

# GLOSSARY

The Council employs the National Standard for Arts Information definitions in its programs. The following terms are used throughout the Council's funding program, and are presented here to assist applicants. The majority of terms are specified and defined by the National Standard. Those whose definitions are in *italics* have been established by the Council.

## Application Information

### **Applicant:**

The constituent submitting and signing the grant application or request for services, even if funds are passed on to another organization or individual.

### **Arts Basic to Education:**

*Programs and projects which aspire by their mission to make the arts a basic part of education and core curriculum in the schools and school equivalents (day care facilities, juvenile correctional facilities, etc.). Activities should benefit children and youth in pre-K-12 grades by providing education in and about the arts for the sake of understanding the arts accomplished through sequential study/curriculum that is central to formal education. Schools may not apply for Organizational Grants, but should seek funding under the Council's Artists in Education program.*

### **Authorizing Official:**

Name of person with authority to legally obligate "Applicant."

### **Congressional District of Applicant:**

District of the United States House of Representatives in which "Applicant's" business address is located.

### **Endowment:**

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

### **Folklife/Traditional Arts:**

Pertaining to oral, customary, material and performance traditions informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational and/or regional groups. *Highly varied, these traditions are shaped by the aesthetics and values of the community, and are passed from generation to generation. Folk artists are the practitioners who learn these arts in community settings by watching, practicing, and working with other community members. Their excellence and traditionality are evaluated by community members on the basis of shared standards. Organizations whose sole mission is programming or services dealing with folk arts and artists may apply for GOS, GPS or APS. Non-profit organizations, agencies, institutions, or units of local government can apply for GPS for folk arts programs or APS for folk arts projects.*

### **Grant Period:**

The term in which the project, program, or general program support will be accomplished as set forth in this application by the start date and the end date. *July 1 to June 30, unless otherwise specified by the Council.*

### **Individuals Benefiting:**

The total number of individuals who are or will be directly involved in the funded activity as artists, non-artists project participants or audience members between the grant or project start and end dates. Figures should encompass only those individuals directly affected by or involved in the funded activity, and should include the Artists Participating and Youth Benefiting. Include actual audiences numbers based on paid/free admission or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.

**Interdisciplinary:**

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

**Local Impact:**

*Public benefit that is essentially limited to persons residing in communities within a single county. An organization or project, though located such that it may serve audiences/members in an adjacent county or counties, may still be regarded as local, based on the limited number of communities within those counties whose persons are actually served by the project or organization. Persons relevant to this issue are those who comprise actual audiences, membership, readership, listenership or viewership; and not the Board or Artists presented. NOTE: Given the unique demographics of New Jersey, special conditions may exist which affect a designation of "local." Consult with Council staff and the respective County Arts Agency to discuss this prior to applying.*

**Multi-Cultural:**

*Of more than one culture. For programming purposes, a multicultural perspective will include the arts of a variety of groups that define themselves by race, ethnicity, gender, or religion.*

**Multi-disciplinary:**

Pertaining to grants (including general operating and general program support) that include activities in more than one discipline; use this code to describe only those grants in which the majority of activities cannot be attributed to one discipline. If the majority of supported activities are clearly within one discipline, that discipline should be used instead of Multi-disciplinary. Do not include 'interdisciplinary' activities or events - see Interdisciplinary.

**Multi-County/Statewide Impact:**

*Public benefit that is extended through programs and services to audiences or membership drawn from a multi-county or statewide area.*

**Participation:**

*Based on a model for cultural participation developed by the Rand Corp. and adopted by the Wallace Foundation, the Council is looking more closely at the issue of cultural participation. The three ways of looking at changes in participation listed below can be applied to the broad cross section of persons that sustain cultural organizations: creators, audiences and stewards (trustees, members and donors).*

***Broaden** – increase the number of activities, size of current audiences, or the number of the same types of stewards*

***Deepen** – provide more in-depth programming, increase the frequency or variety of interactions with audiences, or increase the level of financial investment*

***Diversify** – change art forms or artists presented, attract and serve groups not currently targeted, or attract and engage new stewards.*

**Performing Arts Presenting Organization:**

*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.*

**Producing Arts Organization**

*An organization or institution that prepares, creates or interprets, and performs a public performance or exhibition (e.g., theatre and dance companies, symphony orchestras, museums).*

**Special Constituency:**

An audience which includes persons with disabilities, older adults, veterans, gifted and talented persons, and people in hospitals, nursing homes, mental institutions, and prisons.

