



Region 2 Partner serving
Starke, Fulton, Kosciusko, Marshall,
Elkhart, and St. Joseph Counties:

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FY 2011
(July 1, 2010
June 30, 2011)

Grant Appendices

Indiana Arts Commission Regional Arts Partnership

ABOUT THE INDIANA ARTS COMMISSION

The Indiana Arts Commission (IAC), a state agency, was established in 1969 to increase the support, awareness, and outreach of the arts in communities across the state. The Commission administers and distributes funds for arts programs and services appropriated by the Indiana General Assembly and the National Endowment for the Arts (NEA).

The agency is governed by a 15-member board of directors appointed by the Governor of the State of Indiana to four-year terms. A professional staff and over 100 Hoosier volunteers from all walks of life support the Commission's programs and services. The Commission holds quarterly business meetings in various locations of the state; these meetings are open to the general public for observation.

The IAC has four major goals: 1) Support the Regional Partnership Initiative 2) Increase public awareness of the arts and the role of the IAC 3) Support arts education statewide 4) Support individual artists.

INDIANA REGIONAL PARTNERSHIP INITIATIVE

Visit www.in.gov/iac for contact information for Regional Partners outside of Region 2.

In 1997, the Indiana Arts Commission and 12 community-based organizations jointly established the Indiana Regional Partnership Initiative, a collaborative project to enhance support for arts and cultural activities statewide, especially in underserved areas. The partnership was developed to address issues that arose during the IAC 1995 strategic planning process: 1) the desire for easy access to quality technical assistance that would further the financial, managerial, and artistic development of arts providers, and 2) the desire for more local control in the allocation of state resources for the arts.

Each of the 12 Regional Arts Partners work in cooperation with the IAC to provide four core services to artists, arts providers, and arts consumers in a specific multi-county region of Indiana. The core services are: cultural planning, grants making and management, information & referral, and technical assistance. Regional cultural planning efforts began in 1998. The Regional Arts Partners will use information about the needs of local artists, arts providers, and arts consumers to develop and provide services.

Beginning in July 1999, the IAC provided block grant funds to all Regional Arts Partners for regranting to arts providers within their regions. The IAC continues to directly fund statewide arts institutions and large multi-regional arts providers.

GRANTMAKING PHILOSOPHY

The Indiana Arts Commission and all Regional Arts Partners recognize the importance of public financial support to sustain a wide variety of artistic disciplines and expressions within each region. Grants will serve as an incentive for developing and strengthening the capacity of communities to plan and implement quality arts activities. All funding decisions will be made in open processes that meaningfully involve citizens in decisions about how state and federal tax dollars will be used to support the arts in each region and statewide.

CONFLICT OF INTEREST POLICY

Board members, staff, and volunteers of the Indiana Arts Commission and all Regional Arts Partners must declare conflicts of interest which may preclude their impartial participation in decisions concerning state or regional policies, services, or the allocation of statewide or regional arts funding. These individuals cannot participate in related discussions or decisions when a conflict of interest is declared. Contact the IAC and/or your local Regional Arts Partner for more information.

GENERAL ELIGIBILITY, MATCH REQUIREMENTS, AND RESTRICTIONS

To be eligible to apply, organizations:

1. Must be either an Indiana public agency (part of city, county, or state government) OR a private, nonprofit, tax-exempt organization OR part of a larger Indiana public agency or tax-exempt nonprofit organization with a separately identifiable organizational structure, governing body, and financial reporting system.
2. Private nonprofit organizations must be incorporated in the state of Indiana at the time of application, and have received recognition of tax-exempt status from the Internal Revenue Service (IRS). In some cases, an eligible tax-exempt organization may act as a fiscal sponsor for an organization that has not yet secured tax-exempt status.
3. Must be in good standing with the IAC and the Regional Arts Partner, and in compliance with all IAC requirements.
4. Must be Indiana-based and have an Indiana address within the IAC regional area in which application is made. Nonprofit corporations that are based in another state must be registered in Indiana as a Foreign Corporation, have an IAC regional address, and provide arts activities in that region to be eligible.

