



HUNTERDON COUNTY
CULTURAL & HERITAGE
COMMISSION

SPECIAL PROJECT GRANT FINAL REPORT

Funding Period: March 1, 2018 - December 31, 2018

Final Report Deadline: Monday, January 7, 2019, by 3:00 PM

Please read the entire report before filling in any section.

- No ring binders or plastic report covers
- Please do not submit the glossary with your Final Report
- Final Reports must be delivered in hard copy
- Final Reports must be typed/computer generated
- Please use the Excel spreadsheet for expenses (separate download)
- Failure to comply with guidelines in any way will result in pro forma rejection.

Mailing Address

Cultural & Heritage Commission
County of Hunterdon County
PO Box 2900
Flemington, NJ 08822-2900

Hand Delivery Location

Cultural & Heritage Commission Office
71 Main St., Bldg #3, Historic Courthouse
First Floor
Flemington, NJ 08822

Email cultural@co.hunterdon.nj.us

Website <http://www.co.hunterdon.nj.us/depts/c&h>

Phone (908) 237-2010

Project Extension Request: If the project will not be completed within the funding period, a written request for a project extension must be received by 3pm Monday, December 17, 2018 and is subject to Commission approval.

The HCC&HC office is accessible. If you need an accommodation in filing a HCC&HC grant application or report, call (908) 237-2010 and ask to speak to Carrie Fellows.

**CALL (908) 237-2010 TO REQUEST
LARGE PRINT FINAL REPORT FORMS.**

Large
Print

Hunterdon County Cultural & Heritage Commission
SPECIAL PROJECT GRANT FINAL REPORT
Funding Period: March 1, 2018 - December 31, 2018
Final Report Deadline: Monday, January 7, 2019, by 3:00 PM

Grantee: _____

Name of Project: _____

Checklist:

- Narrative - p. 2 (up to three pages)
- Summary of Grant Impact – p. 3-4
- Project Financial Report - p. 5 *PLEASE USE DOWNLOADABLE EXCEL FORM*
 Itemize expenditures (C.) and (N.) on reverse of budget if more space is needed.
- Credentials of consultants, guest artists, etc. paid under expenditure (C.)
- Authorization, Signed (in blue ink) original – p. 6
- Up to 5 published press releases, recent articles, literature, and/or programs that give funding credit to the Hunterdon County Cultural & Heritage Commission.

Amount of Grant Award: \$_____

Date(s) project took place or was completed: _____

Contact Person Name & Title: _____

Contact Person Daytime Telephone: (____) ____-_____

Contact Person E-mail Address: _____

FINAL REPORT NARRATIVE *Please respond fully to the following questions (use a separate page if needed). Please repeat the questions as the introduction to each of your answers.*

1. What did you/your organization accomplish this year that would not have been possible without Special Project grant support?

2. How did your Special Project Grant-funded activity impact the community you serve?

3. Describe the audience that was targeted and served. Did your audience reflect the projected goals and composition you estimated in your application? Describe any unexpected outcomes.

4. Describe and evaluate your marketing and promotion efforts. How did you reach out to the community to let them know about your activities?

5. Did you form any new partnerships or collaborate with another organization?

6. Enter the total number of activities/events supported through this grant below. Count each activity as one event. Do not include board meetings, fundraisers, meetings with legislators or other non-public events and activities. _____

Briefly describe all activities below, e.g., 3 fine art exhibitions; 3 multi-cultural festivals; 15 theater classes; etc.:

SPECIAL PROJECT BENEFIT: SUMMARY OF GRANT IMPACT

1. **Attendance:** for the following count all attendance at your events, counting someone who attended multiple events each time they attended, same for artists engaged. (see *Note below)
 - a. _____ Adult live attendance
 - b. _____ Youth (under 18) live attendance
 - c. _____ Total live attendance (a+b)
 - d. _____ Indirect “attendance”/ participation*
 - e. _____ Artists engaged

2. **Individuals Benefiting:** Include actual audience numbers based on paid/free admissions or seats filled. *Avoid inflated numbers and do not double-count repeat attendees* – this is the difference from the attendance data required above, counting any one individual once even if he/she attended multiple events. If actual figures or reliable estimates are not available, leave the line blank or do not include in your tallies and check the box below. We understand this can present a challenge and ask that you do the best you can. *Grantees will not be penalized for being unable to provide this information or for low numbers.* (see *Note below)

