



Connecticut Commission
on Culture & Tourism

ARTS PROJECT SUPPORT

For Nonprofit Organizations

FY 2010
Program Guidelines

ARTS PROJECT SUPPORT FOR NONPROFIT ORGANIZATIONS



Connecticut Commission
on Culture & Tourism

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APPLICATION FORMS

Available in separate PDF file. See web site link: [Arts Project Support Application Forms](#)

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Connecticut Commission on Culture & Tourism
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Hartford, Connecticut 06103
Main Telephone: 860-256-2800

Kathleen DeMeo, Organizational Support Program Manager
Telephone: 860-256-2735 • Email: kathleen.demeo@ct.gov
Application drop-off: Monday - Friday 9:00 a.m. - 4:00 p.m.

ARTS PROJECT SUPPORT FOR ORGANIZATIONS

Arts Project Support is a component of the Connecticut Commission on Culture & Tourism's Organizational Support Program. It provides funds to eligible applicants for a portion of an arts organization's activities or an ongoing arts program of a non-arts organization, including private Connecticut colleges and universities. Grants must be matched on a one-to-one cash basis with funds the applicant organization obtains from other sources.

PROGRAM TIMELINE

Application Deadlines	Must be <u>received</u> (not postmarked) by 4:00 p.m.: January 12, 2009 (Intent to Apply notification) February 10, 2009 (Application)
Telephone Interviews	April - May, 2009
Review Panel Meets	Late May, 2009
Funding Period	Projects must occur sometime between: July 1, 2009 - August 31, 2010
Award Notification	Late June, 2009 (summer '09 projects only) September, 2009 (all others)
Final Report Due	60 days after completion of project

PROGRAM INFORMATION

Arts Project Support (APS) is designed to support ongoing arts programming conducted by established nonprofit organizations, colleges and universities. Proposed projects must have a minimum two-year history of effective public participation and administration to be eligible for funding. APS grants do not fund the start-up of new programs.

- An organization may submit only one Arts Project Support application for the 14-month funding period outlined above.
- Projects occurring solely within the months of July and August will have only one opportunity to be funded, either in 2009 or 2010.
- Two organizations working in partnership cannot both apply for funding for the same project.
- Universities may not submit more than two applications (for separate programs) per application cycle.

WHO MAY APPLY

Eligible Applicants

Project Support applicants may be either:

- A Connecticut (501)(c)(3) nonprofit arts organization, incorporated for at least two years, and having a two-year history of presenting the proposed activity; **or**
- A Connecticut (501)(c)(3) nonprofit non-arts organization, incorporated for at least two years, with a publicly accessible arts program having at least a two-year history; **or**
- A private college- or university-affiliated program/entity that meets the following additional criteria:
 - ◆ More than half its audience is drawn from the general public, excluding students & faculty.

**WHO MAY APPLY
(CONTINUED)**

- ◆ Can provide annual operating income and expense figures for arts programming apart from the college/university.
- ◆ Has a designated board or advisory body governing its artistic activities.
- ◆ Has a broad financial base of support from outside sources, i.e., be able to provide a cash match beyond staff time and overhead provided by the college or university.

Ineligible Entities/Activities

- Elementary and secondary schools
- Local and state governmental agencies and their constituent units
- Private, for-profit organizations
- Organizations acting as fiscal agents for individual artists or other groups
- Organizations that receive General Operating Support, Local Arts Agency funding, or legislatively directed funds through CCT
- Projects/programs with less than a two-year history
- Projects that are primarily fundraisers, e.g., social events or entrepreneurial activities

The following are **examples of eligible APS applicants**:

- A historical museum that presents a year-round music series
- A social service organization that offers arts training programs to children and youth
- A college or university arts entity, such as a professional theater, performing arts center or museum, that draws more than half its audience from the general public. Academic departments are not eligible.

WHAT WE FUND

Eligible Expenses

Eligible expenses include but are not limited to:

- A percentage of staff salaries
- Payments to contracted artistic, technical or administrative professionals
- Production, travel, telephone, shipping and postage costs
- Space rental; occupancy costs (maintenance, security, insurance, utilities, etc.)
- Printing, advertising and marketing costs

HOW WE FUND

Grant Amounts

Project Support grant **request** amounts may not exceed:

- **\$30,000** (returning applicants) or **\$20,000** (first-time applicants) regardless of project size
- 50% of the project expense budget
- 10% of an organization's operating budget for the previously completed year

No more than **20%** of the total project budget may include project administration expenses (salaries and fees). Grant awards are determined by a formula that factors in the amount

**HOW WE FUND
(CONTINUED)**

of CCT funds available, the grant request amount and the **review panel's rating** of an organization's application based on the criteria outlined below.

