

The definitions and abbreviations below are to be employed in the completion of all grant applications to GCA. Words that are italicized and blue within a definition can also be found in this glossary. These definitions are also appropriate for understanding the *GCA Application Process, Application and Contract Compliance, and Application Instructions & Forms.*

When searching for codes to complete the NEA National Coding Standards, look up the question/topic name, such as *Applicant Institution.*

Abbreviations

ADA	Americans with Disability Act
COI	Conflict of Interest
CRR	Contractor's Request for Reimbursement
GCA	Georgia Council for the Arts
NEA	National Endowment for the Arts
NA	Not Applicable
OPB	Governor's Office of Planning & Budget
RESA	Regional Educational Service Agency
SOS	Scope of Services

GCA Grants & Artist Rosters

Arts Education:

ACE	Arts Education Curriculum Enhancement Grant
AIR	Artist-in-Residence Grant
TPL	Teacher Professional Learning Grant
AECB	Arts Education Consultant Bank
TAB	Teaching Artist Bank, Artist Roster
TPLB	Teacher Professional Learning Bank

Arts Services:

GOS	General Operating Support Grant
PG	Project Grant (Arts Programs, Capacity Building, Touring)
TAR	Touring Artist Roster

Community Arts Development Programs:

CAPS	Community Arts Programs & Services Grant
CP	Community Partner Grant
GAP	Grassroots Arts Program

Traditional Arts Programs:

FP	Folklife Project Grant
TAA	Traditional Arts Apprenticeship Grant
TRAR	Traditional Artists Roster

Definitions

Access/Accessibility: As part of the ADA requirements, accessibility refers to physical improvements to a facility, which enables persons with

disabilities to participate. Access is part of GCA's mission, to ensure that all Georgians have the opportunity to observe, participate, enjoy, and otherwise benefit from the arts. Programming Access refers to program designs that include participation for and/or with persons with disabilities.

ADA Checklist: A GCA requirement to ensure that there is compliance with federal regulations regarding access for persons with disabilities. This form must be completed for not only all venues used in the calendar year, but also for all arts programming (Scope of Services).

Apprentice: Someone learning a traditional art form under the guidance and instruction of an exemplary practitioner of that art form or a Master Artist

Applicant Institution: *Use these definitions when completing the NEA National Standard Codes in e-Grant, Section II, Question 11, part II. The number in parentheses is the code used in completing this question*

Artist – Individual (01): One who creates, performs, or interprets works of art

Arts Center (15): A multi-purpose facility for arts programming of various types

Arts Council/Agency (16): An organization whose primary purpose is to stimulate and promote the arts, increasing access to the arts through services, programs, and/or funding within a specific geographic area (e.g. county, state, local)

Arts Service Organization (17): An organization that has as its central function the provision of services which assist or promote the arts and/or arts organizations; arts service organizations are not presenters or producers of the arts. Examples include Georgia Lawyers for the Arts and Atlanta Coalition of Theatres. An arts service organization must produce its services to be eligible for GCA support.

College/ University (26): Include state-supported colleges and universities, privately-supported colleges and universities, junior colleges, and community colleges

Community Service Organization (32): A non-arts organization designed to improve the lives of its membership or other specified groups through volunteerism and other services; arts may be part of its programming

Fair/Festival (14): A seasonal program of arts events

Historic Society/ Commission (28): An organization dedicated to the study and preservation of a particular history (town, region, or historical event). It usually owns a collection of documents and/or other artifacts. Historic Commissions are usually under the aegis of government.

Independent Press (12): A non-commercial publisher or printing press, which issues small editions of literary and other works.

Library (27): An institution that lends literary and other works

Literary Magazine (13): A non-commercial, serial publication devoted to contemporary poetry, fiction, drama, or literary criticism.

Museum – Art (08): An organization essentially educational or aesthetic in purpose with professional staff, which owns works of art, cares for them, and exhibits them to the public in some regular schedule.

Museum – Other (09): An organization that is not an art museum, but essentially aesthetic or educational in purpose with a professional staff, which owns/uses works of art, cares for these, and exhibits them to the public on a regular schedule.

