

The Library of Congress

Lewis-Houghton Civics and Democracy Initiative

New Awards for 2027-2029

Notice of Funding Opportunity 030ADV26R0050

August 7, 2026

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A. PROGRAM DESCRIPTION

This funding opportunity is authorized under the “Legislative Branch Appropriations Act of 2023” (Pub. L. 117-389 (H.R. 8237)), subject to availability of funding. The resulting awards will be subject to the Library of Congress Regulation (LCR) 7-310. In addition, while the Library, as a legislative agency, is not subject to [2 CFR 200 – Uniform Administrative Requirements, Costs Principles and Audit Requirements for Federal Awards](#), the resulting awards will be subject to selective provisions of 2 CFR 200 as determined by the Library and indicated in this NOFO.

A.1 Background

About the Library of Congress

The Library of Congress is the largest library in the world, with [millions of books, films and video, audio recordings, photographs, newspapers, maps and manuscripts](#) in its collections. The Library is the main research arm of the U.S. Congress. It is the nation’s oldest federal cultural institution.

The Library’s mission is to engage, inspire, and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

About the Teaching with Primary Sources Program (TPS)

The Teaching with Primary Sources program (www.loc.gov/teachers) has been the Library of Congress’s premier educational grant program since 2006. The goals of the program have included providing instructional materials, tools, education and professional development that enhance teachers’ ability to integrate digitized primary sources from the Library of Congress into instruction that builds student literacy, critical thinking skills, content knowledge and ability to conduct original research. Since the establishment of the Center for Learning, Literacy and Engagement in 2018, and the release of the Library’s 2024-2028 Strategic Plan, the TPS goals both influence and reflect the Library’s broader outreach goals.

About the Lewis-Houghton Civics and Democracy Initiative (LHI)

Named in honor of Rep. John R. Lewis (D-GA) and Rep. Amo Houghton (R-NY), the Lewis-Houghton Civics and Democracy Initiative (LHI) is included under the Teaching with Primary Sources (TPS) program. In the joint explanatory statement for the Legislative Branch Appropriations Act, 2023, Congress established the Lewis-Houghton Civics and Democracy Initiative and appropriated funds to the Library of Congress to award grants to eligible organizations within the United States (U.S.) and its territories to develop digitally-enabled, creative arts-driven projects focused on using the digitized primary sources of the Library of Congress to teach history, civics and/or democracy. More information and a description of past LHI-funded projects can be found at: <https://www.loc.gov/programs/teachers/about-this-program/teaching-with-primary-sources-partner-program/lewis-houghton/>.

TPS Educational Consortium

Grantee organizations become members of the TPS Educational Consortium. They include a wide variety of educational organizations including school districts, libraries, cultural institutions, universities and technology firms that have received Library funding to deliver teacher professional development, create teaching materials and develop apps and online interactives, based on Library of Congress materials.

TPS Consortium members are valued as “Connectors” who help the Library achieve its vision of connecting to all Americans. TPS Consortium members extend the Library’s reach by connecting hundreds of thousands of American educators and learners, including K-12 teachers and their students, to Library of

Congress methods and materials. Consortium members collaborate, co-create, share ideas, network and actively participate as an educational community.

A.2 Purpose

The purpose of this notice is for the Library of Congress to solicit project proposals from eligible organizations and select awardee organizations that will design and implement educational projects in which the Library's music or creative arts-related digitized primary sources and other online materials are central to teaching and learning about history, civics, and/or democracy.

Awards made under Lewis-Houghton Civics and Democracy Initiative must include rights-free materials from the Library's music or creative arts digital collections, to develop curriculum, teaching materials, educational programs, pedagogical approaches, and/or other tools for history, civic and democracy instruction targeted toward middle and high school educators and learners. LHI awards should center on inquiry-driven analysis of primary sources, build learners' civic skills and foster participation in our nation's democracy.

In addition to highlighting primary sources from the Library's collections of music, dance, theater, visual arts, folk arts, film, photography, book arts, arts and literary manuscripts, and/or other creative arts, proposals may also include the use of arts-based pedagogies and other creative approaches. All proposals must expand the body of innovative strategies, tools, and materials for meaningful teaching and learning with Library of Congress materials.

The focus of LHI awards includes the design of educational projects using Library of Congress materials for use in and outside of formal classroom settings. In addition to using Library primary sources to deliver history, civics, and/or democracy learning experiences integrating the arts, projects must address demonstrated educational needs of specific recipient populations and provide solutions that standard practice, documented experience, or research suggest would be effective. Organizations that receive LHI awards make up a subset of the TPS Educational Consortium whose work spans areas of interest including but not limited to arts integration, civics education, multimodal learning, and teaching with audiovisual primary sources.

Funded projects will support the Library's mission to use its collections to connect with all Americans, including those representing multiple communities, beliefs and endeavors, to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

Projects must use the Library's digital collections for one or more of the following approaches:

- a) Deliver educational programming to various categories of educators and learners in secondary education (middle and high school);
- b) Create and distribute educational materials or tools for teaching specific content in history, civics, and/or democracy;
- c) Convene meetings of like organizations to devise strategies for furthering common learning and teaching goals with Library of Congress materials related to music and/or the arts; and/or
- d) Conduct research with significant practitioner involvement that investigates the impact of incorporating Library of Congress music and/or creative arts collections into history, civics, and/or democracy educational initiatives.

See **Appendix B** for examples of digital collections on loc.gov that contain and relate to music and other creative arts such as dance, theater, visual arts, folk arts, film, photography, book arts, manuscripts, etc. **Please note:** this list is not comprehensive. Applicants are encouraged to explore the collections on loc.gov to find materials suitable for their proposals.

As described in Section A.3.e, it is ultimately the grantee's obligation to assess copyright and any other use restrictions and to obtain appropriate permission from third parties when necessary, before publishing or otherwise distributing materials found in the Library's collections.