Matching Requirements

CCT grant funds must be matched at least 1:1 by other cash income received for the project. Income may be derived from a variety of contributed and earned sources, to be identified on the Budget Income form.

REVIEW PROCESS

Following the application deadline, CCT will convene independent advisory peer panels to review applications. Panel composition varies according to grant category and discipline, and may include staff of cultural organizations, artists, community leaders and educators who represent diverse geographic, ethnic and aesthetic perspectives.

Review Criteria

Advisory panels will use the following criteria to evaluate applicants. Measurement will be based on application materials submitted and telephone interviews conducted by the primary reviewer.

Quality and Merit - 40%: Quality of the project and its significance to the community; quality of artistic staff and proposed artists.

Community Involvement and Accessibility - 30%: Efforts to broaden, deepen and/or diversify community participation; inclusion of community partners, ability to market activities; efforts to promote access for the disabled.

Project Management and Evaluation - 30%: Ability to carry out the program/project; effectiveness of plan to document and assess the project; appropriateness of budget for proposed activities.

Telephone Interviews and Support Materials

An important component of the review process is a telephone interview conducted by a member of the panel with project managers. It is an opportunity for applicants to provide updated information, such as funders that have since been confirmed and artists committed to the project. It is also an opportunity for the panelist to ask questions about the application, and gather additional information that will help the panel assess the project.

Every effort will be made to schedule telephone interviews before the panel meets. It is possible that an interview will not take place for reasons beyond CCT's control. Lack of a telephone interview will not constitute grounds for a reconsideration in the event that an applicant is not recommended for funding.

Another important means of assessing applicants is through review of support materials, particularly when evaluating program quality. Both printed and audio/visual materials may be submitted with the application (see page 10). Thorough preparation for telephone interviews and the submission of high-quality support materials is essential.

After a careful review and discussion of each application based on established criteria, the advisory panel agrees on a rating for each organization. The panel assessment is considered in determining grant amounts, and whether or not an organization will be funded. Grant recommendations are prepared by CCT staff and reviewed by the agency's board, which makes the final award decisions.

HOW TO APPLY

All organizations planning to submit an application for Arts Project Support for fiscal year 2010 *must* file an **Intent to Apply** form, received (not postmarked) by **Monday, January 12, 2009**. Its purpose is to assure that applicants meet eligibility requirements and to aid CCT in planning review panels. The Intent to Apply is not binding, but is required.

The deadline for **Final Applications** is **Tuesday, February 10, 2009**. Applications must be received (not postmarked) by this date. If hand-delivered, applications must be received at the CCT office by 4:00 pm that day. Applicants must request and retain a receipt from the CCT staff person accepting the hand-delivered application, regardless of delivery date. No application or parts thereof will be accepted after the deadline. E-mail or fax submissions will not be accepted.

All mailed applications shall be sent to:

Kathleen DeMeo, Program Manager
OSP/Arts Project Support
Connecticut Commission on Culture & Tourism
One Constitution Plaza, 2nd Floor
Hartford, CT 06103

When mailing applications, we strongly suggest using express service or 1-day delivery and retaining the receipt. Applicants will be notified of receipt of their application via e-mail and U.S. mail within two weeks of the deadline.

Applicants must follow all instructions and provide accurate and complete information in all sections and supporting materials as stated in the guidelines. Failure to do so will render your application ineligible for review.

APPLICATION MATERIALS

Applications for Arts Project Support consist of several required forms, a narrative of up to five pages, resumés and bios, a board of directors or advisory committee list, and support materials. Application items and instructions are described in detail on the pages that follow.

Electronic (fillable PDF) application forms may be downloaded from CCT's website, www.cultureandtourism.org (see "*Grant Forms & Guidelines*" on the Arts home page).