_____ Our organization is not able to provide accurate figures **or**

_____ Our organization’s figures are as follows:

- a. _____ Adults benefiting
- b. _____ Youth (under 18) benefiting
- c. _____ indirect beneficiaries*
- d. _____ Artists engaged
- e. _____ Total benefiting (a+b+c+d)

* **Note:** For both Attendance and Individuals Benefiting above, indirect participation or beneficiaries refers to those receiving a substantial amount of work, performances, or artistic product through listenership, viewership or readership via broadcast, internet or publication. This would include activities such as radio broadcast of a concert, TV broadcast of a performance, an exhibition catalog, a poetry anthology, etc. It does not include those reached through news articles, radio interviews, TV news coverage, advertising, calendar listings, visits to websites for information, etc. When completing lines 13d. and 14c. use the following guidelines:

For publications, report the number of persons using the materials or the number of copies actually distributed. Do not report the total number of copies produced.

For broadcasting, if reliable estimates of listenership or viewership are available for the specific time of the broadcast, those estimates may be used. If no reliable estimates are available, do not include. Do not report the entire population of the geographic area that may potentially have been able to receive the broadcast.

Confine your counts to featured presentations of 15 minutes or more and do not include news reports, interviews, infomercials, etc.

For internet-based program audiences (not simply visits to a website), report the number of unique users (specific individual users each counted once no matter how many times they visit the site), again only for the distribution of a substantial amount of artistic product. Do not report the frequency of “hits” or times the information was accessed if the number of distinct users cannot be determined.

Remember for line 14c., report any individual only once.

It is not required or expected that every grantee have indirect participation or benefit, and in fact it is likely most will not, but the question is presented in order to capture the impact for those that do.

Any Indirect “attendance”/participation or beneficiaries figures listed in response to questions 13 or 14 derive from:

Audience Demographics by Populations: For the next three questions, select all categories that, by your best estimate, made up 25% or more of the population that directly benefited from the award during the period of support. These responses should refer to populations reached directly, rather than through broadcasts or online programming.

3. Population Benefited by Race/Ethnicity (select all that apply)

- A Asian
- N American Indian/Alaska Native
- B Black/African American
- H Hispanic/Latino
- P Native Hawaiian/Other Pacific Islander
- W White
- G No single racial/ethnic group made up more than 25% of the population directly benefited

4. Population Benefited by Age (select all that apply)

- 01 Children/Youth (0-18 years)
- 02 Young Adults (19-24 years)
- 03 Adults (25-64 years)
- 04 Older Adults (65+ years)
- 09 No single age group made up more than 25% of the population directly benefited

5. Population Benefited by Distinct Groups (select all that apply)

- D Individuals with Disabilities
- I Individuals in Institutions (include people living in hospitals, hospices, nursing homes, assisted care facilities, correctional facilities, and homeless shelters)
- P Individuals below the Poverty Line
- E Individuals with Limited English Proficiency
- M Military Veterans/Active Duty Personnel
- Y Youth At Risk
- G No single distinct group made up more than 25% of the population directly benefited

Briefly describe the method(s)/report(s) used to determine the answers given above:

COUNTY SPECIAL PROJECT EXPENDITURES Final Report FY2018
 (please download and insert completed Excel form here)

Grantee: _____

Amount of Grant Award \$: _____

INCLUDE MATCHING FUNDS HERE

2018 HCC&HC Special Project Grant Expenditures	Grant Funds Expended	Cash	In-Kind	Total of match	Category Total
A. Salaries/Wages*	Not allowed				
B. Fringe Benefits*	Not allowed				
C. Outside Fees/ Services/ Consultants/ Honoraria*					
D. Travel					
a. Maintenance					
b. Transportation					
E. Typesetting					
F. Printing					
G. Telephone					
H. Office Supplies					
I. Postage					
J. Photography/ Photocopying					
K. Rental of Space					
L. Rental of Equipment					
M. Capital Expenditures/ Purchases					
N. Other misc. (ie. Advertising, costume expenses, sets, props, concessions, royalties, payroll fees, etc.)					
1.					
2.					
3.					
4.					
COLUMN TOTALS					

* Describe outside fees/services (c) on back of this page if more space is needed.
 * Credentials must be provided for all consultants and persons receiving honoraria.
 * Consult original application guidelines for eligible/ineligible use of grant funds.

