



Dennis Levinson
County Executive

Atlantic County
Board of Commissioners

ATLANTIC COUNTY OFFICE OF CULTURAL & HERITAGE AFFAIRS

The Atlantic County Office of Cultural & Heritage Affairs (ACOCHA) is a unit of County government founded in 1975 to foster the growth and development of the local arts community. Through funds from the NJ State Council on the Arts (NJSCA), the ACOCHA is able to provide Atlantic County non-profit organizations the opportunity to apply for grant funding for projects that promote artistic excellence, provide public benefit, and are accessible to the public at large.

N.J. COUNCIL ON THE ARTS RE-GRANTING PROGRAM

GUIDELINES AND APPLICATION

FOR

CALENDAR YEAR JANUARY 1, 2023 – DECEMBER 31, 2023

DEADLINE TO APPLY: Friday, October 14, 2022 at 4:00 pm

ARTS GRANT WORKSHOP

This workshop will provide information specific to the Arts Grant Application Guidelines and is recommended for all new applicants, as well as a current and past regrantees.

WEDNESDAY, AUGUST 31, 2022 ~ 6PM

Mays Landing Library, 40 Farragut Avenue, Mays Landing, NJ 08330

Registration is required through the link below.

<https://www.atlantic-county.org/calendar/detail.asp?eventID=23693>

ATLANTIC COUNTY OFFICE OF CULTURAL & HERITAGE AFFAIRS

ATTN: KIMBERLY BROWN, ADMINISTRATOR

189 ROUTE 50 SOUTH, MAYS LANDING, NJ 08330

PHONE: 609-909-7309

kbrown@aclsys.org

<https://www.atlantic-county.org/cultural-affairs/>

THIS APPLICATION IS AVAILABLE IN PDF FORMAT VIA THE OFFICE'S WEBSITE
AND AVAILABLE IN MICROSOFT WORD/EXCEL BY REQUEST.



Made possible by funds from the
Atlantic County Office of Cultural & Heritage Affairs, a partner
of the New Jersey State Council on the Arts.

***NOTE: Applications must be delivered to Kimberly Brown, Administrator,
Atlantic County Office of Cultural & Heritage Affairs on or before October 14, 2022.
Only the original with all support material needs to be submitted.***

ATLANTIC COUNTY OFFICE OF CULTURAL & HERITAGE AFFAIRS

COUNTY EXECUTIVE

DENNIS LEVINSON

BOARD OF COUNTY COMMISSIONERS

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GRANTS REVIEW PANEL

KAREN CHIGOUNIS, *Retired, former Director at Perkins Center for the Arts*

MARISA BOZARTH, *Burlington County Historian*

OMAREY WILLIAMS, *Cumberland County Shared Service Coordinator*

OPEN, *to be announced*

OPEN, *to be announced*

STAFF

KIMBERLY BROWN, *Administrator*

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INTRODUCTION

Thank you for having an interest in the Atlantic County Office of Cultural and Heritage Affairs' (ACCOCHA) re-granting program. The ACCOCHA is the organization charged by the County to recommend and administer programs to increase the visibility and impact of local and county arts, cultural values, goals and traditions of the community.

A significant part of the ACCOCHA's work each year is the development and administration of the Block Grants provided by the New Jersey State Council on the Arts (NJSCA) and the New Jersey Historical Commission (NJHC). A Block Grant is a single proposal submitted to a single source to fund the projects and/or expenses of several organizations. The NJSCA and NJHC review the proposals, and based on the perceived quality of the proposed programming and the anticipated value to the community, they allocate funds from their annual budgets to the County. Using the same criteria, the ACCOCHA then regrants some or all of the funding requested to the individual groups for implementation of their programs.

As you are working on this application, should you have any questions, contact Kimberly Brown at 609-909-7309 or kbrown@aclsys.org.

The NJSCA is the State agency charged with promoting interest in arts programs throughout the state. A portion of NJSCA's funding may come from the National Endowment for the Arts, and it is important to keep in mind that proposals submitted to the ACCOCHA and by the ACCOCHA must comply with guidelines established by all funding entities. It is therefore imperative that all information requested be supplied. Failure to do so will result in disqualification.