All applications must:

- Be assembled as directed on the Application Checklist (see forms) with the "original" placed on top of **seven (7) copies**, each copy held together with a paper clip or binder clip (no staples, please!)
- Be signed by an **authorized official** of the organization on the Application Checklist.
- Be single-sided on 8 1/2" x 11" white paper with margins no less than 3/4" on all sides.
- Include the **organization name** in the lower right hand corner of **narrative** pages (numbered 1-5). The narrative must be prepared in an easily readable font (avoid condensed typefaces) no smaller than **11 point**.
- **Not** include a cover letter, double-sided copies, blank spacing pages between sections, colors, logos or other special markings.

You must read the CCT Grant Overview Guidelines, as all guidelines are strictly enforced. Applicants must comply with stated Affirmative Action and ADA requirements. Also note the following sections:

GRANTEE RESPONSIBILITIES

- Award Notification/Grant Payment
- Grantee Responsibilities
- Credit and Publicity Responsibilities
- Reporting Requirements
- Grant Cancellations

Applicants should anticipate the need for two certifications which must accompany every CCT grant contract:

Certification of Authorized Official (a.k.a. “certified resolution”) indicates that the grantee has passed a resolution authorizing the named individual to sign contracts on behalf of the organization and that the resolution is in effect as of the date of the contract signing.

Nondiscrimination Certification certifies that the organization has resolved to support nondiscrimination agreements and warranties required under Connecticut General Statutes and that the resolution is still in effect.

APPLICATION NARRATIVE

The narrative is an essential part of the application and provides advisory panels with the most complete picture of the applicant and proposed project or program. The narrative may be up to **5 pages** including the Introduction. Address the criteria in the sequence in which they appear. Organize responses under the headings:

- **Introduction**
- **Quality and Artistic Merit**
- **Community Involvement and Accessibility**
- **Project Management and Evaluation**

It is not necessary to restate each question, but it is helpful to identify responses using a descriptive phrase or reference the question number under each criterion.

Introduction

State the organization’s mission. (Non-arts organizations should also state the purpose of its arts programming. Colleges and universities should describe the purpose of the arts “entity” which is applying.) Include information on audiences served (size, composition), events produced, range and scope of programs, memberships and subscriptions, hours of operation and/or other relevant information.

Quality and Artistic Merit (40%)

1. Describe the project for which you seek funding, noting its significance to the community. Why is this project important and who will it serve?
2. Discuss the qualifications of the organization’s artistic staff associated with this project. Describe how participating artists were selected. Attach resumés/bios of key artistic staff and **artists** involved (not to exceed 6 pages total) with this application.
3. List the goals of this project and what you hope to accomplish. Describe the intended outcomes citing any benefits or changes in skill, knowledge, or attitude of the target population.

**APPLICATION
NARRATIVE
(CONTINUED)**

Community Involvement and Accessibility (30%)

1. Define the community your organization serves and its key demographic and distinguishing features. How does the organization view its role in the community?
2. Describe how your project will broaden participation in the arts; diversify audiences currently served, and/or deepen the arts experience of individuals.
3. How do you plan to engage the community in the development and execution of this project? Note any partnerships and/or collaborations in your plans. Include steps you will take to maintain community interest and/or involvement in the project.
4. Describe your marketing strategies and tactics. Indicate how these will increase visitors/ audience members/participants.
5. Describe your plans to provide access (physical, programmatic and communications) to people with disabilities who may attend or participate in the program. (see Glossary).

Project Management and Evaluation (30%)

1. Attach a **project timeline** to this proposal. Show project planning benchmarks, schedule of activities, key dates and staff assignments. The timeline should not exceed one page and is not counted as part of the five-page narrative.
2. Describe your plans for monitoring and evaluating the project. What are your indicators of success? Describe the methods (including evaluation instruments) that you will use to determine the effectiveness of your project.
3. Describe the qualifications and responsibilities of key personnel involved in the administration of this project. Address involvement of volunteers and/or board members.
4. Describe how you developed the project budget. How did you determine accurate cost and income estimates? Clarify any specific budget items which might be questioned by application reviewers.
5. Describe efforts to diversify your base of financial support for this project. Include information about in-kind donations of goods or services that will be provided (what and by whom) if applicable.

BUDGET FORMS

Project Budget Income and Expense Forms

Complete these two forms based on your projected income and expenses for the project for which you seek funding. Refer to the Budget Glossary for clarification of terms used.

- List only those resources to be applied to the project, and which will be expended during the grant period July 1, 2009 - August 31, 2010
- Total project expenses and income must be equal
- Administrative Salaries and Outside Administrative Services fees should not total more than 20% of the project costs.

