville Talking Library Tennessean newspaper live broadcasts
- Write and record on-air promos for Nashville Talking Library
- Assist with Nashville Talking Library imaging and branding, including creating logos and designing promotional materials
- Setup A/V needs for various NPL events (hybrid meetings, auditorium presentations, live streams, Courtyard Concerts, conference room presentations, Shakespeare Allowed, NECAT events and productions, etc.)
- Operate camera, run audio, set up lighting and help live stream NPL events (including setup and maintenance)
- Assist Wishing Chair Productions with various A/V needs (recording content, mixing, editing, sound design, etc.)
- Assists with design, installation and maintenance of audio visual systems, materials and inventory

Audio Engineer, Producer, Studio Musician – Freelance (Based in Nashville, TN)

October 2011-Present

- Engineer tracking and overdub sessions (running SSL/API/Neve consoles; choosing and setting mics and outboard gear)
- Highly proficient in Pro Tools/Logic/Studio One/Ableton Live (edit, comp, tune, time-align and clean-up audio)
- Mix and master music for professional release
- Perform musical instruments (drums, bass, guitars, keys, vocals, etc.)
- As producer: plan budget, assist artist in selecting songs and keys, musical arrangement, schedule musicians and studio
- Maintain backups of audio files on separate hard drives, as well as organize all files to meet major label submission requirements (mix notes and versions, outboard settings, song charts, lyrics, stems, credits, etc.)
- Coordinate and execute project timeline with label executives, engineers, producers, managers, artists and musicians
- Maintain software (operating systems; DAWs; plug-ins) as well assist with upkeep, repair and use of studio equipment/trouble-shoot any technical issues at multiple studios
- Mentor and help other engineers, producers and musicians in Pro Tools, studio workflow and technical issues
- Create stage plots, setup equipment and run sound for live performances (limited experience)

SELECTED PROJECTS:

Billboard Number One Albums:

- Zac Brown Band, *Uncaged* (Country Album of the Year - **Grammy** winner), 2012 (engineer)
- Alan Jackson, *Precious Memories Volume II*, 2013 (engineer; album sequencing; percussion)
- Alan Jackson, *The Bluegrass Album*, 2013 (engineer; album cover graphic designer)
- Alan Jackson, *Angels and Alcohol*, 2015 (engineer; drums)
- Easton Corbin, *About to Get Real*, 2015 (engineer)
- Aaron Watson, *The Underdog* (first independent country release to debut at No. 1), 2015 (engineer; electric guitar)
- Darius Rucker, *Southern Style*, 2015 (engineer)
- Chris Young, *Losing Sleep*, 2017 (assistant mix engineer)
- Luke Combs, *What You See is What You Get* (largest week of streams in country history), 2019 (clean-up engineer)

Additional Studio Highlights:

- John Fogerty, *Wrote a Song for Everyone*, 2012 (engineer)
- Roger Harvey, *Two Coyotes*, 2017 (bass, piano, b3 organ)
- Mark Leach, *Where I Wanna Be*, 2018/*A Whole Lot Better*, 2020 (producer; engineer; bass; acoustic guitar; keys; drums)
- Roy Orbison and The London Philharmonic Orchestra, *A Love So Beautiful*, 2018 (engineer)
- Alan Jackson; Demi Lovato; Michael McDonald; Aloe Blacc; Grace Potter, *Muscles Shoals: Small Town, Big Sound*, 2018 (engineer; guitar)
- Delaney Grant, *After the Fire*, 2020 (producer; engineer; bass)
- Alan Jackson, *Where Have You Gone*, 2021 (engineer; background vocals)
- Kevin Mac and Mark Cuban, “One Girl, One Night, One Bar”, 2024 (producer; engineer)

Multimedia:

- *Goldilocks*, *Little Red Rabbit*, and “Metro Budget Gets It Done” - Wishing Chair Productions (engineer)
- Record, edit and mix audio for imy2 (band) YouTube content (excess of 132 million YouTube views/400k subscribers)
- Full Clip Music - Curate clips in a range of lengths from existing music for TV/film placement, 2019 (edit engineer)
- *Garth: Live at Notre Dame!*, Garth Brooks CBS Television Special, 2018 (vocal engineer)
- “No Such Thing as a Broken Heart” and “Song for Another Time”, Old Dominion music videos, 2016-17 (sound design)
- *See Old Dominion’s Wild Tour of the Country Music Hall of Fame*, RollingStone.com video, 2016 (field audio; mix engineer)

EDUCATION:

University of Evansville – School of Music (Evansville, IN)

August 2009-May 2010

- Host and Producer, “A Case of the Blues” – WUEV 91.5 FM radio show
 - Curate a weekly playlist consisting of listener-requested and hand-selected songs
 - Converse with callers and discuss music and upcoming events between musical segments
- Dean’s List; 3.9 GPA
- Performed in every ensemble offered (6) plus guest spot with Evansville Philharmonic Orchestra as a percussionist
- Recipient of University of Evansville Music Assistantship

BROADER IMPACT:

- *Floor Manager* – Nashville Symphony (Nashville, TN) August 2011-February 2024
 - Assist the FOH manager in leading a staff of 35-50 people for events at the Schermerhorn Symphony Center
 - Solve any patron issues and answer any patron or staff questions
 - Prepare the venue for the event, staff, and patrons’ needs
 - Train new staff members in proper usher protocol and procedures
- *Live Musician:* August 2012-Present
 - Bass at Rippy’s, Honky Tonk Central, Tootsies, etc. (Nashville, TN)
 - Toured with imy2 (drums), Mark Leach (bass), Kevin Mac (bass/keys), Farewell Angelina (keys), Josh Gracin (keys/bass)
- *Kitchen Volunteer* - Eat for Equity/Bonnaroo June 2022-June 2023
- *Nashville Emerging Leader Award* Finalist (Arts, Entertainment and Music Business) July 2020
- *YUMEast Fundraiser Volunteer* – Fannie Day Battle Home for Children (Nashville, TN) May 2022-May 2025
- *Percussion Instructor* – Watertown High School Marching Band (Watertown, TN) May 2018-November 2018
- *Percussion Instructor* – Cheatham County Central Marching Band (Ashland City, TN) July 2022-July 2023
- *Drumset, Guitar and Mandolin Instructor* – Superior Music (Mt. Juliet, TN) June 2011-October 2012

Hannah Gerst

Creative Producer and A/V Technician in Nashville, TN

Nashville, Tennessee



EXPERIENCE

Nashville Public Library — *Audio/Visual Technician and Content Producer*

January 2022 - PRESENT

Responsible for all aspects of live event A/V coordination and operation including- developing planning documents, creating stage plots, setting up integrated A/V systems, equipment operation (sound boards, video switchers, cameras, and lighting consoles), directing a team of event technicians, coordinating with event planners and artists, set-up and tear-down equipment, providing storage and documentation of any recorded media. Participated in the planning, installation, and operation of new A/V systems throughout the library system. Regularly produced, scripted, recorded, and edited digital media such as podcasts and video series as part of the library’s digital programming directive.