LOCAL MATCH REQUIREMENT

In general:

1. All applicants must match Regional Partnership funds on a dollar-for-dollar basis;
2. Match may be a combination of cash and the value of necessary donated goods and services; and
3. At least 50% of the local match must be cash. For AOS II, all of the match must be cash.

Exceptions:

All state agencies, state colleges and universities must match each Partnership dollar with at least three dollars cash -- from documented non-state funds.

GENERAL RESTRICTIONS

The Regional Arts Partnership funding cannot be used for:

1. Cash reserves; deficit reduction, or deficit elimination;
2. Events in private dwelling places or other locations not open to the general public;
3. Consumable supplies and materials not directly related to the project;
4. Capital acquisitions (purchase of artwork,); capital expenditures (i.e., office equipment); restoration, or new construction of buildings;
5. Costs of receptions, food, or beverages;
6. Travel outside the United States;
7. Indirect costs or underwriting for ongoing residencies or curricular programs in degree-granting colleges and universities;
8. Activities not associated with arts programs and services;
9. Projects to be delivered outside the state of Indiana;
10. Project expenses outside the state fiscal year (July 1-June 30); and
11. Activities that are solely for the purpose of fundraising; private functions, religious services, lobbying activities, or any non-public activity.
12. One application per organization unless it is acting as a fiscal sponsor.

CONDITIONS AND REQUIREMENTS FOR ALL GRANTS

A. PUBLIC MANIFESTATION

There must be a public manifestation of all funded activities within the year they are supported. "Public manifestation" means the project must result in a product or activity that is available to the public. "Available" means activities must be accessible to persons with special needs and open to the audience, participants, or public, either free or by reasonable admission or service charge.

B. CIVIL RIGHTS

The Indiana Arts Commission and the Regional Arts Partner comply with all state and federal laws and regulations concerning civil and human rights and must assure that programs, awards, and employment practices are free of any discrimination based on race, color, national origin, physical disability, religion, gender, or age.

Your signed contract indicates that the funded organization understands and is in compliance with these laws:

- Title VI of the Civil Rights Act of 1964 (42 U.S.C. 200d) which provides that no person in the United States shall, on the grounds of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subject to discrimination under any program or activity receiving federal financial assistance.
- Title VII of the Civil Rights Act of 1964 (42 U.S.C. 200e) as amended by the Equal Opportunity Act of 1972 (Public Law 92-261).
- Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 706) provides that no otherwise qualified handicapped individual in the United States, as defined in the law, shall, solely by reason of his handicap, be excluded from participation in, be denied the benefits of, or be subject to discrimination under any program or activity receiving federal assistance.

The term "handicapped individual" means "any person who (a) has a physical or mental impairment that substantially limits one or more of such person's major life activities, (b) has a record of such an impairment, or (c) is regarded as having such an impairment."

- Americans with Disabilities Act of 1990 which provides for nondiscrimination in public accommodation on the basis of disability.
- Title IX of the Education Amendments of 1972 which provides that no person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving federal assistance.
- The Age Discrimination Act of 1975 which provides for nondiscrimination in federally assisted programs on the basis of age.

C. DRUG FREE WORKPLACE

The Drug Free Work Place Act of 1988 requires that employees of the grantee not engage in the unlawful manufacture, distribution, dispersion, possession, or use of controlled substances in the grantee's workplace or work site.

D. FAIR LABOR STANDARDS

Applicants must follow Fair Labor Standards which provide that all professional performers and related or supporting professional personnel employed on projects or productions that are financed in whole or in part by this grant will be paid, without subsequent deduction or rebate on any account, not less than the minimum compensation as determined by the Secretary of Labor to be the prevailing minimum compensation for people employed in similar activities.

No part of any project or production that is financed in whole or in part under this grant will be performed or engaged in under working conditions that are unsanitary, hazardous, or dangerous to the health and safety of the employees engaged in a project or production. Compliance with the safety and sanitary laws of the state in which the performance or part thereof is to take place shall be prima facie evidence of compliance.

