

Appendix G

Glossary of Italicized Terms

Administrative personnel: payments of fees to administrative, clerical, and support staff specifically identified with the non-artistic aspects of a project or organization.

Affirmative Action: action or activity to secure employment for members of underrepresented groups to bring about population parity.

Artistic personnel: artists in any discipline of art, as well as artistic directors, conductors, curators, composers, choreographers, designers, festival programmers, photographic documentarians, lighting technicians, sound engineers, stage managers, stagehands, video documentarians, among others.

Arts Management: discipline specific or general forms of arts community development including workshops, seminars, symposia, and education services. Cultural Affairs recommends that Arts Management applicants submit a Work Sample that best suits their proposed service (i.e., applicants proposing publications should send printed materials, applicants proposing workshops should send brochures or a video).

Arts Prototype school: a school designated by the Los Angeles Unified School District (LAUSD) which has demonstrated its commitment to integrating the arts into its overall curriculum as prescribed by the LAUSD Visual and Performing Arts Learning Standards.

At-risk, At-greater risk and At-greatest risk youth: Many risk factors affect the lives of our City's youth including poor living conditions, domestic violence, lack of access to education, poor language development, lack of sex education, poor nutrition, crime, gangs, drugs, physical/mental disability, lack of access to healthcare, joblessness, isolation or homelessness. Most youth are at-risk for one or

two of these factors. When children experience three or four factors, they are considered at-greater risk. When five or more factors are present in a child's environment, s/he is considered at-greatest risk.

Audience development: a combination of comprehensive strategies that strengthen relationships among audiences, the artistic discipline, and the arts organization. Effective audience development is incorporated into the full range of an organization's activities, including programming, operations, marketing and public relations, education and outreach, and development. The goals of audience development are increasing awareness of, and participation in, the activities of the arts organization. The activities can include but are not limited to, attendance at exhibitions/performances. This involvement can and should manifest itself in ways that extend beyond ticket sales, to participation in the organization's leadership, volunteer core, and donor groups, or voicing support for the organization and its value in the community.

Board development: the recruitment of individuals to serve as volunteer members of the organization's board of directors to strengthen the organization in a specific way.

Collaboration: a partnership between one or more organizations in planning and executing part or all of a proposed project. Collaborations involve shared responsibilities, and may or may not involve shared financial resources.

Community outreach: consciously developing a presence in an organized political, municipal or social body of people through an organization's projects and programs.

Contracted fees and services: project payments to firms or persons for services by persons not benefited as employees of an applicant organization such as consultants, contractors, and temporary coordinators. Payments of honoraria to contracted artists may be included under the heading "contracted fees and services" in a project expense budget, but is best broken out as a separate itemization – rather than mixed with other types of consultants.

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Contributed income: funds which are received by an organization usually as a result of a request to a government entity, private corporation or foundation, or an individual.

Dance: all dance forms including ballet, modern, avant-garde, jazz, tap, historic, and ethnic/folk dance. Cultural Affairs recommends that dance applicants submit videotape as their Artistic Work Sample.

Demographics: understood as a statistical picture by Cultural Affairs standards, this information includes gender, family organization, ethnic community, geographical place, economic class, religious affiliation, age group, sexual orientation, and other information. In order for the City to support diverse services, it is necessary for applicants to submit statistics about proposed project staff and estimated audiences.

Depreciable assets: any tangible items used in operations that have an expected useful life of more than one year, e.g., buildings, furniture, computers, etc. These are also known as fixed assets.

Design: all forms of design including architecture, urban design, landscape design, historic preservation, graphic design, and fashion design. Cultural Affairs recommends that design arts applicants submit printed materials or slides as their Artistic Work Sample. Proposals for murals and/or public art projects will require additional approvals from the Public Art Committee and the Cultural Affairs Commission.

Disencumbrance: releasing funds which have been reserved (through encumbrance) for a specific purpose.

Diversity: the fact or quality of difference in terms of ability, age, belief, culture, ethnicity, gender, language, race, and sexual orientation.

Earned income: revenue derived from fees earned through the sale of services (workshop fees, performance fees, tuition revenue, concessions, parking fees, etc.) and/or the sale of products (artworks, posters, postcards, books, t-shirts, coffee mugs, etc.). Break out special events showing only the gross proceeds from these fund-raising events. Break out investment/interest income as a separate source.

Evaluation Plan: Every project elicits some public feedback. Tickets sales and applause are two indicators of success. Thoughtful projects incorporate one or more deeper strategies to elicit and document effectiveness, such as intermission/post-curtain question and answer sessions with the audience, audience survey(s), response cards, membership/subscriber attendance, participant/artist interviews, or the number and quality of congratulation letters. The best strategies are integrated and audience-friendly, yet provide detailed qualitative and quantitative information. Notice the way the Grants Division surveys you on Addendum H. Consider the cultural research the City elicits from you on Addendum G. These are two places to start thinking about how and what kinds of information you can poll from your clientele. Honest interpretation of your research may lead to better business. If you are seasoned at evaluating your programs, include information about how you have already integrated past research into your proposed plans.