ELIGIBILITY FOR THE ARTS REGRANT PROGRAM

Any nonprofit group is eligible, including libraries, civic organizations, Y's, educational institutions (for non-standard extracurricular funding only), museums, historical groups, festival programs, arts councils and commissions, and creative groups in all disciplines. *Non-arts groups can apply for funding only to support arts-related programs.*

Any proposal that does not clearly support the arts, no matter how well prepared, will be denied funding. Arts as used in these guidelines include: visual arts, media arts, literature, crafts, music, dance, theater, and opera/musical theater. ACCOCHA is open to other kinds of arts programming, but strongly recommends that you discuss the suitability of your project with the ACCOCHA Administrator before beginning a proposal.

The State Council on the Arts does not permit county agencies to award fellowships. Any funding requested by an individual artist is considered a fellowship, and is not eligible for Block Grant funding. Individual artists are encouraged to apply directly to the NJSCA.

PROOF OF NON-PROFIT STATUS MUST BE PROVIDED

Recipients of grant funding must comply with the Fair Labor Practices Law in the payment of supporting personnel at least the minimum compensation level prevailing for persons employed in similar activities. They must comply with the Civil Rights Act of 1964 and the Rehabilitation Act of 1973, as amended, and with the Americans with Disabilities Act. The organization must clearly explain its mission relating to history.

CATEGORIES OF FUNDING:

There are four categories of funding under ACOCHA's regrant program. For the second year in a row, the State Council received additional funding and has passed it on to its grantees for 2023, so the maximum award amounts have not changed. **Since this funding is not guaranteed beyond 2023, it is imperative to not anticipate these potential award amounts when budgeting in the future.**

Organizations may apply for one (1) arts re-grant and one (1) history re-grant per year.

Technical Assistance (TA): For emerging/developing, minority arts, or special constituency organizations that demonstrate promise, and the ability to realize organizational stability through targeted financial assistance. TA grants are also available to existing arts organizations wishing to address a specific development problem within an organization.

Maximum Award: \$2,000

Special Project (SP): Funding is for any nonprofit group, regardless of the intent of its charter to sponsor a special arts related project. The Special Project funding is intended to allow, for example, a civic organization to present a music program as part of its annual holiday celebration; a social organization to mount an art exhibit/festival; or the local YMCA to stage a theatrical performance.

Maximum Award: \$10,000

General Programming Support (GPS): Funding is for any nonprofit group, regardless of the intent of its charter, to offset the expense of presenting major, on-going arts programming. The programming should have a mission and goals and contain multiple events or activities. Activities could include a series of concerts, art lectures or other multiple events throughout the year and is distinguished from Special Projects by having multiple events rather than a single activity within a calendar year.

Maximum Award: \$10,000

General Operating Support (GOS): This funding is for groups whose charter is primarily arts related. It is designed to provide general operating support for groups that increase arts exposure within the community. This would include, but is not limited to: community theater groups, dance companies, not-for-profit museums or galleries, orchestras, and singing groups who exist primarily to create and/or perform art projects/programming. General Operating Support funding is more stringent in its requirements and more detail is required in substantiating fiscal responsibility.

Maximum Award: \$20,000

FUNDING LEVELS

The maximum request for funding is listed above with each category. Since the grant process is competitive, final awards will be based on artistic merit, documentation of past programming, financial and administrative capability, and the quality of the project. *In addition, the completeness and correctness of the application submitted to the ACOCHA will be a factor in award considerations.*

Use good judgment when completing the budget information. Inflated budgets will be flagged, and may adversely affect funding decisions at all levels of review. *Applicants are encouraged to submit budgets that accurately reflect their needs.* Although the ACOCHA always receives more requests than funds available, every effort will be made to award appropriate funding. **Please do not hesitate to request more funding if your project truly requires it, and you can justify the expenses. It is not our intent to restrict your vision, but rather to encourage fiscal responsibility.**

ELIGIBLE/INELIGIBLE EXPENSES

- There are limits on what is acceptable for funding by the NJSCA. Capital expenses or equipment needs are **NOT** permitted. Any material with a three year or longer life expectancy (i.e. photocopier, fax machine, a/v equipment, equipment leases, musical instruments, real estate, etc.) are considered capital expenses for the purposes of this grant.
- Some reusable materials are permitted, such as sets constructed for a theater presentation or the purchase of sheet music for a performance.
- Funds may **NOT** be used for deficit reduction or for the replacement of funds normally budgeted for the organization's activities.
- Funds may **NOT** be used for entertaining, such as costs for food or beverages; however, those expenses, if part of the project, may be shown as a match.
- Funds may **NOT** be used for scholarships.
- Projects must commence no sooner than January 1, 2023 and must be completed on or before December 31, 2023.
- ***Proposals must be for projects/programming that take place within Atlantic County.***
- If unsure, please ask!