A.3 Expected Awardee Activities

- a) Design, develop and implement an educational project that identifies: the learning needs of population(s) for which Library of Congress online resources can provide critical information, skills and perspectives; numbers of learners targeted; and the methodology for meeting learning goals across a variety of subjects.
- b) Create and deliver TPS/LHI programming, materials, tools, and/or products using Library of Congress digitized primary resources and other online resources.
- c) Make needed modifications to TPS/LHI programming, materials, and tools funded by the award based on feedback from users and Library staff.
- d) Reflect on the success of their TPS/LHI activities through formal and informal data gathering.
- e) Obtain all necessary permissions, releases and/or other clearances that must be acquired for use of any content to be included by awardee in awardee's educational materials, programs, and tools. Such permissions, releases and/or other clearances may pertain to, but are not limited to, copyright, right of publicity, right of privacy, defamation, or any other right whatsoever. This does not include Library of Congress digital materials that are rights-free and/or in the public domain.
- f) Enter into an agreement with the Library and openly license to the public any new copyrightable materials created in whole, or in part, with the award funds, as described in [Section B.2](#).
- g) Ensure that the curriculum, instructional materials, tools and accompanying products are made available online through channels approved by Library of Congress staff, including but not limited to the [Consortium Created Materials site](#).
- h) Maintain public access to the curriculum, instructional materials and tools developed under the award for a minimum of five years after the end of the period of performance for the cooperative agreement.
- i) Disseminate the curriculum, instructional materials and tools developed under the award through existing networks of awardee's subsidiary and partner organizations.
- j) Participate in at least one annual in-person TPS Consortium meeting per year.
- k) Participate in at least one online or in-person meeting or event convened by a member(s) of the TPS Consortium per year.
- l) Participate in the TPS Educational Consortium by sharing ideas, methods, and information to enhance the development and dissemination of the national program and facilitate access to awardee's networks and communities that can help broaden the reach and applicability of the TPS program.

- m) Participate in Consortium-wide TPS program design, testing, research, and evaluation activities, as requested by the Library, to support the quality of TPS resources and the efficacy of TPS program processes.
- n) Promote the TPS and LHI programs and conduct outreach activities that inform potential program participants of the availability of the educational opportunities, curriculum, instructional materials and tools created under this award.
- o) Participate in a TPS orientation and fundamentals program. (The Library intends to offer virtual and onsite options). Awardees should be available to participate in up to 10 hours of the orientation.

B. FEDERAL AWARD INFORMATION

Federal Agency Name:	Library of Congress
Opportunity Title	Lewis-Houghton Civics and Democracy Initiative: New Awards for 2027-2029
Opportunity Number	030ADV26R0050
Initial Period of Performance (Budget Period)	12 months: 1/1/2027-12/31/2027
Webinars	○ August 25, 2026: 1:00 PM ET ○ September 9, 2026: 10:00 AM ET
General Questions Submission Deadline	September 7, 2026
Technical Questions Submission Deadline	September 10, 2026
Application Submission Deadline	September 18, 2026
Estimated Funds Available and Number of Awards	The Library intends to issue up to six awards of cooperative agreements, of maximum \$100,000 each during the first budget period. Actual funding amount may be less than \$100,000 for any award. The Library also has the discretion to issue no award or more than six. The Library intends the program cycle to be three years. Thus, the Library may continue the award by up to additional two years, without competition. However, such decision is at the Library's sole discretion based on the Library's funding priorities and evaluation of the awardee's satisfactory performance under the award and compliance with the cooperative agreement. The total amount funded for each awardee shall not exceed \$300,000 over a maximum of three-year budget period.
Funding Instrument Type	Cooperative Agreement

Individual funding levels will be determined at the Library's sole discretion based on its review of awardee's application materials, agency and programmatic priorities, the number of applications

received, and the total amount of funding available for the program. In reviewing awardee’s application materials, the Library will consider, among other things, the proposed project’s effective educational use of Library of Congress materials; content, quality and feasibility; and value and utility to its target audience. These and additional evaluation criteria are described in more detail in section E.1.

The Library will accept only **one** application from the same project team. There is no limitation on any individual or organization being included as a potential contractor in multiple applications submitted by other applicants. The use of teaming arrangements is not allowed. Applications from individuals will not be accepted.

The Library reserves the right to fund any, all, or only part of an awardee’s proposed project activities. Additionally, the Library may modify the funding schedule, requirements, or program areas by amending this Notice. Any amendments will be posted in the same space as this Notice. It is the responsibility of the applicants to be aware of the amendments by regularly checking grants.gov.

Applicants cannot recover expenses relating to proposal/application preparation or submission from any awards resulting from this Notice.

B.1 Questions and Answers

General Questions and Answers: All questions relating to this Notice must be submitted via email to tps-grant@loc.gov no later than the date stated in Section B of the Notice (“General Questions Submission Deadline”). “The subject of each e-mail must read as follows: Notice 030ADV26R0050 – Lewis-Houghton Initiative New Awards – 2027.”

Answers will be provided in a Q&A document uploaded to grants.gov. Questions received after the deadline(s) stated in Section B above may not be answered.

Technical Questions Submission: Applicants experiencing problems with submitting proposals can request technical assistance until the date specified in Section B above (“Technical Questions Submission Deadline”).

B.2 Intellectual Property Rights and Data Availability, and Accessibility

B.2.1. Intellectual Property and Data Availability.

License to the Library and the public: Awardees shall provide the Library with a worldwide, royalty-free, nonexclusive, and irrevocable right to reproduce, publish, or otherwise use any materials created under the awards (“Project Content”) for Federal purposes, and to authorize others to do so. In addition, awardees shall provide an open license to the public, at a minimum to use the Project Content for free, with proper attribution. The license must be worldwide, royalty-free, nonexclusive, and irrevocable, and grant the public permission to access, reproduce, publicly perform or display, adapt, distribute, build upon, and otherwise use the Project Content for any educational or non-commercial purposes. All materials must be labeled as open educational resources (OER). All computer software source code developed or created under the awards must be openly licensed, allowing the public to freely use and build upon the source code for any educational or non-commercial purposes. Awardees are encouraged (but are not required) to use the [CC BY-NC](#) Creative Commons license to satisfy this requirement. The license to the public must accompany the Project Content when the awardees share the Project Content online.