Evaluator: an authority, often outside the organization, who is able to estimate the quality and/or effectiveness of a project by careful appraisal and study. Cultural Affairs recommends that an organization hire a professional evaluator to determine the effectiveness of its project for its evaluation plan.

Festivals: a regularly recurring program of cultural performances, exhibitions, or competitions. Grant applicants for outdoor *festivals* or parades held in one public space or walking area over one or two days should apply to the Outdoor *Festivals* & Parades Program. Nonprofit arts organizations with indoor events such as concert series, film *festivals*, or touring presentations and event series at one or multiple venues should submit a grant application to the Nonprofit Arts Organizations Cultural Grant Program.

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Fiscal year: for the City of Los Angeles, July 1, 2008 through June 30, 2009 is the period during which its grantees fulfill their funded activities. For an organization, it is the 12 month period for which it plans the use of its funds.

Fully executed: approved and signed by all concerned parties; the term usually applies to a contract.

General operating support: funds given to assist with the defraying of expenses associated with operating the organization.

Government support: cash support derived from grants or appropriations, by other agencies or divisions of federal, state, regional or local governments, or a proportionate share of such grants or appropriations allocated for the proposed project.

Grantsmanship: a process in which a nonprofit organization or individual artists attempt to secure a grant. This process has three major parts:

- 1) identifying which programs or projects can be presented to elicit interest from potential funder
- 2) identifying which funders might have a potential interest in supporting such a program or projects, or such an organization as a whole
- 3) developing a successful relationship between the funder and the organization

Historic Preservation: information marketing and design projects (including tours and preservation) that conserve cultural sites or practices.

Host venue: any public physical or virtual site where the project is presented. No matter what sites you select, it is a mark of your good planning and community relations that the managers/owners of these venues promise their use by signing a host form for your application.

Individual support: cash support derived from individuals or general contributions for which the individuals receive no tangible gifts other than a tax benefit.

In-Kind: donated materials or donated services. The estimated value is the market price/cost of these items (should you have paid for them). In-kind services may include volunteer time, which is best shown as a person's name, title, calculation of time and payment unit and a total value. For example: *Jane Doe, Video Editor (15 hours @ \$50/per hour) = \$750.

Ink Signature: an original signature written on a piece of paper, as opposed to a fax copy or to an agreement offered verbally or electronically. Cultural Affairs requires that the "Original" set of a grant request contains ink signatures.

Inter/multi-disciplinary: projects with more than one discipline (i.e., music and dance). This application category includes performance art that explores nontraditional formats and processes, fuses or transcends distinct art disciplines. In an interdisciplinary project, each art discipline contributes a concurrent element without which the work would be incomplete. In a multi-disciplinary project, various distinct activities are equal and independent of each other – such as in a showcase, series, or festival. If a project has only one discipline (i.e., theatre without dance or live music), it is not inter/multi-disciplinary. Cultural Affairs recommends that an inter/multi-disciplinary applicant submit video as its Artistic Work Sample.

Interorganizational exchange: see **Collaboration**.

Key project personnel: individuals that are important to the development and operation of a project, whether paid or volunteer.

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Literature: the creation, publication, and distribution of creative writing including fiction, poetry, and creative non-fiction. Art-themed non-fiction/documentary writing and discipline-specific art criticism projects should apply to the panel of its topic (i.e., and applicant proposing a publication of visual arts criticism should apply in the discipline of Visual Arts). By the City's definition, spoken word proposals are Literature if they are readings, but Theatre when they are story-telling. Cultural Affairs recommends that Literature applicants submit printed materials or video as their Artistic Work Sample.

Marketing: all hard costs for project publicity or portion of season brochures. Payments to marketing professionals belong under Personnel or Outside Fees and Services in the budget.

Matching funds: the income (cash) and in-kind (donated contributions) you must estimate to illustrate that the City's investment will be equaled (if not eclipsed) by other support. Cultural Affairs requires proof of a one-to-one (1:1) match for each organization grant. At least 50 cents on each dollar must be raised in cash (income) from other sources, whereas the remaining 50 cents on each dollar can be matched by in-kind.

Media: production of films, video and audio art including experimental and narrative works, as well as electronic manipulation, animation, and broadcast. This category may include documentary film series on any topics; however, individual documentary film-makers are encouraged to call the Grants staff to determine the best category for their proposal (i.e., a video documentary about a musician may be better reviewed by a music panel than a film panel) and excludes documentaries dealing with non-art subjects, e.g., health, sports, or the environment. Cultural Affairs recommends that Media applicants submit videotape as their Artistic Work Sample.

Only a rough cut or previous work can illustrate the content, style, and intended quality of the proposal. Manuscripts are not allowable sample documentation for Media applicants.

