



Connecticut Commission
on Culture & Tourism

GENERAL OPERATING SUPPORT

For Arts Organizations

FY 2011
Program Guidelines

GENERAL OPERATING SUPPORT FOR ARTS ORGANIZATIONS



Connecticut Commission
on Culture & Tourism

TABLE OF CONTENTS

PROGRAM INFORMATION

| | |
|----------------------------------|-----|
| Timeline | 3 |
| Eligibility Requirements | 4 |
| Grant Award Factors | 5 |
| Application Review Process | 5-6 |
| How to Apply | 7 |
| Application Materials | 7 |
| Grantee Responsibilities | 8 |

APPLICATION COMPONENTS

| | |
|---|-------|
| Introduction & Narrative | 8-9 |
| Board List | 9 |
| Staff Credentials & Board List | 10 |
| Financial Forms | 10-11 |
| Financial Statements | 11 |
| Data Collection Form | 12 |
| Additional Documents - New Applicants | 12 |
| Support Materials | 12-13 |
| Tips for a Successful Application | 14 |

GLOSSARY

| | |
|--|-------|
| Definitions of Financial Terms | 15-16 |
| Glossary of Terms Referenced in Guidelines | 16-18 |

Application forms are found in a separate PDF file available on the CCT web site.

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Hartford, Connecticut 06103
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Kathleen DeMeo, General Operating Support Program Manager
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Application drop-off: Monday - Friday, 9:00 a.m. - 4:00 p.m.

GENERAL OPERATING SUPPORT FOR ARTS ORGANIZATIONS

The Commission on Culture & Tourism’s General Operating Support (GOS) program is designed to strengthen Connecticut’s arts infrastructure and help bring high quality cultural programming to citizens and communities across the state. Grants to support basic operations are awarded to arts organizations of all sizes and disciplines that meet high standards in the quality of their programs and services, level of community involvement, administrative capacity and fiscal responsibility.

PROGRAM TIMELINE

| | |
|---------------------------|---------------------------|
| Intent to Apply Deadline* | July 22, 2010 |
| Application Deadline* | August 12, 2010 |
| Telephone Interviews | September, 2010 |
| Panel Meeting(s) | September - October, 2010 |
| Award Notification | November, 2010 |

*Applications must be received (not postmarked) by 4:00 p.m.

PROGRAM INFORMATION

Applications for General Operating Support (GOS) are reviewed and assessed by an advisory panel comprised of professionals in the field. Since grants support an organization’s operational needs and core activities and not a specific project, panels focus on previous accomplishments, current practices and strategic planning.

CCT offers a **multi-year funding cycle** for GOS. Organizations submit “full” applications and are reviewed by panels once every three years according to discipline group (see chart below). **Interim applications must be filed in the intervening two years.** Grant amounts are subject to change based on CCT’s budget appropriation, as well as other factors (see How We Fund, page 5).

GENERAL OPERATING SUPPORT APPLICATION CYCLE CHART

| | |
|---|---|
| Group A Music: Organizations presenting all genres including choral, orchestral, classical, opera & jazz; community music schools Visual Arts 1: craft centers; art museums | For FY11, current grantees in Group A file an Interim Application August 12, 2010 to qualify for third year of funding in the cycle. |
| Group B Theatre: Producing theatres (professional, community and children’s); presenting theaters; theatre companies Dance: Dance companies; nonprofit dance schools Dance/Theatre: Training organizations focused on dance and theater; presenting series limited to dance and theatre. | For FY11, current grantees in Group B file an Interim Application August 12, 2010 to qualify for second year of funding in the cycle. |
| Group C Visual Arts 2: Art galleries Multi-Disciplinary: Art centers and organizations offering programs in performing, visual and literary arts Design Arts, Literature or Media Arts | For FY11, current grantees in Group C and new applicants file an Intent to Apply July 22 and “full” GOS Application August 12, 2010. Evaluated by advisory panel; Successful applicants begin first year of three-year cycle of support in November, 2010. |

WHO MAY APPLY

Organizations eligible to make a full or new application for GOS for fiscal year 2011 include current grantees in “Group C” that are now completing a three-year cycle of support, and nonprofit arts organizations in the following categories:

- Visual art galleries
- Art centers offering multi-discipline programs (visual, literary, and performing arts)
- Organizations offering multi-discipline arts education programs
- Nonprofit presses or arts organizations focused on literature, including poetry
- Organizations focused on design arts or media arts

If your organization does not fall into a category listed above, you may **not** apply for FY 2011 GOS. Additional eligibility criteria are listed below.