MATCHING REQUIREMENTS

Each organization must match the funding requested from the ACOCHA's Block Grant program at least on a 1:1 basis (colleges and universities must match on a 2:1 ratio). That is, for each dollar you request, you must be able to provide a dollar from other funding sources. These sources may include other government agencies (excluding the ACOCHA and NJSCA), private contributions, membership fees, admission to programs, and other grants, etc. 75% of the contributions must be cash. In-Kind services can be allotted for the remaining match. Salaries and benefits for employees of the organization may be considered part of the cash match for that part of their job that is related to the project in question. Take note, volunteer hours at a rate of \$28.54 per hour can be utilized for in-kind.

REVIEW PROCESS

During each grant cycle, a Grant Writing Workshop is held to provide applicant organizations the opportunity to meet with ACOCHA staff, review the requirements for the proposal, and ask questions and explore ideas for qualifying projects. All organizations planning to submit a proposal are encouraged to send a representative to the meeting, preferably the person responsible for organizing the proposal and writing the narrative.

Once submitted, the Administrator confirms all required information is included, then prepares review packets for the Grants Review Panel. All applications are carefully reviewed by this independent panel of arts and history professionals. The proposals are evaluated for artistic merit, the manner in which the proposals address the needs of the community, compliance with local, state and federal law, the applicant's administrative capabilities and prior program and funding history, where available.

The panel will make recommendations and scores to the ACOCHA based on the criteria below:

1. **Quality of Art, Education or Creative Experience:** Does the project, program or institution have a system or plan to ensure the highest quality to the work being conducted? Is the

- organization listening to numerous interests and points of perspective? Is the work or organization engaging and thought-provoking? How innovative is the concept?
2. **Audience Engagement:** Audiences seek experiences that are active, immersive and even social. How well does the organization understand and know its audience? Is the activity participatory or have a participatory component? Is there a learning component? Is the experience more than a singular event and include ways of continuing interaction and impact?
 3. **Attendance/Quantitative Impact:** How many individuals will be touched by this programming in some way? Are there plans to reach as many people as possible? Is the marketing inclusive (i.e. are there efforts to reach a diverse audience)?
 4. **Governance:** Does the organization have a track record of good programming administration? Is the governance (staff and board) diverse and inclusive? Is the governance representative of the community being served? Are high standards of professional conduct in place? Does the program or institution conduct critical assessment to determine success and impact?
 5. **Budget:** Does the organization seem to have a realistic grasp of the programming costs? Is the organization working to diversify funding sources across government, foundation, business and audience/member giving? Is efficiency a consideration in programming goals?

The funding decisions are not made with regard to an upper limit. The panel may recommend reduced funding because of procedural failings or because the panel feels that the amount requested cannot be justified by the scope of the project, but it will not reduce the amount requested simply to fall under an artificially constructed dollar limit. The Panel's recommendations are then submitted to the ACOCHA, which makes award recommendations to the Advisory Board. Upon final approval, award letters will be sent from the County Executive to all grant recipients.

APPEAL PROCEDURE

Applicants may appeal the decision of the ACOCHA upon receipt of the County Executive's Award letter. **Please note: Appeals can be made only on the grounds that the application was misinterpreted or misunderstood. No appeal will be heard based solely on disagreements with the recommended funding level.** No new information will be accepted for consideration, and additional segments cannot be added to increase the funding. **Applicants will have two weeks from receipt of the award letter to file an appeal with the ACOCHA.**

AWARDS

Awards will be made by letter in late December. Groups should not begin projects dependent on NJSCA funds until they have received official notification of the award amount. Every effort will be made to determine the likelihood of funding based on the best information available at the time, but no guarantee of funding can be made until the results are officially announced.

FUNDING

Grant funds are distributed in two payments. The first payment will be made early in 2022, after the terms and specifications of the award are met and agreements are signed. You must also allocate the funds that will be available, and advise us of any changes that will be necessary to programs, if there were reductions in funding. The first payment is 75% of the final award amount.

The second payment (25%) will be issued in January/February 2024, after the Final Report is submitted and approved. Receipt of the final payment is dependent on several factors:

- 1) Programs must be completed and funds utilized in strict compliance with the plans outlined in the proposal;
- 2) Any changes in the program must be reported in the Final Report, and must have been discussed with ACOCHA staff *prior* to implementation;
- 3) A Final Report must be on file at the ACOCHA office;
- 4) The ACOCHA and the State Council on the Arts must have been credited in all advertising and published programs;
- 5) The organization must have provided and documented the required cash matching funds.

