



Dennis Levinson  
County Executive

Atlantic County  
Board of  
Freeholders

## NJSCA LOCAL ARTS PROGRAM FISCAL YEAR 2020

(1/1/20 to 12/31/20)

### Atlantic County Grant Guidelines

The Atlantic County Office of Cultural & Heritage Affairs (ACCOCHA) 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 ACCOCHA 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.

**DEADLINE TO APPLY: Friday, September 20 at 4:00 pm**

### FREE LOCAL ARTS GRANT WORKSHOP

Designed specifically to review the Local Arts Program Grant Guidelines and Forms

Presenter: Matthew E. Pisarski, AICP, PP

Tuesday, August 6, 2019 ~ 6 PM

Atlantic County Veterans Museum, 189 Route 50 South, Mays Landing, NJ 08330

*(in Google Maps enter "Atlantic County Veterans Museum," not the address)*

***Registration is REQUIRED!***

Please register online via the Eventbrite Link:

<https://www.eventbrite.com/e/atlantic-county-local-arts-program-grant-workshop-tickets-64327354850>

***PLEASE NOTE:***

***WORKSHOPS ARE MANDATORY FOR ORGANIZATIONS  
NEW TO THE GRANT PROGRAM***

**HOW MANY COPIES TO SUBMIT?** One (1) UNSTAPLED typed original, *signed in blue ink.*

**WHERE DO THEY GET SUBMITTED?** Mail or hand-deliver to:

Atlantic County Office of Cultural & Heritage Affairs, (Atlantic County Veterans Museum),

189 Route 50 South, Mays Landing, NJ 08330. *No electronic submittals will be accepted.*



Made possible by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.

The Local Arts Grant Program offered by the New Jersey State Council on the Arts through designated agencies in each county provides the people of New Jersey access to quality arts experiences in their own neighborhood, making the arts an integral part of people's lives and the life of their communities.

#### STAFF

**KIMBERLY BROWN,**

**ADMINISTRATOR, CULTURAL AND HERITAGE AFFAIRS**

**THIS APPLICATION IS AVAILABLE IN LARGE PRINT BY EMAILING A REQUEST TO [KBROWN@ACLSYS.ORG](mailto:KBROWN@ACLSYS.ORG) OR CALLING 609-909-7309.**

**Atlantic County Office of Cultural and Heritage Affairs**

**New Jersey State Council on the Arts Re-Grant Program**

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## **INTRODUCTION:**

Thank you for having an interest in the Atlantic County Office of Cultural and Heritage Affairs' (ACOCHA) re-granting program. The ACOCHA 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.

The ACOCHA administers Local Arts Program (LAP) funding provided by the New Jersey State Council on the Arts (NJSCA). NJSCA reviews the applications for LAP funding 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 ACOCHA then re-grants some or all of the funding to individual group applicants to assist with the implementation of their programs. Please direct all questions to Kimberly Brown at 609-909-7309 or kbrown@aclsys.org.

The New Jersey State Council on the Arts 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 ACOCHA and by the ACOCHA 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.

Please note that all applicants must complete the ADA checklist and include a board approved ADA Plan, or provide an explanation where the organization is in the process of the development of one.

All documents listed on the Application Checklist are essential parts of your application.

**FUNDING LEVELS:** There are four categories of funding under the ACOCHA's re-grant program. Applicants may apply in only one category annually, and may not be funded by ACOCHA and State Council on the Arts at the same time, except for an allowable grant program advertised by the State.

- **General Operating Support (GOS):** to support the overall operations of non-profit organizations with: missions devoted exclusively to the arts; fully developed Long Range Plan, an ADA Plan and a demonstrated history of organizational and programmatic strength, as well as a history with the grant program. **Maximum award is \$6,500.**
- **General Program Support (GPS):** to support the costs of full-time, on-going arts programs presented by non-profit arts organizations, agencies, or institutions. These programs should have their own mission and goals and be considered permanent within the sponsoring institution and contain multiple events or activities. **Maximum award is \$6,500.**
- **Special Project (SP):** to support the costs of an arts project or event presented by a non-profit agency, organization or institution. A special project is defined as an activity and/or service that is event-oriented, occurring either one-time or periodically for a short duration. *PLEASE NOTE: SP Grant Match for Non-arts organizations and colleges/universities is two dollars for every dollar awarded (2:1).* **Maximum award is \$6,500.**
- **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 is \$1,800.**

It is important to understand that grants are competitive, and the final awards are based on artistic merit, documentation of past arts programming, financial and administrative capability, the quality of the project, and prior funding histories, if available. The completeness and correctness of the application submitted will also be a factor in award considerations.

Given the limited grant resources available, applicants must use good judgment when completing the budget information and should submit budgets that accurately reflect their needs. Inflated budgets will be flagged, and may adversely affect funding decisions at all levels of review. Although the ACOCHA often has more requests than funds, every effort is made to award appropriate funding. It is not this office's intent to restrict the applicant's vision, but rather to encourage fiscal responsibility.

## **ELIGIBILITY:**

- Based in Atlantic County, NJ and the project for which the organization seeks funding must take place in Atlantic County.
- Incorporated in the State of New Jersey as a non-profit corporation.
- Up-to-date with NJ Charities registration ([www.njconsumeraffairs.gov/charity/charfrm.htm](http://www.njconsumeraffairs.gov/charity/charfrm.htm))

- Tax-exempt status through the determination of the Internal Revenue Service in accordance with Sections 501(c) 3 or (c) 4.
- Any non-profit group is eligible, including libraries, civic organizations, Ys, 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 Special Project funding that specifically supports arts-related projects. Any proposal that does not clearly support the arts, no matter how well prepared, will be denied funding.
- Arts as used in these guidelines includes: visual arts (painting, sculpture, drawing, mixed media, etc.), music, dance, theatre, opera/musical theatre, crafts, media arts, photography, design arts, folk/traditional arts and literature.
- The State Council on the Arts does not permit county agencies to award fellowships. Individual artists should apply directly to the NJSCA.
- All proposed projects must take place within Atlantic County.
- Projects must commence no sooner than January 1, 2020 and must be completed on or before December 31, 2020 for compliance with the NJSCA grant cycle.