THE PROCESS: APPLICATION, REVIEW, RECONSIDERATION, APPEAL, AWARD

ADVISORY PANEL REVIEW

The Regional Arts Partner and the Indiana Arts Commission have established an advisory panel process to assist in its evaluation of grant applications. Panels will be appointed by each Regional Arts Partner and will be composed of persons from each region who are knowledgeable in the arts, not-for-profit management, and/or community development. Regional Partners will strive to balance advisory panel composition with consideration to race, gender, regional representation, and special needs.

Panelists will review all applications and evaluate how well each addresses the three review criteria (quality, community impact/public benefit, and management). Following each panel meeting, Regional Arts Partner representatives including staff, members of the grants policy committee, and panelists will take into consideration the panel's ratings to determine funding recommendations to the Community Foundation of St. Joseph County's Board of Directors.

Panel meetings are open to the public for observation and may be recorded. Applicants are strongly encouraged to attend. After their review, applicants will have a 3 minute response period to address any questions or concerns raised by the panel or add any new details which may not have been available at the time of application submission. **Applicants may not "lobby" panelists on behalf of their applications before, during, or after the panel meeting.**

RATIFICATION

The Board of Directors of each Regional Arts Partner will review and ratify all AOS and APS funding recommendations prior to July 1, each year. The meetings are open to the public for observation and may be recorded.

RECONSIDERATION POLICY AND APPEAL PROCESS

At The Regional Level:

The reconsideration process is designed to review the **method** and **fairness** of the Regional Arts Partner's (RAP), decision concerning a grant application. This process is not intended to impose a different panel's choices/judgment over the original panel's decision. Dissatisfaction with the denial of a grant or the amount of an award is not sufficient reason for an appeal.

Applicants may request reconsideration of a funding decision if the applicant can demonstrate:

- 1) the panel or review team used incorrect review criteria;
- 2) there was influence by a staff person or volunteer panelist having a conflict of interest; or
- 3) required information submitted by the applicant was withheld from consideration.

Applicants must send a formal letter to the Executive Director of the Regional Arts Partner stating the reason for reconsideration, based on one or more of the three points above, and evidence of the grounds for the appeal. The letter must be received within 30 days of notification from the Regional Partner of the grant award in question. The Regional Arts Partner Executive Director will determine if there is reasonable basis for an appeal.

- If no basis is found, the Regional Arts Partner will notify the appellant of the decision within 10 days of receipt of the Applicant's letter. The Executive Director's decision is final and may not be appealed further.
- If the Director finds there is basis for an appeal, an appeals committee, appointed by the Chairperson of the Board, will review the situation and make recommendations to the full Board of Directors at its next business meeting. The Organization will notify the appellant of the Board's decision within 10 days. With one exception, the Board's decision is final and may not be appealed further. (See below.)

At The State Level :

Applicants may request a review of the RAP's decision if the applicant can demonstrate that the partner violated its own appeal process in determining the outcome of the applicant's appeal at the regional level. (The state level review is not available to applicants whose request for appeal was found to have no basis by the RAP Executive Director.)

The state level process is limited to a review of the implementation of the Regional Arts Partner's grant guidelines and appeal process. The state process is not intended to impose a different judgment over the RAP's decision but rather to ascertain if the Partner Organization correctly followed its own guidelines and appeal process in making a decision.

The Applicant must send a formal letter to the Executive Director of the Indiana Arts Commission stating the reason for the appeal and evidence to support the grounds for the appeal. The letter must be received within 10 days of notification of the Regional Arts Partner's decision. The IAC Executive Director will determine if there is reasonable basis for an appeal.

- If no basis is found, the IAC will notify the appellant of the decision within 10 days of receipt of the Applicant's letter. The IAC Executive Director's decision is final and may not be appealed further.
- If the IAC Executive Director finds there is basis for an appeal, an appeals committee, appointed by the Chairperson of the Commission, will review the situation and make recommendations to the full Commission at its next business meeting. The investigation will involve consultation with the Regional Arts Partner and other parties as applicable. The IAC will notify the applicant and the Regional Arts Partner of its decision within 10 days. All decisions of the Commission are final, binding on the Regional Arts Partner, and may not be appealed further.