All or part of the final payment may be withheld if the above conditions are not met, or if other requirements that may be stipulated by the ACOCHA or NJSCA during the contract period are not met. The extent of the monies that are withheld will be based on the individual circumstances.

Organizations may not receive grants from both the Atlantic County Office of Cultural and Heritage Affairs and the New Jersey State Council on the Arts in the same funding cycle.

CULTURAL & DISCIPLINE CODES

The following codes are required by the State, and must be specified on the signature page of your grant application. ***The Cultural Code that applies is the one that best represents the predominant composition of your board and/or staff.*** If the program itself is targeted at a special constituency to promote cultural diversity, that should be noted in the narrative.

<i>Cultural Codes:</i>	A	Asian	B	African-American
	H	Hispanic	N	Native American / Alaska Native
	W	White, not Hispanic	P	Native Hawaiian / Pacific Islander
	G	General (no single race represents more than 50%)		

<i>Discipline Codes:</i>	01	Dance	08	Photography
	02	Music	09	Media/Arts
	03	Opera, Musical Theatre	10	Literature
	04	Theatre	11	Interdisciplinary
	05	Visual Arts	12	Folk Arts
	06	Design Arts	14	Multidisciplinary
	07	Crafts	17	Presenters

BROADENING, DEEPENING & DIVERSIFYING

Helping to Build Audiences & Participation

- **Diversify participation:** attracting different kinds of people than the regular audience to programs.
- **Broaden participation:** attracting more people or a larger number of people than the usual participation rate.
- **Deepen participation:** increasing the current participants' levels of involvement in the program and/or the organization.

The NJSCA and the ACOCHA share an interest in building audience participation in Atlantic County. The narrative will direct applicants back to this page to answer one question. The hope is that each applicant will give additional consideration to reviewing the barriers that might keep an individual from participating in their program(s) and put into place an effort to remove those barriers. These participation goals are based on research done by the Wallace Foundation. Each participation goal is appropriate for a specific target population and this specific target population determines which factors are relevant in devising effective tactics, in example:

1. Efforts to diversify participation are most appropriate for individuals not inclined to participate. These people believe the arts are not likely to be of benefit to them and thus must be persuaded of the benefits they could derive from participation. They are at the stage in the decision making process where perceptual factors are most relevant.
2. Efforts to broaden participation are most appropriate for individuals already inclined to participate but not currently doing so. These individuals must be provided with information on what types of programs are available, when, and at what prices, and on why these programs might interest them. In other words, this group is at the stage of the decision making process where practical factors are most relevant.
3. Efforts to deepen participation are most appropriate for individuals currently participating. For these people, the challenge is to convince them to become more involved, which means making their participation more rewarding. The key goals here are to increase these people's knowledge of the art form relevant to them and to instill in them a sense of belonging to the institution's community. In other words, this group is at the stage where the experience factors are most relevant.

Target Tactics to Build Participation

1. **DIVERSIFY**-*Increase participation among people not inclined to participate.* The greatest challenge is to overcome the perceptual barriers and change their attitudes toward the arts. As long as these people view the arts as exclusive, elite, abstract, or otherwise not related to their lives, they will not consider participating. The aim here is thus to make them see the arts as accessible, tangible, and more closely related to their everyday lives. Specific outreach tactics might include programming that relates to their particular interests, sending artists into their communities to discuss art, and helping them recognize the continuum between entertainment forms they may be familiar with (e.g., commercial films, religious music) and the more traditional nonprofit arts (e.g., theater and music). To reach this group, organizations may need to send representatives to non-arts venues where these individuals spend their time and feel comfortable. Another tactic is to emphasize the social aspects of the arts, which might entail approaching individuals through their own social groups and emphasizing the opportunities the arts offer for social interaction.
2. **BROADEN**-*Increase participation among the population inclined to participate but not currently doing so.* The key is to overcome the existing practical barriers. The main barrier for this group is likely to be lack of information about an organization's programs and what's offered. Other barriers are inconvenience of the programs, high prices, lack of access to program venues, and childcare problems. The aim here is to understand the life-styles of these people and to adjust

accordingly. Getting the needed information to these people may involve first determining the channels they use to get information (the media; personal recommendations from friends, relatives, or community groups; presentations at workplaces, direct mailings, etc.) and the types of messages best for reaching them (messages that emphasize aspects likely to resonate with particular age or ethnic groups or that highlight the creative aspects of the arts). Similarly, to help overcome the practical barriers to this population's participation, program schedules and locations might be varied, transportation provided, and programs and activities priced more affordably.