Authorization

I understand and agree that the financial and programmatic records, supporting documents, statistical records and all other records pertinent to the grant must be retained for a period of three years following the end of the grant cycle. I agree to make available to the Commission for a period of three years following the end of the grant cycle any and all financial records pertaining to the expenditure of Commission grant funds.

I certify that the foregoing information, Activities and Attendance Record, Project Expenditures, and all other attachments are true and correct, and that all expenditures were incurred solely for the purpose of this grant.

Authorized Signature: _____ Date: _____
Sign in BLUE ink.

Title: _____

Grant Glossary

ADMISSIONS - Funds generated through the sale of tickets or other admission.

APPLICANT CASH MATCH - Funds from applicant's present, future or anticipated resources that will be used towards general operating or special project costs or to underwrite overall budget.

AUTHORED SIGNATURE – Signature of person with authority to legally obligate applicant.

BENEFITING – See Individuals Benefiting and Indirectly/Otherwise Benefiting in Glossary

CAPITAL EXPENSES - Capital expenses for artistic programming may be used as part of your match, however, grant funds cannot be used for capital purchases.

CASH ON HAND - Surplus funds carried forward from the previous year (bank balance, etc.).

CONTACT PERSON - Person to contact for additional information about the application; the person with immediate responsibility for the project.

CONTRACTED SERVICES (EXPENSE) – Payment to firms or persons for the services of individuals who are not normally considered employees of applicant (consultants, or the employees of other organizations whose services are specifically identified and are serving in non-employee/non-staff capacities.) Include curators, designers, video artists, filmmakers, authors, instructors, appraisers, etc.

CONTRACTED SERVICES (INCOME) - Services sold to another organization for their fund-raising purposes are included in this category.

CORPORATE SUPPORT - Cash support from corporations.

CULTURAL TOURISM INITIATIVE – Special funding designed to encourage outreach to new geographic areas and audiences not currently served by the applicant organization

EMERGING ARTS ORGANIZATIONS - Organizations in the initial stages of development, having a newly incorporated body; a limited, if any professional staff that is paid; a limited budget; limited programs and activities/services; no long-range plans; unproven in fiscal and managerial worth; and an undeveloped board and staff.

EQUIPMENT PURCHASE/LEASE – Anything that the organization rents for its operations: lights, sound system, computer system, etc. Include installation expenses.

FOUNDATION SUPPORT - Cash support from grants/donations by private foundations.

GOS – General Operating Support

GOVERNMENT SUPPORT - Funds received from a governmental agency (excluding this grant request). Identified as “L” for local (HCC&HC Special Project awards should be included), “S” for State, and “F” for Federal.

INDIRECTLY/ OTHERWISE BENEFITING – Listenership, readership, and/or viewership.

INDIVIDUALS BENEFITING – The total number of individuals who are or will be directly involved in the funded activity as artists, non-artists project participants or audience members between the grant or project start and end dates.

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IN-KIND CONTRIBUTIONS – Value of materials or services) specifically identified with the project/organization) provided to “applicant/grantee” by volunteers or outsider parties at no cash cost to “applicant/grantee.” (Example: telephone, postage, office supplies, travel expenses, meeting refreshments/supplies, and documented volunteer service hours.) Materials or services should be valued at “market value” or “market rate.”

LEASE / MORTGAGE EXPENSES – Mortgage payments, or payments to rent office, exhibition, performance, gallery, and other such spaces.

MARKETING - Costs for marketing/publicity/promotion specifically identified with the project. Do not include payments to individuals or firms that belong under “Personnel” or “Other Fees and Services.” Include costs of newspaper, radio, and television advertising; printing and mailing brochures; fliers and posters; and space rental when directly connected to promotion, publicity or advertising.

MINORITY - African-American (not of Hispanic origin), Native American, Alaskan Native, Asian-American/Pacific Islander, Hispanic or Latino.