**Budget Expense Definitions****Personnel-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 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-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, puppeteers, etc.

**Personnel-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.

**Outside Fees & Services-Artistic:**

Payments to firms or persons for the services of individuals who are not normally considered employees of "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.

**Outside Fees & Services/Other:**

Payments to firms or persons for non-artistic services of individuals who are not normally considered employees of "Applicant," but consultants or the employees of other organizations whose services are specifically identified with the project/organization.

**Capital Expenditures:**

*Payments for facility maintenance and repairs, the purchase of permanent equipment, or acquisition of appreciable goods. This does not include capital expenses related to construction and renovation projects, which would generally be accounted for separately from the operating budget.*

**Space Rental :**

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

**Travel & Transportation:**

All costs directly related to the travel of an individual or individuals and specifically identified with the project/organization, as well as trucking, shipping or hauling expenses. Include fares, hotel, and other lodging expenses, food, taxes, gratuities, per diem payments, toll charges, mileage, allowances on personal vehicles, car rental costs, etc.

**Marketing:**

All costs for marketing/publicity/promotion specifically identified with the project/organization. Do not include payments to individuals or firms which belong under "Personnel," or "Outside Fees & Services." Include costs of newspaper, radio, and television advertising, printing and mailing of brochures, flyers, and posters, and food, drink, and space rental when directly connected to promotion, publicity or advertising. For fund-raising expenses, see "Remaining Operating Expenses."

**Remaining Operating Expenses:**

All expenses not entered in other categories and specifically identified with the project/organization. Include telephone and postage; rental of equipment, scores, royalties, and scripts; supplies and materials (lumber and nails, photographic supplies, framing materials, paper, etc.); janitorial and other facility services; insurance fees, technical production (set, props, costumes) and other, such as electricity, storage, interest charges, food consumed on premises, and fundraising expenses.

**In-Kind Contributions:**

The value of materials or services specifically identified with the project/organization which are provided to "Applicant" by volunteers or outsider parties at no cash cost to "Applicant."

*For the purposes of this application, do not include depreciation as an expense.*

**Budget Revenue Definitions****Admissions:**

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

**Contracted Services Revenue :**

Revenue derived from fees earned through sale of services (other than this grant request). Include sale of workshops, etc. to other community organizations, government contracts for specific services, performance or residency fees, tuition, etc. Include foreign government support.

**Other Revenue:**

Revenue derived from sources other than those listed above. Include catalog sales, advertising space in programs, gift shop income, concessions, parking, investment income, etc.

**Corporate Support:**

Cash support derived from contributions given for this project/organization (other than this grant request) by businesses, and corporations, and corporate foundations, or a proportionate share of each contribution allocated to this project/organization.

**Foundation Support:**

Cash support derived from grants given for this project/organization (other than this grant request) by private foundations, or a proportionate share of such grants allocated to this project/organization.

**Individual Support:**

Cash support derived from cash donations given for this project/organization or a proportionate share of general donations allocated to this project/organization. Do not include corporate, foundation, or government contributions and grants. Include gross proceeds from fund-raising events.

**Government Support-Federal :**

Cash support derived from grants or appropriations given for this project/organization (other than this grant request) by agencies of the federal government, or a proportionate share of such grants or appropriations allocated to this project/organization.

**Government Support-State/Regional:**

Cash support derived from grants or appropriations given for this project/organization (other than this grant request) by agencies of the state government and/or multi-state consortia of state agencies, or a proportionate share of such grants or appropriations allocated to this project/organization.