Responsibility to Secure Licenses: The Library strongly encourages awardees to use only materials that are rights-free and/or in the public domain. However, in circumstances where third-party materials may not be all rights-free or in the public domain, awardees have the sole and exclusive responsibility to obtain any licenses, consents, clearances, permissions, and/or releases (collectively “Licenses”) necessary to use those third-party materials to create and use the Project Content for the Library and public’s purposes. Also, awardees must ensure that their Project Content will not interfere with or violate any third party’s rights, including but not limited to any copyright, trademark, patent, privacy, reputation, and publicity (collectively “Rights”), or otherwise be contrary to law.

Data Availability: All data, methodology, factual inputs, models, analyses, technical information, reports, conclusions, valuation products or other scientific assessments (hereafter “Data”) in any medium or form, including textual, numerical, graphic, cartographic, narrative, or audiovisual, resulting from an award issued under this NOFO shall be available for use by the Library, in a manner that is sufficient for independent verification. The Library has the right to obtain, reproduce, publish, or otherwise use the Data produced under the awards, and to authorize others to receive, reproduce, publish, or otherwise use such Data for educational or non-commercial purposes consistent with the Library’s mission, which includes allowing meaningful third-party evaluation.

B.2.2. Accessibility Requirements. The Library is committed to ensuring that the digital content, software, and websites (broadly, “information and communications technology” or “ICT”) that it presents to the public and uses internally are accessible to individuals with disabilities. Because the goal is that awardee project materials be as widely accessible as possible, including potential access via Library websites, all awardee project materials and other materials required to be provided to the Library must meet or exceed the accessibility standards that apply to the Library’s ICT. The Library’s ICT must meet the accessibility requirements of the Americans with Disabilities Act (ADA) (see 42 U.S.C. §12209). It is Library policy that, in many cases, this can be accomplished by meeting the standards required for executive branch agencies under Section 508 of the Rehabilitation Act of 1973 (see 29 U.S.C. § 794d and [36 C.F.R. 1194.1](#)), which applies the Web Content Accessibility Guidelines (WCAG) version 2.0. However, all Library web content and mobile applications, as defined by [28 C.F.R. Part 35, Subpart H](#), must meet, at a minimum, the ADA regulations found in that subpart, which apply WCAG 2.1. The Attachment to this Notice of Funding Opportunity provides a definition of ICT and additional information regarding the accessibility standards. Awardee project materials may become subject to additional or different requirements if either the ADA or Section 508 are modified and as a result require different standards that take effect prior to the end of the period of performance.

Applicants may identify in their application any exemptions to the requirements in the ADA or the Section 508 Standards that they consider applicable to their project materials. In such cases, the applicant also must identify any additional measures that would be required to bring the project materials into compliance with the ADA or the Section 508 Standards, so the Library can assess the feasibility of implementing such measures as necessary.

Awardees must certify compliance with the applicable accessibility standards when providing project materials to the Library.

B.2.3. Restriction on use of Generative Artificial Intelligence Tools. Awardees must not use generative artificial intelligence (generative AI) to create or produce any project materials. For purposes of this restriction, generative AI tools are those that produce synthetic text, images, code, video, and music in

response to user prompts and include, but are not limited to, ChatGPT, BARD, DALL-E, MidJourney, and Stable Diffusion. For purposes of this restriction, generative AI does not include the use of AI-enhanced word processing, email, or search tools that are already widely incorporated in day-to-day life, such as AI tools embedded in image editing applications and spelling or grammar checking functions.

C. ELIGIBILITY INFORMATION

C.1 Eligible Applicants must

- a) Be public or private organizations, either not-for profit or for-profit organizations, including but not limited to institutions of higher education, colleges, universities, professional associations, library systems, cultural institutions, other educational organizations, such as K-12 schools, after-school programs, literacy organizations, centers, clubs, associations of home-schooling parents, honor societies, and other professional, civic, regional, state, and community groups, and collaborative partnerships (such as an organization with content expertise paired with a state or regional educational entity); states; public or private agencies, including for-profit agencies; and Indian tribes and tribal organizations;
- b) Have a record of serving populations of learners who may be served by the LHI program, including but not limited to educators and students of music, visual arts, performing arts, poetry, media studies, and other creative arts; social studies and history educators and students; teaching artists; cultural workers; community-engaged civics practitioners; librarians and media specialists; museum educators; and additional groups interested in the intersection of arts and civics learning with primary sources.
- c) Not have received funding from the Lewis-Houghton Civics and Democracy Initiative directly from the Library of Congress;
- d) Be based in any of the 50 U.S. states, the District of Columbia, territories, and commonwealths (Puerto Rico, Northern Mariana Islands, Guam, American Samoa, U.S. Virgin Islands) (collectively the “United States”); and
- e) Propose a project that will be conducted any of the 50 U.S. states, the District of Columbia, territories, and commonwealths (Puerto Rico, Northern Mariana Islands, Guam, American Samoa, U.S. Virgin Islands) (collectively the “United States”).

C.2 Other Eligibility Information

- a) Applicants may apply as organizations or state agencies; and Indian tribes and tribal organizations.
- b) Late, incomplete, or ineligible applications will not be considered for funding under this Notice.
- c) Applications from other federal agencies will not be accepted.
- d) An applicant (or a principal member of an applicant as defined in 2 CFR 180.995) that has been convicted or found to be at fault in connection with their performance of any Federal award or contract in the past five years may be disqualified.
- e) **System for Award Management (SAM.gov) Registration:** Successful applicants must be registered on SAM.gov before an award is made. Information on how to register on SAM.gov can be found on the SAM website. This process can take several weeks, so if an applicant is not already registered, it should start that process immediately. Registration is free and is required for any applicant that wants to receive any kind of federal award or contract. An award will not be given to an applicant without a completed SAM.gov registration by the time the award is made. See Appendix A for additional information.

