

**OHIO ARTS COUNCIL**

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***GUIDELINES***

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**2012/2013**

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Columbus, OH 43215-3414  
614/466-2613  
1-888/2GETOAC  
TTY/TDD Ohio Relay Service  
1-800/750-0750  
<http://www.oac.ohio.gov>

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**Legislative Appointments**

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Senator Teresa Fedor, Toledo  
House Speaker Armond Budish, Beachwood  
Representative Robert Mecklenborg, Cincinnati

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**Contact the OAC:**

30 E. Broad St., 33rd Floor  
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614/466-2613  
1-888/2GETOAC  
For TTY/TDD use Ohio Relay Service 1-800/750-0750  
Visit us on the Internet, <http://www.oac.ohio.gov>

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John Kasich, Governor  
Julie S. Henahan, Executive Director  
Mary Campbell-Zopf, Deputy Director  
Dia Foley, Director, Grants Administration



**NATIONAL  
ENDOWMENT  
FOR THE ARTS**

Dear Constituents:

Welcome to the Ohio Arts Council *Guidelines* for the 2012-2013 biennium. Over the past few months, the arts council staff has worked diligently to update all aspects of the *Guidelines*, paying particular attention to streamlining the application process and identifying new avenues for supporting the creative efforts of arts and cultural organizations. This led to some exciting changes not only for our grant programs, but also for the long-term strategic vision of the OAC.

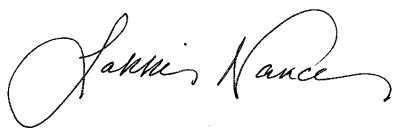
During a time of unprecedented change in our state's economy, one thing is certain—the arts continue to play a crucial role in Ohio's economic development and are essential to restoring the state to prosperity. In fact, utilizing the creative sector to restore Ohio's economic prosperity is a defining concept of our agency's new strategic plan.

The two-year, extensive planning process kicked off in 2008 with listening tours in 14 large and small communities throughout Ohio. During these tours, we talked to elected officials, community leaders, artists, arts administrators and everyday Ohioans in order to find out what they value about the arts and how the OAC can play a more effective role in their communities. We also gathered input from stakeholder groups and conducted a statewide survey on Ohioans' opinions of the arts, culture and entertainment. We discovered a number of interesting things, including the great interest of citizens across the state in seeing the OAC help Ohio's local communities develop their creative sectors, both nonprofit and for-profit.

Building on what we learned during the planning process, the OAC is placing an increased emphasis on the funding of creative economic development initiatives. This is reflected most notably in our Project Support program, which now offers Creative Economy Project grants for the support of long-term economic or community development initiatives through the arts. From revitalizing neighborhoods to attracting and retaining a talented workforce, we want to see the arts as one of the driving forces in economic development and improving communities throughout Ohio.

I invite you to use these *Guidelines* as a roadmap on your way to applying for OAC funding. If you are a returning applicant, you will notice that many changes are minor and address issues of readability or clarity. Other changes, however, are more substantive, such as the expansion of the Artist in Residence program to allow two-year grants for experienced residency sponsors and the sunseting of the Capacity Building program. Be sure to read the *Guidelines* carefully to see if your program has been modified.

If you have questions before, during or even after you have applied for funding, please contact us at any time. We are here to help you and to serve as partners in your long-term success. The OAC firmly believes that, through our partnership, we can use the arts to help revitalize our state and create vibrant communities that make Ohio a desirable place to live, learn, work and visit.



Jacquelyn Nance, Board Chair  
Ohio Arts Council



Julie S. Henahan, Executive Director  
Ohio Arts Council

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## HOW TO USE THE GUIDELINES for Organizations

This section is designed to provide readers with some background on the OAC *Guidelines* themselves—what they are, why they exist and how to use them. The *Guidelines* represent the OAC’s vision, purpose and priorities, and connect those priorities to grant programs available to applicants. They also provide step-by-step instructions for applying for an OAC grant and are the starting place for any applicant interested in receiving funding from the agency. When applicants contact us for assistance in applying for a grant, the first question a staff member is likely to ask is, “Have you read the *Guidelines*?” They are at the very core of our work as an agency and are fundamental in describing how we provide services and support to Ohio’s arts and cultural institutions, schools and artists.

