2019 UNION COUNTY LOCAL ARTS GRANT PROGRAM

FY Jan. 1 – Dec. 31, 2019

APPLICATION INSTRUCTIONS

Application Deadline:
Monday, June 25, 2018

Union County Office of Cultural & Heritage Affairs

Department of Parks & Recreation
633 Pearl Street, Elizabeth, NJ 07202
(908) 558-2550 • NJ Relay Users 711 • Fax (908) 352-3513
culturalinfo@ucnj.org • www.ucnj.org/cultural

Application available in large print upon request.

Funding for this program is made available through the
Local Arts Program of the New Jersey State Council
on the Arts, Department of State, and the
Union County Board of Chosen Freeholders

www.njartscouncil.org

www.jerseyarts.com

INSTRUCTIONS & GUIDELINES
2019 UNION COUNTY LOCAL ARTS PROGRAM GRANT
FY January 1 – December 31, 2019

CONTENTS INCLUDE:

- Overview & Details of LAP grant (G1–G8)
- Evaluation Criteria (G9)
- Application Materials (G10)
- Glossary of Financial Terms
- Narrative Questions (N1–N3)
- Application
- ADA Questionnaire - Self-Evaluation (A1–A3)
- ADA Glossary (A4–A6)
- Checklist of final application materials

Read the Instructions and Guidelines in this booklet before completing the Application.

Download the **writeable LAP applicatio**n at ucnj.org/parks-rec/CH/grant-opps or request the form by emailing culturalinfo@ucnj.org.

Your FINAL application must be submitted as hard copies, however you should save and organize your application materials digitally.

For clarification about the Guidelines or help with the Application, contact Martha Sturm, Local Arts Program Coordinator, at 908-558-2552 (weekdays, 9:00 am–4:30 pm) or email: culturalinfo@ucnj.org.

DRAFT REVIEW: New applicants are **required** submit a draft of the narrative and budget pages for review by **Friday, June 8, 2018.** Draft may be submitted via email.

Although optional, repeat applicants may submit a draft of the narrative and budget pages for review, observing the same June 8th deadline. Staff will assist applicants to improve their application during the draft review period. Applications submitted without a draft are submitted to the review panel as is.

FINAL DEADLINE: Submit **one** (1) **original** and **six** (6) **copies** (total of 7) of the grant application to the Office of Cultural & Heritage Affairs by **Monday, June 25, 2018.** Please submit each copy in its own folder. In a folder labelled "Original," submit the original SIGNED (ink) application with one copy of documentation of IRS nonprofit status, completed Application Checklist, and other items listed on the Checklist.

LAP GRANT OVERVIEW

The Union County Board of Chosen Freeholders, through the Cultural and Heritage Programs Advisory Board and its Arts Grant Committee, and the New Jersey State Council on the Arts have made funds available to support local arts through a State/County block grant partnership (re-grants) for non-profit arts and non-arts organizations located in and serving the residents of Union County, that demonstrate a high degree of professionalism in producing **arts activities.** This program is administered by the Union County Office of Cultural & Heritage Affairs ("OCHA"), Department of Parks and Recreation.

The OCHA Advisory Board recognizes, in particular, applications for programs addressing these areas of **special interest**:
- highlight the artistic excellence of New Jersey and contemporary artists
- incorporate diverse programming and artists
- demonstrate efforts to broaden or deepen arts audiences and reach underserved communities
- present programs that appeal to families
- promote high-quality, lifelong arts education (learning in and through the arts)

This grant program ("LAP") operates on a 12-month period. All applications must reflect arts activities taking place between January 01, 2019 and December 31, 2019.

This grant program is competitive. Complete the application with required documentation, support materials and narrative, reflecting the professionalism of your organization.

GOALS

The major goals of this program are to:
- create public recognition of the value of the arts
- strengthen local arts organizations, artistically and administratively
- foster and reward artistic excellence
- increase the availability of quality arts experiences to the general public
- increase accessibility to the arts through compliance with ADA (Americans with Disabilities Act)
- broaden, deepen and diversify participation in the arts
- foster collaborations and partnership-building
- promote expanded public and private support of local arts activities

ELIGIBILITY

Grants will be awarded to:
- non-profit Union County-based organizations whose activities take place in Union County
- organizations that are incorporated in the State of New Jersey for a minimum of two years
- organizations having IRS tax-exempt status, in accordance with Sections 501(c)3 or 501(c)4 or are pending the same
- libraries, schools and units of government

Organizations not meeting the first three criteria may apply as the Special Project of an "umbrella organization" for one year only.

Grantees under this program must comply with Labor Standards under Section 5(1) of the National Foundation of Arts and Humanities Act of 1965, the Civil Rights Act of 1964, Title IX of the Education.

Amendments of 1972, Section 504 of the Rehabilitation Act of 1973 and the Americans With Disabilities Act of 1990 (which addresses accessibility issues); and may not discriminate on the basis of race, color, religion, national origin, sexual preference or disability.

THREE-YEAR GRANT CYCLE

OCHA offers a three-year funding cycle to qualifying grantees. Qualifying organizations will be notified if approved for three-year status in the current cycle (FY2018 – FY2020).

Criteria for organization to qualify:
- must have received funding for five prior consecutive years (from 2014)
- must consistently demonstrate high standards of artistry, management and accountability, including timeliness in submitting required documents throughout the grant cycle.

Three-year status designates a commitment from OCHA for funding over the same three-year period during which the New Jersey State Council on the Arts provides funding to the County of Union through the Local Arts Program. Specific funding amount each year, however, depends on the award granted to the County of Union in each fiscal year; grants may be higher or lower than the initial year of the cycle, based on available funds.