3. **DEEPEN**-*Increase the level of involvement of current participants.* The key is to make the participant's arts experiences as rewarding as possible. One tactic is to increase this population's knowledge about the arts by providing special events, seminars, workshops, and pre and post-performance discussions. Another tactic is to enhance the social dimension of the arts experience by offering social events before or after programs, the aim is to develop a sense of belonging to a community.

ACKNOWLEDGEMENTS

The Atlantic County Office of Cultural and Heritage Affairs and the New Jersey State Council on the Arts must be credited in promotional literature (posters, flyers, programs, etc.) and press releases.

Use the following language and NJSCA logo in crediting the agencies for arts funding:



Made possible by funds from the Atlantic County Office of Cultural & Heritage Affairs, a partner of the New Jersey State Council on the Arts.

Additionally, the N.J. State Council on the Arts logo must be placed on all promotional materials for programs being funded through re-grant awards. Logos will be emailed to you upon request.

**Atlantic County Office of Cultural and Heritage Affairs
ARTS Block Grant Application Checklist**

This checklist (completed in its entirety, signed and dated) must accompany the original copy of the application (no additional copies are required). Please do not staple.

***THE CHECKLIST ITEMS REPRESENT THE ORDER IN WHICH THE APPLICATION SHOULD BE PACKAGED.
DO NOT STAPLE!!!***

TA	SP	GPS	GOS	DESCRIPTION
				Application checklist
				Signature page (SIGNED IN BLUE INK)
				Narrative (3-5 pages, 1.5" spaced, no smaller than 12-point font). The narrative should detail the history of the organization and be updated annually to include goals and results in the preceding calendar year.
				Activities Chart (Form A)
				Local Arts Finance Chart – Expenses (Form B)
				Local Arts Finance Chart – Income (Form C)
				Local Arts Finance Chart – Fundraising (Form D)
				Community Chart (Form E)
				Board & Governance Chart (Form F)
				Resumes of Key Staff: This item may include biographies and should include information on artists proposed to be hired with grant funds.
				Copy of By Laws (<i>GOS and first-time applicants</i>)
				Copy of audit or financial review (Note: At a minimum, for non-government non-profits this must include the organization's most recent IRS Form 990. Preferably, the Better Business Bureau Standard 11 should be followed: When total annual gross income exceeds \$500,000, complete annual financial statements audited in accordance with generally accepted auditing standards should be submitted. For organizations whose annual gross income is less than \$500,000, a review by a certified public accountant is sufficient to meet this standard. For organizations whose annual gross income is less than \$250,000, an internally produced, complete financial statement is sufficient to meet this standard.)
				ADA Plan Narrative OR Copy of Board Approved ADA Plan
				Copy of Board Approved Long Range Plan
				<i>Support materials</i> : brochures, press clippings, programs, flyers etc., limit of five (5) samples. <i>Organizations who have previously received funding, please include examples showing correct funding credit line.</i>
				<i>For collaborative projects</i> : a letter of commitment from the partnering school, organization or institution
				<i>For publication projects</i> : writing sample from manuscript, representative illustrations, and production bid sheet from printer
				<i>For exhibition projects</i> : exhibition outline, photos of representative objects with captions

Signature _____ Date _____

Organization _____ Phone _____

Atlantic County Office of Cultural and Heritage Affairs – ARTS Block Grant Application

SIGNATURE PAGE

Complete all forms in a clear and concise manner.