**COMPLIANCE WITH LAWS:** *Applicants must comply with all pertinent state and federal regulations including, but not limited to:*

- Fair Labor Standards (regarding the payment of fair wages and the maintenance of safe and sanitary working conditions); the Civil Rights Act of 1964; Section 504 of the Rehabilitation Act of 1973, as amended; Title IX of the Education Amendments of 1972; the Age Discrimination Act of 1975; the Americans with Disabilities Act of 1990 (all barring discrimination on among other things, the basis of race, color, national origin, disability, age or sex); and The Drug Free Workplace Act of 1988; and Section 1913 of 18 U.S.C.

**INELIGIBLE EXPENSES:**

- Capital expenses or equipment needs. Any material with a three-year or longer life expectancy (**i.e. photocopier, fax machine, a/v equipment, equipment leases, musical instruments, real estate, building repairs or improvements, etc.**) are considered capital expenses for the purposes of this grant.  
*Note: Reusable materials such as theater sets, exhibition supplies or sheet music are not considered capital expenditures.*
- Deficit reduction or for the replacement of funds normally budgeted for the agency's activities.
- Fundraising events or components of fundraising events; *income from such events, however, can be included as part of the applicant's matching funds.*
- Hospitality. Food, beverage and related expenses for entertaining; these expenses, however, *can be shown as part of the applicant's matching funds.*
- Expenses incurred prior to the grant period.
- Student Publications, Scholarships and Fellowships.
- Foreign travel
- Projects in educational or religious institutions which are exclusive to students or members, take place during the school day and do not involve the public at large. *(Schools may seek artist residency support through the NJSCA's Artists in Education program.)*

**MATCHING REQUIREMENTS:** Each organization must match the funding requested from the ACOCHA's LAP Grant program at least on a 1:1 basis (**colleges and universities must match on a 2:1 ratio**). That is, for each dollar requested, the budget must show at least a dollar (or two dollars for colleges/universities) from other funding sources. The match may consist of cash or a mix of cash and in-kind contributions. As noted above, non-art organizations applying for Special Project grant funding must match at least on a 2:1 basis. **For Special Project, GPS and GOS grants, at least 75% of the match must be cash. For Technical Assistant grants, at least 50% of the match must be cash.** Cash sources may include other government agencies (excluding the ACOCHA, NJSCA or other county cultural and heritage agencies), private contributions, membership fees, admission to programs, other grants, organization cash resources, etc. These contributions must be cash, not in-kind services. Salaries and benefits for organizational employees may be considered as cash match for the part of their job that is related to the project in question.

**REQUIRED ATTACHMENTS:** Listed according to the type of grant on the application checklist.

**GRANT PERIOD:** January 1, 2020 – December 30, 2020

**DEADLINE:** Applications consisting of **one non-stapled original** and all support materials must be delivered to Kimberly Brown at the Atlantic County Office of Cultural and Heritage Affairs office on or before Friday, September 20, 2019 at 4 p.m. ***PLEASE DO NOT STAPLE ANY PAGES TOGETHER – All are scanned/copied to be distributed to the peer panel.***

**CULTURAL & DISCIPLINE CODES:** The following codes are required by NJSCA 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.

**Cultural Codes:**

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

**Discipline Codes:**

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

**APPLICATION AND REVIEW PROCESS:**

1. Atlantic County Office of Cultural & Heritage Affairs (ACCOCHA) applies for funding to NJ State Council on the Arts.
2. At the beginning of each grant cycle, Grant Writing Workshops are scheduled to provide applicant organizations guidance with both the narrative and budget portions of the proposal, as well as offering the opportunity to meet with staff, review the requirements, and ask questions. 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. ***Please note, attendance is required for all first-time applicants!***
3. Local organizations submit funding proposals to ACCOCHA. Staff reviews for completeness and prepares review packets for the Grant Review Peer Panel. All proposals are carefully evaluated based on stated criteria. (No one involved with ACCOCHA, the advisory board or Atlantic County government is involved with the review and evaluation.) Reviewers are consultants, not employees, of the ACCOCHA and are selected after a review of their backgrounds that includes education and experience.
4. Panelists meet to review and rank the proposals according to how well they meet the stated criteria and priorities, come to a consensus and recommend full funding, partial funding or no funding. Recommendations are submitted to the Advisory Board's Grants Committee. At this time ACCOCHA staff is asked to submit information about current filing and reporting status of applicants. The grant committee prepares the final decisions of dollar amounts. If the amount awarded to ACCOCHA is less than the amount recommended for funding, an across the board formula established by staff and approved by the Advisory Board is implemented.
5. Recommendations for funding are approved as a whole by the Advisory Board and forwarded to the County Executive. Award letters are prepared by ACCOCHA, signed by the County Executive and mailed out. A summary of peer panel review comments, an agreement sheet and vouchers are sent under separate cover from ACCOCHA staff.
6. Unsuccessful applicants receive a letter from the ACCOCHA. They may appeal the decision in writing, but only on the grounds that the original proposal was misinterpreted or misunderstood, no new information will be accepted for consideration. An applicant will have ten days from the date of the notification letter in which to submit an appeal. Decisions on appeals are final.
7. Funding is disbursed in two payments (75% and 25%).
  - a. The first payment (75%) is released by County Finance after the agreement sheet and vouchers have been received by ACCOCHA and forwarded to County Finance.