With three-year status, an organization must complete a full application ONLY in the first year of the cycle. For the subsequent two years, the organization must submit only: (1) a signed Letter of Request, (2) Budget, and (3) Program/project description. Interim and Final Reports remain **required** for each year of the grant cycle.

CATEGORIES OF SUPPORT

Your organization may apply in **one** of these categories only:
- **General Operating Support (GOS)**
- **Special Project (SP),** including Technical Assistance

The maximum amount your organization may request: **$5,000**

Restrictions: Your organization cannot be funded in the same fiscal year by both Union County Local Arts Program and the New Jersey State Council on the Arts.

Your organization may also apply for funding from the 2018-19 Union County HEART Grant Program and/or the 2019 Union County History Grant Program, but not for the same project, and projects cannot be combined.

If you are uncertain where to apply, contact OCHA to discuss your options.

FUNDING CATEGORIES

GENERAL OPERATING SUPPORT (GOS) - This category is for arts organizations only. Requests cannot exceed 20% of the organization's annual expense budget. These grants are not project-specific. Applicants should discuss the full range of their organization's operations and must demonstrate high standards of artistry and management.

General Operating Support (GOS) budget expenditures include, but are not limited to:
- Staff salaries
- Consultants
- Professional development
- Printing, postage, telephone, utilities
- Marketing, publicity
- Fundraising and development
- Domestic travel and transportation
- Lease of equipment (cont'd >)

- Insurance and audit expenses
- Assistive services or equipment (ADA)

SPECIAL PROJECT (SP) – this category is open to both arts and non-arts organizations, to fund a specific arts project or arts series. Special Project grants may **not be used for staff salaries. Funds must be used for expenses related to this specific project only.** Examples of Special Projects include:

- Series of performances or films
- Programs for youth, senior citizens or people with disabilities
- Poetry readings by New Jersey poets
- Culturally specific work attracting traditional and new audiences
- Enhanced costuming, orchestration, choreography or marketing
- Staff training
- Board development
- Strategic planning
- Marketing
- ADA assistive services (Americans with Disabilities Act)
- Arts education
- Technical Assistance: one-time consultancy by qualified professional(s) to strengthen the administration of an arts organization or the quality of programs presented to the public. Only arts organizations demonstrating a genuine need for assistance in the areas of administration, marketing, long-range planning, ADA or artistic development may apply. Consultant's Proposal and Letter of Commitment must be submitted with such application.

INELIGIBLE USE OF GRANT FUNDS

The following may **not** be funded by arts grant funds:
- Capital improvements or capital equipment purchases
- Hospitality / refreshments (*these expenses may be used as part of cash match)
- Previous program deficits
- Fellowships, endowments or scholarships
- Foreign travel
- Projects by religious institutions that do not actively seek a wide general audience
- Projects that serve as a fundraiser
- Staff salaries (if the grant is a Special Project)

MATCH REQUIREMENTS

All LAP grants require a one-to-one MATCH by your organization, meaning you must match (and spend) each dollar of the grant award with at least one dollar of your own.

GENERAL OPERATING SUPPORT GRANTS may not exceed 20% of the organization's annual operating budget and are, thereby, matched by the balance of the budget. You must match 100% of the grant amount in cash.

GOS example:

Grant | Cash
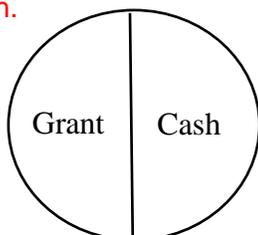
(Note: for arts organizations only)

(cont'd >)

<u>**SPECIAL PROJECT GRANTS**</u> require that at least half (50%) of the match be met with <u>cash</u> expenses. You may meet the other 50% of the match requirement with cash or with documented <u>in-kind</u> contributions: goods and/or services received that your organization would otherwise have to purchase (examples: volunteer time, donated performance space, use of equipment, or other goods or services with a documented cash value). Thus, you can match your grant with cash alone, or by combining cash + in-kind.

The total cost of Special Project often exceeds twice the grant amount; projects may be "over-matched" by cash and/or in-kind expenses. Determine the actual costs of a project, both cash and in-kind, prior to making a grant request.

Special Project examples:
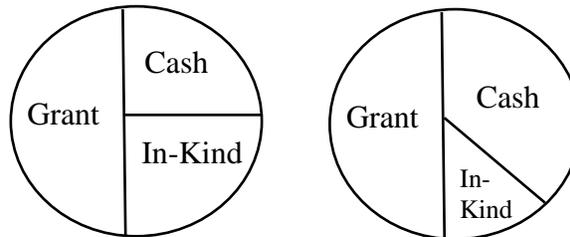
REVIEW PROCESS

<u>**DRAFTS (due June 8, 2018):**</u> **New applicants must submit a draft** of the narrative and budget page by June 8. All applicants have the option to submit a draft if desired. OCHA staff will review drafts received by the deadline, and provide feedback.

<u>**FINAL APPLICATIONS (due June 25, 2018):**</u> Each application is reviewed and evaluated by a panel of arts professionals. Proposals are evaluated on artistic excellence, administrative capacity, public benefit, accessibility and prior funding history, if applicable. See page G9 for detailed Evaluation Criteria. Favorable consideration may be given to applicants that address areas of **special interest** (see page G2).