Nashville Sounds — *Production Crew, Audio and Camera*

May 2025 - PRESENT

Live sports broadcast production including live sound engineering, playback, and camera operation. Responsible for in-stadium audio including PA, roaming mics, music, and sound effects. Responsible for closely following a production script, but also being able to make changes and solve issues at a moment’s notice. Camera operation includes detailed knowledge of baseball game flow, player positions, camera responsibilities, and technical operation of broadcast cameras.

RISPA School of Performing Arts — *Audio Engineer*

September 2021 - November 2021

A1 and A2 work for live stage productions including managing microphone assignment for cast, troubleshooting audio systems issues, coordinating with A2 and stage manager, and managing music playback. Some video board operation for live productions.

EDUCATION

Middle Tennessee State University — *Audio Production, Video Production*

September 2018 - May 2021

Graduated Cum Laude as an officer of Omega Delta Psi music industry fraternity. Member of the Band of Blue marching band 2018-2020.

TECHNICAL SKILLS

- Adobe Suite
- Avid Pro Tools
- Digital and Analog Sound Boards
- Blackmagic Broadcast Technologies
- Dante Level 1

PROJECTS

[Overdue Adventures](#)

[Let’s Play Games](#)

NPL Literary Award Gala
2022-2025

Celebrate Nashville 2023-2024

Nashville Lunar New Year
Celebration 2024-2025

Mill Creek, WA | www.flutterbyproductions.xyz

SAM BURNS

(SHE/HER)

www.linkedin.com/in/sam-burns-flutterby

Emmy nominated for Technical Achievement in 2022. Versatile in knowledge of all things audio/video related. Self-managed and detail oriented. Able to self-produce/direct and work closely with others to bring their vision to screen.

EXPERIENCE

PRODUCER/EDITOR

Flutterby Productions | Mill Creek, WA
2021-Present

- Produce and record live music for bands, artists, and film and television soundtracks, including Bam Ealey, The Creeping Cruds, Riders In The Sky, NECAT Now, Grow, and It's All Connected: The Art of Sustainability.
- Edit Film and television projects including feature length documentaries, half hour talk shows, narrative plays, comedy sketches, commercials, and PSA's. These include It's All Connected: The Art of Sustainability, The Cameo Bobo Show: Live In Music City, Stand Up & Laugh with Anna Manis, Outside of Here, and Dr. Gangrene's Cinetarium Live.

MEDIA TECHNICIAN

PEG Studio/NECAT Network/Nashville Public Library | Nashville, TN
2021-2025

- Responsible for daily productions of film and television programs created within the PEG Studio as well as outside productions.
 - Practical skills such as camera setups via Canon XF305's, Panasonic CX350's and Panasonic HE40's, sound check and audio monitoring via a Behringer X32, Zoom H4n Pro, and a multitude of wired and wireless mics, technical directing via Tricaster T1, cable management, building sets, providing equipment and training to studio users, and editing productions.
 - Complete project management for media program, including customer service through studio bookings via ZOHO and LibCal, data entry and reporting metrics via ZOHO and Microsoft Lists, programming shows to channels via Cablecast, and maintaining a content calendar across three local channels.
 - Duties also include teaching advanced courses in production, editing, green screen, lighting, audio setup and monitoring, technical directing, PTZ operation, and timer and teleprompter use.
 - Collaborated creatively on several in-house productions including Frame of Reference, 30 Minutes in Nashville, NECAT Now, Metro Arts Forging Ahead, live concerts(Briston Maroney and Leanna Firestone), and various short form content as needed.
-

EDUCATION

Dark Horse Institute – Franklin, TN
2020-2021
Certificate of Completion – Audio Engineering
Certificate of Completion – Music Business

SKILLS

- Adobe Premiere Pro
 - Pro Tools
 - Cablecast
 - ZOHO
 - Microsoft Suite
-

APPLICATION FOR Media Projects Grant

METROPOLITAN GOVERNMENT OF NASHVILLE AND DAVIDSON COUNTY

Ken M. Loh
Director
Department of Library

6/23/2026
Date

0



Certificate Of Completion

Envelope Id: 223FD225-8602-8AE5-8137-8049C2CD4918
Subject: Complete with Docusign: Library - Media Projects 27-29 App Ready_Redacted.pdf
Source Envelope:
Document Pages: 135
Certificate Pages: 16
AutoNav: Enabled
Envelopeld Stamping: Enabled
Time Zone: (UTC-06:00) Central Time (US & Canada)

Status: Completed

Envelope Originator:
Juanita Paulson
730 2nd Ave. South 1st Floor
Nashville, TN 37219
Juanita.Paulsen@nashville.gov
IP Address: 170.190.198.185

Record Tracking

Status: Original
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Security Appliance Status: Connected

Holder: Juanita Paulson
Juanita.Paulsen@nashville.gov
Pool: StateLocal

Location: DocuSign

Signer Events

Daniel Harden
Daniel.Harden@nashville.gov
Security Level: Email, Account Authentication (None)

Signature

DH

Signature Adoption: Pre-selected Style
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Electronic Record and Signature Disclosure:
Not Offered via Docusign

Aaron Pratt
Aaron.Pratt@nashville.gov
Security Level: Email, Account Authentication (None)

AP

Signature Adoption: Pre-selected Style
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Signed using mobile

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Electronic Record and Signature Disclosure:
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Jenneen Reed/mjw
MaryJo.Wiggins@nashville.gov
Security Level: Email, Account Authentication (None)

Jenneen Reed/mjw

Signature Adoption: Pre-selected Style
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Balogun Cobb
balogun.cobb@nashville.gov
Insurance Division Manager
Security Level: Email, Account Authentication (None)

Balogun Cobb

Signature Adoption: Pre-selected Style
Using IP Address: 170.190.198.185

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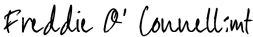
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ID: 5af19cac-20a0-44aa-91a7-9f45b630d621

Signer Events	Signature	Timestamp
Abby Greer Abby.Greer@nashville.gov Security Level: Email, Account Authentication (None)	 Signature Adoption: Pre-selected Style Using IP Address: 170.190.198.185	Sent: 6/24/2026 11:48:26 AM Viewed: 6/24/2026 1:47:15 PM Signed: 6/24/2026 1:47:56 PM

Electronic Record and Signature Disclosure:
Accepted: 6/24/2026 1:47:15 PM
ID: 92d124a3-2601-4c5e-b4c5-b61e0b7f9338

Kristin Wilson Kristin.Wilson@nashville.gov Security Level: Email, Account Authentication (None)	 Signature Adoption: Pre-selected Style Using IP Address: 174.198.33.47 Signed using mobile	Sent: 6/24/2026 1:47:59 PM Viewed: 6/24/2026 6:18:28 PM Signed: 6/24/2026 6:18:56 PM
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Electronic Record and Signature Disclosure:
Accepted: 6/24/2026 6:18:28 PM
ID: cc2c58c9-8c74-49c5-9c9a-a2fb2812545e