Having said this, we realize that applicants are extremely busy and often spend only as much time in this publication as is necessary to answer basic grant-writing questions: When is our deadline? How much can we apply for? Who do we call for help? We know that your primary work is using the arts to affect your community, foster creativity and attract people to participate in your programming—not writing grant narratives and completing budget forms. But as long as you are here, we hope you will make the most of the information and resources presented.

The *Guidelines* contain lessons learned over 45 years by this agency and other state arts agencies around the country, as well as current research about [cultural participation](#), public value, arts education, community development and much more. We believe that the more time you put into using them, the more you will get out of them.

**Whether you are new to the OAC or an experienced applicant, we recommend you read the following sections:**

1. Begin with the [Introduction to the OAC](#) section, which includes the four Public Purposes of the Arts (identified by the 92nd American Assembly), the OAC’s mission, vision and goals and other background information. This section will tell you a great deal about why we do what we do and how our vision and goals as an organization intersect with yours.
2. Next read [Funding for Organizations](#), which provides a quick-read overview of the support available to organizations, including a valuable step-by-step look at the process you will use in applying for and managing an OAC grant. This section is likely to answer many of your most basic questions—and some you never even thought to ask.
3. Wait—don’t skip to your program yet! Before you do, consider perusing some of the appendices that have been created to include quick reference materials on topics critical to grant applicants and their work. Appendix A provides important information about the [Legal Requirements and OAC Rules](#) applicants are subject to and [Appendix B](#) discusses accessibility and [ADA compliance](#).

4. If you have any questions at all regarding applying via the [OnLine Grant Application](#) system (OLGA), make sure to visit [Appendix F](#). It will help you get started and answer common questions about the system and application process.
5. Now it's time to get serious: the [Support for Organizations](#) section describes in detail the OAC grant programs that are available to organizations. You may wish to start by cruising through the section and reading the program descriptions first, noting which ones may make sense for your organization and activities. Pay close attention to what each program funds, when its deadline falls and what review [criteria](#) are used.
6. Finally! You've determined the program(s) appropriate for your organization. Now dedicate some time to learning all you can about it. Return to the program(s) of interest and carefully read the entire section. Make notes in the margins, jot down questions and begin making preparations to apply. Be thorough—put yourself in the shoes of a panelist reviewing your application. And if needed, contact the appropriate program coordinator to clarify anything you find confusing.
7. To ensure your application is well-written and complete, be sure to visit Appendices C, D and H. Appendices C and D are useful resources describing the agency's [Cultural Participation Policy](#) and the concept of [public value](#). [Appendix H](#) contains information on what support materials should be submitted with your application. Until you've reviewed all three, your application is probably not complete.
8. Make sure you bookmark (or print out and tape to your wall) Appendix E, which describes the [Credit and Publicity Responsibilities](#) all grantees must adhere to during their grant period. This will be critical if your application is funded—and why not think positively?

That's it! At this point you have used the *Guidelines* to prepare a thorough and well-thought-out proposal. You've read and re-read the most pertinent sections, you've asked questions of staff, if needed, and you've used every resource at your disposal to craft a competitive application. We hope this review of the *Guidelines* has helped you streamline the writing process.

One more thing—now that you're finished, you may wish to spend a few moments reviewing other sections of the OAC [website](#). A wealth of other resources not contained in the *Guidelines* can be found there, including mailing lists and newsletter archives, artist and consultant databases, information on past OAC grant awards, current news and initiatives, ongoing research projects, upcoming meetings and much more! Whether it's grant season or not, we invite you to check back regularly and stay involved with your state arts council.

## HOW TO USE THE GUIDELINES for Artists

This section is designed to provide readers with some background on the OAC *Guidelines* themselves—what they are, why they exist and how to use them. The *Guidelines* represent the OAC’s vision, purpose and priorities, and connect those priorities to grant programs available to applicants. They also provide step-by-step instructions for applying for an OAC grant and are the starting place for any applicant interested in receiving funding from the agency. When applicants contact us for assistance in applying for a grant, the first question a staff member is likely to ask is, “Have you read the *Guidelines*?” They are at the very core of our work as an agency and are fundamental in describing how we provide services and support to Ohio’s artists.

Having said this, we realize that applicants are extremely busy and often spend only as much time in this publication as is necessary to answer basic grant-writing questions: When is the deadline? How much can I apply for? Who do I call for help? We know that your primary work is creating and educating—not writing grant narratives and completing budget forms. But as long as you are here, we hope you will make the most of the information and resources presented.