After the Professional Panel Review, the Arts Grant Committee of the OCHA Advisory Board convenes to review panel evaluations and to recommend funding awards to the full Advisory Board. Grant awards are based on the number of applications, professional panel evaluations, and LAP funding granted to Union County from the state of NJ. Due to limited funding, the review process is competitive.

By November, applicants will be notified by email of their standing and award amount. Organizations granted an award below their requested amount are required to submit a Revised Budget and/or Plan.

All grantees must sign contracts for program activities occurring during the grant period (Jan. 1 – Dec. 31, 2019). Expenses may not be incurred before the grant period. Grant funds and matching cash must be spent during the grant period.

APPEALS PROCESS

Appeals to the Union County Local Arts Grant Program will be entertained only if an applicant can *specifically demonstrate* that an application was misinterpreted or misunderstood during the evaluation process. The amount of an award will not be grounds for an appeal, and the appeal must be made only on the basis of the information contained in the initial application. OCHA staff will clarify the appeals procedure for any applicant requiring further information. Applicants may submit a written appeal up to 30 days past the date of the OCHA letter of the recommended award.

ADDITIONAL REQUIREMENTS FOR GRANT RECIPIENTS

Workshop Attendance:
Grant recipients are expected to attend at least one technical assistance workshop during the grant year and are encouraged to participate in other workshops offered by the Office. Attendees may be the contact person, an officer, or other board member.

Union County Cultural Events Calendar:
Information about all grant-funded activities must be sent to OCHA for inclusion in the Cultural Events Calendar on the Union County website. OCHA provides the Cultural Event form. Submit forms at least a month before event date.

Funding Credit Line:
All funded projects, events and performances must include the following credit text displayed on all printed and publicity materials:

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

Information about displaying the NJSCA logo is provided with the grant contract agreement.

Program Evaluation:
Grantees shall furnish two (2) complimentary tickets (or a publicity announcement of a free event) to OCHA in advance of any program funded by LAP. Tickets/info may be mailed to OCHA or emailed to culturalinfo@ucnj.org.

Tickets/attendance shall be used for evaluation purposes by members of the Advisory Board or staff. First-time applicants are encouraged to request an on-site evaluation for any programs presented between August and December 2018, so evaluators may have an opportunity to observe their work.

GRANT PAYMENTS & REPORTING

The grant will be paid in 2 installments:

- **75%** will be paid after contracts are signed.

- **25%** (final payment) will be paid after the Final Report is reviewed and confirmed in good standing.

An Interim Report (form provided by OCHA) is due by **July 11, 2019**. At the discretion of OCHA, additional Interim Reports may be required.

A Final Report (forms provided by OCHA) is due by **December 12, 2019**. If you need an extension on the Final Report, submit a written request by December 1, 2019.

Note that the final payment reimburses funds already expended and documented in the Final Report, which must show that the project was completed in good form, and must document that the grant award and cash match were spent on the project. "Paid" itemized receipts, cancelled checks or Accounting / bookkeeping software output (such as QuickBooks) must be submitted as documentation of expenses. Expenses should be categorized; refer to your Budget form categories and line items.

In-kind donations may be documented by time sheets for volunteer hours and statements of the value of donated goods and services. In-kind donations must be listed, even if not used to match the grant.

Non-compliance with these terms will affect both current and future funding.

THE APPLICATION

PROGRAM & FINANCIAL NARRATIVE

The Narrative is the heart of the application and is your opportunity to communicate to the Panel the context, goals, plans, process, public impact and benefits of your organization or project —and to explain your budget items. To prepare a successful grant narrative, clarify your goals and how you will measure your success in achieving them. This is an excellent opportunity to assess your organization and/or project, and for your Board to re-evaluate your organization's focus, direction and needs.

Use records of event attendance and expenses to plan. These are also needed for the Final Report, if your grant is successful.

HOW TO PREPARE THE NARRATIVE

Read the Guidelines and Application form completely before answering the Narrative Questions (pages N1-N3) and writing your narrative. Follow directions**.** Keep in mind the LAP Goals (page G2) and Evaluation Criteria (page G9).

- Be specific and detailed, but concise. A well-organized narrative receives favorable attention.
- Past recipients planning to present the same project must explain why it should be funded again, and how/if the project will change.
- Reference your support material. Call attention to important details.
- In the Financial Narrative, describe major line items listed on your budget pages.
  Base your expenses on research; do not guess.
- Proofreading by others is strongly recommended.

ADA QUESTIONNAIRE

Accessibility - The Americans with Disabilities Act (ADA), Section 504, Federal law since 1990, requires that all public programs and services be made accessible to all people, regardless of an individual's physical or developmental challenges. ADA applies to all providers of public programs, whether you own the site, rent it or use donated space. Increasing physical accessibility, providing assistive services (such as large type, hearing devices, sign language interpreters) and sensitizing your members, can facilitate full participation in your project by people with disabilities.

To be considered for funding, all applicants **must** complete the ADA Questionnaire (Self-Evaluation: Site and Program Accessibility, pages A1–A3) with their application. GOS applicants may also include their organization's ADA plan, if available.

Organizations are strongly encouraged to send at least one Board Member to attend an ADA workshop. To learn more, visit Cultural Access Network Project at www.njtheatrealliance.org (click "Accessibility") or call NJ Theatre Alliance, at 973-731-6582. ext. 15; or email rcarr@njtheatrealliance.org.

Note: *The County of Union has a **wireless FM listening system** (accommodates up to 12 people), which can be used as an assistive listening device or for audio description. Organizations wishing to use this equipment are invited to contact OCHA at 908-558-2550.*

HOW TO PREPARE THE BUDGET CHARTS

Give close attention to your budget. For Special Projects, Income and Expenses should match, producing a balanced budget. If not, explain any differences in your narrative. Be sure that the financial narrative refers to the line items on the budget page and explain their use.