NEW SOURCES OF MONEY - Individuals, corporations, foundations, etc. that have not previously contributed to your organization.

OFFICE/OPERATING EXPENSES - Non-salary office expenses not entered in other categories and specifically identified with the project, including: scripts/scores, sets/props, equipment rental, lumber/nails, utilities, telephone/telegraph/internet access, storage, postage, photographic supplies, reproduction, publication purchases, interest charges, insurance, fund-raising, trucking, shipping / hauling not entered under “Travel.”

OUTSIDE FEES/SERVICES: ARTISTIC - Payment to firms or persons for the services of individuals who are not normally considered employees of “applicant” but consultants, or the employees of other organizations whose services are specifically identified with the project. Include artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, film-makers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc. serving in non-employee/non-staff capacities.

OUTSIDE FEES SERVICES: OTHER - Payment to firms or persons for non-artistic services or individuals who are not normally considered employees of “applicant” but consultants, or the employees of other organizations whose services are specifically identified with the project.

PERSONNEL: ADMINISTRATIVE - Salaries, wages, fees, and benefits (specifically identified with the project) for executive and supervisory administrative staff, fund-raisers; clerical staff such as secretaries, typists, bookkeepers; and supportive personnel such as maintenance and security staff, ushers and other front-of-the-house and box office personnel.

PERSONNEL: ARTISTIC - Salaries and wages (specifically identified with the project) for artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, film-makers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc.

PERSONNEL: TECHNICAL/PRODUCTION - Payments for salaries and wages, specifically identified with the project, for technical management and staff, such as technical directors, wardrobe, lighting and sound crew, stage managers, stage-hands, video and film technicians, expert preparers and installers.

PERSONS WITH DISABILITIES - Persons who have visual, hearing, mobility or learning disabilities or life-threatening illnesses. This may include those persons with “temporary” impairment.

PRIVATE SUPPORT - Cash support from the general public, memberships and small businesses.

RENTALS - Anything that the organization rents for its arts programming: lights, sound system, space, etc.

SP – Special Project

SALARIES/WAGES/ FRINGE BENEFITS – Payments for salaries, wages, and benefits for executive and supervisory administrative staff, fund-raisers; clerical staff, such as secretaries, typists, bookkeepers; and support personnel, such as maintenance and security staff, ushers and other front-of-the-house and box office personnel.

SALES - Money generated by selling goods or services.

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

SPECIAL CONSTITUENCY - Persons with disabilities, senior citizens, children, rural populations, persons confined to residential care facilities, economically disadvantaged, and minority populations.

TRAVEL – Expenses directly related to the travel of an individual or individuals specifically identified with the project. For transportation not connected with travel of personnel, see “Remaining Operating Expenses.” Include fares, hotel and other lodging expenses, food, taxis, gratuities, per diem payments, toll charges, **mileage @ \$.40 per mile**, allowances on personal vehicles, car rental costs, etc.

YOUTH – Under 18 years old

UNIVERSAL ACCESSIBILITY SYMBOLS -



This symbol means the organization complies with all the following architectural features:

- Accessible private parking or valet service.
(Parking situations vary tremendously. At minimum, an organization has to have the required ratio of disabled-designated parking spaces in a privately controlled lot.)
- An accessible route from the parking area to the accessible building entrance.
- An accessible entrance to the primary function.
- An accessible bathroom.
- Provisions for wheelchair seating.



This symbol means the organization has an Assistive Listening System (either Infrared, FM, or Induction Loop) in its assembly area.



This symbol means the organization offers sign-interpretation for select performances. In some cases, sign interpretation will only be offered if requested within a designated period of time prior to the event.



This symbol means the organization offers open or closed captioning for select performances. Please note: In some cases, captioning will only be offered if requested within a designated period of time prior to the event.

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This symbol means the organization offers audio description for select performances. Please note: In some cases, audio description will only be offered if requested within a designated period of time prior to the event.



This symbol means the organization offers Braille programs. Please note: In some cases, Braille materials will only be offered if requested within a designated period of time prior to the event.



This symbol means the organization offers Large Print programs. Please note: In some cases, Large Print materials will only be provided if requested within a designated period of time prior to the event.