Eligible Applicants must:

- Be a nonprofit corporation, incorporated, located, and conducting its primary business in the state of Connecticut for at least three years prior to August 12, 2010.
- Have obtained tax-exempt status under Section 501(c)(3) of the Internal Revenue Code
- Have a primary purpose and mission that is clearly arts or arts-related (see Glossary)
- Be governed by a board of directors or a council that meets regularly to set policy
- Have at least a two-year history (*see Glossary*) of public programming in the arts
- Have a three-year average (FY ‘07, ‘08, ‘09) operating cash income of at least \$30,000

Ineligible Applicants

- Elementary and secondary schools; colleges and universities
- State governmental agencies and units of local government
- Nonprofit organizations whose primary purpose is not arts-based
- Organizations acting as fiscal agents for individual artists or other groups
- Organizations receiving funds through CCT’s Local Arts Agencies program
- Organizations receiving legislatively directed funds through CCT

WHAT WE FUND

Eligible Expenses

General Operating Support funds may be applied to any aspect of an organization’s operations to support activities that will best advance its overall mission. Eligible expenses include but are not limited to:

- 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

Ineligible Expenses

- Brick and mortar activities, facility construction or capital improvements
- Major equipment expenditures
- Hospitality and fundraising expenses, such as food and beverages
- Interest expenses paid on loans or payments on existing debts

HOW WE FUND

Grant Amounts

Applicants do not request specific grant amounts; awards are determined by formula. Grant amounts may be **no less than \$1000 and no more than 10%** of an organization's operating **income**. The funding formula considers the following factors:

Funds Available: The amount of funds available for the General Operating Support program is dependent on CCT's annual appropriation as allocated by the Governor and General Assembly. As this amount varies from year to year, so will grant program budgets.

Applicant Budget Size: GOS awards take into account a rolling three year average of each applicant organization's operational income. Generally, smaller organizations receive grants that represent greater percentages of their operating income, while larger organizations receive grants that constitute a smaller percentage of their income.

Panel Rating: The review panel's assessment of an organization's application according to specified criteria is an important factor in determining the amount of an award for an organization of a given budget size. The panel rating for each grantee remains constant (normalized each year) over the course of the 3-year funding cycle.

Funding History: In an effort to ensure continuity of funding, CCT may limit the amount by which a GOS grant may increase or decrease over the previous year.

Note: Grant amounts will fluctuate from year to year during the funding cycle due to factors cited above, most notably the amount of funds available to distribute.

Matching Requirements

CCT grant funds must be matched by other cash income received during the grant period. Income may be derived from a variety of contributed and earned sources and used to support the organization's general operations and activities. The match is ensured by the fact that grants will not exceed 10% of an organization's cash operating income.

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. The advisory peer panel process is the most widely accepted standard used by cultural funding agencies to distribute funds equitably.

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.

Artistic Quality and Merit – 40%

An organization assessed highly in this area will:

- Have highly qualified artistic personnel and engage professional artists
- Conduct activities that are appropriate and relevant to the organization's mission, audience, community and/or constituency
- Demonstrate creativity and/or innovation in its artistic products
- Have long-term strategies to continuously improve the quality and relevance of its programs and services

**REVIEW PROCESS
(CONTINUED)**

Community Involvement and Accessibility - 30%

An organization assessed highly in this area will:

- Demonstrate an understanding of the needs and priorities of the community and/or constituency that it serves
- Have built meaningful relationships with various segments of the community
- Have varied, effective methods of broadening access to and engaging and maintaining audiences and participants
- Have identified and minimized barriers to participation and made efforts to engage underserved populations
- Offer programs and activities to promote arts learning for all ages
- Demonstrate effective and diverse marketing strategies

Organizational Management - 30%

An organization assessed highly in this area will:

- Engage in strategic planning, developing clearly defined goals
- Include community members and artists in its planning
- Evaluate the impact of its activities, and use results to guide current and future plans and programs
- Demonstrate its ability to effectively manage resources and accomplish goals
- Have a qualified management staff and engaged board of directors
- Have a budget that adequately supports its initiatives, and reflects a broad base of revenue and support
- Demonstrate sound fiscal management with appropriate oversight

Telephone Interviews and Support Materials

An important component of the review process is the telephone interview conducted by a member of the advisory panel with the staff and board of each applicant organization. It is an opportunity for applicants to provide updated information, such as revised program plans or more current financial data, as well as a chance for the interviewer to gain a clearer understanding of the organization. The purpose of the interview is to gather additional information that will help the panel conduct its review.