The budget page tells your project's story in numbers; the narrative does this in words. Ensure they are aligned. Dollar amounts cited in the narrative should match the budget.

- All applicants must complete Financial Charts 1, 2 and 4.
- Special Project applicants must also complete Financial Chart 3. *(GOS do not complete this.)*
- Non-arts organizations may choose to submit their own organizational budget, if desired.
- Include only applicable information. You do not need to place a figure on every budget line.
- For Special Projects, salaries <u>may not</u> be used to meet the required Cash Match. If listed as In-Kind toward the match, such staff time must be quantified using hours spent and $-per-hour amount.
- Expenses for flyers and other <u>project-specific marketing tools</u> (ads, printing, postage) that promote funded activities qualify as eligible expenses. However, costs of newsletters containing only small articles about funded projects <u>may not</u> be used as cash match.
- Operating Expenses (listings of phone/internet, printing, office supplies, etc.) should reflect expenses pertaining to the project only, and should be justified in the financial narrative.
- Maintenance costs are usually in-kind, unless they refer to overtime charged <u>directly</u> to the project.

SUPPORT MATERIAL

Materials that provide evidence of your successful presentation of the types of project(s) described in your proposal are an integral part of the evaluation process. Support materials for your organization or artists involved should not be more than three years old. Reference support material in your narrative.

<u>**Required support material:**</u>
- Current resumes of artists, consultants, staff, key volunteers
- Completed ADA Questionnaire form (Self-Evaluation)
- Samples of programs, brochures, flyers or press coverage
- Current media list
- For performing arts: a CD or DVD — or 1 or 2 urls/links to video(s) or recording online (please list on a separate page)

<u>**Optional support material:**</u>
- Photos of recent similar programs (one set placed in folder with "original" application)
- CD or DVD — or 1 or 2 urls/links to video(s) or recording online, listed on a separate page
- Other (specify in your narrative)
- Screenshots from organization website or social media page
- Assessment / evaluation tools
- Planning documents: e.g. strategic/long-range plan; marketing plan; fundraising plan, ADA Plan

Your application packet should communicate your organization's capabilities by demonstrating:

ARTISTIC EXCELLENCE – demonstrated via support material about what you do, or what the artists you hire do (e.g. link, DVD, artist bios, reviews). Be specific about the professionalism of artists involved in your program.

ADMINISTRATIVE CAPACITY – demonstrated by the organization of your application, including neatness and thoroughness; and by accurate budget calculations.
- *Check your math for accuracy*
- *Proofread before submitting — check for typos and errors*
- *Timeliness of application and all reports will be considered*

COMMUNITY OUTREACH & PARTICIPATION – demonstrated by presenting artists and/or art forms that differ from your other programs, and by conducting outreach to specific populations.

EVALUATION CRITERIA

Each application will be evaluated by Professional Panelists, using these standards:

Artistic Merit
- Excellence of artists as demonstrated by support material and resumes
- Activities that further the applicant's artistic goals and objectives
- Programming stretches participants' artistic potential

Administrative Ability
- Clear, concise, complete narrative
- Sound management and realistic plan for executing the project
- Demonstrates ability to deliver the program effectively
- Promotes greater public awareness of the importance of the arts
- Demonstrates effective marketing tactics to promote activities widely
- Demonstrates methods of evaluating the program

Financial Management
- Demonstrates fiscal responsibility
- Realistic budget
- Shows diverse funding sources

Public Participation
- Responsive to needs of the community
- Demonstrates efforts to broaden, deepen and diversify arts participation
- Demonstrates efforts to involve individuals of different ethnic backgrounds at artistic, administrative and volunteer levels
- Collaborates with other group(s) to expand impact

Accessibility
- ADA Questionnaire completed
- Addresses compliance with ADA (The Americans with Disabilities Act)

Panelists will also consider the following:

Addresses areas of Special Interest (pg G2):
- Use of New Jersey artists or personnel
- Promotes involvement of and benefit to diverse and underserved communities
- Broadens audience and/or participants
- Appeals to families
- Supports arts education

Submitted additional support material:
- Assessment/evaluation tools
- Planning documents such as long-range plan, marketing plan, fundraising plan

GOS applicants are encouraged to submit a long-range or strategic plan, if they have one.

Assemble application materials
in this order (into 7 packets):

1. Include Signed Checklist with the full application packet labelled "<u>Original.</u>" (Do not staple checklist to application.)

2. Signed Application Form, Narrative document, and Budget Forms. (Staple each set at upper left.)

3. Required Support Material (pg G8)

4. Optional Support Material (pg G8)

Refer to Checklist for materials to be included exclusively in your "Original" packet.

GLOSSARY of FINANCIAL TERMS
BUDGET EXPENSES

Personnel-Administrative – Payments for salaries, wages, and benefits including payroll taxes specifically identified with the project/organization, for executive and supervisory administrative staff, program director, managing director, business or marketing manager, press agent, fundraisers; clerical staff such as administrative or bookkeeping; or support personnel such as maintenance/security staff, ushers 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 Artistic Fees & Services – Payments to firms or persons for the services of individuals who are not normally considered employees of "Applicant", but who are consultants or the employees of other organizations, whose services are specifically identified with the applicant's 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 a non-employee/non-staff capacity.

Outside Fees & Services – Payments to firms or persons for non-artistic services of individuals who are not normally considered employees of "Applicant," but who are consultants or 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.