**BUDGET FORMS
(CONTINUED)**

Financial Summary Form

This form summarizes the current approved (FY '09) plus last two completed years (FY '07, '08) of fiscal activity. Report **unrestricted** cash operating income and expenses only. Universities and colleges provide operating budget figures for the **arts programming entity** (e.g., theatre, arts center) for which funds are sought.

Indicate whether or not the organization is carrying debt; if not, enter \$0. Also explain reasons for large budget fluctuations from year to year, and your debt reduction plan, if applicable.

The information on this form **must** be verified (with signature) by the organization's chief financial officer, defined as the board treasurer or the highest level staff person in the organization (other than the director) responsible for budget/fiscal matters.

**BOARD OF
DIRECTORS/
ADVISORY
COMMITTEE LIST**

On no more than **two pages**, nonprofit organizations provide a current list of your board of directors. Universities and colleges may submit instead a list of advisory board members associated with the arts programming entity or venue applying for funds. On the first page note:

- Maximum number of Board Members as stated in your by laws
- Current total number of Board Members

Use the following format for each board member:

Name:

Employer/Occupation:

Board Position/Committee Assignment:

**DATA
COLLECTION
FORM**

National Standard for Arts Information Exchange Data Collection Form

Submit **one copy** of this 3-page form. Information collected is used by the National Endowment for the Arts to document CCT's and other states' grantmaking activities.

**TAX EXEMPT
LETTER**

IRS Tax-Exempt Letter (Nonprofit Organizations)

Submit **one copy** of the most recent Internal Revenue Service determination letter reflecting the organization's current 501(c)(3) status and legal organization name.

**SUPPORT
MATERIALS**

All applicants are required to submit support materials, which are a critical part of the review process and play a major role in the panel's evaluation of the quality of an organization's work. A complete set of support materials will be sent to the primary reviewer of each application. Together, the panel will examine all support materials as part of their deliberation.

Material should be related to the project for which you seek funds. **Two complete sets** of support materials must be provided. The second set is used as a back-up in the event that materials are lost in transit.

**SUPPORT
MATERIALS
(CONTINUED)**

1. AUDIO/VISUAL MATERIALS

Choose up to two (A-C) of the following media to submit with your application:

A. Audio CD

B. Video (DVD)

DVD's must be clearly labeled with the following applicable information on the case:

- Name of applicant organization (also label the DVD itself)
- Name of group(s)/artist(s) performing if other than applicant
- Title(s) of work(s) being performed
- Date of performance(s)

If the DVD running time is lengthy, indicate the track number(s) you prefer the panel to view. The time the panel spends reviewing A/V materials will not exceed ten minutes, however, the entire content of a disc is subject to review by the panelist assigned as the primary reviewer.

C. Photographs or Image CD

Please limit to **ten** photos. Prints should be no larger than 8½" x 11". Each should be labeled on the back with the following:

- Name of applicant organization
- Title of work(s) being performed or description and location of activity
- Date of performance or activity.

Power Point presentations and digital images submitted on CDs will be limited to 10 "slides;" each slide may contain more than one image, however. Test your CD on a computer other than the one used to create it to assure that it can be read by other equipment.

2. PRINTED SUPPORT MATERIALS:

Submit **up to five** different printed items such as:

- Critical reviews of past performance or event (2-3 may count as one printed item).
- Sample program evaluation instrument such as an audience survey or questionnaire
- Programs and playbills
- Brochures, posters or other marketing materials
- Teacher guides and other educational or curriculum materials

Note: If you wish that support materials be returned to you after the panel review, you **must** submit a self addressed stamped (postage paid) mailer. Materials will otherwise be discarded.

**TIPS FOR A
SUCCESSFUL
APPLICATION**

Since the grants process is competitive, CCT offers the following suggestions to keep in mind as you prepare your application.