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 of an application.

Another important means of assessing applicants is through review of support materials. Applicants may choose from several media materials that highlight the quality and range of their work (see Support Materials, pages 12-13). Thorough preparation for telephone interviews and the submission of high-quality support materials is essential.

After a careful review and discussion of each application, the advisory panel agrees on a rating for each organization. Scores are later normalized (mathematically calibrated) along with those of panels in other disciplines. 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 board; the board makes the final award decisions.

HOW TO APPLY

All organizations in Group C and “new” organizations planning to submit an application for General Operating Support **must** file an **Intent to Apply** form, **received by CCT Thursday, July 22, 2010**. 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 **Applications** (as well as Interim Applications for GOS multi-year funding recipients in Groups A & B) is **Thursday, August 12, 2010**. Applications must be **received** (not postmarked) by CCT by 4:00 pm this date. If hand-delivered, applicants must request and retain a receipt from the CCT staff person accepting the 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
Arts General Operating Support Program
Connecticut Commission on Culture & Tourism
One Constitution Plaza, 2nd Floor
Hartford, CT 06103

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

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

APPLICATION MATERIALS

Applications for General Operating Support consist of several required forms, a narrative of up to five pages, staff resumés and bios, a board of directors list, financial statements, and support materials. First-time applicants are required to submit additional documents (see page 12). 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.

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 ½” x 11” white paper with margins no less than ¾” 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.

GRANTEE RESPONSIBILITIES

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:

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

APPLICATION NARRATIVE

The narrative is an essential part of the application and provides advisory panels with the most complete picture of an organization and its success in addressing each review criterion. The narrative may be no more than five pages including the introduction.

Address the criteria in the sequence in which they appear, using the bold-faced headings and question numbers to identify your responses (it is not necessary to repeat the entire question). Be sure to address every question; failure to do so will impact the assessment of your application.

Introduction

Give a brief introduction to your organization, keeping in mind that reviewers from out-of-state may be unfamiliar with it. Clearly state its **mission**, and briefly describe its origins. Include information on size and composition of audience, general types of programs offered/events produced, and days and hours of operation. Briefly describe the facilities in which your organization conducts its activities and indicate whether you own or lease the space.

Artistic Quality and Merit (40%)

Core Activities

- 1) Briefly describe your organization's core artistic programs and activities. Highlight major accomplishments over the past two years, citing recognition received.
- 2) Outline the organization's program plans for fiscal year 2010-11 and any immediate future years if appropriate, naming specific exhibitions or works to be presented (if applicable). Indicate if existing programs have been discontinued or new ones initiated and why.

Quality Measures

- 1) Describe how the organization's work is appropriate and relevant to its mission, audience, community and/or constituency.
- 2) How do the organization's artistic products demonstrate quality as well as creativity and innovation? Describe strategies for continuously improving the quality and relevance of programs and services.

Artistic Decision-making

- 1) How are artistic programming decisions made?
- 2) What criteria and process are used when selecting featured artists or works?

**APPLICATION
NARRATIVE
(CONTINUED)**

Community Involvement and Accessibility (30%)

Audience Development

- 1) Describe the needs and priorities of your audience and your community. Explain the methods by which you made this determination. Include information on demographics (see Glossary, p. 17) and how they affect your programs and services.
- 2) Describe your efforts to build participation in your programs and reach out to potential new audiences. Include educational programs, if not already described in core activities.
- 3) Describe how you market your organization and its activities, including any new or innovative means.

Community Involvement

- 1) Describe how your organization serves as a resource for your community or region.
- 2) Describe what your organization currently does to build relationships with your audience, supporters, community leaders, etc.
- 3) Explain how your involvement efforts relate to the identified needs and priorities of the community.

Accessibility

- 1) Define the underserved populations* in your community and describe your organization's efforts to minimize barriers to participation that exist among them. In other words, how do you involve individuals who have limited access to the arts due to geographic, educational, ethnic, economic, physical or other constraints?

*May include, but are not limited to:

- Members of immigrant or ethnic groups
- Rural residents
- Urban or at-risk youth
- People who are unemployed
- People with disabilities
- Seniors (62 years and older)

Organizational Management (30%)

Planning

- 1) Describe your organization's planning process including when it occurred, areas it addressed (e.g., communications, audience development), who conducted it, and who had input.
- 2) Briefly summarize key goals and objectives of the plan and your progress to date.