**Government Support-Local:**

Cash support derived from grants or appropriations given for this project/organization (other than this grant request) by city, county, in-state regional, and other local government agencies, or a proportionate share of such grants or appropriations allocated to this project/organization.

**Applicant Cash:**

Funds from "Applicant's" present and/or anticipated resources that "Applicant" plans to provide to proposed project/organization *which are neither earned nor received during the grant period.*

**ADA Guidelines****Americans with Disabilities Act (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. Providers of public programs must remove any architectural barriers where it is "readily achievable" and otherwise ensure nondiscrimination in their programs, services and activities. Even if an organization does not apply for or receive Council or other public funding, it is responsible for accessibility under the ADA. Any organization that accepts funding from a governmental agency must comply with the ADA Law as a Title II entity, which has more stringent guidelines requiring self-evaluation, transition plans, grievance procedures and an ADA coordinator.

**Readily Achievable:**

pertains to barrier removal requirements for existing facilities and means "able to be carried out without much difficulty or expense." Examples include simple ramping of a few steps, installation of grab bars, lowering of telephones, and rearranging an exhibit to allow for wheelchair access. Organizations would not be required to retrofit their facilities to install elevators unless such installation is readily achievable. However, organizations are expected to offer "reasonable accommodations" to overcome barriers that are not readily achievable. For example, if a box office window cannot be lowered to accommodate a person using a wheelchair, an organization can establish a policy that a service manager could come out of the box office to complete a transaction using a clipboard as a convenient writing surface. If access to an upstairs gallery cannot occur without the installation of an elevator, a videotape of the exhibit can be shown on the main level. Please be aware that if challenged an organization must provide adequate proof that barrier removal cannot be accomplished structurally or within their fiscal capacity.

**Accessible Facility:**

The physical location in which the project/event will take place has been assessed to assure 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.

**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, that covers all aspects of accessibility, has been developed by the Cultural Access Network of NJ and can be obtained from the Council's website at [www.njartscouncil.org](http://www.njartscouncil.org)

**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.

**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. (see definitions of services).

**Will provide without prior request/Will provide upon advanced request:**

Stating that your organization will provide a programmatic accommodation without prior request indicates the service will be available at the event without a patron making an advance request and that this availability is noted in all materials promoting the event. Stating that your organization will provide an accommodation upon advanced request indicates that this provision is outlined in all 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.

**Assistive Listening System:**

An infrared or FM 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.

**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. A sign interpreted theatre performance would generally be determined in advanced and marketed as such to enable the necessary preparation.

**Audio Description:**

Used mostly in theatre but with application in other disciplines, such as 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, whereby a patron planning to use the service would arrive before a performance and be given a sensory tour of the stage set, key props, and costumes. An audio-described theatre performance would generally be determined in advanced and marketed as such to enable the necessary preparation.

**Open captioning:**

A service that benefits patrons with profound hearing loss who do not fully benefit from assistive listening systems or American Sign Language. In real time captioning a court stenographer types the dialogue of a theatre performance or lecture so that they appear on a large digital screen.

**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.

**Braille:**

Printed material distributed in conjunction with an event in the raised dot system called Braille (Grade II) used by people who are blind. There are various sources that provide Braille translation services.

**Large Print:**

Offering whatever printed materials are available in conjunction with an event in a version that is in 16-18 point font or larger. This version can be simple and need only include the basic information related to the event. Many organizations are able to provide large print format by enlarging their publications on a photocopying machine.

**Audio cassette:**

Providing printed materials on an audio cassette to enable persons with a vision loss to have access to the information. This is especially helpful in providing directions to a location or providing information for a gallery or museum tour.

**Sensitivity Training:**

Because many people do not know someone with a disability and may be uncomfortable, errors in interaction could lead to a grievance. It is important that staff or volunteers who 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.

**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 timeframe 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.

**ADA Coordinator:**

The individual within your organization (staff member, board member, volunteer) among whose responsibilities is monitoring the organization's compliance with ADA and being an organizational resource for access information.