D. APPLICATION AND SUBMISSION INFORMATION

- All submissions must be in English, submitted by the due date at the time specified in [Section B](#) above, provide budget and cost information in U.S. dollars, and meet the specifications of this Notice. All applications must be submitted via email to tps-grant@loc.gov as described in this notice.
- The Proposal Narrative Template must be downloaded and completed by the applicant. Upon completion, the Narrative should be included as an attachment to the application in Word or PDF format.
- All proposals must be submitted electronically via email to tps-grant@loc.gov (note there is no “s” after “grant” in the email address) with the following requirements:
 - The email must include the opportunity number (030ADV26R0050) in the subject line.
 - The maximum size file allowed through the Library’s email system is 20MB. In addition, certain files might need to undergo a conversion to be accepted by the Library’s servers. This conversion increases the file size by 30% to 40%, therefore, please take this into consideration, when determining file sizes.
 - The Library’s email system cannot accept files greater than 20MB. If needed, applicant may send their application materials across multiple emails but must ensure they are all clearly identified, with the opportunity number (030ADV26R0050) and an identifier (“1 of X emails”, “2 of X emails”, etc.) in the subject line.
 - Required file naming conventions are as follows: [NOFO#] – [Applicant Short Name] – [Document Name]
 - E.g. 030ADV26R0050 – University of TPS – Proposal Narrative
 - Applicant must not submit zipped or locked files.
- Applicant must not submit files via a third-party website (such as OneDrive or Box.com).
- Applicant must not submit files via grants.gov.

Applications submitted to grants.gov will **not** be accepted.

D.1 Proposal Format

Applicants must complete a Proposal Narrative and Budget Plan. The template for the Proposal Narrative and instructions on completing the Budget Plan can be found in the Supporting Documents Checklist section of this Notice in grants.gov.

D.1.1 Required Form SF-424

All applicants must complete the appropriate standard SF-424, Application for Federal Domestic Assistance. This form should be downloaded from grants.gov, completed by the applicant and included with their application documents sent by email.

Note: For Block 2 of the SF-424 form, the CFDA number is 42.011 for this award. The CFDA Title is “Library of Congress Grants.”

D.2 Agency Points of Contact

Lewis-Houghton Initiative	Contracts and Grants Directorate
Eileen Manchester LHI Program Manager Email: ejakeway@loc.gov	C/O Grants Officer Email: tps-grant@loc.gov
Library of Congress - 101 Independence Avenue, S.E., Washington DC, 20540	

E. APPLICATION REVIEW

The Library will evaluate applications received as described below. However:

- a) Applications not received by the deadline specified in this Notice will not be reviewed.
- b) Incomplete applications that do not include all required information or documents will not be reviewed.
- c) Applications submitted by applicants that do not meet eligibility requirements listed in [Section C](#) will not be reviewed.
- d) Applications that are not sent by email to tps-grant@loc.gov will not be reviewed.

E.1 Criteria for Proposal Evaluation

The Library will assemble panels comprising subject matter experts in areas such as education, creative arts programming, museum and library studies, and grants management to review and evaluate submissions. Panels will evaluate submissions on the basis of: the applicant's demonstrated history of providing high-quality curricula, materials and tools focused on a specific subject or population; the applicant's leadership in educational networks that propagate teaching excellence in the field targeted by the proposal; experience, knowledge and contacts within the broader targeted community that would support significant adoption and use of the tools or materials created; quality and use of previously created curricula, instructional materials and tools; and programmatic and financial capability of the applicant, as witnessed by the soundness of the project plan and management of similar previous projects.

Specifically, Library staff and review panels will evaluate applications based on the following criteria:

a) Expertise and Specialized Knowledge

- i) Extent to which an applicant has an established regional or national reputation for providing the type and scope of materials proposed under this award.
- ii) Applicant's expertise and experience in developing and delivering curriculum, instructional materials, and tools similar to those described in the proposal.

b) Soundness of Proposed Project

- i) Evidence that methodology and design are appropriate to the scope of the project proposed.
- ii) Evidence that the project uses existing or emerging standards or effective practices. Demonstrated expertise and skill of personnel to be assigned to the project.

c) Proposed Use of Library Resources

- i) Extent to which the proposed project incorporates primary sources from the online collections of the Library of Congress, including but not limited to music and/or creative arts-related primary sources such as those held by the Music Division, American Folklife Center, Manuscript Division, Prints and Photographs Division, and the National Audiovisual Conservation Center.
- ii) Extent to which the proposed project incorporates teaching methods and materials from the Library's [Teachers Page](#).
- iii) The degree to which analysis of Library of Congress resources is critical to building understanding of key concepts within the proposed curriculum, materials, or tools.

d) Need and Impact

- i) Evidence that the proposed project addresses a recognized need in the targeted population of learners.
- ii) Extent to which the curriculum, instructional materials or tools developed are likely to be used by a significant portion of the targeted community, to further learning within the specific subject or context identified by the applicant.
- iii) Extent to which the project's benefits will continue beyond the award period.
Soundness of the applicant's proposed plan to assess the impact of project activities.

e) Programmatic and Operational Capability

- i) Evidence that the applicant will complete the project activities in the time allocated, through effective deployment and management of resources, including personnel, money, facilities, equipment, and supplies.
- ii) The degree to which the curriculum, instructional materials or tools are flexible enough to allow for meaningful adaptations by other educational organizations while maintaining their effectiveness.

f) Educational Networks and Dissemination

- i) Extent to which the applicant can demonstrate past collaborations with other educational entities, leading to the design, testing and distribution of curricula, instructional materials, and tools.
- ii) Extent to which the applicant includes a sound plan to disseminate the curriculum, app/online interactive or instructional materials, developed under this award, through already-existing affiliations and networks, and by recruiting additional dissemination partners, where needed.
- iii) Extent to which the applicant demonstrates an ability and commitment to incorporate knowledge, materials and activities developed during the award period into the applicant's continuing work after the funding under this NOFO has ended.

g) Past Activities

- i) The degree to which the applicant convincingly demonstrates that it possesses the institutional capacity to successfully complete the project. The applicant must demonstrate recent and relevant field experience, and quality performance. If relevant, the application must include a description of experience and representative accomplishments of the organization conducting activities of the type required under this Notice.

h) Budget and Project Costs

- i) Whether the proposed costs are allowable in accordance with the cost principles found in [2 CFR 200 Subpart E](#).
- ii) (1) The extent of the applicant's understanding of the financial aspects of the TPS LHI program and the applicant's ability to perform the proposed project activities within the amount requested; (2) whether the applicant's proposal will achieve the program objectives with reasonable economy and efficiency; and (3) whether any special conditions relating to costs should be included in the award.
- iii) As stated in §200.306, voluntary cost share is not expected and will not be used as a factor during the merit review of the application. However, if provided, it will be reviewed for compliance with the standards set forth in §200.306 "Cost Sharing (Matching)" for U.S. entities.