Evaluation

- 1) Describe your organization's evaluation methods and measurement instruments.
- 2) How will information from evaluations be used to plan future programming or improve operations?

Management

- 1) Describe the strengths, assets or practices that give your organization the capacity to effectively manage its programs and services. Include information on board involvement.

Financial

- 1) Describe how your organization develops and monitors its operating budget, including the board's role.
- 2) Identify and evaluate fundraising strategies you have used in the past two years, indicating what you will continue or change in the future.
- 3) Describe your organization's financial condition. Cite any challenges you face in this area.

**STAFF
CREDENTIALS**

These items are to follow the application narrative:

On no more than **one page**, provide a list of current (paid) staff and their corresponding job titles. Volunteer staff/responsibilities should be listed only if there is no paid staff.

On no more than **five pages** following, provide biographies or short resumés noting the credentials of key **artistic staff** (include contracted artists/instructors if applicable).

On no more than **three pages** following, provide biographies or short resumés noting the credentials of key **management/administrative staff** related to their functions.

**BOARD OF
DIRECTORS LIST**

On no more than **two pages**, provide a current list of your board of directors. 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
City, State
Employer/Occupation (or professional affiliation)
Board Position/Committee Assignment:
Years on Board:

**FINANCIAL
FORMS**

Instructions for Reporting Financial Information

To ensure consistency among applicants when reporting budget information (a factor in the GOS funding formula), we require use of the three forms provided. Eligible revenue and support figures are derived from your organization's **operating budget** and are usually **unrestricted** funds. Restricted funds are generally not allowable, with two exceptions: 1) Funds that have been designated for a specific arts program or other operating purpose; and 2) Restricted funds that are transferred to an unrestricted operating fund, such as interest on investments or endowment funds.

The following should **not** be included when reporting income:

- Restricted revenues and support used for non-operating purposes
- Revenue, support and transfers into the unrestricted fund for debt repayment
- Revenues and support recognized for donated services and materials and barter transactions (a.k.a. in-kind). A comparable dollar value for any of these items is not acceptable in this program's financial reporting.
- Transfers into the unrestricted fund for non-operating purposes (i.e. used for capital expenditures; endowment funds; funds designated for other non-operating purposes)

Operating Income and Expense Forms

Provide cash operating income and expense budgets for your organization's fiscal years 2009, 2010 and (approved or projected) FY2011. The itemizations will in all likelihood not match your organization's financial charts. Do your best to assign income and expenses to the categories provided and maintain consistency across years.

**FINANCIAL
FORMS
(CONTINUED)**

Operating Income and Expense Forms *(continued)*

To calculate the contributed income and earned income **percentages**, divide the subtotals for each by the total cash income (for FY2009 only).

At the bottom of each form, provide notes in anticipation of any questions from the review panel, such as significant changes in the amounts of line items across years, deficits, multiple-year grants, etc. Be sure to reference the Glossary budget line definitions when preparing these forms.

Financial Summary Form

This form summarizes the current approved (or recently completed) year plus the prior three completed years of fiscal activity (FY '07, '08, '09, '10) . As outlined above, report **unrestricted** cash operating income and expenses only. The figures you report on the Financial Summary should match the totals reported on the income and expense forms.

Past applicants may wish to refer to Financial Summaries submitted with previous Interim Applications to maintain consistent reporting. It is critical that the operating income figures be accurate and verifiable, as they are a factor in GOS grant calculations.

Be sure to indicate whether your organization has an endowment (or cash reserves) and if it is carrying debt. When not applicable, 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 (i.e., signed) by an outside accountant or the organization's chief financial officer (See Glossary definition).

**FINANCIAL
STATEMENTS**

Applicants with operating budgets of \$500,000 or greater:

- Submit **one copy each** of organization's **FY07, FY08 and FY09** audited financial statements prepared by an independent auditor. Combined statements, showing two years of activity, are acceptable. This set of three statements is to be included with the application containing **original** signatures.
- Also submit **7 additional copies** of only the **most recent audit** available (one with each copy of the application).

Applicants with operating budgets less than \$500,000:

- Submit **one copy each** of organization's **FY07, FY08 and FY09** Statement of Activities (Income Statement) **and** Statement of Financial Condition (Balance Sheet), either audited OR **verified** (with signature and date on first page) by the organization's chief financial officer. This set of three statements is to be included with the application containing **original** signatures.
- Also submit **7 additional copies** of only the **FY09 financial statement** (one with each copy of the application).

