



## **Monmouth Arts Grant Application Terms & Definitions (General, Accessibility, and Budget)**

### ***General***

Arts Organization – An organization whose mission statement is constituted exclusively for the purpose of the arts and exists exclusively to provide arts services and arts programming only.

Contact Person – The individual responsible for submitting the application; this person will be responsible for additional information about the application and follow up.

Deadline – The designated date in which a grant application closes.

Diversity – Recognition of individual differences along the dimensions of race, ethnicity, age, gender, gender identity, gender expression, sexual orientation, physical or cognitive abilities, nationality, language, religious beliefs, and socioeconomic background

Eligibility – The criteria an applicant must meet in order to apply for the program. Eligibility is generally determined by organization type (e.g. arts organization, K-12 schools, municipal agency). Location, population, or previous awards may also affect eligibility.

Evaluation – A quantitative assessment of what was, or was not, accomplished by a project; a comparison of project objectives and actual project outcomes; an increasingly important part of proposal writing and project management.

Federal Tax ID Number – The federal tax ID number is a 9-digit number assigned by the Internal Revenue Service. Sometimes known as Employer Identification Number (EIN) or Tax Exempt Number.

Fiscal Agent – An organization that meets the definition of eligible federally tax exempt nonprofit 501(c)3 organization and that administers grant funds to an entity eligible to be a federally tax exempt nonprofit 501(c)3 organizations but that have not yet attained this status

Folklife Arts – Those arts that are passed on informally within groups sharing ethnicity, occupation, religion or geographic region. Folk artists learn their skills within the community and practice them as part of community life.

General Operating Support (GOS) – Discretionary, non-project-oriented funding awarded to support overall administrative, as well as program operations, of nonprofit organizations that are community-wide or multi-community in public impact and which uphold high standards of professionalism, management, accountability, and outreach in a given discipline.

Grant Period – The term in which the operating support or project will be accomplished as set forth in an application by the start and end date.

Inclusiveness – Outreach to persons from cultural diverse communities, the economically disadvantaged, older adults, veterans, individuals with disabilities, institutional populations (in hospitals, nursing homes, mental institutions, and prisons) and non-traditional audiences.

Interdisciplinary – Pertaining to art forms/art works that integrate more than one arts discipline to form a single work (e.g. collaboration between/among the performing and/or visual arts).

Multidisciplinary – Activities in more than one discipline; use this category to describe those grants in which the majority of activities cannot be attributed to one discipline.

Non-Arts Organization – A nonprofit organization or group whose mission is not exclusively directed towards the arts. This is any group that provides any other services, including heritage, social services, municipal government, etc.

Nonprofit Organization – Any corporation, trust, association, cooperative, or other organization that is recognized by the IRS as nonprofit, and, (a) Is operated primarily for scientific, educational, service, charitable, or similar purposes in the public interest; (b) Is not organized primarily for profit; and (c) Uses net proceeds to maintain, improve, or expand the operations of the organization.

Objectives – Statements defining the desired outcome of proposed activities and identifying the persons to be served. Objectives should be attainable, measurable, and limited to a specific time period.

Presenter – An organization that selects performing artists and companies, engages them to perform, remunerates them for the performance and/or services, and brings them together with audiences and communities.

Project – The creation and presentation of an original work of art, arts experience or arts learning opportunity within a definite beginning and end date.

Public – When a program or project is open and accessible to an audience and/or community. Projects intended solely for a membership or club do not qualify as public. Events can be free, ticketed, or donation-based (fundraisers are ineligible).

Regrantee/Grantee – Any legal entity that receives an award and assumes responsibility for fiscal accountability for managing awarded funds, supervision of grant-supported activities, and submission of final reports.

Special Project Support (SPS) – Funding awarded specifically for a project/event of an eligible nonprofit organization, agency, or institution.

Target Audience – The specific community/communities for whom the programming or project activity is provided.

Timeline – A schedule that includes every activity you must undertake to establish, implement, and evaluate the program.

Underserved population – People who genuinely lack access to arts programs, services, or resources for geographic, economic, cultural, social, physical, or other demonstrable reasons. The term "population" can refer to a group of people with common heritage, regardless of whether they live in the same area.

Volunteer – The value of the time for a position in which an individual performs job duties willingly and without pay; value may only be used as in-kind match and not part of the grant request or cash match.

## ***Accessibility***

Accessibility – The extent to which programs or services offered by applicants can be reached or obtained by those who want or need them.