- iv) Evidence of sound financial management and submission of an appropriate and cost-efficient budget.

F. Pre-Award/Notice of Federal Award

Following review, applicants may be requested to revise the project scope and/or budget before an award is made. The Library reserves the right to award without requesting clarification or additional details on the application.

Once all outstanding issues have been resolved, the Library will send a draft Award Agreement via email to the successful applicant for review, comments and acceptance, to be followed by full execution of the Award Agreement. The Award Agreement will include instructions specific to each recipient on how to request payment. If applicable, the instructions will detail any additional information/forms required and where to submit payment requests.

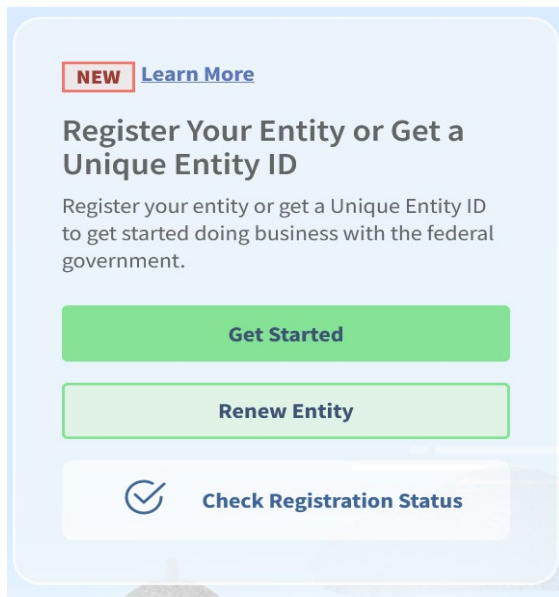
Applicants whose projects are not selected for funding will receive written notice, generally by e-mail, within 60 days of the final agency decision.

APPENDIX A: System for Award Management (SAM)

Applicants must obtain a Unique Entity ID number by registering with SAM.gov. The Library may not make a Federal award to an applicant that has not completed the SAM.gov registration. If an applicant selected for funding has not completed their SAM.gov registration by the time the Library is ready to make an award, the Library may determine that the applicant is not qualified to receive an award. Once such determination is made, the Library can use that funding to issue an award to another qualifying applicant. **There is no cost to register with SAM.gov.** There are third-party vendors who will charge a fee in exchange for registering entities with SAM.gov; **please be aware you can register and request help for free.** Award recipients must continue to maintain an active SAM.gov registration with current information through the life of their Federal award(s). Applicants must enter their Unique Entity ID number where indicated on the SF-424, Application for Federal Assistance form.

How to register with SAM.gov

Select “Get Started” in the section shown below on the landing page of the SAM.gov website to register. You will have to register as an Entity. An Entity on SAM.gov is defined as prime contractors, organizations, or individuals applying for assistance awards. SAM.gov will issue you a Unique Entity Identification (UEI) number.



More information on the registration process can be found on the “Help” tab on SAM.gov.

Once registered in SAM.gov, entities must renew and revalidate their SAM registration at least once every 12 months from the date previously registered. To complete the process on SAM.gov, you will need the same information used to obtain your Employer Identification Number (EIN) and other data to complete registration and reporting requirements.

Appendix B: A Sampling of Library of Congress Digital Collections That May Contain Music or Arts-related Primary Sources to teach history, civics, and/or democracy

The following list contains select examples of digital collections on loc.gov that contain and relate to music and other creative arts, such as dance, theater, visual arts, folk arts, film, photography, book arts, manuscripts, etc.

Please note: this list is neither comprehensive nor exclusive and is provided for applicants' reference purposes only. Applicants are encouraged to explore the collections on loc.gov to find rights-free materials suitable for their proposals. Applicants may also contact reference specialists by topic area using the Library of Congress [Ask a Librarian service](#).

Music Division

The Library of Congress [Music Division](#) holds approximately 27 million items spanning over 1,000 years of Western music history and practice, from a 10th-century liturgical chant fragment to recently-commissioned chamber music premiered on the Library's world-famous concert series. The collections include published music and books, music and literary manuscripts, iconography, periodicals, musical instruments, published and unpublished copyright deposits, and over 800 special collections with a variety of material related to music, theater and dance.

Some of the Music Division's digital collections include:

- [A.P. Schmidt Company archives, 1869 to 1958](#): Arthur Paul Schmidt (1846-1921) was a German-born music publisher who pioneered the development and dissemination of American music. This online collection contains music manuscripts from the A.P. Schmidt Company Archives. The collection is particularly rich in music manuscripts by women.
- [Civil War Sheet Music](#): This collection consists of over 2,500 pieces culled from the Library's collections. Recurring themes in this collection include emancipation (represented by sundry polkas and quicksteps), constitutional reconstruction, reconciling the nation, and songs heralding the Union or the Confederacy.
- [Federal Theatre Project, 1935 to 1939](#): This collection contains documentation for stage productions mounted by the Federal Theatre Project in the 1935-39 period. The collection includes a wide variety of materials: billboards, cast lists, correspondence, costume designs, ground plans, lighting cue sheets, lighting plots, music, photographs, playbills, playscripts and playscript "sides" (i.e., an individual role or part), posters, production notebooks, programs, property lists, publicity reports and clippings, radio scripts, research reports, reviews, scenarios, set designs, study guides, and technical reports.
- [Music for the Nation: American Sheet Music, ca. 1870 to 1885](#): Consists of over 47,000 pieces of sheet music registered for copyright during the years 1870 to 1885. Included are popular songs, piano music, sacred and secular choral music, solo instrumental music, method books and instructional materials, and music for band and orchestra.
- [Silent Film Scores and Arrangements](#): Music and sound have served an integral role in film, and the Silent Film Scores and Arrangements digital collection offers unique insight into that development. The collection includes over 3,000 items published or created for use in silent film accompaniment between 1904-1927.
- [Sheet Music of the Musical Theater](#): Sheet Music of the Musical Theater is a collection of more than 16,000 pieces of sheet music published between 1880 and 1922. These songs, specified as

“M1508” items in the Library’s classification system, were taken from musicals, revues and operettas primarily of the American and British stage.