Space Rental – Payments specifically identified with the project/organization for rental of office, rehearsal, theatre, gallery or other such spaces.

Travel – Costs of travel by an individual or individuals for purposes specifically identified with the project/organization. For transportation not connected with the travel of personnel, see "Remaining Operating Expenses." Include fares, hotel or other lodging, food, taxes, gratuities, per-diem payments, toll charges, mileage, allowances on personal vehicles, car rental, etc. For trucking, shipping or hauling expenses, see "Remaining Operating Expenses."

Marketing – All costs for marketing, publicity or promotions 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 print, web, radio, and television advertising; printing and mailing of brochures, flyers or posters; and refreshments and space rental when directly connected to promotion, publicity or advertising.

Remaining Operating Expenses – All expenses not entered in other categories and specifically identified with the project/organization. Include scripts and scores, lumber and nails, electricity, phone and internet, storage, postage, interest charges, public purchases, sets and props, food consumed on premises, equipment rental, insurance fees, non-structural renovations or improvements, trucking, shipping, and hauling expenses not entered under "Travel," and fundraising expenses.

In-Kind Contributions – The market value of materials or services specifically identified with the project/organization that are provided to applicant by volunteers or outsider parties at no actual cash cost to applicant.

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

GLOSSARY of FINANCIAL TERMS
BUDGET REVENUE

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 service (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.

Other Private Support – Cash support derived from cash donations given for this project/organization or 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.

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NARRATIVE QUESTIONS

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Writing the Narrative:

- Answer all questions. Furnish all information required.

- Compose a concise narrative of no more than **5 pages**, single-spaced in 12-point type.

- Use **boldface** section headers to address each question.

- Place your organization's name atop each page. Number all pages. Staple at top.

Answer questions below according to your grant category:

- General Operating Support: Answer with general reference to your overall programs and services – including all programs, services, staff, planning, evaluation and volunteers.

- Special Project: Answer with specific reference to your proposed project.

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1. ORGANIZATIONAL BACKGROUND

A. What are the organization's **Mission, Major Goals and Objectives?** Include a **brief history** of the organization, including the year it was founded, if known.

B. Governance: Describe the organization's board of directors, officers, trustees and volunteers. Who is legally responsible for the group's operations? Who manages day-to-day operations?

C. Describe **membership** and/or the **people served**. Include the number served and demographics including ages, ethnicity, etc.

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2. PROGRAMS / PROJECT

A. WHAT is the project? Is it new or ongoing?

- Describe the **artistic goals, objectives** and **artistic quality** of your programs or project.

- Describe the **benefits** to your organization and the public. Point out if/how this program or project addresses one or more areas of **Special Interest** (see overview page G2).

B. WHO is responsible for the project, both artistically and administratively? **Include current resumes** of **artists**, **consultants** and **key staff or volunteers**.

- Name **people** (and titles) that will oversee the project or assist with implementation, stating the responsibilities of each. Describe duties of Board Members involved.

- Name the **artists** and their disciplines. Are they under consideration or already selected? Are they professionals? Are they from New Jersey? Will they be paid? What will they do?

- Briefly describe **partnerships or collaborations** with other arts or non-arts organizations your organization is engaged in.

- For **consultants**: Are they under consideration or already selected? What do you expect them to accomplish? Include a proposal if applicable.

C.   WHY and HOW was the project selected?

- Describe the **process** by which you determined that the project meets the interests or needs of the community, or helps sustain your organization? How were artists/consultants selected?

- If there is a **selection committee**, name the members and their credentials.

D.   WHERE, WHEN and **HOW MANY?**

- State the **location** of planned programs, established dates, and the number of **performances** or activities that will take place.

- What is your **projected audience** and how did you calculate the number?

E.   How will you **evaluate** your program to determine success and whether you met your goals? Briefly describe any assessment tools used to track results, such as surveys or questionnaires.

F.   Include a **monthly timeline** for the program or project, indicating major steps and when they will occur, from planning to evaluation.

3. PUBLIC PARTICIPATION

Describe the **demographics** of your current audience (age, ethnicity, etc.)

A.   Discuss your organization's **marketing and/or PR plans** to broaden (serve more of the same people) and deepen (serve the same people more often or intensely) your audience. How will you diversify your audience?

B.   Discuss how this program and/or your organization promotes the value of the arts and builds participation in the arts in your community. If applicable, describe any plans to develop community interest to support the arts through education or advocacy.

4. ACCESSIBILITY - ADA COMPLIANCE

- How will your organization **comply** with the Americans with Disabilities Act?
  (See ADA Glossary, pages A4–A6.)

- Include **one copy of your ADA plan,** if you have one. If not, describe future plans.

For information, visit Cultural Access Network Project at www.njtheatrealliance.org/ada-planning

Note: OCHA has a wireless FM listening system which may be borrowed and accommodates up to 12 people. Contact the office if interested.

5. FINANCIAL NARRATIVE

A.   Explain why these funds are **needed** and **how they will be spent**. This must relate to the figures presented in your budget. Describe major line items listed on budget pages.

- **Who is being paid how much for what**? (Example: *Artistic fees of $600 are requested for three concerts, to pay two musicians $100 per concert.*)

- Will anyone hired under the grant accept less than their normal fee? The difference between this special rate and a normal fee is an **in-kind** donation.

B. It is important not to rely solely on this grant. List **other source(s)** from which you have received or anticipate receiving funding.