The *Guidelines* contain lessons learned over 45 years by this agency and other state arts agencies around the country, as well as current research about [cultural participation](#), public value, arts education, community building and much more. We believe that the more time you put into using them, the more you will get out of them.

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1. Begin with the [Introduction to the OAC](#) section, which includes the four Public Purposes of the Arts (identified by the 92nd American Assembly), the OAC’s mission, vision and goals and other background information. This section will tell you a great deal about why we do what we do and how our vision and goals serve the citizens of Ohio—including you!
2. Next read [Funding for Artists](#), which provides a quick-read overview of the support available to artists, including a valuable step-by-step look at the process you will use in applying for and managing an OAC grant. This section is likely to answer many of your most basic questions—and some you never even thought to ask.
3. Wait—don’t skip to your program yet! Before you do, consider perusing some of the appendices that have been created to include quick reference materials on topics critical to grant applicants and their work. Appendix A provides important information about the [Legal Requirements and OAC Rules](#) to which applicants are subject.

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## INTRODUCTION

Established in 1965, the Ohio Arts Council (OAC) is a state agency that was created to foster and encourage the development of the arts and the preservation of Ohio's cultural heritage. Our mission is to support quality arts experiences to strengthen Ohio communities culturally, educationally and economically. With funds from the Ohio Legislature and the National Endowment for the Arts, we provide financial assistance to artists, schools, arts organizations and nonprofit organizations that provide arts programming for their communities.

### PUBLIC PURPOSES OF THE ARTS

We believe in the Four Public Purposes of the Arts, as identified by the 92nd American Assembly. They are as follows:

1. The arts help define what it is to be an American—by building a sense of the nation's identity, by reinforcing the reality of American pluralism, by advancing democratic values at home and by advancing democratic values and peace abroad.
2. The arts contribute to quality of life and economic growth—by making American communities more livable and more prosperous and by increasing the nation's prosperity at home and abroad.
3. The arts help form an educated and aware citizenry—by promoting understanding in our diverse society, by developing competence in school and at work and by advancing freedom of inquiry and the open exchange of ideas and values.
4. The arts enhance individual life—by encouraging individual creativity, spirit and potential and by providing release, relaxation and entertainment.

### GOALS OF THE OAC'S 2011-13 STRATEGIC PLAN

1. Protect Ohio's quality of life.
2. Connect Ohioans to arts and culture.
3. Help citizens of all ages learn and thrive through the arts.
4. Establish arts and culture as a partner in community, regional and state development.
5. Develop leadership for arts and culture.

### THE OAC BOARD

The [OAC board](#) is composed of 15 voting members appointed by the governor and four nonvoting legislative members. The board is responsible for overseeing and implementing agency policy and for final approval or disapproval of funding support requests. The board invites the public to attend its policy meetings in the fall and grant recommendation review meetings in the spring and summer. Most panel meetings and other scheduled meetings that are held to carry on the business of agency programs are open to the public.

**ABOUT THE NATIONAL ENDOWMENT FOR THE ARTS**

The National Endowment for the Arts (NEA) is the largest annual funder of arts in the United States. An independent federal agency, the NEA is the official arts organization of the U.S. government. Created by Congress, it became an independent agency of the federal government on September 29, 1965. The NEA is a public agency dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education.

The NEA receives annual appropriations from Congress, from which it awards matching grants to nonprofit, tax-exempt arts organizations of outstanding quality and individual fellowships to artists of exceptional talent in literature, folk arts and jazz. In its history, the NEA has awarded more than 120,000 grants that have brought art to Americans in communities large and small. The Arts Endowment gives grants to nonprofit organizations in these areas: Access to Artistic Excellence, Learning in the Arts, Challenge America and Partnership Agreements. Forty percent of its funds are awarded to state jurisdictional arts agencies and six regional arts organizations.

The Endowment is directed by a chairman, appointed by the president of the U.S. for a four-year term and advised by the National Council on the Arts, a 26-member body of distinguished private citizens who are widely recognized for their expertise or interest in the arts, also appointed by the president. For information about programs and grants, contact the National Endowment for the Arts, 1100 Pennsylvania Avenue, NW, Washington, D.C. 20506-0001; phone 202/682-5400 or 202/682-5496 TDD; <http://www.arts.gov>.