Freddie O' Connell:mt Masami.Tyson@nashville.gov Security Level: Email, Account Authentication (None)	 Signature Adoption: Pre-selected Style Using IP Address: 199.94.1.204 Signed using mobile	Sent: 6/24/2026 6:18:59 PM Viewed: 6/24/2026 8:10:42 PM Signed: 6/24/2026 8:11:11 PM
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Electronic Record and Signature Disclosure:
Accepted: 6/24/2026 8:10:42 PM
ID: 0f017040-d1c0-4c8d-a502-e55d29b4baff

In Person Signer Events	Signature	Timestamp
Editor Delivery Events	Status	Timestamp
Agent Delivery Events	Status	Timestamp
Intermediary Delivery Events	Status	Timestamp
Certified Delivery Events	Status	Timestamp
Carbon Copy Events	Status	Timestamp
Marteja Bailey Marteja.Bailey@nashville.gov Security Level: Email, Account Authentication (None) Electronic Record and Signature Disclosure: Not Offered via Docusign	COPIED	Sent: 6/24/2026 8:11:13 PM

Witness Events	Signature	Timestamp
Notary Events	Signature	Timestamp
Envelope Summary Events	Status	Timestamps
Envelope Sent	Hashed/Encrypted	6/24/2026 10:04:13 AM
Certified Delivered	Security Checked	6/24/2026 8:10:42 PM
Signing Complete	Security Checked	6/24/2026 8:11:11 PM

Envelope Summary Events	Status	Timestamps
Completed	Security Checked	6/24/2026 8:11:13 PM
Payment Events	Status	Timestamps
Electronic Record and Signature Disclosure		

1. **ACCEPTANCE OF TERMS AND CONDITIONS** These Terms and Conditions govern your ("Subscriber" or "you") use of DocuSign's on-demand electronic signature service (the "Subscription Service"), as accessed either directly through DocuSign.com, DocuSign.net, or through a DocuSign affiliate's web page offering a Service Plan (collectively, the "Site"). By depositing any document into the System (as defined below), you accept these Terms and Conditions (including your corresponding Service Plan, the DocuSign.com Terms of Use, and all policies and guidelines referenced and hereby incorporated into these Terms and Conditions) and any modifications that may be made to the Terms and Conditions from time to time. If you do not agree to these Terms and Conditions, you should not use the Subscription Service or visit or browse the Site. These Terms and Conditions constitute a binding legal agreement between you and DocuSign, Inc. ("DocuSign," "we," "us," and "our"). Please read them carefully and print a copy for your future reference.

2. **MODIFICATION OF TERMS AND CONDITIONS** We reserve the right to modify these Terms and Conditions at any time and in any manner at our sole discretion by: (a) posting a revision on the Site; or (b) sending information regarding the amendment to the email address you provide to us. **YOU ARE RESPONSIBLE FOR REGULARLY REVIEWING THE SITE TO OBTAIN TIMELY NOTICE OF ANY AMENDMENTS. YOU SHALL BE DEEMED TO HAVE ACCEPTED SUCH AMENDMENTS BY CONTINUING TO USE THE SUBSCRIPTION SERVICE FOR MORE THAN 20 DAYS AFTER SUCH AMENDMENTS HAVE BEEN POSTED OR INFORMATION REGARDING SUCH AMENDMENTS HAS BEEN SENT TO YOU.** You agree that we shall not be liable to you or to any third party for any modification of the Terms and Conditions.

3. **DEFINITIONS** "Account" means a unique account established by Subscriber to enable its Authorized Users to access and use the Subscription Service. "Authorized User" means any employee or agent of Subscriber, identified by a unique email address and user name, who is registered under the Account, provided that no two persons may register, access or use the Subscription Service as the same Authorized User. "Contract" refers to a contract, notice, disclosure, or other record or document deposited into the System by Subscriber for processing using the Subscription Service. "Envelope" means an electronic record containing one or more eContracts consisting of a single page or a group of pages of data uploaded to the System. "Seat" means an active Authorized User listed in the membership of an Account at any one time. No two individuals may log onto or use the Subscription Service as the same Authorized User, but Subscriber may unregister or deactivate Authorized Users and replace them with other Authorized Users without penalty, so long as the number of active Authorized Users registered at any one time is equal to or less than the number of Seats purchased. "Service Plan" means the right to access and use the Subscription Service for a specified period in exchange for a periodic fee, subject to the Service Plan restrictions and requirements that are used to describe the selected Service Plan on the Site. Restrictions and requirements may include any or all of the following: (a) number of Seats and/or Envelopes that a Subscriber may use in a month or year for a fee; (b) fee for sent Envelopes in excess of the number of Envelopes allocated to Subscriber under the Service Plan; (c) per-seat or per-user restrictions; (d) the license to use DocuSign software products such as DocuSign Connect Express in connection with the Subscription Service; and (e) per use fees. "Specifications" means the technical specifications set forth in the "Subscription Service Specifications" available at <http://docuSign.com/company/specifications>. "Subscription Service" means DocuSign's on-demand electronic signature service, as updated from time

to time, which provides on-line display, certified delivery, acknowledgement, electronic signature, and storage services for eContracts via the Internet. "System" refers to the software systems and programs, communication and network facilities, and hardware and equipment used by DocuSign or its agents to provide the Subscription Service. "Term" means the period of effectiveness of these Terms and Conditions, as specified in Section 12 below. "Transaction Data" means the metadata associated with an Envelope (such as transaction history, image hash value, method and time of Envelope deletion, sender and recipient names, email addresses and signature IDs) and maintained by DocuSign in order to establish the digital audit trail required by the Subscription Service.