- b. Final payment (25%) is based on the following criteria:
  - i. Programs must be completed and funds utilized in strict compliance with the original proposal;
  - ii. Any changes in the program must be discussed with ACOCHA staff prior to implementation and must be reported in the Final Report;
  - iii. A short interim report is required to update the ACOCHA on program progress
  - iv. A Final Report, including financial documentation, attendance figures, a description of what was accomplished, images and samples of completed evaluation forms must be on file at the ACOCHA office;
  - v. **The ACOCHA and the New Jersey State Council on the Arts must be properly credited in all advertising and print and on-line materials (see page 7);**
  - vi. The organization must provide and document the required matching funds (cash or a mix of cash and in-kind contributions).
8. Interim reports must be submitted no later than July 6, 2020.
9. Final reports must be submitted no later than December 31, 2020. **Reports for TA, SP and GPS are expected to be submitted as soon as the funded project(s) is(are) completed.**

**The panel's recommendations are based on the criteria listed below. As stated, awards are highly competitive. The review and evaluation will be based on:**

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 including those with special needs)?
4. **Governance:** Does the organization have a track record of good programming administration? Is the governance (both 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?

#### **NJ STATE COUNCIL ON THE ARTS PRIORITIES:**

The following is a more in-depth list of what the Council considers as the primary reasons behind this funding process. Application evaluators will be looking for applications that seek to fulfill one or many of these priorities.

- Serving the needs of artists, particularly New Jersey artists with exemplary programs, opportunities, services, or presentation of their work.
- Presenting new works of art that strive to make significant contributions to the advancement of the art form.
- Preserving and conserving art forms and cultural heritage through public presentation.
- Promoting cultural diversity and diversifying cultural participation. NOTE: The involvement of and benefit to communities of diverse cultures are considerations in the Council's evaluation of programs. The wide range of ways applicants can demonstrate a model or best practice includes program marketing and outreach to culturally diverse audiences and communities; programming that is responsive to community needs and to the need to provide audiences with access to culturally diverse programming; support of arts organizations whose composition reflects the community served and/or the art forms produced; and support of ethnically specific arts and modes of expression.
- Advancing and advocating for arts education in New Jersey schools as a basic part of school curriculum and education reform through the arts.
- Offering new and increased opportunities for life-long learning in and through the arts.
- Demonstrating and promoting the public value of the arts.
- Advocating for greater and broader support for the arts.

- Broadening, deepening or diversifying participation among arts stewards (trustees, donors, volunteers), art creators (artists) or arts audiences by addressing the practical, perceptual or experiential impediments to arts participation, especially among underserved communities throughout New Jersey. \*See page 10 for more info.
- Promoting accessibility to the arts for people with disabilities.
- Forging new and expanded partnerships and collaborations that connect the arts to other sectors in more effectively addressing community issues and challenges including, but not limited to economic development, tourism, social services, law and public safety, health and healing, etc.

**TAX EXEMPT STATUS:** All organizations should be incorporated in the State of New Jersey as non-profit corporations. All organizations must have 501(c) 3 tax exempt status from the Internal Revenue Service. New applicants must submit a copy of the IRS letter of tax exempt determination with application. Organizations that do not have tax exempt determination may apply for a Technical Assistance grant (only) to help them with legal or accounting costs to apply for and acquire this determination.) Any organization with gross contributions greater than \$10,000 in a given year must be registered with the NJ Charities Registration: [www.state.nj.us/oag/ca/charity/charfrm.htm](http://www.state.nj.us/oag/ca/charity/charfrm.htm)

**ADA COMPLIANCE:** Ensuring that arts programming is available to the widest possible audience is a high priority. This includes access for people with disabilities. Accessibility includes not only the physical performance/exhibition space (whether you own it, rent it or are given its use for free) but also programming, audience marketing, personnel training, audience development and printed materials. All grant applications must include the ADA Accessibility Checklist included with the application. All organizations are required to have in place an ADA Plan or evidence that an ADA Plan is in development. ***It is important to note, an organization can apply for Technical Assistance funding specifically for the purpose of developing an ADA Plan.***

**APPEAL PROCEDURE:** Applicants may appeal the decision of the ACOCHA upon receipt of the award determination 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 determination letter to file an appeal with the ACOCHA.**

**ACKNOWLEDGEMENT/CREDIT LINE:** **The Atlantic County Office of Cultural and Heritage Affairs and the New Jersey State Council on the Arts must be credited in print and online promotions (posters, flyers, programs, etc.), and in press releases using the following language and logo.**



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

***All print and online promotional materials require both the language and logo. Press releases, at a minimum, must have the correct language.***

**LOGOS:** Many different file types and versions of the NJSCA logo are available for download at: [http://www.nj.gov/state/njsca/dos\\_njsca\\_grants-manage.html](http://www.nj.gov/state/njsca/dos_njsca_grants-manage.html)

**AUDIENCE SURVEYS TO ASSIST EVALUATION AND COLLECT DATA:** Every organization involved in the grant program should develop and use an evaluative survey to help better understand the levels of participation, interest and success of their programs and projects. The survey should help to collect both quantitative data as well as qualitative data.

There is a generic survey online on the ACOCHA webpage. It available in PDF format: <http://www.atlantic-county.org/documents/cultural-affairs/generic-audience-survey.pdf>

This is a link to a Google digitized version of NEA's publication "SURVEYING YOUR ARTS AUDIENCE": <http://babel.hathitrust.org/cgi/pt?id=mdp.39015010981267;view=1up;seq=7>

## BUDGET EXPENSE DEFINITIONS

### **Personnel**

**Administrative:** Payments for salaries specific to the project or organization, e.g. administrative staff, program directors, managing directors, business managers, fundraising staff, secretaries, bookkeepers, maintenance and security staff, etc.

**Artistic:** Payments for salaries specific to project e.g. artistic directors, directors, conductors, curators, poets, composers, choreographers, designers, video artists, singers, filmmakers, painters, authors, sculptors, graphic artists, actors, dancers, musicians, teachers, puppeteers, etc.

**Technical/Production:** Payments for salaries for technical staff: e.g. technical directors; wardrobe, lighting, and sound crew; stage managers, stagehands; video and film technicians, exhibit preparatory and installers.

### **Outside Fees and Services**

**Artistic:** Payments to firms or individuals (not employees of "Applicant,") whose services are specifically identified with the project: e.g. artistic directors, directors, conductors, curators, dance masters, composers, designers, choreographers, designers, video artists, folklorists, poets, filmmakers, painters, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc.