Note that the balance sheet, outlining the organization's current assets and liabilities, is a required component of financial statements.

IRS 990 forms are not acceptable in lieu of financial statements.

**DATA
COLLECTION
FORM**

National Standard for Arts Information Exchange Data Collection Form

Submit **one copy** of this 3-page form. The information is collected for the National Endowment for the Arts and is used nationally to track states' grantmaking activities.

Note: The Project Activity Code for GOS applicants is **11** - Operating Support.

**ADDITIONAL
DOCUMENTS
(NEW APPLICANTS
ONLY)**

IRS Tax-Exempt Letter

Submit a copy of the organization's most recent Internal Revenue Service determination letter reflecting its current 501(c)(3) status.

Certificate of Incorporation

Submit a copy of the organization's Certificate of Incorporation as filed with the Connecticut Secretary of the State. This document dates back to the organization's establishment and should define the **purpose** for which it was created (a.k.a. Articles of Incorporation). It should not be confused with an organization's by-laws. If you can't locate a copy of this document, it may be obtained from the Secretary of the State:

Office Location: 30 Trinity Street, Hartford, CT 06106

Mailing Address: PO Box 150470, Hartford, CT 06115-0470

Narrative

Submit a brief narrative (no more than one page) substantiating that the applicant qualifies as an **arts** organization.

*Defined as an organization whose primary purpose is to create, perform, present or otherwise promote the visual, performing or literary arts.

**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. In the absence of on-site evaluations, support materials should be carefully chosen. They should represent your organization's core programs and activities, and communicate the excellence, range, and scope of work as expressed in the application narrative.

A complete set of support materials will be sent to the primary reviewer of each application. All reviewers will have the opportunity to examine support materials at the panel meeting as part of their deliberation. In general, panels benefit from materials that show a range of work. They should reflect current activities and not be more than two years old.

Two complete sets of support materials must be provided. The second is sometimes provided to secondary reviewers, or used as a back-up set.

continued next page

**SUPPORT
MATERIALS
(CONTINUED)**

1. PRESS, PUBLICITY AND EDUCATIONAL MATERIALS:

Choose **up to five** different printed items from this list:

- Critical review(s), newspaper/magazine article (up to five pages)
- Programs and playbills
- Brochures, posters or other marketing materials
- Annual reports and newsletters
- Exhibition catalogue
- Web site printout (up to five pages)
- Teacher preparation packets
- Student study guides
- Sample curricula and/or education planning documents

2. PLANNING AND EVALUATION MATERIALS

Submit the following:

- Sample evaluation instrument or assessment tool (e.g., audience survey, comment card, rubric, etc.)
- Long-range or strategic plan

3. WORK SAMPLES

Choose **up to two** of the following media:

- Audio CD
- DVD video
- Electronic materials (e.g. PowerPoint presentation, video clip, etc.) submitted on CD-R or DVD-R
- Photographs or digital images with titles (no more than 12)
- Sample literary publication

A-V materials should be labeled with the following applicable information on the case:

- Name of applicant organization (also label the disc 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. Test your CDs and DVDs on a computer other than the one used to create it to assure that it can be read by other equipment.

Note: If you would like support materials 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. 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.
- Be realistic in presenting your case. Take care that, in your enthusiasm for your organization, you do not overstate the projected outcomes or basic facts.
- While your narrative should present the facts, it should also tell a compelling story about your organization and its good work. Using real-life examples to illustrate the results of your work may help panelists to better understand it.
- 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 the quality of your organization's activities. Panelists with no first-hand exposure to your work will rely on the support material to evaluate its quality.
- Make sure your application is complete before mailing. The application checklist is provided to help you. You may **not** submit missing or additional items after the application 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 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. Completed forms must be printed and mailed with other application items.

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

GLOSSARY OF TERMS

BUDGET INCOME DEFINITIONS

Operating Income - Contributed

Grants from Federal Government: Grants from agencies of the federal government (e.g. National Endowment for the Arts, National Endowment for Humanities).

Grants from State Government: Grants/appropriations (including prior GOS grant) from CCT and other state agencies for operational and programming activities.

Grants from Municipal Government: Grants/appropriations from city (municipal), and other local government agencies for operational/programming activities.

Contributions from Individuals: Cash contributions for operational/programming activities. May include memberships.

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

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

Fundraisers/Special Events: The contributed portion (for which the ticket buyer did not receive a benefit) of net income from dinners, auctions, raffles and other events conducted for the sole or primary purpose of raising funds for the organization's activities.