4. SUBSCRIPTION SERVICE During the term of the Service Plan and subject to these Terms and Conditions, Subscriber will have the right to obtain an Account and register its Authorized Users, who may access and use the Subscription Service, and DocuSign will provide the Subscription Service in material conformance with the Specifications. You must be 18 years of age or older to register for an Account and use the Subscription Service. Subscriber's right to use the Subscription Service is limited to its Authorized Users, and Subscriber agrees not to resell or otherwise provide or assist with the provision of the Subscription Service to any third party. In addition, DocuSign's provision of the Subscription Service is conditioned on Subscriber's acknowledgement and agreement to the following: (a) The Subscription Service facilitates the execution of eContracts between the parties to those eContracts. Nothing in these Terms and Conditions may be construed to make DocuSign a party to any eContract processed through the Subscription Service, and DocuSign makes no representation or warranty regarding the transactions sought to be effected by any eContract; (b) Between DocuSign and Subscriber, Subscriber has exclusive control over and responsibility for the content, quality, and format of any eContract. All eContracts stored by DocuSign are maintained in an encrypted form, and DocuSign has no control of or access to their contents; (c) If Subscriber elects to use one or more of the optional features designed to verify the identity of the intended recipient of an eContract that DocuSign makes available to its subscribers ("Authentication Measures"), DocuSign will apply only those Authentication Measures selected by the Subscriber, but makes no representations or warranties about the appropriateness of any Authentication Measure. Further, DocuSign assumes no liability for: (A) the inability or failure by the intended recipient or other party to satisfy the Authentication Measure; or (B) the circumvention by any person (other than DocuSign) of any Authentication Measure; (d) Certain types of agreements and documents may be excepted from electronic signature laws (e.g. wills and agreements pertaining to family law), or may be subject to specific regulations promulgated by various government agencies regarding electronic signatures and electronic records. DocuSign is not responsible or liable to determine whether any particular eContract is subject to an exception to applicable electronic signature laws, or whether it is subject to any particular agency promulgations, or whether it can be legally formed by electronic signatures; (e) DocuSign is not responsible for determining how long any d to be retained or stored under any applicable laws, regulations, or legal or administrative agency processes. Further, DocuSign is not responsible for or liable to produce any of Subscriber's eContracts or other documents to any third parties; (f) Certain consumer protection or similar laws or regulations may impose special requirements with respect to electronic transactions involving one or more "consumers," such as (among others) requirements that the consumer consent to the method of contracting and/or that the consumer be provided with a copy, or access to a copy, of a paper or other non-electronic, written record of the transaction. DocuSign does not and is not responsible to: (A) determine whether any

particular transaction involves a “consumer”? (B) furnish or obtain any such consents or determine if any such consents have been withdrawn; (C) provide any information or disclosures in connection with any attempt to obtain any such consents; (D) provide legal review of, or update or correct any information or disclosures currently or previously given; (E) provide any such copies or access, except as expressly provided in the Specifications for all transactions, consumer or otherwise; or (F) otherwise to comply with any such special requirements; and (g) Subscriber undertakes to determine whether any “consumer” is involved in any eContract presented by Subscriber or its Authorized Users for processing, and, if so, to comply with all requirements imposed by law on such eContracts or their formation. (h) If the domain of the primary email address associated with the Account is owned by an organization and was assigned to Subscriber as an employee, contractor or member of such organization, and that organization wishes to establish a commercial relationship with DocuSign and add the Account to such relationship, then, if Subscriber does not change the email address associated with the Account, the Account may become subject to the commercial relationship between DocuSign and such organization and controlled by such organization.

5. RESPONSIBILITY FOR CONTENT OF COMMUNICATIONS As between Subscriber and DocuSign, Subscriber is solely responsible for the nature and content of all materials, works, data, statements, and other visual, graphical, video, and written or audible communications submitted by any Authorized User or otherwise processed through its Account, the Subscription Service, or under any Service Plan. Accordingly: (a) Subscriber will not use or permit the use of the Subscription Service to send unsolicited mass mailings outside its organization. The term “unsolicited mass mailings” includes all statutory or common definitions or understanding of those terms in the applicable jurisdiction, such as those set forth for “Commercial Electronic Mail Messages” under the U.S. CAN-SPAM Act, as an example only; and (b) Subscriber will not use or permit the use of the Subscription Service: (i) to communicate any message or material that is defamatory, harassing, libelous, threatening, or obscene; (ii) in a way that violates or infringes upon the intellectual property rights or the privacy or publicity rights of any person or entity or that may otherwise be unlawful or give rise to civil or criminal liability (other than contractual liability of the parties under eContracts processed through the Subscription Service); (iii) in any manner that is likely to damage, disable, overburden, or impair the System or the Subscription Service or interfere with the use or enjoyment of the Subscription Service by others; or (iv) in any way that constitutes or encourages conduct that could constitute a criminal offense. DocuSign does not monitor the content processed through the Subscription Service, but in accordance with DMCA (Digital Millennium Copyright Act) safe harbors, it may suspend any use of the Subscription Service, or remove or disable any content that DocuSign reasonably and in good faith believes violates this Agreement or applicable laws or regulations. DocuSign will use commercially reasonable efforts to notify Subscriber prior to any such suspension or disablement, unless DocuSign reasonably believes that: (A) it is prohibited from doing so under applicable law or under legal process, such as court or government administrative agency processes, orders, mandates, and the like; or (B) it is necessary to delay notice in order to prevent imminent harm to the System, Subscription Service, or a third party. Under circumstances where notice is delayed, DocuSign will provide the notice if and when the related restrictions in the previous sentence no longer apply.

6. PRICING AND PER USE PURCHASES The prices, features, and options of the Subscription Service available for an Account depend on the Service Plan selected by Subscriber. Subscriber may also purchase optional services on a periodic or per-use basis. DocuSign may add or change the prices, features or options available with a

Service Plan without notice. Subscriber's usage under a Service Plan is measured based on the actual number of Seats as described in the Service Plan on the Site. Once a per-Seat Service Plan is established, the right of the named Authorized User to access and use the Subscription Service is not transferable; any additional or differently named Authorized Users must purchase per-Seat Service Plans to send Envelopes. Extra seats, users and/or per use fees will be charged as set forth in Subscriber's Service Plan if allowed by such Service Plan. If a Services Plan defines a monthly Envelope Allowance (i.e. # Envelopes per month allowed to be sent), all Envelopes sent in excess of the Envelope Allowance will incur a per-Envelope charge. Any unused Envelope Allowances will expire and not carry over from one billing period to another under a Service Plan. Subscriber's Account will be deemed to have consumed an Envelope at the time the Envelope is sent by Subscriber, regardless of whether Envelopes were received by recipients, or whether recipients have performed any actions upon any eContract in the Envelope. Powerforms are considered Envelopes within an Envelope Allowance Service Plan, and will be deemed consumed at the time they are "clicked" by any end user regardless of whether or not any actions are subsequently performed upon such Envelope. For Service Plans that specify the Envelope Allowance is "Unlimited," Subscriber is allowed to send a reasonable number of Envelopes from the number of Seats purchased. If DocuSign suspects that the number of Envelopes sent from a particular Seat or a group of Seats is abusive and/or unduly burdensome, DocuSign will promptly notify Subscriber, discuss the use-case scenario with Subscriber and any continued monitoring, additional discussions and/or information required to make a final determination on the course of action based on such information. In the event Subscriber exceeds, in DocuSign's sole discretion, reasonable use restrictions under a Service Plan, DocuSign reserves the right to transfer Subscriber into a higher-tier Service Plan without notice. If you misrepresent your eligibility for any Service Plan, you agree to pay us the additional amount you would have been charged under the most favorable pricing structure for which you are eligible. DocuSign may discontinue a Service Plan at any time, and with prior notice to you, may migrate your Account to a similar Service Plan that may carry a different fee. You agree to allow us to charge your credit card for the fees associated with a substitute Service Plan, even if those fees are higher than those you agreed to when you registered your Account. Optional services, are measured at the time of use, and such charges are specific to the number of units of the service(s) used during the billing period. Optional services subject to periodic charges, such as additional secure storage, are charged on the same periodic basis as the Service Plan fees for the Subscription Service.