**Other:** Payments to firms or individuals (not employees of the applicant) for non-artistic services

specifically identified with the project or organization.

### **Operating Expenses**

**Space Rental:** Payments specifically identified with the project/organization for rental of office, rehearsal, theatre, hall, gallery, and other such spaces.

**Marketing:** All costs for marketing/publicity/promotion specifically identified with the project/organization. Do not include payments to individuals or firms that belong under "Personnel," or "Outside Fees & Services." Include costs associated with advertising, promotion and publicity. Fundraising expenses go in "Other."

**Travel/Transportation:** All costs of travel directly related to the travel of an individual or individuals specifically identified with the project/organization. It can include fares, lodging expenses, toll charges, mileage, car rental costs, etc. For transportation not connected with the travel of personnel, e.g. shipping expenses see "Remaining Operating Expenses."

*The following expenses should only be used if directly connected with the project/organization.*

**Phone, Postage, Printing, Insurance, Rentals, Supplies/Materials, Other (list).**

**Hospitality:** Cannot use grant funding for Hospitality, but Cash and/or In-Kind can be used as part of the match.

## BUDGET INCOME DEFINITIONS

### **Earned Income:**

**Admission fees, ticket sales, registrations:** Revenue derived from the sale of admissions, tickets, etc., for events attributable or prorated to the project/organization.

**Merchandise, concession, ad sales:** Revenue derived from the sale of merchandise, concessions, ad sales, etc., for events attributable or prorated to the project/organization.

**Membership dues:** Revenue derived from the collection of membership dues.

**Fundraising activities, events:** Revenue derived from fundraising activities.

**Other (list):** Revenue derived from sources other than those listed above (e.g. parking, investment income).

**Corporate Contributions:** List all cash support derived from contributions given for this agency by businesses, corporations or corporate foundations.

**Foundations:** List all cash support derived from grants given for this agency by private foundations.

**Government Grants:** List all cash support derived from grants appropriations given to this agency (other than this grant request) or by agencies of the federal government, state government, multi-state consortia of state agencies and/or local government agencies.

### **Other Income:**

**Private contributions:** Revenue derived from donations given to the organization. Do not include corporate, foundation or government contributions and grants.

**Endowment, interest income:** Revenue derived from an endowment or from interest income.

**Organization Cash Reserves:** Funds from the organization's present and/or anticipated resources that the organization plans to provide to the program that is neither earned nor received during the grant period.

**In-Kind:** *The value of materials or services specifically identified with the project/organization which have been provided to the organization by volunteers or outside parties at no cash cost to the organization. The current rate that can be applied to a volunteer's time is \$25.43/hour.*



**FINANCIAL OVERVIEW:** All organizations applying for GOS funding are required to complete the Cash Expense and Cash Income Overview pages that are part of the GOS application section.

**MAKING CHANGES TO THE PROJECT:** If for any reason, as the project or program proceeds, you find you must make changes to the original request, you must contact the staff of the Atlantic County Office of Cultural & Heritage Affairs as soon as possible through email or a certified letter. A new agreement sheet and financial page will have to be drawn up. (No changes will be accepted after October 30, 2020.)

**PREPARING FOR THE FINAL REPORT:** (due no later than December 31, 2020)

The final payment is made upon evaluation and approval of the final report, but may be withheld or reduced if grant funds are not expended based on the agreement; if the ACOCHA and NJSCA are not credited in accordance with credit/publicity guidelines; the appropriate cash match is not made or if the final report is not complete. The final report includes a financial statement, attendance figures, narrative, and audience survey information.

1. Narrative describing the programs and services performed. Information provided should be consistent with that which was provided in the grant application. If more than one activity is involved, describe each. ***Provide statistical data.***
2. Describe artist impact, including number of artists involved. ***Provide statistical data.***
3. Describe audience impact. Include outreach efforts to underserved populations and regions. ***Provide actual or estimated figures of total attendance, including culturally diverse audience attendance.***
4. **Complete the financial page, providing detailed accounting of revenues and expenditures. Include a balance sheet of assets and liabilities.** Use the most recent accounting information. (General Program Support, Special Project Support and Technical Assistance regrantees are required to supply fiscal information relating to the specific program, project or tech assistance budget only.)
5. Describe the impact of publicity/marketing efforts. ***Enclose all related material ensuring the correct Acknowledgement/Credit Line has been used (press clippings, advertisements, etc.). See page 7.***

***Some suggestions for preparing a proposal that best represents your organization and the work it does.***

1. Have someone outside the organization read through the application with specific eye to the narrative. Write about the organization and its work as if describing it to complete strangers. Panelists are most often from outside Atlantic County and probably ARE strangers to the programs of local organizations. This funding is for organizations not individuals; therefore the proposal narrative should never refer to “I”, or “MY” it should only refer to “the organization.”
2. Resumes of persons involved in the coordination of the project are required. There are many online samples of what a basic resume looks like. In it a person can list not only any type of paid position but also volunteer committees where they organized programs or took leadership roles which can speak to their abilities in coordinating the project being discussed in the proposal.
3. Applications containing typos and grammatical errors do not paint a picture of professionalism. Incomplete and sloppy applications make it very difficult for the panel to evaluate the proposal. It is to the advantage to follow directions and make the application as clear, concise, organized and as easy to read as possible. The panelists will be reading on average between 20-30 grants.
4. Refer to the checklist for what should be included in a complete application. Submit ONLY one original typed application (with original signatures in blue ink). **NO STAPLES!!!**
5. Include no more than four (4) support items such as press clippings, programs, advertisements, press releases etc. ***If funded in the past, highlight the funding statement and logos in those materials.*** Be sure to refer to YouTube videos or other online presence for programs by the organization, it can be critical to evaluating the artistic quality of the project or program. If there are multiple online sites, prepare a sheet listing the web links to reviews or articles that pertain to the programs.
6. No more than two (2) photographic images can be printed onto pages of the application – please make the image at least 4” by 6” and provide a caption to explain the content.
7. Organizations are best served if members maintain strong prep and writing skills for this type of funding proposal, as well as proposals to other funding sources such as foundations or corporations. The Internet provides access to many free online courses such as “Grant Space” a service of the Foundation Center ([www.grantspace.org/course-offerings](http://www.grantspace.org/course-offerings)). If access to a computer and/or the internet is unattainable, both are available in any Atlantic County Library branch as well as many municipal libraries.