Other (99): Other types of eligible applicants to GCA, but for which none of the listed choices apply

Presenter/Performance Facility (07): An organization that does not produce art works, but rather whose sole purpose is the presentation of works in multiple artistic disciplines

School District (19): A geographic unit within a state comprised of member schools within that area as defined by the state government

School – Elementary (21): Also called a grammar school

School – Middle (22): Also called a junior high school

School – Secondary (23): Also called a senior high school

School – Parent-Teacher Association (20): An organization composed of school parents who work with local teachers and administrators

Social Service Organization: A governmental or private agency designed to provide services that address specific social issues, but which also may provide arts programming

Applicant Discipline: *Use these definitions when completing the NEA National Standard Codes, Section II, Question 11, part III.*

01-Dance (not mime)

A-Ballet, B-Ethnic/Jazz/Folk-inspired, C-Modern

02-Music

A-Band (not jazz/popular), B-Chamber, C-Choral,
D- New, E- Ethnic, F-Jazz, G-Popular,
H-solo/Recital, B-Orchestral

03-Opera/Musical Theater

A-Opera, B-Musical Theater

04-Theatre

A-Theatre General, B-Mime, C-Puppet, D-Theater for
Young Audiences

05-Visual Arts

A-Experimental, B-Graphics including printmaking
and book arts, D-Painting, E-Sculpture

07-Crafts (*GCA only supports crafts under the
classification of Traditional or Visual Arts, thus 05 or
12 should be reported*)

08-Photography

10-Literature

A-Fiction, B-Nonfiction, C-Playwriting, D-Poetry

11-Interdisciplinary

Art forms/works that integrate more than one art
discipline to form a single work of art, which may
include multiple performing arts

12-Traditional Art

Pertaining to oral, material, and performing traditions
informally learned and transmitted in contexts
characteristic of ethnic, cultural, or regional groups;
A-Dance, B-Music, C-Crafts & Visual Arts, D-Oral
Traditions (Storytelling)

14-Multidisciplinary

Pertaining to arts events/programming that includes
activities in more than one discipline (i.e., festival)

99- None of the above

Artistic Excellence: Throughout GCA’s grants and funded programs, artistic excellence is the first criteria or basis of adjudication, providing the largest portion of the score.

Artists Participating: When calculating the total benefiting audience, include the number of artists participating in the programming, including living artists whose work is being presented. Students (whether attending K-12, college, or graduate school) are never artists participating.

Arts Education: *Use these definitions when completing the NEA National Standard Codes, Section II, Question 11, part VII. The number preceding the definition is the code used. Arts Education is defined as an organized and systematic educational effort with the primary purpose of increasing a specified learner’s knowledge of and/or skills in the arts; it must have measurable outcomes.*

01 - 50% or more of project activities are arts education directed at:

- A -K-12 students
- B -Higher education students
- C -Pre-kindergarten students
- D -Adult learners, including teachers and artists

02 – Less than 50% of project activities are arts education directed at:

- A -K-12 students
- B -Higher education students
- C -Pre-kindergarten students
- D -Adult learners, including teachers and artists

99 – None Applicable

Audience Reach: That geographic area from which an applicant’s audience traditionally comes and to which the grantee successfully markets.

Audience Outreach: The effort taken by the applicant to attract a specific population (i.e., seniors, ethnic groups, people with disabilities) to participate in and/or attend arts programming.

GCA Budget (Annual/Project): All GCA applications require a budget; two types of budgets are included in *e-Grant*.

- The Annual Budget is for GOS and CAPS applications

- The Project Budget is for PG, CPI, CPP, and FP applications

All other grant applications require the detailed entry of budget information on a form that is part of the ***Grant Proposal Package***.

NOTE: The GCA Budget will not be equal to the applicant organization's budget because the state of Georgia does not fund all operating expenses (*Ineligible Expenses*).

Citizen Advisory Board: Units of government and colleges/universities are required to establish and use an advisory board to review, evaluate, and counsel the grantee in its arts programming for eligibility to GCA Grants. This board must consist of residents of the municipality or county in which the institution is located

Community Advisory Board: GAP Agencies are required to establish and use an advisory board to review, evaluate, and counsel the grantee in its arts programming. This board must consist of citizens that represent each county with the GAP Region.