7. SUBSCRIBER SUPPORT DocuSign will provide Subscriber support to Subscriber as specified in the Service Plan selected by Subscriber, and that is further detailed on DocuSign's website.

8. STORAGE DocuSign will store eContracts per the terms of the Service Plan selected by Subscriber. For Service Plans that specify the Envelope storage amount is "Unlimited," DocuSign will store an amount of Envelopes that is not abusive and/or unduly burdensome, in DocuSign's sole discretion. Subscriber may retrieve and store copies of eContracts for storage outside of the System at any time during the Term of the Service Plan when Subscriber is in good financial standing under these Terms and Conditions, and may delete or purge eContracts from the System at its own discretion. DocuSign may, at its sole discretion, delete an uncompleted eContract from the System immediately and without notice upon earlier of: (i) expiration of the Envelope (where Subscriber has established an expiration for such Envelope, not to exceed 365 days); or (ii) expiration of the Term. DocuSign assumes no liability or responsibility for a party's failure or inability to electronically sign any eContract within such a period of time. DocuSign may retain Transaction Data for as long as it has a

business purpose to do so. 9. BUSINESS AGREEMENT BENEFITS You may receive or be eligible for certain pricing structures, discounts, features, promotions, and other benefits (collectively, "Benefits") through a business or government Subscriber's agreement with us (a "Business Agreement"). Any and all such Benefits are provided to you solely as a result of the corresponding Business Agreement and such Benefits may be modified or terminated without notice. If you use the Subscription Service where a business or government entity pays your charges or is otherwise liable for the charges, you authorize us to share your account information with that entity and/or its authorized agents. If you are enrolled in a Service Plan or receive certain Benefits tied to a Business Agreement with us, but you are liable for your own charges, then you authorize us to share enough account information with that entity and its authorized agents to verify your continuing eligibility for those Benefits and the Service Plan. 10. FEES AND PAYMENT TERMS The Service Plan rates, charges, and other conditions for use are set forth in the Site. Subscriber will pay DocuSign the applicable charges for the Services Plan as set forth on the Site. If you add more Authorized Users than the number of Seats you purchased, we will add those Authorized Users to your Account and impose additional charges for such additional Seats on an ongoing basis. Charges for pre-paid Service Plans will be billed to Subscriber in advance. Charges for per use purchases and standard Service Plan charges will be billed in arrears. When you register for an Account, you will be required to provide DocuSign with accurate, complete, and current credit card information for a valid credit card that you are authorized to use. You must promptly notify us of any change in your invoicing address or changes related to the credit card used for payment. By completing your registration for the Services Plan, you authorize DocuSign or its agent to bill your credit card the applicable Service Plan charges, any and all applicable taxes, and any other charges you may incur in connection with your use of the Subscription Service, all of which will be charged to your credit card. Each time you use the Subscription Service, or allow or cause the Subscription Service to be used, you reaffirm that we are authorized to charge your credit card. You may terminate your Account and revoke your credit card authorization as set forth in the Term and Termination section of these Terms and Conditions. We will provide you with one invoice in a format we choose, which may change from time to time, for all Subscription Service associated with each Account and any charges of a third party on whose behalf we bill. Payment of all charges is due and will be charged to your credit card upon your receipt of an invoice. Billing cycle end dates may change from time to time. When a billing cycle covers less than or more than a full month, we may make reasonable adjustments and/or prorations. If your Account is a qualified business account and is approved by us in writing for corporate billing, charges will be accumulated, identified by Account identification number, and invoiced on a monthly basis. You agree that we may (at our option) accumulate charges incurred during your monthly billing cycle and submit them as one or more aggregate charges during or at the end of each cycle, and that we may delay obtaining authorization from your credit card issuer until submission of the accumulated charge(s). This means that accumulated charges may appear on the statement you receive from your credit card issuer. If DocuSign does not receive payment from your credit card provider, you agree to pay all amounts due upon demand. DocuSign reserves the right to correct any errors or mistakes that it makes even if it has already requested or received payment. Your credit card issuer's agreement governs your use of your credit card in connection with the Subscription Service, and you must refer to such agreement (not these Terms and Conditions) with respect to your rights and liabilities as a cardholder. You are solely responsible for any and all fees charged to your credit card by the issuer, bank, or financial institution including, but not limited to, membership,

overdraft, insufficient funds, and over the credit limit fees. You agree to notify us about any billing problems or discrepancies within 20 days after they first appear on your invoice. If you do not bring them to our attention within 20 days, you agree that you waive your right to dispute such problems or discrepancies. We may modify the price, content, or nature of the Subscription Service and/or your Service Plan at any time. If we modify any of the foregoing terms, you may cancel your use of the Subscription Service. We may provide notice of any such changes by e-mail, notice to you upon log-in, or by publishing them on the Site. Your payment obligations survive any termination of your use of the Subscription Service before the end of the billing cycle. Any amount not paid when due will be subject to finance charges equal to 1.5% of the unpaid balance per month or the highest rate permitted by applicable usury law, whichever is less, determined and compounded daily from the date due until the date paid. Subscriber will reimburse any costs or expenses (including, but not limited to, reasonable attorneys' fees) incurred by DocuSign to collect any amount that is not paid when due. DocuSign may accept any check or payment in any amount without prejudice to DocuSign's right to recover the balance of the amount due or to pursue any other right or remedy. Amounts due to DocuSign under these Terms and Conditions may not be withheld or offset by Subscriber for any reason against amounts due or asserted to be due to Subscriber from DocuSign. Unless otherwise noted and Conditions are denominated in United States dollars, and Subscriber will pay all such amounts in United States dollars. Other than federal and state net income taxes imposed on DocuSign by the United States, Subscriber will bear all taxes, duties, VAT and other governmental charges (collectively, "taxes") resulting from these Terms and Conditions or transactions conducted in relation to these Terms and Conditions. Subscriber will pay any additional taxes as are necessary to ensure that the net amounts received and retained by DocuSign after all such taxes are paid are equal to the amounts that DocuSign would have been entitled to in accordance with these Terms and Conditions as if the taxes did not exist. 11.