## **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. They 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. This group is 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. They 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. 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. The challenge is to convince them to become more involved, which means making their participation more rewarding. The goals are to increase their knowledge of the art form relevant to them and to instill in them a sense of belonging to the institution's community. 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 they view the arts as exclusive, elite, abstract, or otherwise not related to their lives, they will not consider participating. The aim here is 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 their life-styles and to adjust accordingly. Getting them the needed information 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.

**Atlantic County Office of Cultural and Heritage Affairs**

**Local Arts Program Grant Application – 2020  
APPLICATION CHECKLIST**

**Required with all applications**

<b>APPLICANT ORGANIZATION</b>	
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- *This checklist must accompany the application.*
- *The checklist items represent the order in which the application should be packaged.*
- *Check the column pertaining to the type of grant you are submitting: General Operating Support (GOS); General Program Support (GPS); Special Project (SP); or Technical Assistance (TA)*
- *Check the shaded areas only if they pertain to your specific project.*
- *Submit, in a pocket folder, ONE original typed application with 1-2 examples of support materials (brochures, poster, news clippings, etc.) **DO NOT STAPLE***

GOS	GPS	SP	TA	DESCRIPTION
				Application checklist
				Signature page ( <b>SIGNED IN BLUE INK</b> )
				ADA Checklist
				Board Approved ADA plan or development/implementation progress
				Narrative (3-5 pages, no smaller than 12 point font)
				Budget (Expense and Income Charts)
				Organizational Financial Overview (GOS only)
				Brief Bios or Resumes of Key Staff (include information about artists, consultants and/or staff to be hired as appropriate; if an individual has not been selected for the position provide a job description and requirements)
				List of Board Members with terms and lengths of service
				IRS letter of determination of 501c3 tax exempt status (IRS Form 990).
				Board-approved Long Range Plan ( <i>GOS required/GPS &amp; SP recommended</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
				<i>Support materials:</i> brochures, press clippings, programs, flyers etc., limit of four (4) samples. <b>Organizations who have previously received funding, please include examples showing correct funding credit line.</b>

- Please review the application before submitting. Ensure it contains all required materials, gives complete information and the full picture of the organization and project for which funds are being requested.
- All applications are reviewed by the Atlantic County Office of Cultural and Heritage Affairs staff before forwarding to the grant review panel to ensure all required materials and documents have been included.
- Incomplete applications, those lacking any of the required materials as stated in the checklist above, will not be forwarded to the review panel.

Atlantic County Office of Cultural and Heritage Affairs

SIGNATURE PAGE

Applicant Organization: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_ Email: \_\_\_\_\_

Primary contact should be the person within the organization administering all grant-related correspondence.

Primary Contact: \_\_\_\_\_ Title: \_\_\_\_\_

Primary Contact Phone: \_\_\_\_\_ Primary Contact Email: \_\_\_\_\_

Federal ID#: \_\_\_\_\_ Tax Exempt#: \_\_\_\_\_ \*NJ Charities Reg#: \_\_\_\_\_

Organization Website: \_\_\_\_\_ Congressional District: \_\_\_\_\_ NJ Legislative District: \_\_\_\_\_

Cultural Code (see p.5): \_\_\_\_\_ Discipline Code (see p.5): \_\_\_\_\_

\*New Jersey non-profit organizations raising more than \$10,000 a year must register with the NJ Division of Consumer Affairs, Charities Registration Bureau, 124 Halsey St., PO Box 45021, Newark, NJ 07101 (http://www.state.nj.us/oag/ca/charity/charfrm.htm)

GRANT TYPE: (Check one box only)

- General Operating Support (GOS) General Program Support (GPS) Special Project (SP) Technical Assistance (TA)

PURPOSE OF FUNDING STATEMENT (50 words or less): For publication purposes, state in 50 words or less what this funding will help support. The statement should illustrate both what will be made possible through the grant and its public benefit. GOS applicants should encompass the entire operation or program. Special Project applicants should describe the entire project. It will be used in press releases and other public inquiries. Begin with "This grant will help support..."

GRANT REQUEST SUMMARY:

Total Grant Request: \$ Total Cash Match: \$ Total In-Kind Match: \$ Total Income: \$

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).

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

Name & Title - (Project Coordinator or Contact Person) Date Signature

**Arts Grant Application  
ADA CHECKLIST**

<b>APPLICANT ORGANIZATION</b>	
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This checklist covers basic accessibility issues and ADA (Americans with Disabilities Act) requirements. A comprehensive self-assessment is recommended for an organization to better understand its full obligations under the law. *A Self-Assessment Survey tool has been developed by the Cultural Access Network of New Jersey and is available by clicking the link below. Although designed for arts organizations, the guidelines are applicable to cultural facilities and programming in general.* <https://njtheatrealliance.org/accessibility/self-assessment>

The checklist indicates (in italics) which section to reference within the self-assessment survey tool. Very specific, helpful information about the various issues addressed, such as full facility guidelines, information on programmatic accommodations, sample non-discrimination policies, methods for training personnel, and sample grievance procedures can be found. Most issues of compliance, such as adopting a non-discrimination policy or grievance procedure, or providing sensitivity training can be quickly and easily accomplished with the resources provided in the self-assessment tool.

All applicants are required to include a copy of their current board-approved ADA Plan with their submission or provide the status of the development of an ADA plan. All ADA Plans are reviewed by the ACOCHA’s ADA Committee for compliance.