Accessible facility – The physical location in which the project/event will take place that it is accessible to persons with any type of disability. Whether an organization owns, rents or uses a space for free, it is responsible for the venue in which it chooses to hold the event. To be accessible, there may be no barriers that would preclude reasonable access from the point of getting from parking or public transportation into the venue and to the space where the event takes place, including all ancillary services that any visitor would expect to have access to such as rest rooms, box office, concession stands, etc.

ADA Advisory Committee – Purpose is to make recommendations regarding the best methods of addressing/resolving barriers that inhibit access to an organization's services or programs. Committee will advise an organization on matters relating to people with disabilities and serve as a primary networking resource between persons with disabilities, disability service agencies, and the organization.

ADA Coordinator – The coordinator is responsible for monitoring compliance with ADA and is an organizational resource for access information.

ADA Plan – An organization’s plan that outlines goals and specific steps to be taken to address barriers that may exist and provide accommodations to make their facilities and programs accessible to people with disabilities under the legal standards of the Americans with Disabilities Act. The plan should lay out the organization’s ADA goals and priorities and the specific steps to be taken to accomplish them on a detailed timeline, with assignment of responsibility and consideration of costs necessary to implement each goal. It should include attention to facilities, programmatic access, marketing, employment, and sensitivity awareness, and include identification of the access committee, ADA coordinator, and outline the grievance procedure.

Age Discrimination Act of 1975 – This act provides that no person in the United States shall, on the basis of age, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving Federal financial assistance.

Americans with Disabilities Act 1990 (ADA) – This federal civil rights law was enacted in 1990 and requires all providers of public programs and services to make their offerings equally accessible to all people regardless of any individual’s physical or mental disability. Even if an organization does not apply for or receive public funding, it is responsible for accessibility under the ADA.

Assistive Listening System – An infrared, FM or induction loop system that amplifies sound and sends it to receiver headsets worn by audience members with a hearing disability. Systems can be rented or purchased at a reasonable price and many systems are portable.

Audio Cassette/Mp3 – Providing printed materials on an audio cassette, app or mp3 file(s) to enable persons with a vision loss to have access to the information (e.g. gallery or museum tours).

Audio Description – Used in theatres, dance, or museum tours, it enables someone with vision loss to “see” what is happening on stage through a narrator who describes the action over a headset through a system such as that used for assistive listening. This service is often preceded by a sensory seminar or tour.

Braille – Printed material distributed in conjunction with an event in the raised dot system called Braille (Grade II) used by people who are blind.

Disability – As applied to an individual: a physical or mental impairment that substantially limits one or more of the major life activities of such individual; or record of such impairment; or being regarded as having such an impairment.

Facility survey – A survey tool that enables an organization to conduct a self assessment of a facility prior to deciding to use it for an event. A comprehensive self assessment survey tool has been developed by the Cultural Access Advisory Network and can be obtained from the website at <http://njtheatrealliance.org/ada> ADA\_Self\_Assessment\_Planning\_Survey.

Grievance Procedure – A board-approved procedure that clearly identifies how a patron should file a complaint. The procedure should also clearly identify the criteria for judgment and the time-frame for negotiating differences between the organization and the complainant. For governmental agencies, this procedure has, in all likelihood, already been established for the state, county or municipal agencies, although it is recommended that agencies consider having an agency/project specific procedure.

Large Print – Offering whatever printed materials are available in conjunction with an event in a version that is in 16- to 18-point font or larger. This version can be simple and need only include the basic information related to the event.

Open captioning – This service benefits patrons with hearing loss who do not fully benefit from assistive listening systems or American Sign Language, and many times benefits patrons even without hearing loss who want to keep up with the exact wording of the dialogue. There are two kinds of open captioning. In regular open captioning, a person is hired to study the script of the play, attend shows beforehand and then develop a closely replicated version as is possible of what is anticipated at the show. The captioner then works the designated “open captioned” show by releasing each line of the pre-typed dialogue, via computer to the captioning screen, as it is spoken. In real time captioning a court stenographer (CART) types the dialogue of a theatre performance or lecture as it is happening. It appears on a large digital screen, usually in sight line within the performance, especially ad-lib or programs without a defined script.