THE DEADLINE FOR ALL APPLICATIONS IS: **FRIDAY, OCTOBER 14, 2022**

Applicant Organization: _____

Address: _____

Phone: _____ Fax: _____ Email: _____

Web Address: _____

Contact Person: _____ Phone Number: _____

Federal ID No. _____ Tax Exemption No. _____

NJ Charities Registration # _____

Congressional District: _____ State Legislative District: _____ Cultural Code: _____ Discipline: _____
(for Cultural and Discipline codes, see page 8)

Program Summary (100 words or less):

Enter the Award Request in ONLY ONE of the following funding categories:

Technical Assistance Amount Requested - **\$2,000 Max** \$ _____

Special Project Amount Requested - **\$10,000 Max** \$ _____

General Programming Support Amount Requested - **\$10,000 Max** \$ _____

General Operating Support Amount Requested - **\$20,000 Max** \$ _____

CERTIFICATION: (2 different signatures are required) (sign in blue ink after printing the page)

I certify to the best of my knowledge and belief, the information in this application is true and accurate. I further understand that submission of this application implies prior review and representations therein by my organization's board or appropriate governing body. I also understand and agree that submission to Atlantic County Office of Cultural & Heritage Affairs signifies intention of compliance with title VI of the Civil Rights Act of 1964, and Title IX of the Education Amendments 1972 and the Americans with Disabilities Act (ADA).

Print Name & Title (President/Chair of Organizational Board) Signature Date

Print Name & Title (Project Coordinator/Contact Person) Signature Date

NARRATIVE INSTRUCTIONS

NOTE: The Atlantic County Office of Cultural and Heritage Affairs Grants Review Panel will use the information provided herein to form its opinion of the value of the project and the appropriate funding level. Please provide enough specific information to allow the panel to make a valid decision and to prepare a sound grant proposal. Follow the Narrative Checklist below to help with organizing the narrative. ***Narrative must be 3-5 typed pages, 1.5 spaced with 1" margins and 12 point.***

Technical Assistance Applicants: Provide a complete description of your proposed project. Include the title, program location, artists/presenters and date, if applicable. Give a *brief* history of your organization and explain how this project helps artistic enrichment. Please put the organization's name at the top of each page of the narrative, and number the pages sequentially.

Special Project Applicants: Provide a complete description of your proposed program/project. Include the title, program location, artists/presenters and date. Give a *brief* history of your organization and explain how this project helps artistic enrichment. Please put the organization's name at the top of each page of the narrative, and number the pages sequentially.

General Programming Support Applicants: Provide a complete description of your proposed events or activities. Include the titles, program locations, artists/presenters and dates of the program. Give a *brief* history of your organization and explain how these events or programs provide artistic or historic enrichment. Please put the organization's name at the top of each page of the narrative, and number the pages sequentially.

General Operating Support Applicants: ***You must complete two distinct parts of your narrative.*** The first should include a history of your organization, including major programs, goals and objectives. The second part must describe, in full, the intended use of the GOS grant funds received as the result of this application, and explain how it will further your organization's goals and objectives. Please put the organization's name at the top of each page of the narrative, and number the pages sequentially.

Budget Narrative: Applicants are strongly encouraged to include a synopsis of their budget within the narrative. This may take the form of a few paragraphs describing any anomalies in forms B, C & D or just a review of the financial components of your organization. If your organization received panel comments in the past which involved questions relating to your financials, these should be addressed in this section.

NARRATIVE CHECKLIST

The following checklist has been prepared to help you develop a complete narrative. In general, be sure your proposal answers the standard questions: **who, what, when, where, why and how.**

Your narrative should strive to answer these questions:

- Did you tell us what the project/program is, who the artists/presenters are, where it will take place, and when it is scheduled?
- Did you tell us who your audience is? How many people will attend? How many will participate? What is the demographic distribution of your targeted audience? Include the elderly, children under 12, minorities, and persons with disabilities. **NOTE: A detailed**

breakdown will be required as part of your final report. Please tell us here how you will gather the data required (see Form E).

- Did you tell us why the project is important? How will it benefit the community? What is the social, cultural, and/or artistic significance of the program? What is the connection to the arts?
- Did you tell how your project will broaden, deepen, and/or diversify the community's participation in the arts?
- Did you explain the organization's mission? How will this project/program help you meet the organization's stated goals?
- Did you tell us why the organization's activities/programs are unique or exciting?
- Did you tell us what methods you have used to reach out to special needs audiences: persons with disabilities, senior citizens, children, ethnic minorities?

PUBLICITY PLAN

In the past, this application has asked applicants to describe their plan for publicity. Rather than asking applicants to complete a publicity plan, the ACOCHA is providing a checklist of what it expects as a minimal approach to adequate publicity.