**ADA Plan**

Does the organization have a board-approved ADA Plan?

	Yes
	No

*If no, describe why not and what you are doing to develop or update a plan.*

**Facilities** (See *Self-Assessment Survey-Facilities* section): The organization is legally responsible for the facility where projects and programs are presented, regardless of whether owned, rented or provided rent-free.

**Check the response applicable to your facility.**

	<p>Our facility/facilities and/or the facilities we will use for our project/program(s) is accessible to people with disabilities. We can assure this because (check one):</p>
	<input type="checkbox"/> Our organization conducted a comprehensive survey of the facility/facilities.
	<input type="checkbox"/> A qualified architect or other professional conducted a comprehensive survey of the facility/facilities.
	<input type="checkbox"/> We have received a completed physical assessment from the venue we are using, which indicates that the site is accessible.
	<input type="checkbox"/> Other – explain:
	<p>Our facility/facilities and/or the facilities we are using for our project/program(s) is not currently accessible; however, we/the venue offer the following reasonable accommodations to provide accessibility.</p>
	<p>Describe the accommodations:</p>

**Programmatic Accommodations/Marketing** (See *Self-Assessment Survey-Effective Communication and Programs & Services sections*): Our organization will convey in all materials promoting the event that we will provide the following programmatic accommodations. Check the column which is applicable to the programs offered.

Accommodation	Accommodation or service is provided without prior request	Accommodation is provided upon request. <i>If so, include length of advance notice required</i>	Accommodation is not applicable for this type of program or project.
Assistive listening system			
Sign interpretation			
Audio description			
Open captioning			
Tactile exhibits			
Braille publications			
Large print publications			
Publications on audio cassette			
Other:			

Has the organization budgeted to provide for programmatic and service access accommodations? Note grant funds can be used for the cost of accommodations, except those related to facility renovation/construction or purchase of equipment.  
If no, please explain why budgeting is not required.

<input type="checkbox"/>	Yes
<input type="checkbox"/>	No

**Employment** (See *Self-Assessment Survey-Management Practices/Employment section*): Does the organization have a board-approved policy that states it will not discriminate against potential staff, volunteers, artists or others due to a disability in the engagement of services?

<input type="checkbox"/>	Yes
<input type="checkbox"/>	No

**Sensitivity Training** (See *Self-Assessment Survey-Management Practices/Policies section*): Have/will key personnel having contact with the public been/be provided with appropriate information/training in disability awareness and service to audiences with disabilities?

<input type="checkbox"/>	Yes
<input type="checkbox"/>	No

**Grievance Procedure** (See *Self-Assessment Survey- Management Practices/Grievance Procedure section*): Does the organization have a procedure for addressing grievances or complaints in regard to accessibility for people with disabilities?

<input type="checkbox"/>	Yes
<input type="checkbox"/>	No

Name/Title of your organization’s designated Access Coordinator:

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**Name** **Title**

**We understand that in accepting any grant funds from Atlantic County Cultural & Heritage Affairs and the New Jersey State Council on the Arts our organization must be in full compliance with all pertinent federal and state laws and regulations including the Americans with Disabilities Act.**

**Arts Grant Application**  
**SPECIAL PROJECT / GENERAL PROGRAM SUPPORT / TECHNICAL ASSISTANCE**  
**NARRATIVE**

***Special Project, General Program Support and Technical Assistance applicants  
please answer Questions 1 through 9 below on a separate page  
listing each answer by associated number.***

The Atlantic County Cultural & 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 detailed information to help the panel understand your project and your organization's ability to fulfill its plan and/or mission. ***Use Times New Roman, 12pt type and do not exceed five (5) pages.***

**On separate sheets of paper (with organization's name at the top) provide answers to the following questions – this will form the NARRATIVE of the proposal – it will be helpful to the reviewers if the numbers and at least a portion of the questions are used as headings:**

1. Provide the mission statement and a brief history of the organization. Arts organizations should briefly describe arts projects/programs that were presented within the past 12 months. Non-arts organizations should discuss how arts programming fits within its mission as well as recent arts projects, if any.
2. Describe in detail the project, its goals, activities and content. Where will the project take place?
3. Why is this project important? How will it benefit the community? How will the project broaden, deepen and/or diversify participation in the arts?
4. List the artists and their qualifications that will be involved in the project. If specific artists have not yet been identified, provide a list of the qualifications required to fulfill the role and how the artists will be recruited.
5. What is the timeline for the project? Please include planning, publicity and evaluative components.
6. Describe the intended/target audience/s. How many people are expected to be served? What is the anticipated demographic composition of the audience? Describe how the organization intends to reach and meet the needs of special constituencies (minorities, handicapped, seniors, etc.) including facilities access and special services. Include strategies implemented by the organization that have been successful in the past.
7. How does the organization define success? What methods are used to evaluate the project beyond attendance statistics (e.g. audience surveys, intercept interviews, on-line surveys, outside evaluators, independent critical reviewers, etc.)? How does the organization use evaluative data?
8. Describe in detail the publicity plan. Be specific about how and where the Atlantic County Office of Cultural and Heritage Affairs and the New Jersey State Council on the Arts will be credited. Refer to examples of past publicity, explaining why they were effective in reaching and growing the organization's audience.
9. Will the project involves any noteworthy partnerships or collaborations (e.g. with other arts organizations, non-arts organizations including social service agencies, educational institutions, businesses or government other than ACOCHA)? If so, please describe. ***Although the ACOCHA encourages partnerships or collaborations, there is no penalty for leaving this blank.***

## Arts Grant Application

<b>APPLICANT ORGANIZATION</b>	
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10. Check which, if any, of the descriptors below comprise a significant portion (**50% or more**) of the grant resources/funded activities. ***If none apply, or if the below descriptors apply to a small or indeterminate portion of your funding/activities, do not check any boxes. There is no penalty for not answering this question if it does not apply to your project.***