Confirmed Revenue: Income from a donor (individual, corporation, foundation, or government) that has been confirmed in writing and/or received before the application deadline. (See *Pending Revenue* for its opposite)

Consensus Statement: Provided to the applicant, this document contains the collective conclusions of the panelists, based on the published criteria.

Consultant: As part of its funding philosophy, GCA believes that arts organizations should have the goal to increase their organization's structure, capabilities, and administrative strengths, otherwise referred to as organizational capacity; awards from the GOS, CAPS, and PG-Capacity Building grants may be used to hire a variety of experts or advisors to assist in achieving these goals.

Continuation Cycle: To reduce the effort expended to complete an application to GCA, as well as to reduce the workload for GCA Staff and GCA Panelists, a Continuation Cycle may extend

the life of an award into a second and third year. The quantity of information required in a Continuation Application is reduced, yet sufficient information is provided so that an award can be made based, in part, on the first-year application. *First-time applicants* may not apply for Continuation. The award amount remains constant throughout the three years of continuation, unless the available budget is increased or decreased. Continuation awards will only go up or go down as the available budget of GCA changes.

Contracts for Services: Successful grant applicants receive a contract from the state of Georgia for the specific services (*Scope of Services*) delineated in the grant application.

Contractors: Persons or their companies paid by the applicant to perform specific duties who are not employees of the applicant and for whom no Social Security benefits are paid; contractors may be artists, technical experts, consultants, legal or accounting professionals, and speakers and panelists who are provided fees or honoraria.

Cultural Heritage Tourism: The arts are a foundational element of Georgia's second-largest industry; thus the design and marketing of arts programming to and/or for the attendance of tourists qualify for GCA funding.

Diversity: The active and conscious practice of understanding, valuing and incorporating the characteristics, experiences and heritage of a wide range of constituents. These include but are not limited to age, ethnicity, gender, physical abilities, race, geographical location, and religion

Employees: Persons paid by the applicant to perform specific duties (whether artistic, administrative, or technical) on a regular schedule (full- or part- time) and for which Social Security benefits are provided.

Estimated Total Audience:

Use these guidelines to calculate this number required under the Scope of Services question.

- To estimate the audience size for activities where seating is provided: use the number of seats available in the performance space, adjust for historical data on seats occupied and multiply by the number of performances

- To estimate the audience attendance for classes, workshops, lectures, and demonstrations: use the number of seats available, adjust based on historical data on number of participants, and multiply by the total number of sessions
- To estimate for catalogues and publications: enter the number in the total print-run and subtract those copies maintained for archival purposes
- To estimate for newsletters and other regularly distributed publications: provide the mailing or e-mail list total number
- To estimate attendance at festivals/exhibits that charge no admission fee: this requires historical data or data from comparable events produced by other organizations. Alternatively, a sign-in log asking only for name and zip code will provide an accurate count for the actual numbers required in the Final Report, and will also provide valuable data on the geographic audience reach and market penetration. NOTE: attendance at individual performance/events that are part of the festival should be counted only in this total. Please see the SOS Definition for Festivals to ensure accurate reporting. Additionally, assigning volunteers to a festival's entry points and asking for the zip code of every fifth person will provide a viable number of attendees, as will volunteers with manual counters.

Fair Market Value: The cost charged in the normal course of business for an item or service; an *in-kind contribution* (i.e., a sound-system for an outdoor arts event) must be priced at its fair-market value.

First-time Applicant: Any GCA applicant who has not applied previously and any applicant who has applied, but not received an award within three years, is a First-time Applicant. First-time applications are not eligible for an Onsite Review, and the award may be restricted to a minimum amount.

Fixed-sum Award: Available in AIR CP, FP, GAP, PG, TAA, and TPL; a fixed-sum award means that should an award be granted, the funding level will equal the amount requested or the grant's maximum award, whichever is less.

GAP Partner: A contractor responsible for distribution of GAP funds to sub-grantees within a contracted region.