- Be sure to properly use the acknowledgments as stipulated on Page 10 of this application.
- Your organization should have a Social Media presence (e.g. Facebook, Twitter, Instagram, etc.) Social media announcements of upcoming events should be posted (always with images) about one month prior to the event. A follow-up posting should be made (with new images) about two weeks prior to the event.
- Give consideration as to how to reach underserved communities (i.e. disabled, elderly, youth, low- to moderate-income) in Atlantic County and the surrounding area. Consider what audiences you are not reaching and plan efforts to reach out to them. If you do not attract them, consider why and what can be done to build diversity in audience.
- Collecting audience demographics is critically important, not just to grant reporting, but to understand gaps in audience attraction. The only way to build audiences is to understand who is coming to your events and why, and who you are not reaching and why.

ADA PLAN

Please provide a **one- to three-page narrative** plan describing efforts to ensure accessibility in facilities, programming, governance, and marketing or provide a copy of the organization's Board-approved ADA Plan. The plan should address the following items:

- **Organizational Mission Statement:** An ADA Plan should include a few paragraphs describing the organization's background, mission and type of programming offered.
- **Board-Approved ADA and Non-Discrimination Policy Statement:** An ADA Plan should outline the attitudes, practices and policies which provide a conducive environment for inclusion of people with disabilities, including, but not limited to, employment/volunteer practices, interview processes, and accommodations for volunteers with special needs.
- **Grievance Procedure:** All non-profit organizations must develop their own Grievance Procedures. The purpose of a Grievance Procedure is to provide an internal mechanism for the prompt and equitable resolution of discrimination issues and complaints for employees, volunteers and **audience members**.
- **Outline of Program and Services for People with Disabilities:** The outline should include descriptions of current services and programs and those proposed to be implemented.

- Do you conduct sensitivity training with your staff and volunteers on an annual basis?
- Do you provide reduced ticketing charges for disabled audience members and non-disabled assistive companions?
- **Outline of Marketing, Publication Services and other Outreach Efforts to People with Disabilities:** The outline should include current and proposed outreach efforts.
 - Do you advertise through the County Department of Aging & Disabled?
 - Do your press releases and advertising mention accessibility and provide contact information for further information?
 - Do your fliers and brochures include standard accessibility logos?
- **Outline of the Current Status of ADA Accessibility for All Venues to be Utilized:**
 - Have you completed a self-assessment of your facility? If so, what were the findings?
 - Do you have ADA compliant parking with accessible spaces and drop off areas?
 - Do you have wheelchair accessible routes to all public spaces?
 - Do you have accessible bathrooms?
 - Do you have wheelchair seating?
 - Do you offer assistive listening devices to augment sound for people who are hearing impaired?

BLOCK GRANT ACTIVITIES CHART (FORM A)

Applicant Organization:

ALL ORGANIZATIONS MUST COMPLETE THIS FORM.

This chart is intended to provide the panel with a listing of all the event(s) of your organization or project and the ability to see how the project fits into the total organization's activities. For a Special Project or General Programming Support please asterisk (*) those activities relating to the project/programming. *If you need additional space, please reproduce this page and number your copies.*

Projected Year 2023 (1/1/23 – 12/31/23)

Dates	Name of Project / Activity	Total Attendance

Current Year 2022 (1/1/22 – 12/31/22)

Dates	Name of Project / Activity	Total Attendance

BLOCK GRANT FINANCE CHART - EXPENSES (FORM B)

Applicant Organization:

Please round to the nearest dollar. **ALL ORGANIZATIONS MUST COMPLETE THIS FORM.**

It is strongly encouraged that the figures presented herein are explained in a budget narrative as part of your narrative component to this application. Also, make sure that you meet the match requirements of any grant request.

	2023 Projected (1/1/23 - 12/31/23)			
A. Personnel	Grant Request	Matching Cash*	Matching In-Kind**	Total
Administrative Salaries (staff)				
Artistic/History Salaries				
Technical/Production Salaries (IT, etc.)				
Fringe Benefits				
SUBTOTAL PERSONNEL				
B. Outside Fees & Services				
Artistic/History (contracted)				
Other (contracted)				
SUBTOTAL OUTSIDE FEES AND SERVICES				
C. Capital Expenditures				
Acquisitions				
Other				
SUBTOTAL CAPITAL EXPENDITURES				
D. Other Operating Expenses				
Space Rental/Mortgage				
Marketing (advertising, PR, etc.)				
Travel & Transportation				
Phone & Postage				
Facility Maintenance				
Rentals (port-o-johns, etc.)				
Supplies & Materials (includes printing)				
Insurance				
Technical/Production (non-personnel)				
Hospitality (Food expenses)				
Other (itemize if over 5% of Line E below)				
SUBTOTAL OTHER OPERATING EXPENSES				
E. TOTAL CASH EXPENSES (A+B+C+D)				

* Each organization must match the funding requested from the ACOCHA's BLOCK Grant programs at least on a 1:1 basis (colleges and universities at least 2:1). Match may consist of cash or a mix of cash and in-kind contributions. 75% of the match must be cash.