WHAT HAPPENS WHEN A GRANT IS AWARDED?

A. NOTIFICATION AND FIRST PAYMENT

All applicants will be notified in writing of grant decisions by **July 1, each year**. Grantees will receive packets containing an award letter, a budget modification form, a service contract and other pertinent materials that must be completed, signed and returned to the Regional Arts Partner before the grantee's first payment can be processed.

B. GRANT AGREEMENT

The Regional Arts Partner will issue a grant agreement to each grantee. The agreement specifies the conditions under which the grant is given and, when signed, that the grantee accepts the conditions. The "authorizing official", the person in the organization legally designated to enter into a contract on behalf of the organization, should sign the agreement.

C. ACKNOWLEDGMENT AND CREDIT

Grantees **MUST** credit the Regional Arts Partner, the Indiana Arts Commission, and the National Endowment for the Arts for its support in ALL publicity and printed materials. Logos and credit lines must be included in a prominent location and type size in all advertising, title panels, catalogues, flyers, posters, literature, film/video credits, news releases, printed programs, public broadcasts, promotion, and publicity. The Regional Arts Partner will provide grantees with logo sheets and/or image files.

The credit line for activities receiving funding should read:

"Provided with support through the Community Foundation of St. Joseph County by the Indiana Arts Commission, a state agency, and the National Endowment for the Arts, a federal agency."

D. PROJECT/ BUDGET MODIFICATION REPORT

All grantees must submit a revised budget and narrative description of the funded activity/ies based on the **actual** amount of the grant. This report must be returned with the signed contract and becomes a part of the contract. It modifies the original application, describing what will actually be done with the amount of funding that was awarded. The grantee will be held accountable for delivering the type and level of services explained in this report - not the original application.

E. GRANTEE CHANGES AFFECTING THE FUNDED PROJECT

During the period of time covered by the contract, the grantee must give prior written notice to the RAP of any major organizational changes which may affect the funded project, such as significant changes in budget, personnel, dates, scope of activities, etc.

F. FINAL GRANT REPORTS

All grantees must submit a final grant report. The deadline for submitting the final report will be no later than May 1, 2009. The Regional Arts Partner will provide the final grant payment following receipt and review of the final grant report. Failure to submit timely, complete final grant report will make the applicant ineligible for future funding and will cause the final grant payment to be withheld.

G. ARTS PROGRAM MONITORING

Regional Arts Partners and the Indiana Arts Commission will monitor the arts programs and organizational activities funded through this category. Grantee final reports will be reviewed by a Regional Arts Partner Staff. The result of the review will impact future grant requests.

H. RECORD RETENTION

Grantees must provide access to any books, records, documents, and papers pertaining to the grant for purposes of program or financial review by the Regional Arts Partner or the IAC. Adequate records need to be maintained to substantiate all financial and program information reported to the Regional Arts Partner for a period of no fewer than three years.

EVALUATION CRITERIA AND INDICATORS

To determine if or how well an application meets the criteria, panels will use the following criteria and indicators. *“Project” refers to the activities for which funding is requested.*

- **QUALITY.** The proposed activities, project, or service will be of the highest quality possible in relation to the community. (30% of score)
- **COMMUNITY IMPACT/PUBLIC BENEFIT.** The proposed activities, project, or service will have a significant impact on the organization and/or the community the organization serves. (40% of score)
- **MANAGEMENT.** The organization delivering the proposed activities, project, or service will be well managed. (30% of score)

The score sheet used by panelists reviewing applications is included on the next page. In addition to the assessment by the panelists, completeness of the application is a component of the scoring process. Applicants who submit incomplete applications based on the checklist included in the application will be penalized 5 points.