Georgia Artists: Professional artists, whether living or dead and regardless of artistic discipline, who must be (or when alive were) residents of Georgia and who receive compensation for or

donate their services; students, at all grade levels and in college, participating in school, after-school, or college performances/events do not qualify as professional artists

Ineligible Expenses: Due to prohibitions in the GA Constitution or by regulation or policy of the state, not all operating expenses of an applicant organization may be included in a GCA Budget. The following items are not allowed:

- **Capital Expenditures/ Equipment**
According to the IRS, capital expenditures are permanent fixtures and equipment that generally have a useful life of over two years. The IRS classifies such expenditures the term depreciation, indicating that their cost is written off over the “life of the item” or that number of years for which it is deemed useful. The longest useful life classification by the IRS is for real estate (buildings), forty years. Thus, office equipment, office furniture, and even upgrades to these (such as a new computer chip or different lens for a camera, or re-paving of the parking lot) are not eligible for GCA grant awards and should not be included in the budget presented to GCA. NOTE: Office supplies are eligible.
The following are also deemed ineligible:
 - Purchase of buildings or real estate
 - Renovations or improvements involving structural changes
 - Expenses for roads, driveways, parking lots or other projects/repairs
 - Purchases of permanent or generally immobile equipment such as grid systems, sound systems, central air conditioning and all other capital expenditures
- **Fundraising Event Expenses**
Everything that is purchased for use in a fundraising event is an ineligible expense for a GCA grant application budget. This holds true for an auction or art sale fundraiser; the cost of artworks purchased are not eligible expenses. Entertainment, gifts, printing expenses, awards, refreshments, and all other expenses purchased for the fundraising event are all ineligible.
- **Programming provided by the applicant outside of Georgia and the USA**
- **Tuition for college/university study, whether in the USA or abroad**
- **Scholarships, prizes, or endowment funds**
- **Deficits or campaigns to reduce deficits**
- **Depreciation**

- Entertainment expenses, whether receptions, refreshments, staff or cast parties, staff awards, flowers, etc.
- Late registration fees for conferences
- Travel and accommodation expenses that are over the rate allowed by the state of Georgia (contact your Program Manager for the latest details)
- Items labeled “Miscellaneous” are not eligible and will be deducted by GCA Staff from the Expense Line if the application is approved for funding, the applicant may be required to provide a corrected application budget prior to full execution of the contract (see *Corrections & Stipulations Memo* for details and deadline information)

In-kind Contribution: Donations made of goods, services, and space (but never cash) from any corporate, business, individual, or government entity; the value of these in-kind contributions must be equal to the current *fair-market value*; a statement or other documentation provided by the donor is usually required to satisfy an audit.

Living Artist: Those persons who receive compensation for or donate their services to arts programming; students are never credited as living artists, unless they are professional artists receiving wages for their services.

Master Artist: An artist recognized within a traditional arts community as an exemplary practitioner of a traditional art form.

Outreach Programs:

For Artists – These are programs that go beyond performances and are designed to serve special audiences. They may fall under a community or educational rubric, providing enrichment instruction or education about the art form. Examples include: Post-performance audience discussions, Master Classes, or workshops.

For Organizations – These are specially designed arts programs intended to reach new audiences. They could include a new marketing initiative to targeted zip codes, a production of Handel’s Messiah in partnership with a church chorus for the holiday season, or Teacher Guides and post-performance discussions with students.

Parent Organization (*Umbrella*): Those nonprofit entities (usually governments, colleges/universities, and foundations) that have arts programming divisions, which receive their nonprofit status through the parent, nonprofit entity.

Pending Revenue: Income from donors, corporations, foundations, and governments that has either been requested, but for which the applicant has not received official confirmation at the time of application or has not yet been requested, but is an anticipated request. (See *Confirmed Revenue* for its opposite)

Professional Recognition: A form of Support Material that demonstrates professional expertise, such as a “Best of Show” award given by a juried panel or a fellowship award provided by a foundation; letters of recommendation are not professional recognition

Project Descriptors:

Use these definitions when completing the NEA National Standard Codes, Section II, Question 11, part VI. The letter in parentheses is the code used in completing Project Descriptors. Mark all that apply or any that comprise 50% or more of the activities. Enter 99 if not applicable.