DEPOSITS, SERVICE LIMITS, CREDIT REPORTS, AND RETURN OF BALANCES You authorize us to ask consumer reporting agencies or trade references to furnish us with employment and credit information, and you consent to our rechecking and reporting personal and/or business payment and credit history if, in our sole discretion, we so choose. If you believe that we have reported inaccurate information about your account to a consumer reporting agency, you may send a written notice describing the specific inaccuracy to the address provided in the Notices section below. For you to use the Subscription Service, we may require a deposit or set a service limit. The deposit will be held as a partial guarantee of payment. It cannot be used by you to pay your invoice or delayed payment. Unless otherwise required by law, deposits may be mixed with other funds and will not earn interest. We reserve the right to increase your deposit if we deem appropriate. You may request that we reevaluate your deposit on an annual basis, which may result in a partial or total refund of the deposit to you or credit to your account. If you default or these Terms and Conditions are terminated, we may, without notice to you, apply any deposit towards payment of any amounts you owe to us. After approximately 90 days following termination of these Terms and Conditions, any remaining deposit or other credit balance in excess of amounts owed will be returned without interest, unless otherwise required by law, to you at your last known address. You agree that any amounts under \$15 will not be refunded to cover our costs of closing your account. If the deposit balance is undeliverable and returned to us, we will hold it for you for one year from the date of return and, during that period, we may charge a service fee against the deposit balance. You hereby grant us a security interest in any deposit we require to secure the performance of your obligations under these Terms and

Conditions. 12. **TERM AND TERMINATION** The term of these Terms and Conditions for each Account begins on the date you register for an Account and continues for the term specified by the Service Plan you purchase (the "Term"). You may terminate your Account at any time upon 10 days advance written notice to DocuSign following the Notice procedures set forth in these Terms and Conditions. Unless you terminate your Account or you set your Account to not auto renew, your Service Plan will automatically renew at the end of its Term (each a "Renewal Term"), and you authorize us (without notice) to collect the then-applicable fee and any taxes for the renewed Service Plan, using any credit card we have on record for you. Service Plan fees and features may change over time. Your Service Plan for a Renewal Term will be the one we choose as being closest to your Service Plan from the prior Term. For any termination (including when you switch your Account), you will be responsible for payment of all fees and charges through the end of the billing cycle in which termination occurs. If you terminate your annual Service Plan Account within the first 30 days of the Term, you may submit written request to DocuSign following the Notice procedures set forth in these Terms and Conditions, for a full refund of the prepaid fees paid by you to DocuSign. You will be limited to one refund. You agree that termination of an annual Service Plan after the first 30 days will not entitle you to any refund of prepaid fees. You will be in default of these Terms and Conditions if you: (a) fail to pay any amount owed to us or an affiliate of ours or any amount appearing on your invoice; (b) have amounts still owing to us or an affiliate of ours from a prior account; (c) breach any provision of these Terms and Conditions; (d) violate any policy applicable to the Subscription Service; (e) are subject to any proceeding under the Bankruptcy Code or similar laws; or (f) if, in our sole discretion, we believe that your continued use of the Subscription Service presents a threat to the security of other users of the Subscription Service. If you are in default, we may, without notice to you, suspend your Account and use of the Subscription Service, withhold refunds and terminate your Account, in addition to all other remedies available to us. We may require reactivation charges to reactivate your Account after termination or suspension. The following provisions will survive the termination of these Terms and Conditions and your Account: Sections 3, 9-11, and 15-23. 13. **SUBSCRIBER WARRANTIES** You hereby represent and warrant to DocuSign that: (a) you have all requisite rights and authority to use the Subscription Service under these Terms and Conditions and to grant all applicable rights herein; (b) the performance of your obligations under these Terms and Conditions will not violate, conflict with, or result in a default under any other agreement, including confidentiality agreements between you and third parties; (c) you will use the Subscription Service for lawful purposes only and subject to these Terms and Conditions; (d) you are responsible for all use of the Subscription Service in your Account; (e) you are solely responsible for maintaining the confidentiality of your Account names and password(s); (f) you agree to immediately notify us of any unauthorized use of your Account of which you become aware; (g) you agree that DocuSign will not be liable for any losses incurred as a result of a third party's use of your Account, regardless of whether such use is with or without your knowledge and consent; (h) you will not use the Subscription Service in any manner that could damage, disable, overburden or impair the System, or interfere with another's use of the Subscription Service by others; (i) any information submitted to DocuSign by you is true, accurate, and correct; and (j) you will not attempt to gain unauthorized access to the System or the Subscription Service, other accounts, computer systems, or networks under the control or responsibility of DocuSign through hacking, cracking, password mining, or any other unauthorized means. 14. **DOCUSIGN WARRANTIES** DocuSign represents and warrants that: (a) the Subscription Service as delivered to Subscriber

and used in accordance with the Specifications will not infringe on any United States patent, copyright or trade secret; (b) the Subscription Service will be performed in accordance with the Specifications in their then-current form at the time of the provision of such Subscription Service; (c) any DocuSign Products that are software shall be free of harmful or illicit code, trapdoors, viruses, or other harmful features; (d) the proper use of the Subscription Service by Subscriber in accordance with the Specifications and applicable law in the formation of an eContract not involving any consumer will be sufficient under the Electronic Signatures in Global and National Commerce Act, 15 U.S.C. Â§Â§ 7001 et seq. (the "ESIGN Act") to E-SIGN Act; (e) the proper use of the Subscription Service by Subscriber in accordance with the Specifications and applicable law in the formation of an eContract involving a consumer will be sufficient under the E-SIGN Act to support the validity of such formation, to the extent provided in the E-SIGN Act, so long as and provided that Subscriber complies with all special requirements for consumer eContracts, including and subject to those referenced in Section 4.(f) and (g) above; and (f) DocuSign has implemented information security policies and safeguards to preserve the security, integrity, and confidentiality of eContracts and to protect against unauthorized access and anticipated threats or hazards thereto, that meet the objectives of the Interagency Guidelines Establishing Standards for Safeguarding Subscriber Information as set forth in Section 501 (b) of the Gramm-Leach-Bliley Act.

15. DISCLAIMER OF WARRANTIES EXCEPT FOR THE REPRESENTATIONS AND WARRANTIES EXPRESSLY PROVIDED IN SECTION 14 OF THESE TERMS AND CONDITIONS, THE SUBSCRIPTION SERVICE AND THE SITE ARE PROVIDED "AS IS," AND DOCUSIGN: (a) MAKES NO ADDITIONAL REPRESENTATION OR WARRANTY OF ANY KIND WHETHER EXPRESS, IMPLIED (EITHER IN FACT OR BY OPERATION OF LAW), OR STATUTORY, AS TO ANY MATTER WHATSOEVER; (b) EXPRESSLY DISCLAIMS ALL IMPLIED WARRANTIES OF MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, QUALITY, ACCURACY, AND TITLE; AND (c) DOES NOT WARRANT THAT THE SUBSCRIPTION SERVICE OR SITE ARE OR WILL BE ERROR-FREE, WILL MEET SUBSCRIBER'S REQUIREMENTS, OR BE TIMELY OR SECURE. SUBSCRIBER WILL BE SOLELY RESPONSIBLE FOR ANY DAMAGE RESULTING FROM THE USE OF THE SUBSCRIPTION SERVICE OR SITE. SUBSCRIBER WILL NOT HAVE THE RIGHT TO MAKE OR PASS ON ANY REPRESENTATION OR WARRANTY ON BEHALF OF DOCUSIGN TO ANY THIRD PARTY. USE OF THE SUBSCRIPTION SERVICE AND SITE ARE AT YOUR SOLE RISK. Because some states and jurisdictions do not allow limitations on implied warranties, the above limitation may not apply to you. In that event, such warranties are limited to the minimum warranty period allowed by the applicable law.