Quality						Poor	Fair	Avg.	Good	Exc.
Part 1: Initial Reading Assessment										
Part 2: Individual Criteria Assessment										
<u>Section</u>	<u>Indicators</u>					Poor	Fair	Avg.	Good	Exc.
D4, A2 (8)	Project includes educational activities.									
A2, TT	Thorough planning is evident.									
A2(1,5)	Project goals are consistent with mission and resources.									
A2(5)	Project goals are clearly explained.									
A2(6)	Sufficient number of appropriate and qualified staff to accomplish goals.									
A2(6), Doc	Evidence of high artistic quality (personnel, resources, artists, etc.)									
A2(8)	Clearly defined target audience.									
A2(10)	Thorough evaluation plan and method.									
	Other: _____									
Score out of 30 for Quality						_____				
Community Impact						Poor	Fair	Avg.	Good	Exc.
Part 1: Initial Reading Assessment										
Part 2: Individual Criteria Assessment										
<u>Section</u>	<u>Indicators</u>					Poor	Fair	Avg.	Good	Exc.
A2	Project contributes to long term growth of arts in the community.									
A2(8)	Clearly defined constituency and appropriate involvement in program planning.									
A2(8)	Activities will be accessible to underserved audiences.									
A2(8,9)	The plan for serving traditionally underserved populations in program development, implementation, and evaluation is clearly described and adequate.									
A2(9)	Appropriate promotional efforts to reach target audience.									
	Other: _____									
Score out of 40 for Impact						_____				
Management						Poor	Fair	Avg.	Good	Exc.
Part 1: Initial Reading Assessment										
Part 2: Individual Criteria Assessment										
<u>Section</u>	<u>Indicators</u>					Poor	Fair	Avg.	Good	Exc.
D, A4	Governing body represents the diversity of applicant's service area with respect to race/ethnicity, gender, age, special needs, and location of residence, etc.									
A2(2)	Governing body meets regularly									
A2(2,6)	Qualified Leadership (Manager or Executive Director) is evident.									
A2(4)	There is evidence of a successful history of providing related arts activities.									
A2(5)	Qualified personnel to carry out the project.									
A2(5), TT	Thorough implementation plan.									
E, A1	Budget is reasonable, accurate to accomplish goals.									
E, A1, A2(3)	Demonstrated financial support from a variety of sources.									
	Other: _____									
Score out of 30 for Management						_____				

IN-KIND INCOME AND EXPENSE GUIDELINES

Contact your accountant or Regional Arts Partner with questions regarding budgeting for in-kind expenses and income.

Because not-for-profit organizations often receive donated materials and services (“in-kind” contributions), special accounting guidelines have been established to deal with these items. **These guidelines should be followed when the applicant includes in-kind match in the proposed budget. (*)**

- Donated MATERIALS of significance should be reported at their fair market value if the recipient organization has an objective, measurable basis for assigning value. (Value is usually assigned by the donor.)
- Donated SERVICES of significance should be reported if:
 - 1) they are a normal part of a project and would be otherwise performed by paid personnel;
 - 2) the organization exercises control over the employment and duties of the donor; and
 - 3) there is a measurable basis for assigning a value to the service being donated.
- The following **CANNOT** be claimed as in-kind service:
 - services that are designed to be provided by volunteers;
 - periodic volunteer services for fund raising;
 - professional personnel engaged in research or training activities without pay or with a nominal allowance; and
 - value of time donated by the organization's board of directors and board committee members in carrying out governance activities.
- In-kind donations of materials and services must be able to be audited with a written record of each contribution. The written record should include: organization name, donor name and signature, date, description of the donated item or service, the value of the donated item or service (as assigned by the donor) and the signature of the person receiving the donation on behalf of the organization. *Grantees using in-kind as a portion of match will be required to submit documentation with their final grant reports.*

All estimated in-kind expense should be identified in the proposed budget next to each appropriate line item cost in the Column labeled “In-Kind”.

- The total estimated in-kind income should also be identified in the proposed budget, on Line 28.

ACCESSIBILITY SELF-ASSESSMENT CHECKLIST
(SAMPLE – DO NOT SUBMIT WITH APPLICATION)

The Indiana Arts Commission has adopted this Checklist as an informal guide for applicant organizations. This Checklist is neither a determination of your legal rights or responsibilities under the Americans with Disabilities Act; the 1973 Rehabilitation Act, Section 504; nor binding upon any agency with enforcement responsibility under the ADA.