C. Arts organizations must explain any **major changes** in the Annual Budgets on Financial Charts 1 and 2. A major change is defined as +20% or -20% from one year to the next on any line.

If your Special Project is for Technical Assistance:

Answer sections 1 and 4, and provide the following:

- Describe in detail the type of organizational technical assistance needed and to be furnished.

- Describe specific problems or challenges to explain your request.

- How did you select the consultant? (recommendation, for example)

- Are there other funding sources for this technical assistance?

- Support material must include:

  -Consultant's resume

  -Consultant's project proposal and fee

  -Consultant's Letter of Commitment

  -Project timeline

  -Deliverables (describe the form in which the consultant will deliver results)

UNION COUNTY LOCAL ARTS GRANT PROGRAM
2019 APPLICATION
FY: January 1, 2019 – December 31, 2019

Read all Guidelines and Narrative Questions before completing the Application. To request the writeable application, email culturalinfo@ucnj.org or visit ucnj.org/parks-rec/CH/grant-opps. Type all information. Hand-written applications are not accepted. Submit one signed original and six copies (total of 7 hard copies) of the completed application by **Monday, June 25, 2018** to: Union County LAP, Office of Cultural and Heritage Affairs, 633 Pearl St., Elizabeth, NJ, 07202. (Tel: 908-558-2550 / NJ Relay Users 711)

I. GENERAL INFORMATION

Organization _____

Address _____

City, Zip _____ Federal I.D. # _____

Tel _____ Email(s) _____

U.S. Congressional District _____ N.J. Legislative District _____

Website: _____

APPLICATION SUMMARY

Artistic Discipline (mark one):

Choral Music	Dance	Crafts	Instrumental Music	Literature
Media Arts	Multi-Disciplinary	Theater	Musical Theater/Opera	
Visual Arts	Folk Arts	Other: _____		

Type of Grant Requested:

[   ] GENERAL OPERATING SUPPORT
[   ] SPECIAL PROJECT

Amount Requested: $_____
$1000 minimum / $5000 maximum

Have you received previous funding from the Union County Local Arts Grant Program?
Yes   No   Most recent year _____

PROGRAM DESCRIPTION:
IN 50 WORDS OR LESS, SUMMARIZE YOUR PROJECT. INCLUDE AUDIENCES SERVED.

Program/Project Director: _____

Mailing Address _____

Tel _____ Email _____

Person completing application: _____

Daytime Tel _____ E-mail _____

BUDGET SUMMARY

Complete this section last. Round all figures to the nearest dollar. For GOS, use figures from your projected 2019 Budget - Financial Chart 1. For Special Project, use budget figures from Financial Chart 3 in this application. Figures must match.

A. AMOUNT REQUESTED FROM UNION COUNTY $ _____
Up to $5,000; GOS cannot exceed 20% of C

B. CASH MATCH (SP must be **at least** 50% of A) $ _____
GOS must be 100% cash match

C. CASH TOTAL $ _____

D. IN-KIND MATCH $ _____

E. TOTAL COST OF PROJECT (A + B + D) $ _____

AUDIENCES AND OUTREACH SUMMARY

The New Jersey State Council on the Arts and the National Endowment for the Arts are interested in the relationship of public funds to your organization and public audiences. Please provide figures below based on grand totals for the year. If your organization received funding last year, use figures from your 2017 Final Report. If you are a new applicant, complete with your best estimates.

Number of adults in your audience _____   Children under 18 in audience _____

Minority individuals " " _____   Persons with disabilities " " _____

Number of members involved in project _____

Professional artists/performers _____   Minority artists/performers _____

Number of volunteers involved in project _____

AUTHORIZATION

I understand that these pages and attachments constitute part of this application. I certify that all statements in this application are true to the best of my knowledge; and I hereby release the Board of Chosen Freeholders of the County of Union, its employees, and agents from any liability and/or responsibility concerning any submission of materials to the program. I further certify that any funds received under the Union County Local Arts Grant Program will be used exclusively for the purpose set forth in this application. I understand and agree that submission of an application signifies intention to comply with Title VII of the Civil Rights Act of 1964 (PL 88-352), with Labor Standards under Section 5 (1) of the National Foundation on the Arts and Humanities Act of 1965 (PL 185-209), Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, and the Americans with Disabilities Act of 1990.

_____   _____ _____
CHIEF ADMINISTRATIVE OFFICER'S SIGNATURE   TITLE   DATE
(please sign in blue ink)

_____
PRINT NAME

II. NARRATIVE
(Write your narrative. When you assemble hard copies, place narrative to follow this page.)

III. FINANCIAL DATA
ORGANIZATION FINANCIAL BUDGET - <u>INCOME</u>

Please provide your organization's totals for last year, the current year, and the application year.
(GOS applicants may submit their own spreadsheet in lieu of this form.)

INCOME	2017-Actual	2018-Projected	2019-Projected
Earned Income			
Admissions			
Memberships			
Subscriptions			
Contracted Services			
Other (specify)			
Unearned Income Sources			
Corporate or Business Support			
Foundation Support			
Other Private Support			
Government Support Federal			
State			
Local			
APPLICANT INCOME (subtotal)			
Grant requested from Union County Arts Grant Program			
Surplus from FY2018 LAP Grant			
TOTAL CASH INCOME			
LESS TOTAL CASH EXPENSES (from Financial Chart 2)			
Net Surplus/Deficit **Cash on Hand** - **OR** - **Deficit** *Indicate one above*			

Explain any major changes (plus or minus 20%) to any line item in your Financial Narrative.