16. SUBSCRIBER INDEMNIFICATION OBLIGATIONS You will defend, indemnify, and hold us, our affiliates, officers, directors, employees, suppliers, consultants, and agents harmless from any and all third party claims, liability, damages, and costs (including, but not limited to, attorneys' fees) arising from or related to: (a) your use of the Subscription Service; (b) your violation of these Terms and Conditions; (c) your infringement, or infringement by any other user of your Account, of any intellectual property or other right of any person or entity; or (d) the nature and content of all materials, works, data, statements, and other visual, graphical, written, or audible communications of any nature submitted by any Authorized User of your Account or otherwise processed through your Account.

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Envelope Sent	Hashed/Encrypted	7/2/2026 11:58:56 AM
Certified Delivered	Security Checked	7/7/2026 8:21:28 AM
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Service Plan without notice. Subscriber's usage under a Service Plan is measured based on the actual number of Seats as described in the Service Plan on the Site. Once a per-Seat Service Plan is established, the right of the named Authorized User to access and use the Subscription Service is not transferable; any additional or differently named Authorized Users must purchase per-Seat Service Plans to send Envelopes. Extra seats, users and/or per use fees will be charged as set forth in Subscriber's Service Plan if allowed by such Service Plan. If a Services Plan defines a monthly Envelope Allowance (i.e. # Envelopes per month allowed to be sent), all Envelopes sent in excess of the Envelope Allowance will incur a per-Envelope charge. Any unused Envelope Allowances will expire and not carry over from one billing period to another under a Service Plan. Subscriber's Account will be deemed to have consumed an Envelope at the time the Envelope is sent by Subscriber, regardless of whether Envelopes were received by recipients, or whether recipients have performed any actions upon any eContract in the Envelope. Powerforms are considered Envelopes within an Envelope Allowance Service Plan, and will be deemed consumed at the time they are "clicked" by any end user regardless of whether or not any actions are subsequently performed upon such Envelope. For Service Plans that specify the Envelope Allowance is "Unlimited," Subscriber is allowed to send a reasonable number of Envelopes from the number of Seats purchased. If DocuSign suspects that the number of Envelopes sent from a particular Seat or a group of Seats is abusive and/or unduly burdensome, DocuSign will promptly notify Subscriber, discuss the use-case scenario with Subscriber and any continued monitoring, additional discussions and/or information required to make a final determination on the course of action based on such information. In the event Subscriber exceeds, in DocuSign's sole discretion, reasonable use restrictions under a Service Plan, DocuSign reserves the right to transfer Subscriber into a higher-tier Service Plan without notice. If you misrepresent your eligibility for any Service Plan, you agree to pay us the additional amount you would have been charged under the most favorable pricing structure for which you are eligible. DocuSign may discontinue a Service Plan at any time, and with prior notice to you, may migrate your Account to a similar Service Plan that may carry a different fee. You agree to allow us to charge your credit card for the fees associated with a substitute Service Plan, even if those fees are higher than those you agreed to when you registered your Account. Optional services, are measured at the time of use, and such charges are specific to the number of units of the service(s) used during the billing period. Optional services subject to periodic charges, such as additional secure storage, are charged on the same periodic basis as the Service Plan fees for the Subscription Service.

7. SUBSCRIBER SUPPORT DocuSign will provide Subscriber support to Subscriber as specified in the Service Plan selected by Subscriber, and that is further detailed on DocuSign's website.

8. STORAGE DocuSign will store eContracts per the terms of the Service Plan selected by Subscriber. For Service Plans that specify the Envelope storage amount is "Unlimited," DocuSign will store an amount of Envelopes that is not abusive and/or unduly burdensome, in DocuSign's sole discretion. Subscriber may retrieve and store copies of eContracts for storage outside of the System at any time during the Term of the Service Plan when Subscriber is in good financial standing under these Terms and Conditions, and may delete or purge eContracts from the System at its own discretion. DocuSign may, at its sole discretion, delete an uncompleted eContract from the System immediately and without notice upon earlier of: (i) expiration of the Envelope (where Subscriber has established an expiration for such Envelope, not to exceed 365 days); or (ii) expiration of the Term. DocuSign assumes no liability or responsibility for a party's failure or inability to electronically sign any eContract within such a period of time. DocuSign may retain Transaction Data for as long as it has a

business purpose to do so. 9. BUSINESS AGREEMENT BENEFITS You may receive or be eligible for certain pricing structures, discounts, features, promotions, and other benefits (collectively, "Benefits") through a business or government Subscriber's agreement with us (a "Business Agreement"). Any and all such Benefits are provided to you solely as a result of the corresponding Business Agreement and such Benefits may be modified or terminated without notice. If you use the Subscription Service where a business or government entity pays your charges or is otherwise liable for the charges, you authorize us to share your account information with that entity and/or its authorized agents. If you are enrolled in a Service Plan or receive certain Benefits tied to a Business Agreement with us, but you are liable for your own charges, then you authorize us to share enough account information with that entity and its authorized agents to verify your continuing eligibility for those Benefits and the Service Plan. 10. FEES AND PAYMENT TERMS The Service Plan rates, charges, and other conditions for use are set forth in the Site. Subscriber will pay DocuSign the applicable charges for the Services Plan as set forth on the Site. If you add more Authorized Users than the number of Seats you purchased, we will add those Authorized Users to your Account and impose additional charges for such additional Seats on an ongoing basis. Charges for pre-paid Service Plans will be billed to Subscriber in advance. Charges for per use purchases and standard Service Plan charges will be billed in arrears. When you register for an Account, you will be required to provide DocuSign with accurate, complete, and current credit card information for a valid credit card that you are authorized to use. You must promptly notify us of any change in your invoicing address or changes related to the credit card used for payment. By completing your registration for the Services Plan, you authorize DocuSign or its agent to bill your credit card the applicable Service Plan charges, any and all applicable taxes, and any other charges you may incur in connection with your use of the Subscription Service, all of which will be charged to your credit card. Each time you use the Subscription Service, or allow or cause the Subscription Service to be used, you reaffirm that we are authorized to charge your credit card. You may terminate your Account and revoke your credit card authorization as set forth in the Term and Termination section of these Terms and Conditions. We will provide you with one invoice in a format we choose, which may change from time to time, for all Subscription Service associated with each Account and any charges of a third party on whose behalf we bill. Payment of all charges is due and will be charged to your credit card upon your receipt of an invoice. Billing cycle end dates may change from time to time. When a billing cycle covers less than or more than a full month, we may make reasonable adjustments and/or prorations. If your Account is a qualified business account and is approved by us in writing for corporate billing, charges will be accumulated, identified by Account identification number, and invoiced on a monthly basis. You agree that we may (at our option) accumulate charges incurred during your monthly billing cycle and submit them as one or more aggregate charges during or at the end of each cycle, and that we may delay obtaining authorization from your credit card issuer until submission of the accumulated charge(s). This means that accumulated charges may appear on the statement you receive from your credit card issuer. If DocuSign does not receive payment from your credit card provider, you agree to pay all amounts due upon demand. DocuSign reserves the right to correct any errors or mistakes that it makes even if it has already requested or received payment. Your credit card issuer's agreement governs your use of your credit card in connection with the Subscription Service, and you must refer to such agreement (not these Terms and Conditions) with respect to your rights and liabilities as a cardholder. You are solely responsible for any and all fees charged to your credit card by the issuer, bank, or financial institution including, but not limited to, membership,