FACILITY ACCESS: Answer questions 1 through 7 about the physical accessibility of each facility or site used for programs by your organization. Indicate accessibility by answering *yes* or *no* in response to each question and checking *yes*, *no*, or *n/a* for each accommodation in relation to the question.

- YES** Physical feature exists **NO** Physical feature does not exist but should.
 N/A Physical feature does not exist and is not needed (i.e., A single-level, ground-floor facility would not need an elevator).

1. Is the entry way accessible to people with mobility impairments (patrons who use wheelchairs, crutches, or walkers or who are unsteady)?

	YES	NO	N/A
Ramps/Lifts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hand Railings on Ramps	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Steps	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hand Railings on Steps	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Doors Open Easily/Automatically	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2. Is the entry easily accessible to people with visual impairment (i.e., low vision, blind)?

Large-Print Signage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Well-Lighted	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. Is the entry way accessible to people with hearing impairments (i.e., hard of hearing, deaf)?

Buzzer Door	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visual Entry Code (i.e., Flashing Light)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4. Is patron parking available?

Designated "Handicapped Parking"	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clear Passage to Entry (i.e., for Wheelchair Users)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. Is the interior space accessible to people with mobility impairments?

Ramp	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hand Railings on Ramps	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Steps	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hand Railings on Steps	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Firm, Smooth Surfaces	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Doors Open Easily	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Elevators	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Chair Lifts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Accessible Restrooms	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Designated Wheelchair Seating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. Is the interior space accessible to people with visual impairments?

Large Print Signage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Braille Signage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Braille Marked Elevator Buttons	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Raised Letter Signage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Free of Hazardous Overhangs and Protruding Objects	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clearly Marked Abrupt Changes in Levels	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Accessibility Self-Assessment Checklist continued

7. Is interior accessible to people with hearing impairments?

Visual Emergency Alarm System

ACCESS TO ORGANIZATIONS PROGRAMS:

Answer each question **8. through 10.** as it relates to programmatic accessibility.

- YES** Program offers adaptation routinely or upon request.
- NO** Program does not offer adaptation but should.
- N/A** Program does not offer adaptation and it is not needed (i.e., A symphony concert probably would not require audio description.)

8. Does the organization use the following to make its programs accessible to people with visual impairments?

	YES	NO	N/A
Large Print Materials	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Large Print Labeling	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Braille Materials	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Taped Materials	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Audio Description	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9. Does the organization use the following to make its programs accessible to people with hearing impairments?

Assisted Listening Devices--			
Infrared	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Audio Loop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
FM System	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sign Interpreters	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Oral Interpreters	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Script and Text of Verbal Presentations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Captioned Audio Visual Materials	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
TDD/TTY (Telecommunications Device for the Deaf)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

10. Does the organization publicize its accessibility?

By Telephone	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
By TDD/TTY	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
In Large Print	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
In Braille	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
On Audio Cassette Tape	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SAMPLE BUDGET WITH REQUIRED LINE ITEM DETAIL

This budget line item detail was prepared with sufficient information for the reader to understand how costs were determined and what are the expected sources of funding. **Applications without the level of detail shown in this sample will be ruled ineligible.**