FINANCIAL DATA
ORGANIZATION FINANCIAL BUDGET - <u>EXPENSES</u>

Cash Expenses: Do not include depreciation or expenses relating to funds for capital improvements or acquisition. (GOS applicants may submit their own spreadsheet in lieu of this form.)

EXPENSES	2017-Actual	2018-Projected	2019-Projected
Personnel (Staff) Administrative			
Other (specify)			
Outside Fees & Services Artistic			
Other (specify)			
Operating Expenses Printing			
Postage			
Insurance			
Phone/Internet			
Space Rental			
Supplies and Materials (specify)			
Maintenance Costs (specify)			
Rentals (specify)			
Marketing Advertising			
Other (specify)			
Other Expenses (specify)			
TOTAL CASH EXPENSES			

TOTALS MUST AGREE WITH INCOME, YEAR-BY-YEAR.
(Explain if figures do not agree.)

Applicant: _____

2019 SPECIAL PROJECT BUDGET
January 1, 2019 – December 31, 2019
GOS Applicants do <u>not</u> complete this.

PROJECT EXPENSES	Grant Request A	Matching Cash B	Category Cash Total C	Matching In-Kind D
Personnel (Staff)				
Administrative	N / A	N / A	N / A	
Other (specify)	N / A	N / A	N / A	
Outside Fees & Services Artistic				
Other (specify)				
Operating Expenses Printing				
Postage				
Insurance				
Phone/Internet				
Space Rental				
Supplies/Materials (specify)				
Maintenance Costs (specify)				
Rentals (specify)				
Marketing/Publicity				
Other (specify)				
Other Expenses (specify)				
TOTAL EXPENSES	**A**	**B**	**C**	**D**

It is not necessary to include a figure in each field. Fill in where applicable.   (C = Total Cost of Project)

PROJECT INCOME CASH (COLUMN B): This is where your cash match (column B) comes from. Project Income must *at least* equal Column B and may include funds from anticipated admissions, donations, memberships, registrations, other grants, your budget or other cash sources.

SOURCES: _____ Amount $ _____

_____

_____

Total $ _____

IN-KIND CONTRIBUTIONS:

All applicants: complete **even if you are not using In-Kind as part of your match requirement**. In-kind contributions are donated goods or services having a documentable cash value. Be specific and include donated space or printing, maintenance, administrative hours or volunteer hours.

List / Describe Contributions   **Cash Value**

_____   _____

_____   _____

_____   _____

Total In-Kind Contributions   **$** _____

Additional Information

- Are you currently or did you in the past receive grant funds from any other NJ County Arts Agency? If so, which county and what year(s)?_____

- It is strongly suggested that each re-grantee attends at least one OCHA technical assistance workshop within the grant year. Please list the workshop(s) and person who attended in 2017.

_____

_____

IV.   SUPPORT MATERIAL

List (on separate page) the required and optional support materials submitted with your application.

To help serve you better, please describe the type of workshops or other services you would like the Union County Office of Cultural and Heritage Affairs to offer.

_____

_____

_____

_____

ADA QUESTIONNAIRE
SELF-EVALUATION: SITE & PROGRAM ACCESSIBILITY

Organization: _____

Person Completing Questionnaire: _____   Tel:_____

Complete this form annually to reflect any revisions to your plan.
Your Board should be familiar with the plan and review it annually. This Questionnaire covers only basic accessibility under the ADA. Evaluate sections that apply to your organization. For an organization to better understand its full obligations under the law, a comprehensive self-assessment is recommended. For further information, visit Cultural Access Network Project at www.njtheatrealliance.org/ada-planning.

Has the organization conducted a self-assessment or contracted a professional assessment of its facilities and programs? ☐ yes   ☐ no

Comments:
_____
_____
_____

Organizational Policies and Practices
☐ has a board-approved policy statement regarding ADA compliance
☐ has assigned or plans to assign an ADA coordinator
☐ has established or plans to establish or share an ADA advisory board
☐ offers or plans to offer sensitivity training to staff, board, and/or volunteers
☐ provides adequate support if claiming "undue burden"

Comments:
_____
_____
_____

Employment Issues
An adequate plan should, at minimum, demonstrate the organization:
☐ has an organizational employment non-discrimination policy statement which includes people with disabilities
☐ has a plan to provide reasonable accommodations for meetings and/or employee interviews if its current administrative office is not accessible
☐ has or plans to have job descriptions for staff and volunteer positions that outline essential and marginal functions
☐ is proactive in hiring people with disabilities

Comments:
_____
_____
_____

Grievance Procedure

☐ An adequate plan must include a reasonable grievance procedure with specific steps and be approved by the organization's board

Comments:

_____

_____

_____

Programmatic Issues

An adequate plan should discuss the services and/or programs listed below that apply to the organization's art form(s). If an organization currently does not provide or offer a service "upon request", it must outline a reasonable timeframe to do so, outline a reasonable accommodation, or it should be clear why the service does not apply to the organization.