- Read the guidelines thoroughly before you begin to write. Even if you are a returning applicant, changes to the process are introduced every year. Contact program manager, Kathleen DeMeo, with any questions well in advance of the deadline.
- Read the review criteria/narrative questions and create an outline to help you address all points within the allotted number of pages.
- Assume the reviewer is unfamiliar with your organization and project. Provide enough specific information so that a reviewer can evaluate your application based on each of the criteria. Incomplete information can jeopardize your grant review.
- Write in a clear and concise style and eliminate wordiness. Present key thoughts simply and avoid repetition.
- Once you have completed the application, put it away. Read it later, or better yet, give it to someone else to read. Ask for a critical review of the narrative flow. Have you addressed the review criteria completely and clearly?
- Double check your application for spelling and typographical errors and check your math! These details have an impact on the panelists' overall impression of your organization or project.
- Choose support materials carefully and submit samples which best convey key aspects of the program or project.
- Name the artists you plan to engage for your project, or describe how artists will be selected. Include resumés or support information to document the quality of what they will present.
- Be specific wherever possible. Note the number of performers, workshops, students/teachers involved, project duration, etc.
- Make sure your application is complete before mailing. The application checklist is provided to help you.

Applicants must follow all instructions and provide accurate and complete information in all sections and supporting materials as stated in the guidelines. Failure to do so will render your application ineligible for review.

Application Forms are available on the CCT Web site at www.cultureandtourism.org as PDF files that you can save to your computer's hard drive. Financial forms are provided in an alternate format as MS Excel worksheets. Completed forms must be printed and mailed with other application items.

Questions regarding the OSP/Arts Project Support application process may be addressed to the **Kathleen DeMeo** at **860-256-2735** or **kathleen.demeo@ct.gov**.

GLOSSARY OF TERMS

BUDGET DEFINITIONS

Contributed Income

Grants from Government: Grants from federal, state and municipal agencies expected to be used for the proposed project. Do not include this CCT grant request.

Contributions from Private Foundations: Cash support from private foundations and trusts. Include New England Foundation for the Arts (NEFA) funding here if applicable.

Corporate/Business Contributions: Cash support from businesses, corporations and corporate foundations.

Other Contributed: Income derived from special events or fundraisers, and sources not cited above. Include Greater Hartford Arts Council support here if applicable.

Earned Income

Admissions/Ticket Sales: Income derived from the sale of admissions, tickets, subscriptions, memberships, etc.

Programs & Services Revenue: Income derived from classes, workshops, seminars, school group events, residencies, and other school-based programming. Also, income derived through contracts for specific services.

Other Earned Income: Include income from concessions and other sales.

Expenses

Salaries

Administrative: Include prorated salaries of employees of the applicant organization who will be directly involved in the project: executive and program directors, managing directors, marketing and fundraising personnel, office administrators, ticket managers.

Programmatic/Artistic: Employees who will be involved in the project: artistic directors, program managers, instructors, etc.

Technical/Production: Employees who will be involved in the project: technical directors, lighting and sound crew, stage managers and crew, video technicians, exhibit installers, etc.

Other: Salaries for other staff not included above, such as security and maintenance.

Outside Professional Services

Programmatic/Artistic: Payments to non-employees including artistic directors, directors, curators, composers, choreographers, designers, video artists, filmmakers, literary artists, visual artists, performing artists, teachers, instructors, consultants, etc.

Technical/Production: Payments to outside individuals for technical or production services (see above).

Administrative: Payments for contracted legal, accounting, or other administrative services.

Other: Professional service payments not included above, such as non-profit specialists or administrative consultants.

Supplies, Materials & Merchandise: Office supplies and equipment, production materials, raw materials and other items related to the project.

Telephone, Postage & Shipping: Payments for telephone, internet use and web site hosting. Also, postage, mailing services, and shipping fees related to the project.

**BUDGET
DEFINITIONS
(CONTINUED)**

Space Rental; Occupancy Costs: Payments for rehearsal space, theater, hall, gallery. If owned building, may include maintenance/security costs, utilities, etc.

Marketing/Publicity/Advertising: Payments for marketing materials including newspaper, radio and television advertising, in-house printing and mailing of brochures, posters. etc.

Transportation & Travel: Payments for airfare, mileage, car rental, lodging and meals for visiting artists. Also includes transportation costs for students to attend programs.

**GLOSSARY OF
TERMS**

Access (for persons with disabilities):

Physical access refers to, but is not limited to:

- Ramp access or elevators to the office, performance, exhibition or presentation areas for persons using wheelchairs
- Restroom facilities with grab bars and door widths to accommodate persons using wheelchairs
- Accessible parking facilities

Programmatic and communications access refers to, but is not limited to:

- Sign language interpreters
- Assistive-listening devices
- Telecommunications devices (TTY)
- Audio description of programs and publications
- Braille or large-print publications
- Open and closed captioning

Applicant Cash: Funds from accumulated resources (including carry-forward from previous fiscal year) that applicant has available to spend.