**ABOUT ARTS MIDWEST**

Arts Midwest connects the arts to audiences throughout a nine-state region of the Midwest providing meaningful arts opportunities, sharing creativity, knowledge and understanding across boundaries. As one of the six nonprofit regional arts organizations in the U.S., Arts Midwest's history spans more than 25 years. Arts Midwest reaches close to a million people annually by initiating cultural programs, such as performances by high quality theater, dance and music ensembles, educational arts activities, visual arts exhibitions and conferences.

Arts Midwest's partners and investors include the NEA, foundations, corporations, individual supporters and nine member state arts agencies: Illinois Arts Council, Indiana Arts Commission, Iowa Arts Council, Michigan Council for Arts and Cultural Affairs, Minnesota State Arts Board, North Dakota Council on the Arts, Ohio Arts Council, South Dakota Arts Council and Wisconsin Arts Board. As members of Arts Midwest, state arts agencies ensure access to Arts Midwest's programs and services for constituents in their state. Through strategic alliances, key programs reach into Arkansas, Kansas, Missouri, Nebraska, Oklahoma, Pennsylvania, Texas and beyond.

For information about funding, contact Arts Midwest, 2908 Hennepin Avenue, Suite 200, Minneapolis, Minnesota 55408-1954; phone 612/341-0755 or 612/822-2956 TDD; fax 612/341-0902; <http://www.artsmidwest.org>.

## ABOUT OHIO CITIZENS FOR THE ARTS

Ohio Citizens for the Arts (OCA) is a statewide, nonprofit, grass-roots membership organization working to increase public support for the arts in Ohio. Incorporated in 1976, OCA represents all geographic areas of the state and all arts disciplines. It continues to work for increased funding for the arts in Ohio and increased public awareness of the arts by informing local citizens of the needs of the arts in Ohio; promoting citizens and arts organizational involvement in the statewide arts advocacy network; contacting Ohio's legislators and explaining issues that are important to the arts locally and statewide; bringing arts-related issues to the attention of the local media; and promoting greater support of the arts and arts advocacy efforts in business and industry. Throughout the state, OCA enables effective advocacy for funding of the OAC and the NEA.

OCA monitors and speaks out on public policy issues affecting the arts and arts education in Ohio and maintains a year-round presence at the statehouse through a professional lobbyist and a network of volunteer arts advocates. For more information, contact Ohio Citizens for the Arts, 77 South High Street, 2nd Floor, Columbus, Ohio 43215-6108; phone 614/221-4064; fax 614/241-5329; <http://www.ohiocitizensforthearts.org>.

## ABOUT THE OHIO CULTURAL DATA PROJECT

The Ohio Cultural Data Project (CDP) is a powerful online financial management and reporting tool designed to strengthen arts and cultural organizations. Launched in 2009, the Ohio CDP provides organizations with an array of tools for gathering, analyzing and reporting financial, programmatic and operational data. The CDP allows organizations to track financial and programmatic performance over time and benchmark their organization against comparable organizations in specific disciplines, geographic regions and budget sizes.

This unique, user-friendly, online system enables arts and cultural organizations to enter their data into a standardized form and then use the CDP to produce a variety of reports. Organizations can easily compare their own information with aggregate records from cultural organizations in other states, including California, Illinois, Maryland, Massachusetts, New York and Pennsylvania. The CDP is provided to all nonprofit arts and cultural organizations in Ohio at no cost to participating organizations. Participation in the CDP is required of all grantees in the OAC's Sustainability program.

The Ohio CDP is overseen by the Pew Charitable Trusts with the support of the OAC, the OCA and a statewide partnership of public and private funders. For more information, contact the Ohio CDP Help Desk at 1-888/606-4237 or [help@ohculturaldata.org](mailto:help@ohculturaldata.org), or visit the website at <http://www.ohculturaldata.org>.

## OVERVIEW OF OAC GUIDELINES APPENDICES

### [APPENDIX A: LEGAL REQUIREMENTS AND OAC RULES](#)

Appendix A is REQUIRED READING for all individuals and organizations applying to the Ohio Arts Council. Also covered in this section are the OAC's policies on nondiscrimination, disclosure of information and ownership of intellectual property.

### [APPENDIX B: AMERICANS WITH DISABILITIES ACT \(ADA\) POLICY](#)

The Americans with Disabilities Act (ADA) is a federal civil rights law designed to prevent discrimination and enable individuals with disabilities to participate fully in all aspects of society. The OAC is committed to making the arts accessible to all Ohioans. Accessible buildings or spaces, programs and creative opportunities enrich the artistic experiences of all and enhance a community's cultural climate. Organizations that receive funding from the OAC must be fully accessible and inclusive to every individual, including people with disabilities and older adults. Appendix B contains detailed information about facility and program accessibility, [ADA compliance](#) requirements and the ADA grievance procedure.