- [Women's Suffrage in Sheet Music](#): Women's Suffrage in Sheet Music includes over 200 pieces of sheet music spanning the years 1838-1923, over half of which highlight women's emerging voices and suffrage efforts. The collection includes published rally songs and songsters written and compiled by notable composers and suffragists, as well as music manuscripts submitted for copyright deposit by everyday citizens. Anti-suffragists raised voices in song as well, and popular music of the era echoed anti-suffrage sentiments of the day with specific references to the movement. The Library of Congress preserves sheet music and songsters that represent suffragist voices, anti-suffrage views, and general societal angst at play throughout the women's suffrage movement, all of which are represented in this digital collection.

American Folklife Center

Since 1976—when Congress passed the American Folklife Preservation Act ([Public Law 94-201](#)) and President Ford signed it into law—the American Folklife Center has fulfilled its charge to “preserve and present” folklife in all its diversity. Over the years the Center's staff have coordinated and conducted large-scale fieldwork projects, produced rich public programs onsite and online, supported training for researchers and fieldworkers, provided robust reference services, and, built a significant multiformat archive that holds cultural documentation of lived human experience and meaning-making from around the world.

The American Folklife Center and the professional fieldworkers who carry out these projects feel a strong ethical responsibility to the people they have visited and who have consented to have their lives documented for the historical record. The Center asks that researchers approach the materials in this collection with respect for the culture and sensibilities of the people whose lives, ideas, and creativity are documented in them. Researchers are also reminded that privacy and publicity rights may pertain to certain uses of such materials.

Some of the American Folklife Center’s digital collections include:

- [Chicago Ethnic Arts Project collection](#): The Chicago Ethnic Arts Project survey was conducted in 1976-1981 (primarily in 1977) by the American Folklife Center at the request of the Illinois Arts Council to assess and document the status of ethnic art traditions in more than twenty ethnic communities in Chicago, Illinois and was jointly sponsored by both organizations. The collection consists of approximately 344 sound recordings, 14,141 photographs, 269 folders of manuscript materials, 2 video recordings, publications, ephemera, administrative files, and field notes produced and collected during the 1977 Chicago Ethnic Arts Project field survey.
- [Ethnic Heritage and Language Schools in America Project](#): The collection consists of field notes, interviews, curriculum materials, sound recordings, photographs, and one videorecording resulting from a survey conducted by the American Folklife Center in 1982, which documented 23 ethnic schools in the United States.
- [Voices Remembering Slavery: Freed People Tell Their Stories](#): The recordings of former slaves in Voices Remembering Slavery: Freed People Tell Their Stories took place between 1932 and 1975 in nine states. Twenty-two interviewees discussed how they felt about slavery, slaveholders, coercion of slaves, their families, and freedom. Several individuals sang songs, many of which were learned during the time of their enslavement. It is important to note that all of the interviewees spoke sixty or more years after the end of their enslavement, and it is their full lives that are reflected in these recordings. The individuals documented in this presentation have much to say about living as African Americans from the 1870s to the 1930s, and beyond.

Recorded Sound & Moving Image Research Centers (National Audio-Visual Conservation Center)

The Recorded Sound Research Center provides access to the commercial and archival audio holdings of the Library of Congress. The Library's audio collections are now the largest in the United States and among the most comprehensive in the world. The Moving Image Research Center provides access and information services to an international community of film and television professionals, archivists, scholars, and researchers.

Some of the Recorded Sound and Moving Image Centers' digital collections include:

- [Historical Media Publications Collection](#): This is a collection of publications related to the burgeoning development of the moving image and broadcasting industries in the early to mid-20th century. From industry publications to fan magazines and standalone monographs on film censorship and theater management, these reference materials support and contextualize the film, television, radio and other sound recordings held at the Library's National Audio-Visual Conservation Center.
- [Inventing Entertainment: The Early Motion Pictures and Sound Recordings of the Edison Companies](#): This is a collection of early motion pictures and sound recordings made by the Edison Companies, including films documenting Edison's day-to-day life.
- [The Joe Smith Collection](#): This is a collection of around 200 celebrated singers, musicians and industry icons talking about their lives, music, experiences and contemporaries. While president of Capitol Records/EMI, Joe Smith recorded 238 hours of interviews over two years.
- [The National Jukebox](#): The National Jukebox includes recordings issued on record labels now owned by Sony Music Entertainment, which has granted the Library of Congress a gratis license to stream acoustical recordings. At launch, the Jukebox includes more than 10,000 recordings made by the Victor Talking Machine Company between 1901 and 1925. Jukebox content will be increased regularly, with additional Victor recordings and acoustically recorded titles made by other Sony-owned U.S. labels, including Columbia, Okeh, and others.
- [The National Screening Room](#): The National Screening Room showcases the riches of the Library's vast moving image collection, designed to make otherwise unavailable movies, both copyrighted and in the public domain, accessible to viewers worldwide.

Prints and Photographs Division

The Prints and Photographs Division (P&P), formally established in 1897 as the Department of Graphic Arts, was founded upon a rich reserve of prints, drawings, and photographs assembled in the 19th century through gift, purchase, and transfer from other government agencies.

Early conceived as a department devoted to the fine arts, P&P has come to assume a leading role in the visual documentation of politics, society, and daily culture. Today, its collections form the most comprehensive pictorial record of the history of the U.S., the lives, concerns, and achievements of its people, and U.S.'s place in the larger world.