Arts Organization: A non-profit organization whose primary purpose is to create, perform, present or otherwise promote the visual, performing or literary arts.

Authorized Official: Person with authority to legally obligate the applicant organization.

Board Member: A trustee of a nonprofit organization elected or appointed according to that organization's bylaws.

Brick and Mortar Activities: Any major construction or capital improvements; for example, a new building, a new wing of a building or a ramp for people with disabilities.

Capital Expenses: Includes expenses for construction, renovations or improvements to facilities (see above) as well as major equipment purchases intended for permanent installation or with a long life expectancy.

Chief Financial Officer: A nonprofit organization's Board Treasurer, or the highest level staff person in the organization, other than the director, responsible for fiscal matters.

Contact Person: The person that should be contacted regarding this application.

Criteria: The established and published standards used to evaluate an application to determine if a grant award is recommended.

**GLOSSARY OF
TERMS
(CONTINUED)**

Dance: In reference to applicant or project discipline, includes classical, ballet, jazz, modern, folk, heritage and traditional dance.

Demographics: Information from a variety of sources used to create a broad profile of a community. May include population trends, age, gender, race or ethnicity, education, income crime rates, voting statistics and occupations. Information can be obtained through U.S. Census Bureau, Chamber of Commerce, development offices or the U.S. Postal Service.

Design Arts: In reference to applicant or project discipline, includes architecture, graphics, industrial, interior and environmental design, and landscape architecture.

Endowment: A fund established with gifts or bequests that provides income for an institution through earned interest.

Evaluation Instruments: Used to assess an organization's success and to continually refine programs and services. May include surveys, polls and questionnaires, interviews, discussions, evaluation forms, checklists and documented observations.

Fiscal Agent: An incorporated, nonprofit, tax-exempt organization that provides administrative and financial services for projects initiated by unincorporated, nonprofit organizations or nonprofits that do not have their own financial or administrative capabilities.

Grant Contract: A document specifying State and Federal requirements, agreed to by the grantee in writing, that must be met or undertaken to receive a grant.

In-Kind Support: Goods or services that are donated and not paid for by the applying organization, e.g. volunteer time by a professional, office space, facilities, goods donated for fundraisers, etc.

Literature: In reference to applicant or project discipline, includes fiction, nonfiction, poetry and other forms of literary expression.

Local Arts Agency: Often known as arts councils or arts commissions, LAAs may be organized as nonprofit organizations or a local governmental agencies, and exist to serve the creative sector within a community or region.

Matching Grant: A cash award made to an organization which must be matched, at a minimum dollar-for-dollar, by the grantee.

Media Arts: In reference to applicant or project discipline, includes film, video, radio or work created using computer or other digital or experimental media

Mission Statement: A broad statement of purpose formulated by an organization as part of its organizing charter and providing specific direction for the organization's programs and activities.

Multi-Discipline: In reference to applicants or projects, encompassing more than one discipline. Select this category when the majority of activities cannot be attributed to one discipline.

Music: In reference to applicant or project discipline, includes chamber, choral, new music, jazz, ethnic, folk, jazz, opera, orchestral and popular.

**GLOSSARY OF
TERMS
CONTINUED**

Operating Budget: Cash income/expenses related to operational activities. Does not include capital income or expenses, endowments or cash reserves, or the value of in-kind donations.

Presenter: An organization or theater-style presenting house which books and presents theatrical shows, concerts and other performances created outside the organization.

Residencies: A series of visits (typically five or more) by an artist offering sequential and deepened learning in one or more art forms. Residencies may include connections with disciplines outside the arts, or with core curriculum subjects. They can take place in educational, organizational and community-based settings.

Support Materials: Supplemental material/work samples supplied with an application.

Theatre: In reference to applicant or project discipline, includes classical, contemporary and experimental theatre, musical theatre, mime/puppetry, theatre for young audiences, and storytelling.

Two-Year History: Organizations must have presented/offered the activity proposed for funding dating 24 months prior to application deadline.

Visual Arts: In reference to applicant or project discipline, includes painting, printmaking & book arts, sculpture, crafts and photography. (Note that the National Standard has separate codes for various visual art forms.)