P- Presenting/Touring: programming that includes performances, readings, and screenings, exhibits of other organizations, or artists, or artists groups

T-Technology: programming that uses technology for the creation of artworks or technology that is implemented for organizational purposes

Y-Youth at Risk: programming produced/presented primarily for at-risk youth, including arts-related intervention programs (such as drug-alcohol abuse) or programming that involves at-risk youth as the primary participants or beneficiaries

99- None Applicable

Public Component: An invitation to the general public to participate in or attend arts programming; the invitation may be in the form of publicity in newspapers, flier distribution, broadcast media, or website announcements

Revenue: The following definitions are provided for completion of all GCA Budget Forms

Admissions: Income derived from the sale of tickets, admissions, subscriptions, and memberships to arts programming

Applicant Cash: Income from previous year operations carried over into current year operations

Contributions: Income donated from government, individuals, corporations, foundations, and fundraising events

Services: Income earned through the sale of services to other organizations, such as residencies, consultancies, and teaching

Other: Income from none of the sources above, such as gift-shop sales and concessions

Salary Breakdowns (Budget lines 01 and 02): The State of Georgia does not require that salaries be broken out by position. Therefore, a breakdown for this and other administrative expenses could be a listing of a) individual job titles, b) total number of positions, and c) total expenses is acceptable. UNLESS the applicant is also applying or will apply for another GCA grant. In that instance, GCA requires the salary breakdown by position to ensure that there is no duplication of expenses – showing one position’s salary on two separate grants.

Sub-Contractor: GCA-certified Touring Artists, Traditional Touring Artists, Teaching Artists, Teacher Professional Learning providers, and AE Consultants who receive funding indirectly through GCA grants.

Sub-Grantees: Recipient organizations of a GAP Partner which re-grants state of Georgia funds for arts programming.

Target Audience: A specific audience, usually a population subsection, such as seniors or residents of a specified geographic area, to which the applicant has designed arts programming or to which it is promoting arts programming

Scope of Services: This is the listing of arts programming activities that the applicant produces and commits to providing and which are delineated in the *Contract for Services* agreement between the awarded grantee and the state of Georgia; it does not include marketing materials.

An applicant may not include the performances occurring in its venue that has been leased to another producer or meetings, workshops, or classes hosted in its venue, which were coordinated or presented by another entity. *Presenters* report all bookings, except for those booked by an outside organization renting the presenters' facility.

SOS definitions are presented here in the order they appear in *e-Grant*

Acquisitions or Commission: additions to art collections or the commissioning of a work of art

Catalogue: a publication that documents a visual arts exhibition: if one exhibit is produced and it has a single catalogue published for it, then the total count is one

Types of Classes: number of different types of classes in any art form or about an artist: count one watercolor class and two oil-painting classes (Oil Painting Introduction and Oil Painting Advanced) as a total of three classes

Total Classes: number of class types multiplied by the number of sessions; the watercolor class has 10 sessions, the Oil Painting Introduction has 12 sessions, and the Oil Painting Advanced has 12 sessions, total 34 total classes

Conferences: seminars, symposia organized for a specific arts programming purpose; a seminar on Creative Non-fiction and a conference on getting poetry published total two conferences

Exhibitions & Broadcasting: presentations of visual arts, film, and video displays for education and entertainment: a show dedicated to *Southern Artists from Georgia* is one exhibition, though multiple artists' works may be on display

Festivals/Fairs: community celebrations produced by the applicant in which arts programming plays a significant role: an *International Arts Festival* in the spring and a *Traditional Quilters Fair* in the fall would total two; NOTE: If a festival is counted here as 1, applicants may not also report on the festival's individual components separately on the SOS

Lectures/Demonstrations: speeches/talks or artists demonstrating the tools, means, and methods of their work with an educational or informational purpose

Newsletters: bulletins, circulars, and informational sheets that are regularly produced (electronically or in print) for patrons, members, and audience; count each such publication as one

Dance Productions: number of different dance productions presented: one production of *Swan Lake* and one production of *The Nutcracker* are two productions

Total Dance Performances: number of individual performances of the dance productions counted above; the one production of *Swan Lake* has 6 performances and the one production of *The Nutcracker* has 10 performances for a total of 16 performances

Interdisciplinary Productions: Number of productions (with more than one independent artistic discipline) presented

Interdisciplinary Example: The five acts of Shakespeare's Midsummer Night's Dream are performed over three evenings, with counterpoint insertions of Mendelssohn's ballet score and performances by the city's ballet company.