	Accessibility – increasing access for people with disabilities
	International – grantees visiting other countries, foreign artists visiting the US, cultural exchange programs, linkages with artists/organizations in other countries, and other international programs
	Presenting/Touring – movement of artists and artworks for performances, screenings, exhibits, etc. in different geographic areas as either the presenter or touring group
	Technology – for creation or dissemination of artworks or for organizational management
	Youth at Risk – programs designed primarily to serve at-risk youth, including drug, violence, alcohol, crime intervention
	Older Adults – programs involving older adults as the primary artists, participants, or beneficiaries as well as programs in elder care settings, senior centers, or retirement residences
	Health/Healing – programs using the arts specifically to promote good physical or mental health or to aid in healing, serving individuals, institutions or communities, e.g. in response to natural disasters or tragedies
	Economic Development – use of the arts as an economic development tool
	Cultural Heritage Tourism – activities that promote cultural events specifically to tourist populations and/or use arts, heritage or history offerings as traveler destinations and integration of culture into tourism development plan



## Arts Grant Application

<b>APPLICANT ORGANIZATION</b>	
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### SPECIAL PROJECT / GENERAL PROGRAM SUPPORT / TECHNICAL ASSISTANCE BUDGET / PROJECT EXPENSES

Category of Expenditure	ACOCHA Grant Funds	Matching Funds*		TOTAL
		Cash	In-Kind**	
<b>Personnel</b>				
Administrative salaries				
Artistic salaries				
Technical/Production salaries				
Fringe Benefits				
<b>Outside Fees and Services</b>				
Artistic				
Other				
<b>Equipment Purchased (please itemize on separate page if necessary)</b>				
<b>Operating Expenses</b>				
Space rental				
Marketing (includes advertising, public relations, etc.)				
Travel/Transportation				
Phone				
Postage				
Printing				
Insurance				
Rentals				
Supplies/Materials				
Hospitality				
Other (list)				
<b>TOTAL</b>				

*\* Each organization must match the funding requested from the ACOCHA's LAP Grant program 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. **For GPS & SP, 75% of the match must be cash; for TA, 50% 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 \$25.43/hour.*

## Arts Grant Application

<b>APPLICANT ORGANIZATION</b>	
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### SPECIAL PROJECT / GENERAL PROGRAM SUPPORT / TECHNICAL ASSISTANCE

#### BUDGET / PROJECT INCOME

Description	Cash	In-kind*	TOTAL (Cash & In-Kind)
<b>Earned Income</b>			
Admission fees, ticket sales, registrations			
Merchandise, concession, ad sales			
Membership dues			
Fundraising activities, events			
Other (list)			
<b>Corporate Contributions (please itemize on separate page if necessary)</b>			
<b>Foundations (please itemize on separate page if necessary)</b>			
<b>Government Grants (except ACOCHA; please itemize on separate page if necessary)</b>			
<b>Other Income</b>			
Private contributions			
Endowment, interest income			
Organization cash reserves			
<b>TOTAL ORGANIZATION INCOME**</b>			
<b>ACOCHA LAP Grant</b>			
<b>TOTAL PROJECT INCOME</b>			

*\*In-kind contributions must equal in-kind expenses outlined on previous page.*

*\*\* Total Organization Income must equal or exceed the ACOCHA Grant request*

#### BUDGET NARRATIVE

**On a separate page, please explain how grant funds will be spent. Tell us how you arrived at the amounts entered in each expense category you completed.**

*Examples: If an artist is hired for \$200, in the narrative explain that the artist will work for 4 hrs @ \$50/hr. If printing costs were \$500, the detail might read 1,000 color brochures @ .50/each. Be sure to explain how the expenses relate to and support the project. Discuss principal income sources and how those amounts are projected.*

**Arts Grant Application**  
**GENERAL OPERATING SUPPORT (GOS) NARRATIVE**

***General Operating Support applicants please answer  
Questions 1 through 9 below on a separate page listing each answer  
by associated number.***

The Atlantic County Cultural & Heritage Affairs Grants Review Panel will use the information provided herein to form its opinion of the organization and the appropriate funding level. Please provide enough detailed information to help the panel fully understand the organization and its work in order for them to make an objective decision. ***Use Times New Roman, 12pt type and do not exceed eight (8) pages.***

1. Provide a history of the organization, including mission, goals, objectives and major programming. How does the organization's activities relate to the NJSCA Priorities (p.6). What makes the organization important?
2. Describe the programs and services offered to the public during the previous 12-month period and how they benefited the community. How do the programs and services broaden, deepen and/or diversify participation in the arts?
3. What are the organization's plans for the upcoming grant year? Discuss in detail new programming and what has been developed to improve current offerings and why.
4. Describe in detail the intended use for GOS funds. How will GOS funding advance the organization's mission, goals and objectives? How will it strengthen its programs and services?
5. Discuss the principal artists involved with the organization/programs and their qualifications. Include staff, consultants and guest artists.
6. Describe the audience. How many people have been served in the past 12 months and how many are expected to be served during this grant period? What is the anticipated demographic composition of the audience? Be sure to describe how the organization will reach and meet the needs of special constituencies (minorities, handicapped, seniors, etc.), including facilities access and special services. What strategies have been employed that have been successful in the past?
7. How does the organization define success? What methods are used to evaluate the programs beyond attendance statistics (e.g. audience surveys, intercept interviews, on-line surveys, outside evaluators, independent critical reviews, etc.)? How is the evaluative data utilized?
8. Describe in detail the proposed publicity plan. Be specific about how and where the Atlantic County Office of Cultural and Heritage Affairs and the New Jersey State Council on the Arts will be credited. Refer to examples of past publicity explaining why they were effective in growing the audience.
9. Describe any noteworthy partnerships or collaborations (e.g. with other arts organizations, non-arts organizations including social service agencies, educational institutions, businesses or government other than ACOCHA) in which the organization is or will be involved. If the organization is not currently engaged in any collaboration, leave blank. ***Although the ACOCHA encourages partnerships or collaborations, there is no penalty for leaving this blank.***