### [APPENDIX C: CULTURAL PARTICIPATION POLICY](#)

The OAC recognizes that organizations must determine the most effective ways to authentically link the work they do in the arts with the people in their communities. However, the OAC strongly encourages organizations to engage people from specific and underserved populations in their communities with their organizational planning and programming. [Specific populations](#) include, but are not limited to: Black/African American, [Appalachian](#), Asian, Latino and Hispanic, [American Indian/Alaskan Native](#), Native Hawaiian/Pacific Islander, Middle Eastern, people with disabilities and senior citizens aged 62 and older. Underserved populations include, but are not limited to: members of immigrant or ethnic groups, rural residents, urban or rural youth, unemployed people and homeless people. Appendix C contains a [cultural participation](#) model and provides more detailed information on how to broaden, deepen and diversify the cultural participation in your programs to the above populations and others in your community.

### [APPENDIX D: PUBLIC VALUE STATEMENT](#)

In 2004, the OAC introduced the idea of creating public value with its constituents. The purpose of this work was to highlight the ways in which arts organizations, artists and other arts professionals create value for individuals and communities and contribute to larger societal aims. Talking about the benefits of the arts is vitally important to our work and to how people think and talk about the arts in our everyday lives.

Today, the OAC seeks to address new questions about the value of the arts. These questions are perhaps more subtle, but also reaching for something deeper about the meaning of creativity and the nature of artistic experiences, how individuals benefit from the arts during their lifetimes and how those experiences influence their relationships with others and the larger community. Appendix D introduces the basics of public value, highlights the importance of the intrinsic benefits of the arts and how individual experiences can accrue over time and contribute to larger social benefits in education, economic and civic engagement and action.

#### [APPENDIX E: CREDIT AND PUBLICITY RESPONSIBILITIES](#)

All organizations and individuals that receive funding from the OAC are required to demonstrate the public value of the arts by making their audiences aware that their program or project is supported by public tax dollars. Appendix E contains detailed guidelines developed to help organizations properly acknowledge their OAC support. Additionally, the online version of Appendix E contains links to logos and resources (e.g., sample press releases) to help you promote your OAC support.

#### [APPENDIX F: ONLINE GRANT APPLICATIONS \(OLGA\) FAQs](#)

Appendix F contains useful tips for how to use OLGA when applying for a grant.

#### [APPENDIX G: GUIDELINES DEFINITIONS](#)

Appendix G contains an alphabetical list of terms used throughout the *OAC Guidelines* along with definitions for these terms. Wherever possible these definitions hyperlink to the corresponding text within the various program areas.

#### [APPENDIX H: SUPPORT MATERIALS GRID AND SUBMISSION FORM](#)

Appendix H contains a new online [support material](#) submission form and a support materials chart. The support materials chart is organized by program area and lays out what support materials are required for each program, which materials are strongly encouraged and those that are encouraged if applicable. Grant applicants to the Sustainability, Arts Access, Project Support and Arts Partnership programs may use the online support material submission form to provide direct links to their online materials.

#### [APPENDIX I: APPLICATION DEADLINES FOR FY 2012-13 FUNDING](#)

Appendix I contains a complete list of application deadlines for all program areas for the 2012 and 2013 fiscal years.

#### [APPENDIX J: SUPPORT MATERIALS FOR ARTISTS](#)

Appendix J contains detailed descriptions of the [support materials](#) that are required for Individual Excellence Award applicants. It also includes instructions on how to submit support materials.

## FUNDING FOR ORGANIZATIONS

### Grant Process for Organizations

The OAC wants you to understand its grant-making process from start to finish. Below you will find an overview of the life cycle of a grant. Understanding this process is an important first step that will help you sharpen your grant-writing skills, develop a competitive application, submit it through the OnLine Grant Application (OLGA) system and, if you are recommended for funding, manage your award.

If you have not already done so, you may wish to consult the [How to Use the Guidelines](#) section for more information on how best to use this publication for your organization's needs. Additional information about specific applications, [support materials](#), [evaluation](#) and review [criteria](#) can be found in the "How to Apply" section within each program section.