Other Contributed and Indirect: Income derived from fundraising agencies, and sources not cited above. Include Greater Hartford Arts Council grants here if applicable.

Operating Income - Earned

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 outside of core programming.

Concessions, Gift Shop & Other Sales: Income derived from catalog and gift shop sales, concessions, restaurant and other merchandise.

Advertising Sales: Income from ads in printed programs and playbills (if not included in contributed income above).

Facility, Equipment and Other Rentals: Include income from rental of facility, scenery, costumes, props, etc. Also revenue from parking fees.

Other Earned: Revenue from sources not cited above. May included earned income from fundraisers (portion of ticket sales for which buyers received a benefit)

Note: If using the PDF form, calculate the percent of contributed and earned income by dividing the subtotal for each by the total cash income figure.

BUDGET EXPENSE DEFINITIONS

Operating Expenses

Salaries

Administrative: Employee salaries, wages and benefits for executive and administrative staff including executive directors (**total** e.d. salary must be shown on this line), finance, marketing, fundraising, human resources, etc. Payroll taxes may be included here.

**BUDGET EXPENSE
DEFINITIONS
(CONTINUED)**

Salaries (continued)

Programmatic/Artistic: Employee salaries, wages and benefits for artistic & program staff including artistic directors, program managers, curators, conductors, composers, musicians, art instructors, etc.

Technical/Production: Employee salaries, wages and benefits for staff such as technical directors, wardrobe, lighting and sound crew, stage managers, stagehands, video technicians, exhibit installers, etc.

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

Outside Professional Services

Programmatic/Artistic: Payments to individuals who are not employees including artistic directors, actors, choreographers, designers, musicians, media artists, literary artists, filmmakers, performing artists, instructors, consultants, etc.

Technical/Production: Payments to contracted individuals for technical and production services.

Administrative: Payments to firms or persons who provide legal, financial accounting and audits, or other administrative expertise on contract.

Supplies, Materials & Merchandise: Office supplies and equipment (including computers) as well as production materials, raw materials and other items related to programming.

Telecommunications, Postage & Shipping: Payments for telephone, internet use and web site hosting. Also, postage, mailing services, trucking, shipping & hauling fees.

Space Rental, Occupancy Costs: Cash payments for office, rehearsal space, theater, hall, parking costs, etc. Also include property insurance, real estate and property taxes, facility maintenance & security, utilities, janitorial services and related supplies.

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

Travel & Meetings: Payments for airfare, mileage, car rental, lodging and meals for employees or visiting artists. Also, costs associated with attending/hosting meetings.

Other Expenses: List items not included in above categories, i.e., organizational membership dues, subscriptions, royalties, rental of equipment, equipment maintenance and repair, interest charges, etc.

**GLOSSARY OF
TERMS**

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

Audit: A thorough examination of financial records tested by an independent auditor to verify their accuracy.

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.

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.

**GLOSSARY OF
TERMS
(CONTINUED)**

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.

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 levels, crime rates, voting statistics and occupations. Information can be obtained through the U.S. Census Bureau, Chambers of Commerce, the U.S. Postal Service and other sources.

Design Arts: In reference to applicant 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.

Financial Statement: Consists of a Balance Sheet (or Statement of Financial Position) reporting an organization's assets and liabilities; and an Income Statement (or Statement of Activities) reporting revenue/support and expenses.

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

Full-Time/Part-Time Employees: Full-time employees hold a salaried position that has a paid schedule of at least 35 hours per week. Part-time employees have a paid schedule of less than 35 hours per week.

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.

Independent Auditor: A public accountant licensed to perform audits according to strict accounting practices.

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.

**GLOSSARY OF
TERMS
(CONTINUED)**

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 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, encompassing more than one discipline. Select this category when the majority of activities cannot be attributed to one discipline.

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.

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.

Restricted Funds: Contributed assets whose use is temporarily or permanently restricted by the donor, until certain time and/or purpose conditions are met.

Strategic Plan: Document that defines an organization's vision, desired goals and objectives for a 3-5 year period of time, with detailed action steps linked to financial and human resources, a time line and evaluation instruments.

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

Underserved: Used to describe individuals or groups who have limited access to the arts due to geographic, educational, ethnic, economic, physical or other constraints. Underserved populations include, but are not limited to:

- Members of immigrant or ethnic groups
- Rural residents
- Urban or at-risk youth
- People who are unemployed
- People with disabilities
- Seniors (62 years and older)

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.)