## Arts Grant Application

<b>APPLICANT ORGANIZATION</b>	
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10. Check which, if any, of the descriptors below comprise a significant portion (50% or more) of the organization's activities. Check all that apply. *If none apply, or if the below descriptors apply to a small or indeterminate portion of your funding/activities, do not check any boxes. There is no penalty for leaving this question unanswered.*

	Accessibility – increasing access for people with disabilities
	International – grantees visiting other countries, foreign artists visiting the US, cultural exchange programs, linkages with artists/organizations in other countries, and other international programs
	Presenting/Touring – movement of artists and artworks for performances, screenings, exhibits, etc. in different geographic areas as either the presenter or touring group
	Technology – for creation or dissemination of artworks or for organizational management
	Youth at Risk – programs designed primarily to serve at-risk youth, including drug, violence, alcohol, crime intervention
	Older Adults – programs involving older adults as the primary artists, participants, or beneficiaries as well as programs in elder care settings, senior centers, or retirement residences
	Health/Healing – programs using the arts specifically to promote good physical or mental health or to aid in healing, serving individuals, institutions or communities, e.g. in response to natural disasters or tragedies
	Economic Development – use of the arts as an economic development tool
	Cultural Heritage Tourism – activities that promote cultural events specifically to tourist populations and/or use arts, heritage or history offerings as traveler destinations and integration of culture into tourism development plan

## Arts Grant Application

<b>APPLICANT ORGANIZATION</b>	
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### GENERAL OPERATING SUPPORT

#### BUDGET / EXPENSES

Category of Expenditure	ACOCHA Grant Funds	Matching Funds*		TOTAL
		Cash	In-Kind**	
<b>Personnel</b>				
Administrative salaries				
Artistic salaries				
Technical/Production salaries				
Fringe Benefits				
<b>Outside Fees and Services</b>				
Artistic				
Other				
<b>Equipment Purchased (please itemize on separate page if necessary)</b>				
<b>Operating Expenses</b>				
Space rental				
Marketing (includes advertising, public relations, etc.)				
Travel/Transportation				
Phone				
Postage				
Printing				
Insurance				
Rentals				
Supplies/Materials				
Hospitality				
Other (list)				
<b>TOTAL</b>				

*\* Each organization must match the funding requested from the ACOCHA's Grant program 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 at a rate of \$25.43/hour.*

## Arts Grant Application

<b>APPLICANT ORGANIZATION</b>	
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### GENERAL OPERATING SUPPORT

#### BUDGET / INCOME

Description	Cash	In-kind*	TOTAL (Cash & In-Kind)
<b>Earned Income</b>			
Admission fees, ticket sales, registrations			
Merchandise, concession, ad sales			
Membership dues			
Fundraising activities, events			
Other (list)			
<b>Corporate Contributions (please itemize on separate page if necessary)</b>			
<b>Foundations (please itemize on separate page if necessary)</b>			
<b>Government Grants (except ACOCHA; please itemize on separate page if necessary)</b>			
<b>Other Income</b>			
Private contributions			
Endowment, interest income			
Organization cash reserves			
<b>TOTAL ORGANIZATION INCOME**</b>			
<b>ACOCHA LAP Grant</b>			
<b>TOTAL GOS INCOME</b>			

\* *In-kind contributions must equal in-kind expenses outlined on previous page.*

\*\* *Total Organization Income must equal or exceed the ACOCHA Grant request*

#### BUDGET NARRATIVE

**On a separate page, please explain how grant funds will be spent. Tell us how you arrived at the amounts entered in each expense category you completed.** *Examples: If an artist is hired for \$200, in the narrative explain that the artist will work for 4 hrs @ \$50/hr. If printing costs were \$500, the detail might read 1,000 color brochures @ .50/each. Be sure to explain how the expenses relate to and support the organization. Discuss principal income sources and how those amounts are projected.*

**On a separate page, if your projected budget shows a deficit, please explain how the situation will be addressed.**

## Arts Grant Application

<b>APPLICANT ORGANIZATION</b>	
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### GENERAL OPERATING SUPPORT BUDGET

### FINANCIAL OVERVIEW / CASH EXPENSES

Category of Expenditure	2018 Actual	2019 Budgeted	2020 Projected
<b>Personnel</b>			
Administrative salaries			
Artistic salaries			
Technical/Production salaries			
Fringe Benefits			
<b>Outside Fees and Services</b>			
Artistic			
Other			
<b>Equipment Purchased (please itemize on separate page if necessary)</b>			
<b>Operating Expenses</b>			
Space rental			
Marketing (includes advertising, public relations, etc.)			
Travel/Transportation			
Phone			
Postage			
Printing			
Insurance			
Rentals			
Supplies/Materials			
Hospitality			
Other (list)			
<b>TOTAL EXPENSES</b>			

## Arts Grant Application

<b>APPLICANT ORGANIZATION</b>	
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### GENERAL OPERATING SUPPORT BUDGET

#### FINANCIAL OVERVIEW / CASH INCOME

Description	2018 Actual	2019 Budgeted	2020 Projected
<b>Earned Income</b>			
Admission fees, tickets, registrations			
Merchandise, concession, ad sales			
Membership dues			
Fundraising activities, events			
Other (list)			
<b>Corporate Contributions (please itemize on separate page if necessary)</b>			
<b>Foundations (please itemize on separate page if necessary)</b>			
<b>Government Grants (please itemize on separate page if necessary)</b>			
ACCOCHA LAP Grant			
<b>Other Income</b>			
Private contributions			
Interest, endowment income			
Organization cash reserves			
<b>TOTAL INCOME</b>			
<b>TOTAL EXPENSE (Transfer from previous page)</b>			
<b>SURPLUS [DEFICIT]</b>			

#### FINANCIAL OVERVIEW NARRATIVE

On a separate page, discuss the organization’s financial health, especially any significant variations in income and/or expenses in the 3-year income and expense budgets. Discuss any surpluses or deficits, if applicable. If there have been deficits, how are they being addressed?