Programs and services for patrons with hearing disabilities:

Offers now	Plans to offer	
☐	☐	Assistive listening system provided in assembly areas, seating areas, and/or for guided tours or lectures
☐	☐	Sign language interpretation of performances, guided tours, or lecture
☐	☐	Open/closed captioning at performances, lectures, tours, workshops, or for film/video
☐	☐	Advance copies of scripts or synopses
☐	☐	High-volume audio tours
☐	☐	Printed self-guided tours
☐	☐	Other: _____

Programs and services for patrons with visual disabilities:

Offers now	Plans to offer	
☐	☐	Audio-described performances or guided tours
☐	☐	Sensory seminars in conjunction with an event or exhibition
☐	☐	Braille materials (programs, exhibit or display signage, and/or other materials)
☐	☐	Large-print materials (programs, signage, exhibit or display signage, and/or other materials)
☐	☐	Audio-guides about exhibits or other programs
☐	☐	Other: _____

Comments:

_____

_____

_____

Effective Communications - Publications, Marketing/Outreach, Website

An adequate plan should at minimum demonstrate the organization understands basic practices of how to reach out to patrons with disabilities and reasonably address the following:

☐ brochures and other marketing materials available or offered in alternate formats (e.g. large print//Braille/electronic media)

☐ brochures and other marketing materials list appropriate international access symbols and/or include a statement regarding accessibility policies

☐ organization has reasonable advance notification policy for patrons interested in utilizing its special programs and services (e.g. sign interpretation, large print programs, etc.)

☐ organization has reviewed or plans to review its website and has or plans to incorporate basic accessibility features

Effective Communications - Publications, Marketing/Outreach, Website – *(continued)*

☐ organization utilizes its ADA advisory board or similar representation to reach patrons with disabilities
☐ the organization has developed or is planning to develop a targeted marketing approach to reach
   people with disabilities

Comments:

_____
_____
_____
_____

Facility Accessibility

An adequate plan should demonstrate the facility(s) in which an organization provides its programs is/are ADA compliant, outline a reasonable accommodation, indicate there is a sound plan in place to make the facility(s) fully accessible or to find alternate space, or demonstrate they are exempt from certain elements.

ADA compliant	Planned	
☐	☐	Accessible route from public transportation to the facility
☐	☐	ADA compliant parking
☐	☐	Accessible route from parking to primary accessible entrance
☐	☐	ADA compliant doors to entrance, bathrooms, assembly areas, gallery and display areas
☐	☐	Multi-level facility has an elevator or interior ramps at level changes
☐	☐	Restrooms (or unisex bathroom) used by the public are ADA-compliant
☐	☐	Seating area of facility has adequate number of wheelchair locations on level surfaces
☐	☐	ADA-compliant signage
☐	☐	ADA-compliant box office window/information desk
☐	☐	ADA-compliant concession stand
☐	☐	ADA-compliant performance/artist space
☐	☐	For touring organizations only: provides a letter of agreement or ADA checklist to the landlord or manager of the venue in which programming will take place

Comments:

_____
_____
_____
_____

ADA GLOSSARY

Americans with Disabilities Act (ADA) – This federal civil rights law, signed in 1990, 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 – This term 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, perhaps using a clipboard as a convenient writing surface. If access to an upstairs gallery cannot occur without the installation of an elevator, a video 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 at no cost, it is responsible for the venue in which it chooses to hold an 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 restrooms, box office, concession stands, etc.

Will provide without prior request / Will provide upon advance 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 *advance 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 time frame. Advance notice must be reasonable and based on actual time needed to arrange an accommodation, and should generally not exceed two weeks.

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, covering all aspects of accessibility, has been developed by the Cultural Access Network (www.njtheatrealliance.org/ada-planning).

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).

Assistive Listening System – An ASL is 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 cost; many 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 arrives before a performance and is given a sensory tour of the stage set, key props, and costumes. An audio-described theatre performance would generally be determined in advance and marketed as such, to enable the necessary preparation.

Open Captioning – This service 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 people who are 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 displaying 16–18 point font size 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 printer or photocopier.

Audio – Providing printed materials in formats such as CD, DVD, or audio guide headset, to enable persons with 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 are often uncomfortable and errors in interaction could lead to a grievance, it is important that staff or volunteers that will have direct contact with the public receive information or training on how to appropriately and respectfully interact with people with different kinds of disabilities.

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.

Access 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.

2019 Union County Local Arts Grant Program
APPLICATION CHECKLIST

Submit a total of seven (7) Application packets including support materials.
Label one (1) packet "original." Include <u>one copy</u> of following inside "original" packet:

☐ Application with original signatures

☐ Proof of IRS non-profit status

☐ Most recent annual budget

☐ Completed ADA Questionnaire

☐ For performing arts groups: DVD, CD, or separate page listing a maximum of 2 links to online video or recording

EVERY APPLICATION PACKET MUST INCLUDE:

☐ General Information & Application Summary

☐ Project Description *(50 words maximum)*

☐ Budget Summary

☐ Audiences & Outreach Summary

☐ Signed Authorization

☐ Narrative that fully answers all questions (pages N1-N3)

    __ 1. Organizational Background   __ 4. Accessibility/ADA Compliance

    __ 2. Project/Programs   __ 5. Financial Narrative

    __ 3. Public Participation

☐ Financial Budget - Income, Financial Chart 1 - completed

☐ Finance Budget - Expenses, Financial Chart 2 - completed

☐ Special Project Budget, Financial Chart 3 - completed (*GOS applicants do not complete*)

☐ In-Kind Contributions, Financial Chart 4 - completed

☐ **REQUIRED Support Materials**

    __ 1. Artist/consultant resumes   __ 4. Media list

    __ 2. Staff/volunteer resumes   __ 5. Sample brochures/flyers/press coverage

    __ 3. Board list

Optional Support Materials - Include one copy with "original" packet only:

☐ ADA Plan   ☐ Samples of evaluation/assessment tools/planning documents

☐ DVD, CD or links   ☐ Other _____

Signature _____ _____
                Person completing application   *Daytime tel*

Name/Organization _____

. . . .

Received by UC OCHA _____ _____
                               Staff Member   *Date*