Some of the Prints & Photographs Division's digital collections include:

- [African American Photographs Assembled for 1900 Paris Exposition](#): The Paris Exposition of 1900 (Exposition universelle internationale de 1900) devoted a building to matters of "social economy." The United States section of the building featured an exhibit that, according to W. E. B. Du Bois, attempted to show "(a) The history of the American Negro. (b) His present condition. (c) His education. (d) His literature." The Library of Congress holds approximately 220 mounted photographs reportedly displayed in the exhibition (LOTS11293-11308), as well as material specially compiled by Du Bois.
- [Baseball Cards from the Benjamin K. Edwards Collection](#): The Benjamin K. Edwards Collection includes 2,100 early baseball cards dating from 1887 to 1914. Distributed in cigarette packs, these cards were the forerunners of modern sports trading cards. They portray such legendary figures of the game as Ty Cobb stealing third base for Detroit, Tris Speaker batting for Boston, and pitcher Cy Young posing in his Cleveland uniform.
- [Bernard Gotfryd's](#) photographs: Born to Jewish parents in Radom, Poland in 1924, Bernard Gotfryd began his photography career shortly after the outbreak of World War II, doing studio work as an apprentice photographer. His involvement in activities aiding the Polish resistance resulted in his capture by the Nazis in 1943. He would endure imprisonments in six concentration camps before being liberated in 1945. Several years later, he immigrated to the United States and soon thereafter was drafted into the U.S. Army with an assignment to the Signal Corps. where he served as a combat photographer. He became a photojournalist for Newsweek in 1957 and spent the next thirty years covering stories about prominent people in the arts, letters, and politics, as well as national and international events. Gotfryd passed away in 2016.
- [Carol Highsmith Archive](#): The Carol M. Highsmith Archive features photographs documenting primarily the United States through more than 70,000 photos. The collection, which spans from 1980 to the present, includes landmark buildings, architectural renovation projects, landscapes and cityscapes, people and cultural events in a combined portrait of daily life.
- [American Cartoon Prints](#): This assemblage of more than 800 prints made in America during the eighteenth and nineteenth centuries encompasses several forms of political art. Most of the prints are from the division's PC/US series, which consists of individually cataloged political cartoons and caricatures. All of the prints meet two criteria: they were originally designed to express sentiments relating to civic life and government in the United States and they were individually issued prints.
- [Drawings \(Master\)](#): The Master Drawings Collection at the Library of Congress Prints and Photographs Division includes more than 300 drawings by more than 50 different artists spanning the 1400s to the 1900s. Common subjects include figures, landscapes, and genre scenes shown through sketches, studies, and finished works. Artists represented, chiefly from the United States and countries in Europe, include James McNeill Whistler, Charles Keene, Rockwell Kent, Leonetto Cappiello, Cândido Portinari, and Jean François Millet.
- Farm Security Administration/Office of War Information [Black-and-White Negatives](#) and [Color Photographs](#): The photographs of the Farm Security Administration - Office of War Information Photograph Collection form an extensive pictorial record of American life between 1935 and 1944. This U.S. government photography project initially documented cash loans made to individual farmers by the Resettlement Administration and the construction of planned suburban communities. The second stage focused on the lives of sharecroppers in the South and

migratory agricultural workers in the midwestern and western states. As the scope of the project expanded, the photographers turned to recording both rural and urban conditions throughout the United States as well as mobilization efforts for World War II.

- [Free-to-Use Set of Artists and Photographers](#): Featuring painters, sculptors, photographers, and movie cameras from the mid-1800s to the early 2000s.
- [Genthe Collection](#): Arnold Genthe (1869-1942) was an internationally recognized photographer working in the soft-focus pictorialist style. The Library of Congress acquired approximately 20,000 items from his unclaimed studio after his death. The "electronic collection" contains approximately 16,000 of Genthe's black and white negatives, transparencies, lantern slides, and color autochromes.
- [George Grantham Bain Collection](#): The George Grantham Bain Collection represents the photographic files of one of America's earliest news picture agencies. The photographs Bain produced and gathered for distribution through his news service were worldwide in their coverage, but there was a special emphasis on life in New York City... The bulk of the collection dates from the 1900s to the mid-1920s, but scattered images can be found as early as the 1860s and as late as the 1930s.
- [Grabill Collection](#): The 188 photographs sent by John C.H. Grabill to the Library of Congress for copyright protection between 1887 and 1892 are thought to be the largest surviving collection of this gifted, early Western photographer's work. Grabill's remarkably well-crafted, sepia-toned images capture the forces of western settlement in South Dakota and Wyoming and document its effects on the area's indigenous communities.
- [Historic American Buildings Survey/Historic American Engineering Record/Historic American Landscapes Survey](#): The Historic American Buildings Survey (HABS) and the Historic American Engineering Record (HAER) collections are among the largest and most heavily used in the Prints and Photographs Division of the Library of Congress. Since 2000, documentation from the Historic American Landscapes Survey (HALS) has been added to the holdings. The collections document achievements in architecture, engineering, and landscape design in the United States and its territories through a comprehensive range of building types, engineering technologies, and landscapes, including examples as diverse as the Pueblo of Acoma, houses, windmills, one-room schools, the Golden Gate Bridge, and buildings designed by Frank Lloyd Wright.
- [Johnston \(Frances Benjamin\) Collection](#): Frances Benjamin Johnston (1864-1952) was one of the first American women to achieve prominence as a photographer. Trained at the Académie Julian in Paris, she studied photography upon her return to Washington, D.C., in the mid-1880s and opened a professional studio circa 1890. Her family's social position gave Johnston access to the First Family and leading Washington political figures and launched her career as a photojournalist and portrait photographer. Johnston turned to garden and estate photography in 1910s.
- [Korab collection](#): Represented in this online collection is a selection from the Korab Collection, which contains almost 800 photographs by Balthazar Korab, documenting 19 projects designed by renowned architect Eero Saarinen (1910-1961). Included are corporate headquarters, airports, university facilities, embassies, private residences, churches, a museum, and a monumental arch. Korab captured their development in the 1950s and 1960s from model and site plan through construction to finished exteriors and interiors. The same images are also featured with accompanying essays in the book Eero Saarinen: Buildings from the Balthazar

Korab Archive, edited by David G. De Long and C. Ford Peatross (New York: W.W. Norton, 2008), which is part of the series called Norton / Library of Congress Visual Sourcebooks in Architecture, Design, and Engineering.