Miscellaneous/contingency: in the project budget, an allowance of 5-10% of the total project expense for unexpected expenses. This unitemized amount is kept aside to account for unexpected expenses as well as to offset inflation between the application deadline and the award/contract period.

Multi-disciplinary:
see **Inter/multi-disciplinary**.

Music: musical performance and/or composition including traditional and contemporary orchestral music, opera, jazz, choral, electronic, and other music forms. Cultural Affairs recommends that Music applicants submit a video, audio cassette or compact disc as their Artistic Work Sample.

Narrative: your written project description which includes who, what, why, where, when, and how you will carry out your project.

Off-cycle: in the Department of Cultural Affairs Grant Programs, the year in which neither Outdoor *Festivals & Parades* nor organizational discipline-specific peer panels meet to consider Cultural Grant applications.

Off-track: tracks are designations of time periods in year-round schools. Off-track is the period of time when students are not in school.

Outreach: see **Community outreach**.

1:1 match: see **Matching funds**. A one-to-one (1:1) match means that the applicant must raise a dollar from other sources for every dollar requested.

Persons with disabilities: the Americans with Disabilities Act (ADA) broadly includes any person who has a physical or mental disability. Define the range or the specific kinds of disabilities of your target audience, with clear descriptions or recognized terms such as partially-sighted, clinically blind, hearing-impaired, uses a wheelchair, mild schizophrenic, etc.

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Popular name: the name by which one is commonly known. Sometimes an organization may be incorporated as a nonprofit under a different, often more formal, name than that by which it is known to the public.

Primary applicant: in the Outdoor Festivals & Parades category, the fiscal agent for the grant and responsible for communications with Cultural Affairs. The IRS certification letter for this organization will need to be attached to the grant application.

Prior fiscal year budget: the last completed budget year's income, not including in-kind contributions.

Project and service description: a brief list of the who, what, when, where and how long details of a proposed project; for example – Central Los Angeles Youth Theatre Camp – a free 4-week series of workshops for 50 youth from Council District 8, 9, and 10 culminating in one public showcase in Council District 8 in late July.

Public benefit: something which is open and accessible to citizens at low or no cost and has some type of artistic, educational, social, etc., value. Public benefit projects are accessible regardless of their affiliation with the artist(s) or the site(s). An organization receiving a project grant from Cultural Affairs must have a performance or exhibition of the project which is available to citizens.

Public relations: the promotion of understanding and awareness of a project, issue, or entity within the community (large and small).

Space rental: payments specifically identified for office, rehearsal, theatre, hall, gallery and other such spaces for the project.

Statement of authenticity: for Traditional/Folk Arts artists. Most traditional crafts are learned and expressed through a master/ apprentice relationship. A description of how an applicant's master learned his/her craft, how it was passed to the applicant, a description of the master's background – as well as a listing of how much time was spent in observation of, and practice with, the master and how many presentations the applicant participated in with the master – would serve as a statement of authenticity.

Strategic planning: a disciplined effort to produce fundamental decisions and actions that shape and guide what an organization is, what it does, when it does it, and why it does it.

Target Audience: see **Target marketing.**

Target marketing: the commercial processes involved in promoting, selling, and/or distributing a product or service to a group you have decided to reach (target audience). An organization's program and mission often determines the audience it decides to target. Once a target audience has been identified, a savvy organization will make sure that there are enough people within the target audience and that they want or need what the organization is trying to market to them.

Theatre: all forms of theatre including professional and regional companies, experimental, street, puppets, mime, children's ensembles, musical comedy, and theatrical storytelling. Cultural Affairs recommends that Theatre applicants submit video as their Artistic Work Sample. Projects that involve broadcasts must include a distribution plan as a part of their scope.

Ticket Sales: admission revenue derived from the sale of entry passes to specific shows, services or seasons, exclusive of membership dues for membership cards, newsletters, etc.

Traditional and Folk arts: authentic, craft or artistic activities, relating customs, traditions, principles or practices that are either indigenous or rooted to a group as expressions of ethnic heritage, language, religion, occupation, or geographic region. Folk and traditional art applicants should submit video or slides, depending upon whether their craft is performing or a visual art form.

Traditionally underserved communities/constituencies:

These groups include geographically underserved, culturally specific and multi-cultural communities such as homeless persons, persons with disabilities, people living with AIDS/HIV or cancer, seniors, recent immigrants, and at-greater/greatest risk youth. The City is concerned that artists and arts organizations offer programs that will interest and educate these populations as equally as other populations of our City.

Venues: see *Host venue.*

Visual art: includes sculpture, painting, installation, drawing, printmaking, new media, and artistic books. Proposals for murals and/or public art must have other approvals from the Public Art Committee and the Cultural Affairs Commission. Cultural Affairs recommends that Visual Art applicants submit slides, videotape or printed materials as their Artistic Work Sample.

Work Plan: project plans which include weekly/monthly/timely benchmarks such as research, scheduling, production, promotions/sales, invoicing, reporting and evaluation.

Youth: an individual 21 years old or younger.