Proposed Expenses	Cash	In-Kind	Total:
1. Personnel Administrative			
Executive Director (1/3 of time for program)	\$8,000		\$8,000
FICA and Unemployment	\$2,000		\$2,000
Total:	\$10,000	\$0	\$10,000
2. Personnel Artistic			
1/3 of Artistic Director	\$7,800		\$7,800
Conductors	\$8,000		\$8,000
Total:	\$15,800	\$0	\$15,800
3. Personnel Technical/Production	\$0	\$0	\$0
4. Outside Artistic Fees and Services			
Soloists	\$0	\$3,000	\$3,000
Total:	\$0	\$3,000	\$3,000
5. Outside Other Fees and Services			
Wardrobe Personnel	\$7,600		\$7,600
Total:	\$7,600	\$0	\$7,600
6. Space Rental			
Performance Hall Rental	\$13,400		\$13,400
Housing for visiting artists	\$8,000		\$8,000
Office Space, utilities	\$1,300		\$1,300
Total:	\$22,700	\$0	\$22,700
7. Travel/Transportation			
Travel for Visiting Artists	\$300	\$0	\$300
Staff local travel @\$.25	\$300		\$300
Total:	\$600	\$0	\$600
8. Marketing/Promotional			
Brochure and Programs	\$2,000	\$2,000	\$4,000
Advertising	\$3,000	\$3,000	\$6,000
Total:	\$5,000	\$5,000	\$10,000
9. Remaining Operating Expenses			
Fundraising expenses	\$2,000		\$2,000
Total:	\$2,000	\$0	\$2,000
10. Capital Expenditures-Acquisitions	\$ -		

11. Capital Expenditures-Other	\$	-	
12. Total Cash Expenses	\$63,700		
13. Total in-kind		\$8,000	
14. Total Project/Operation Expenses			\$71,700

Projected Income

Cash

15. Admissions		
Production #1		\$9,000
Production #2		\$6,000
	Total:	\$15,000
16. Contracted Services Revenue		\$0
17. Other Revenue		
Program advertising		\$3,000
Merchandise sales		\$2,000
	Total:	\$5,000
18. Corporate Support		
Underwriting/Contributions		\$10,000
	Total:	\$10,000
19. Foundation Support		
John Doe Endowment		\$4,000
The Smith Fund, Inc.		\$2,000
	Total:	\$6,000
20. Other Private Support		
Contributions from individuals		\$4,200
Special Events		\$3,500
	Total:	\$7,700
21. Government Support-Federal		\$0
22. Government Support-Regional/State		\$0
23. Government Support-Local		\$0
24. Other Applicant Cash		\$0
25. Total Non-IAC Cash Income		\$43,700
26. IAC Request		\$20,000
27. Total Cash Income		\$63,700
28. Total in-kind		\$8,000
29. Total Project/Operation Income		\$71,700

GLOSSARY OF TERMS AND ACRONYMS

ARTS ORGANIZATION--Has arts programming and/or service as its primary mission.

AUDIENCE-- Group or groups to which a program is directed. The population you intend to serve with requested funds.

AUDIT-- Itemized statement of an organization's beginning and ending assets, liabilities, and fund balances for an entire financial year that has been prepared by a certified public accountant according to generally accepted accounting principles, contains an examination on a test basis of the evidence supporting the amounts in the financial statements, and is designed to provide reasonable assurances that the financial statements are free of material misstatement.

AUTHORIZING OFFICIAL--Except in the case of schools, the authorizing official will be the board chair. In many cases, the executive director can also act as an authorizing official. For schools, only the school superintendent or principal will be considered. In the case of an application with a fiscal sponsor, the authorizing official should be a representative of the fiscal sponsor organization.

COMPILATION -- Itemized statement of an organization's beginning and ending assets, liabilities, and fund balances for an entire financial year that has been prepared by a certified public accountant according to generally accepted accounting principals but does not contain an opinion or any other form of assurance by the CPA.

CONSTITUENCY-- People who have a reason to relate to or care about an organization and they typically fall into customary groupings. Population the organization currently serves (artists, consumers, members, donors, patrons, volunteers, board and staff).

FINANCIAL STATEMENT-- Itemized statement of an organization's beginning and ending assets, liabilities, and fund balances for an entire financial year prepared according to generally accepted accounting principles.

FISCAL SPONSOR – A fiscal sponsor is a public agency or tax-exempt not-for-profit organization *eligible to apply for Regional Block Grant funding* that agrees to apply for funds on behalf of an Indiana nonprofit that has not yet received tax-exempt status. The fiscal sponsor **IS THE APPLICANT OF RECORD**. The fiscal sponsor and sponsored entity must develop a written agreement that outlines the roles, responsibilities, and working relationship between the two parties. A copy of the agreement must be submitted with the grant application. If funding is awarded, the fiscal sponsor will be the recipient and administrator of the funds, and is legally responsible for insuring the funds are used for the purposes stated in the project proposal.