- [Lamb Studios archive](#): This online presentation offers images of nearly 2,500 design sketches for stained glass windows, murals, mosaics, furnishings, metalwork, and interior architecture. The drawings feature striking watercolors created from the 1860s to the 1990s, primarily for churches, synagogues, and other sacred spaces.
- [Liljenquist Civil War Photographs](#): Tom Liljenquist and his sons Jason, Brandon, and Christian built this collection in memory of President Abraham Lincoln and the estimated 620,000-850,000 Union and Confederate servicemen who died in the American Civil War. For many, these photographs are the last known record available of who those servicemen were and what they looked like. In addition to the ambrotypes and tintypes, the collection also includes several manuscripts, patriotic envelopes, photographs on paper, and artifacts related to the Civil War.
- [Performing Arts Posters](#): Approximately 2,100 posters in the online Performing Arts Posters category represent the entire contents of three collections: the Magic Poster Collection, the Minstrel Poster Collection, and the Theatrical Poster Collection.
- [Photochrom Prints](#): Contains almost 6,000 views of Europe and the Middle East and 500 views of North America. Published primarily from the 1890s to 1910s, these prints were created by the Photoglob Company in Zürich, Switzerland, and the Detroit Publishing Company in Michigan. The richly colored images look like photographs but are actually ink-based photolithographs, usually 6.5 x 9 inches. Like postcards, the photochroms feature subjects that appeal to travelers, including landscapes, architecture, street scenes, and daily life and culture. The prints were sold as souvenirs and often collected in albums or framed for display.
- [Popular Graphic Arts](#): About 15,000 historical prints (ca. 1700-1900) created to document geographic locations or popular subjects and sometimes used for advertising and educational purposes.
- [William P. Gottlieb Collection](#): The collection consists of jazz photographs taken by writer-photographer William P. Gottlieb, from 1938 to 1948, the "Golden Age of Jazz" when swing reached its peak and modern jazz developed.
- [Works Progress Administration \(WPA\) Posters](#): This collection consists of 907 posters produced from 1936 to 1943 by various branches of the WPA. Of the 2,000 WPA posters known to exist, the Library of Congress's collection of more than 900 is the largest. The posters were designed to publicize exhibits, community activities, theatrical productions, and health and educational programs in seventeen states and the District of Columbia, with the strongest representation from California, Illinois, New York, Ohio, and Pennsylvania. The results of one of the first U.S. Government programs to support the arts, the posters were added to the Library's holdings in the 1940s.
- [World War I Posters](#): This collection makes available online approximately 1,900 posters created between 1914 and 1920. Most relate directly to the war, but some German posters date from the post-war period and illustrate events such as the rise of Bolshevism and Communism, the 1919 General Assembly election and various plebiscites. During World War I, the impact of posters as a means of communication was greater than at any other time during history. The ability of posters to inspire, inform, and persuade is combined with vibrant design trends in many of the participating countries to produce thousands of interesting visual works.

Additional Digital Collections

Additional creative arts materials can be found in the Manuscript Division, Serial and Government Publications Division, and the Rare Books and Special Collections Division.

Some of these additional digital collections include:

- [America Singing: Nineteenth-Century Song Sheets](#): Contains 4,291 song sheets. Included among these American songs are ninety-seven British song sheets from Dublin and London. The collection spans the period from the turn of the 19th century to the 1880s, although the majority of the song sheets were published during the height of the craze, from the 1850s to the 1870s. Held by the Rare Book and Special Collections Division of the Library of Congress.
- [American Life Histories: Manuscripts from the Federal Writers' Project, 1936 to 1940](#): This collection of life histories consists of approximately 2,900 documents, compiled and transcribed by more than 300 writers from 24 states, working on the Folklore Project of the Federal Writers' Project, a New Deal jobs program that was part of the U.S. Works Progress (later Work Projects) Administration (WPA) from 1936 to 1940. Typically, 2,000-15,000 words in length, the documents vary in form from narratives to dialogues, reports, and case histories.
- [An American Ballroom Companion: Dance Instruction Manuals, ca. 1490 to 1920](#): A collection of over 200 social dance manuals at the Library of Congress. The list begins with a rare late 15th-century source, Les basses danses de Marguerite d'Autriche (c.1490) and ends with Ella Gardner's 1929 Public dance halls, their regulation and place in the recreation of adolescents. Along with dance instruction manuals, this online presentation also includes a significant number of antidance manuals, histories, treatises on etiquette, and items from other conceptual categories.
- [Chronicling America](#): Chronicling America contains millions of newspaper pages from nearly every state and territory in the United States published through 1963.
- [Early Copyright Records Collection, 1790 to 1870](#): The documents in this collection are the result of the first federal copyright laws in 1790 and 1831 (as amended) and contain the early copyright records and material held by the federal district courts and numerous government offices in Washington, DC.
- [Free To Use Set of Art of the Book](#): Books are deceptively complicated objects. From cover to cover, the design of a book reflects the prevailing desires and demands of a particular time and place. To provide a rich overview of the Art of the Book, the following selections are examples of illustration, binding, and typography from a variety of locations and historical moments. Some are manuscripts (hand drawn and illustrated books) while others are printed. All represent a complex, often global, network of artists, craftspeople, and book lovers. Unless otherwise noted, the selected images are all from the Rare Book and Special Collections Division.
- [Henry Rowe Schoolcraft Papers](#): The digitized portion (4,500 items; 4,603 images) of the papers of Henry Rowe Schoolcraft (1793-1864), geologist, ethnologist, U.S. Indian Agent and Superintendent of Indian Affairs in Michigan Territory and the state of Michigan, pertains primarily to his wife, Ojibwe poet and translator, Jane Johnston Schoolcraft (Bamewawagezhikaquay) (1800-1842), the first Native American woman poet to receive major literary recognition in the United States.
- [Lessing J. Rosenwald Collection](#): The Rosenwald Collection remains one of the most distinguished resources of the Rare Book and Special Collections Division. Taking the illustrated book as his central theme, Mr. Rosenwald collected books and manuscripts from the last sixth

centuries. Virtually every book in the collection is in superb condition, and many contain special features, such as original drawings, artists' proofs, trial states, and laid-in letters. The collection's greatest strengths are in 15th-century woodcut books, early 16th-century illustrated books, and 20th-century livres d'artiste.

- [Selected Digitized Books](#): This is a growing collection of selected books and other materials from the Library of Congress General Collections that can be made openly available. Most of the materials in this collection were published in the United States and are in English. The collection features thousands of works of fiction, including books intended for children, young adults, and other audiences. There are also some materials in foreign languages that were published in other countries.