Total Interdisciplinary Performances: number of individual performances of interdisciplinary productions; the one production detailed above has 9 performances

Music Productions: number of different concert productions: an orchestra presents 4 full symphonic productions, two chamber productions, and one choral suite for a total of 7 music productions

Total Music Performances: number of individual performances: the 4 symphonic concerts run 8 shows each, the two chamber productions run 4 shows each, and the one choral suite runs for 4 shows, for a total of 44 performances

Theatre Productions: number of different theatrical productions: a company's season includes 8 productions in their own space and adds one children's show that will tour to five schools for a total of 9 productions

Total Theatre Performances: number of individual performances: in the example above, each of the 8 productions runs for 15 performances and the children's show will run for two performances in each of the five, scheduled schools for a total of 130 performances

Publications: manuals and books published for sale, for educational or entertainment purposes (not to be confused with a newsletter, bulletin, flyer or other, much shorter publication): a theatre company publishes 1 compilation of the scripts of original plays produced over the past ten years; the total is one publication. Press releases (newspaper or magazine articles) and marketing materials are not considered a publication.

Readings: literary arts presentation, whether fiction or poetry; three readings of original works by the authors total three readings; if one author is extended for a second reading on another date, the total becomes four readings

Residences: artists (of any art form) in an educational setting where students (adult or children) receive repeated contact over time; a teaching artist is contracted for a four-week residency in one school is a total of one residency

Screenings: viewings of film, broadcast, and/or digital media; airing of the original *Dracula* and of *The Heart is a Lonely Hunter* is a total of two screenings

Types of Workshops: number of hands-on training programs for non-art topics; these are not to be confused with classes dedicated to an art form or artist: a workshop on grant writing and another on using the Internet to reach new audiences are two types of workshops

Total Workshops: number of total training programs; in the example above, the grant writing workshop is conducted once each quarter and the Internet marketing program is only taught once in the fall but has three sessions, so this totals 7 workshops

Other: another type of arts programming, not listed here, may be added to the Scope of Services by entering the type in the space available; use the same methodology if this type of arts programming is repeated. GCA recommends that the applicant consult with a Program Manager on this matter. Use this category for GAP Agency re-granting activities and for Capacity Building Project Grant

Type of Activity: *Use these definitions when completing the NEA National Standard Codes, Section II, Question 11, part V. The number in parentheses is the code used in completing the Type of Activity*

Acquisition (01): additions to an arts collection

Apprenticeship (25)

Arts Instruction (12): include lessons, classes, workshops, and other means to teach knowledge of and/or skills in the arts

Broadcasting (36): include broadcasts via TV, cable, radio or other digital networks

Commission (04): purchase of original art works by a specific artist

Concert/Performance/Readings (05): include production development

Conferences (22): meeting, seminar, symposium organized for specific arts programming purposes

Curriculum Development (31): including the design and implementation of instructional materials, methods, evaluation criteria, goals and objectives

Exhibitions (06): includes visual arts, film, video displays designed for both education and entertainment

Fairs/Festivals (08): community celebrations in which arts programming plays a significant role

Identification/Documentation (09): inventories for archival, educational and other purposes

Lectures/Demonstrations (06): speeches and talks or displays with an arts programming educational component

Professional Development (29): activities that enhance arts career development

Publications (17): Manuals and books published

Readings (05): literary arts presentations, whether of poetry or fiction

Re-Granting (26)

Residencies (20): artist activities in an educational setting where student groups receive repeated contact over time

Technical Assistance (34): consulting services to support administrative functions

Web Site/Internet Development (35): including creation/expansion and other interactive technology services delivered via the Internet

Not applicable (99): Use this code if none of the above define the type of activity

Underserved Populations: The federal government terminology for when access to the arts is limited due to geography, economic condition, ethnic background, disability, age, or other perceived or actual barrier; each of Georgia's thirteen Congressional Districts are deemed underserved by the federal government.

Youth Benefiting: This figure should reflect the total number of youth (people under 18 years of age, whether students, participants, and/or audience) benefiting from the arts programming, whether performances, classes, readings, or other types of arts programming.