Programmatic Access/Accommodations – Services that permit program content to be accessible by a person with a disability, e.g. large print, assistive listening devices, sign interpretation, etc. Program Accessibility is a flexible principle allowing entities to comply based on individual responses to their existing conditions and the needs of their participants with disabilities. In many instances, programs and activities may be made accessible through slight modifications and adjustments in procedures, practices, and policies. In others, building renovations or construction may be required. But structural change is required only in instances where program accessibility is not readily achievable.

Sensitivity Training – Because many people do not know someone with a disability and are often uncomfortable and errors in interaction could lead to a grievance, it is important that staff or volunteers that will have direct contact with the public receive information or training on how to appropriately and respectfully interact with people with different kinds of disabilities.

Sign Interpretation – Spoken words translated into American Sign Language/Signed English by a qualified interpreter, used mostly for theatre, gallery talks and lectures that would accommodate an individual with hearing loss who uses Sign Language.

Tactile exhibits – Exhibits that include texturally interpreted models of artworks or other means of interpreting the visual impact of a work of art for someone who is blind.

Title VI of the Civil Rights Act of 1964, as amended – This act provides that no person in the United States shall, on the grounds of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving Federal financial assistance.

Will provide upon advanced request – Stating that your organization will provide an accommodation upon advanced request indicates that this provision is outlined in materials promoting the event, including the amount of advance notice required and that the service or accommodation will be provided if a patron contacts you within the specified timeframe. Advance notice must be reasonable and based on the real time needed to arrange for an accommodation and should generally not exceed two weeks.

## ***Budget***

Admissions/Subscriptions – Revenue derived from the sale of admissions, tickets, subscriptions, memberships, etc., for events attributable or prorated to the project/organization.

Budget – The financial plan for the project or program, itemized to show breakdown of both income and expenses. Budgets also include in-kind support. Most budgets for nonprofit organizations equal zero, after expenses are subtracted from income.

Budget Period – An interval of time into which a project period is divided for budgetary purposes, usually twelve months.

Deficit – The spending of more dollars than the organization/ individual takes in.

Earned Income – Any source of revenue gained through payment by the public for membership, services, admission (e.g. tuition classes, workshops or programs), advertisement or sales.

Equipment Rentals – Payments for rental of equipment, costumes, furniture, scenery, props, etc.

In-Kind Contributions – The value of goods or services specifically identified with the project/organization that are provided to the organization by volunteers or outsider parties at no cash cost to the organization. Refer to [www.independentsector.org/volunteer\\_time](http://www.independentsector.org/volunteer_time) for the current value of volunteer time.

Matching funds – A requirement to find other sources of funding to match or exceed the grant's matching stipulation. Stipulations usually are expressed as a ratio or percentage. For example, a "1:1 match" means you must match every \$1 of grant funding with \$1 of other funding.

Other Operating Expenses – All expenses not entered in other categories and specifically identified with the organization/project. Include items such as scripts, scores, and interest charges.

Other Revenue – Revenue derived from sources other than Admissions/Subscriptions. Include catalog sales, advertising space in programs, gift shop income, concessions, parking, investment income, etc.

Personnel Expenses (Artist/Artistic) – Payments for salaries, wages, and benefits specifically identified with the project/organization, for artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, filmmakers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc.

Personnel (Contracted Services) – Payments to firms or persons for the services of individuals who are not normally considered employees of the applicant, but consultants or the employees of other organizations, whose services are specifically identified with the project/organization. Include artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, folklorists, filmmakers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc., serving in non-employee/non-staff capacities.

Personnel Expenses (Staff/Administrative) – Payments for salaries, wages, and benefits including payroll taxes specifically identified with the project/organization, for executive and supervisory administrative staff, program directors, managing directors, business managers, press and agents, fundraisers; clerical staff such as secretaries, typists, bookkeepers; and supportive personnel such as maintenance and security staff, ushers, and other front-of-the-house and box office personnel.

Personnel Expenses (Technical/Production) – Payments for salaries, wages, and benefits, specifically identified with the project/organization, for technical management and staff, such as technical directors; wardrobe, lighting, and sound crew; stage managers, stagehands; video and film technicians, exhibit preparatory and installers.

Space Rental & Mortgage Payment – Payments specifically identified with the project/organization for rental or interest for mortgage payments for office, rehearsal, theatre, hall, gallery, and other such spaces.

Variance – The difference between budgeted and actual figures for a particular accounting category. A favorable budget variance refers to positive variances or gains; an unfavorable variance describes negative variance, indicating losses or shortfalls.