** In-kind contributions are donated goods and services, for which the organization does not pay cash, but which have documentable cash value. A volunteers' time can be included using the national rate of \$28.54/hour.

BLOCK GRANT FINANCE CHART - INCOME (FORM C)

Applicant Organization:

Please round to the nearest dollar. **ALL ORGANIZATIONS MUST COMPLETE THIS FORM.**

2023 Projected (1/1/23 – 12/31/23)

A. Earned Income

Admissions (Ticket Sales, registrations)

Contracted Service Revenue (Rides, etc.)

Merchandise, concession, ad sales

Other (Property sales and all investment income to be spent)

SUBTOTAL EARNED INCOME

B. Contributed Income/Private (Itemized in Form D: Fundraising)

Corporations & Businesses

Foundations & Non-Profits

Individuals & Other Private Sources

SUBTOTAL CONTRIBUTED INCOME/PRIVATE

C. Contributed Income/Government

Government Grants (other than this grant)

SUBTOTAL OF ALL CONTRIBUTED INCOME/GOV.

D. Other Income

CASH (include carry-forward surplus and other unearned and non-contributed income)

LOANS used to support the activities of the organization

IN-KIND: Volunteer hours, value of donations used toward project, etc.*

ATLANTIC COUNTY C&H AWARD (Requested for 2023)

SUBTOTAL OTHER INCOME

E. TOTAL INCOME

**In-kind contributions are donated goods and services, for which the organization does not pay cash, but which have documentable cash value. A volunteers' time can be included using the national rate of \$28.54/hour.*

BLOCK GRANT FINANCE CHART - FUNDRAISING (FORM D)

Applicant Organization:

Please round to the nearest dollar. **ALL ORGANIZATIONS MUST COMPLETE THIS FORM.**

SOURCES	2023 Projected (1/1/23 - 12/31/23)
A. Corporations & Businesses (List individually below)	
<i>SUBTOTAL CORPORATIONS & BUSINESSES</i>	
B. Foundations & Non-Profits (List individually below)	
<i>SUBTOTAL FOUNDATIONS</i>	
C. Individuals	
<i>SUBTOTAL INDIVIDUALS</i>	
D. Government (other than this grant)	
<i>SUBTOTAL GOVERNMENT</i>	
E. TOTAL FUNDRAISING	

BLOCK GRANT COMMUNITY CHART (FORM E)

Applicant Organization:

ALL ORGANIZATIONS MUST COMPLETE THIS FORM.

Based on reporting requirements from the State and Federal agencies supporting the Block Grant Program, we must provide additional demographic analysis of the community being served by our programs.
Please provide the following information.

*NOTE: The numbers provided on this form may be estimates based on prior years.
When your final report is submitted, actual figures will be requested.*

	General Population*	Board	Executive Staff	Support Staff	Volunteers	Artists	Live Audiences
Total #	274,534						
African-American	46,945						
Asian/Pacific Islander	22,237						
Native American	1,922						
Hispanic	54,632						
White	152,366						
Multi-racial	7,961						
N.J. residents	274,534						
Adults	217,156						
Children	57,378						
Seniors Over 65	52,985						
Persons w/ Disabilities	15,596						

A. Estimated number of people served by Special Project/Program:

B. Total number of people served by your organization:

(Total annual attendance figures for performances, workshops, classes, seminars, etc.)

**as per 2020 Census*

BOARD & GOVERNANCE CHART (FORM F)

Applicant Organization:

ALL ORGANIZATIONS MUST COMPLETE THIS FORM.

NAME	TOWN OF RESIDENCE	ASSET/ OCCUPATION/ AVOCATION	YEAR TERM TO END*	TOTAL YEARS ON BOARD	BOARD TITLE**

*Year Term to End = year each member’s current elected term is up
 **Board Title = enter “board member” or provide specific title for those who serve as officers

Does your organization limit the total number of terms or years a member can serve? ___Yes ___No

If ‘Yes,’ what are the board term limits? _____

Do all of your board members make a financial contribution of personal significance? ___Yes ___No