NON-ARTS ORGANIZATION – Does not have the arts as their primary mission. They include pre-K, elementary, secondary schools, and in some cases, colleges and universities; senior centers; parks and recreation departments; civic and community service organizations; professional associations; public libraries; public broadcast stations; health and human services; and other public agencies and private nonprofit tax-exempt community-based organizations.

NONPROFIT ORGANIZATION – Must be incorporated in the state of Indiana at the time of application, and have received recognition of tax-exempt status from the Internal Revenue Service.

PRESENTER – An organization which enters into a purchase of service contract with a producer in order to provide arts performances, exhibits, readings, screenings, etc., created by the producer, to audiences located within the service area of the organization.

PRODUCER – An organization which creates or organizes arts performances, exhibits, readings, screenings, etc., that will be provided to audiences located outside the service area in which the organization is based.

REVIEW-- Itemized statement of an organization's beginning and ending assets, liabilities, and fund balances for an entire financial year that has been prepared by a certified public accountant according to generally accepted accounting principles and involves inquiries of management and analytical procedures and reasonableness tests.

UNDERSERVED – People lacking access to arts programs, services, or resources due to isolated geographic location, low income, age, race/ethnicity, cultural differences, disability or other circumstances.

FISCAL SPONSOR RESPONSIBILITIES AND GUIDELINES

These guidelines pertain to the Indiana Regional Partnership Initiative Grant Program. They may or may not be applicable to the programs of other federal, state, or private agencies or endowments.

The Fiscal Sponsor will:

1. be the applicant of record and sign the application form;
2. enter into a contractual agreement with the Regional Arts Partner for the receipt of the grant funds;
3. receive the funds;
4. maintain accurate and up-to-date records of the receipt of the funds;
5. assure the security of the funds until they are disbursed to the sponsored entity implementing the project;
6. disburse the funds to the sponsored entity as warranted;
7. maintain an accurate and up-to-date accounting of expenditures and income for the project;
8. submit a final grant report of overall expenses and income for the project (all sources) to the Regional Arts Partner within the time period stipulated in the grant contract;
9. reimburse the Regional Arts Partner for any grant funds disbursed which are not spent according to the stipulations of the grant contract;
10. undergo a fiscal review of financial records pertaining to the grant by an agent of the IAC or the Regional Arts Partner if such review is deemed appropriate;
11. assure compliance with federal and state regulations prohibiting discrimination; and
12. assure compliance with federal and state regulations governing minimum wages, working conditions, and accessibility.

Seven Steps to a Properly Administered Fiscal Sponsorship Relationship

1. The organization wishing to do the project (“the project”) presents a **written grant request** to the fiscal sponsor (“the sponsor”), describing a specific program to be conducted.
2. The sponsor evaluates the grant proposal to determine whether the project is charitable and carries out the sponsor’s tax-exempt purposes.
3. The sponsor’s Board of Directors reviews and approves the project as furthering the sponsor’s exempt purposes. In a **board resolution**, the sponsor states its conclusions and approves a grant to the project, to be funded to the extent that the sponsor receives outside funds for the project.
4. The sponsor and the project sign a written **grant agreement**.
5. The project, the sponsor, (or some combination of the two) solicit funds for the specific grant to be made by the sponsor to the project. The sponsor’s **bylaws** provide that such solicitations shall be made only on the condition that the sponsor retains complete control and discretion over the use of all contributions it receives. That element of sponsor discretion and control should be made known in writing to the funding sources.
6. Money is taken into income by the sponsor and then disbursed as a grant to the project.
7. The project makes periodic **written reports** to the sponsor, showing actual expenditures of grant funds and progress toward accomplishing the purposes of the grant.

¹From: Gregory L. Colvin, “Fiscal Sponsorship: 6 Ways to Do It Right,” Study Center Press.

Documents relevant to the relationship are indicated in **bold face type**.