overdraft, insufficient funds, and over the credit limit fees. You agree to notify us about any billing problems or discrepancies within 20 days after they first appear on your invoice. If you do not bring them to our attention within 20 days, you agree that you waive your right to dispute such problems or discrepancies. We may modify the price, content, or nature of the Subscription Service and/or your Service Plan at any time. If we modify any of the foregoing terms, you may cancel your use of the Subscription Service. We may provide notice of any such changes by e-mail, notice to you upon log-in, or by publishing them on the Site. Your payment obligations survive any termination of your use of the Subscription Service before the end of the billing cycle. Any amount not paid when due will be subject to finance charges equal to 1.5% of the unpaid balance per month or the highest rate permitted by applicable usury law, whichever is less, determined and compounded daily from the date due until the date paid. Subscriber will reimburse any costs or expenses (including, but not limited to, reasonable attorneys' fees) incurred by DocuSign to collect any amount that is not paid when due. DocuSign may accept any check or payment in any amount without prejudice to DocuSign's right to recover the balance of the amount due or to pursue any other right or remedy. Amounts due to DocuSign under these Terms and Conditions may not be withheld or offset by Subscriber for any reason against amounts due or asserted to be due to Subscriber from DocuSign. Unless otherwise noted and Conditions are denominated in United States dollars, and Subscriber will pay all such amounts in United States dollars. Other than federal and state net income taxes imposed on DocuSign by the United States, Subscriber will bear all taxes, duties, VAT and other governmental charges (collectively, "taxes") resulting from these Terms and Conditions or transactions conducted in relation to these Terms and Conditions. Subscriber will pay any additional taxes as are necessary to ensure that the net amounts received and retained by DocuSign after all such taxes are paid are equal to the amounts that DocuSign would have been entitled to in accordance with these Terms and Conditions as if the taxes did not exist. 11.

DEPOSITS, SERVICE LIMITS, CREDIT REPORTS, AND RETURN OF BALANCES You authorize us to ask consumer reporting agencies or trade references to furnish us with employment and credit information, and you consent to our rechecking and reporting personal and/or business payment and credit history if, in our sole discretion, we so choose. If you believe that we have reported inaccurate information about your account to a consumer reporting agency, you may send a written notice describing the specific inaccuracy to the address provided in the Notices section below. For you to use the Subscription Service, we may require a deposit or set a service limit. The deposit will be held as a partial guarantee of payment. It cannot be used by you to pay your invoice or delayed payment. Unless otherwise required by law, deposits may be mixed with other funds and will not earn interest. We reserve the right to increase your deposit if we deem appropriate. You may request that we reevaluate your deposit on an annual basis, which may result in a partial or total refund of the deposit to you or credit to your account. If you default or these Terms and Conditions are terminated, we may, without notice to you, apply any deposit towards payment of any amounts you owe to us. After approximately 90 days following termination of these Terms and Conditions, any remaining deposit or other credit balance in excess of amounts owed will be returned without interest, unless otherwise required by law, to you at your last known address. You agree that any amounts under \$15 will not be refunded to cover our costs of closing your account. If the deposit balance is undeliverable and returned to us, we will hold it for you for one year from the date of return and, during that period, we may charge a service fee against the deposit balance. You hereby grant us a security interest in any deposit we require to secure the performance of your obligations under these Terms and

Conditions. 12. TERM AND TERMINATION The term of these Terms and Conditions for each Account begins on the date you register for an Account and continues for the term specified by the Service Plan you purchase (the "Term"). You may terminate your Account at any time upon 10 days advance written notice to DocuSign following the Notice procedures set forth in these Terms and Conditions. Unless you terminate your Account or you set your Account to not auto renew, your Service Plan will automatically renew at the end of its Term (each a "Renewal Term"), and you authorize us (without notice) to collect the then-applicable fee and any taxes for the renewed Service Plan, using any credit card we have on record for you. Service Plan fees and features may change over time. Your Service Plan for a Renewal Term will be the one we choose as being closest to your Service Plan from the prior Term. For any termination (including when you switch your Account), you will be responsible for payment of all fees and charges through the end of the billing cycle in which termination occurs. If you terminate your annual Service Plan Account within the first 30 days of the Term, you may submit written request to DocuSign following the Notice procedures set forth in these Terms and Conditions, for a full refund of the prepaid fees paid by you to DocuSign. You will be limited to one refund. You agree that termination of an annual Service Plan after the first 30 days will not entitle you to any refund of prepaid fees. You will be in default of these Terms and Conditions if you: (a) fail to pay any amount owed to us or an affiliate of ours or any amount appearing on your invoice; (b) have amounts still owing to us or an affiliate of ours from a prior account; (c) breach any provision of these Terms and Conditions; (d) violate any policy applicable to the Subscription Service; (e) are subject to any proceeding under the Bankruptcy Code or similar laws; or (f) if, in our sole discretion, we believe that your continued use of the Subscription Service presents a threat to the security of other users of the Subscription Service. If you are in default, we may, without notice to you, suspend your Account and use of the Subscription Service, withhold refunds and terminate your Account, in addition to all other remedies available to us. We may require reactivation charges to reactivate your Account after termination or suspension. The following provisions will survive the termination of these Terms and Conditions and your Account: Sections 3, 9-11, and 15-23. 13. SUBSCRIBER WARRANTIES You hereby represent and warrant to DocuSign that: (a) you have all requisite rights and authority to use the Subscription Service under these Terms and Conditions and to grant all applicable rights herein; (b) the performance of your obligations under these Terms and Conditions will not violate, conflict with, or result in a default under any other agreement, including confidentiality agreements between you and third parties; (c) you will use the Subscription Service for lawful purposes only and subject to these Terms and Conditions; (d) you are responsible for all use of the Subscription Service in your Account; (e) you are solely responsible for maintaining the confidentiality of your Account names and password(s); (f) you agree to immediately notify us of any unauthorized use of your Account of which you become aware; (g) you agree that DocuSign will not be liable for any losses incurred as a result of a third party's use of your Account, regardless of whether such use is with or without your knowledge and consent; (h) you will not use the Subscription Service in any manner that could damage, disable, overburden or impair the System, or interfere with another's use of the Subscription Service by others; (i) any information submitted to DocuSign by you is true, accurate, and correct; and (j) you will not attempt to gain unauthorized access to the System or the Subscription Service, other accounts, computer systems, or networks under the control or responsibility of DocuSign through hacking, cracking, password mining, or any other unauthorized means. 14. DOCUSIGN WARRANTIES DocuSign represents and warrants that: (a) the Subscription Service as delivered to Subscriber

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