Please note: Many of the tips for using OLGA and accomplishing the steps described here are also included in [Appendix F: OnLine Grant Application \(OLGA\) FAQs](#).

### Step One: Read the OAC *Guidelines*!

Before beginning any application, you should familiarize yourself with the OAC *Guidelines*, paying particular attention to each funding program for which your organization intends to apply. It is also very important to read the [Funding Restrictions](#) section, which is relevant to all organizational funding programs, and Appendices A and B regarding [Legal Requirements](#) and [ADA Policy](#). While reading these sections, make a list of any questions regarding eligibility, what the program funds, [criteria](#), etc.

If you are a new applicant, you should contact the appropriate OAC program coordinator at least eight weeks prior to the deadline to discuss your organization's eligibility and get any questions answered. See the [staff directory](#) for contact information. If you are a previous grantee, you also are encouraged to contact your program coordinator with any questions. Certain programs require applicants to speak with a program coordinator prior to applying; consult the *Guidelines* section for your [program](#) for more details.

### Step Two: Visit OLGA

All organizational applications must be submitted electronically through the [OLGA](#) system; the OAC does not accept paper applications from organizations. Before applying, please familiarize yourself with OLGA and its functions. You should begin each funding cycle by creating or updating your applicant profile in OLGA. **It is critical that the OAC has current and accurate contact information for organizations requesting funds.** Particularly important are up-to-date e-mail addresses for all contact people, as information about the application and grant updates are sent exclusively through e-mail to these contacts.

For assistance with OLGA, call the help desk at 614/728-4449 between 9 a.m. and 5 p.m. on weekdays, or e-mail [olgahelpdesk@oac.state.oh.us](mailto:olgahelpdesk@oac.state.oh.us).

**Step Three: Get Your Board's Approval**

Before submitting your application, you must confirm and assure your board's permission to apply for OAC funds. Your board president will be required to sign the signature page, which must be submitted with your grant [support materials](#).

**Step Four: Submit Your Draft Application (Optional but Encouraged)**

You are strongly encouraged to complete a [draft application](#) and submit it through OLGA no later than one month before the final deadline. Program coordinators can provide feedback on draft applications via phone, e-mail, fax or a scheduled appointment at the OAC offices. You will then be able to revise your application based on the feedback you received. This step helps you prepare a well-written, thorough proposal and increases your chances of successfully competing with other applicants.

**Step Five: Submit Your Application and Support Materials**

Your completed application must be submitted electronically via OLGA by 5 p.m. Eastern Standard Time (EST) on the final deadline date. If a deadline falls on a Saturday, Sunday or state holiday, the deadline will be extended until the next business day.

[Support materials](#) and a signature page are required parts of the application process. These items must be submitted in accordance with the directions in the last section of the OLGA application titled "Signature/Assurances." Your materials must be received in the OAC office by 5 p.m. EST within seven calendar days of the final application deadline date (regardless of postmarked date). If your support materials and signature page do not reach the OAC within this timeframe, then your application will not be accepted. Your organization will be notified via e-mail (sent through OLGA to your primary contact person) when your support materials are received. If you are applying for the Sustainability, Arts Access, Project Support or Arts Partnership programs, you may also submit your support materials through an [online submission form](#).

Within three weeks after the deadline, the Office of Grants Administration & Operations will notify you regarding the date, time and location of your panel meeting. Most panel meetings are open to the public and applicants are encouraged to attend. The appropriate program coordinator will review your application packet and may contact you for clarification regarding your application and/or related materials.

**Step Six: Attend Your Panel Meeting (Optional but Encouraged)**

In general, panel meetings are scheduled within two months following a final deadline. [Panelists](#) meet to discuss, evaluate and score applications in each [program](#) area. OAC staff members present the scores and a summary of each application's discussion to the OAC board at one of the board's three annual meetings for final funding decisions. While applicants are not permitted to participate in the panel meeting discussions, you are encouraged to attend the meeting in order to hear the full discussion about your application and other applications within the same funding [program](#).

Applicants' scores from the panel meeting will be e-mailed to the primary contact person listed in OLGA within three weeks after the panel meets. A summary of the panelist's comments, however, will not be available until

after the OAC board meets. No formal announcement regarding a funding decision and/or a grant amount will be sent to any applicant until after the OAC board meeting.

Applicants requesting Sustainability funds must notify the OAC immediately of any organizational changes that take place after the panel meeting where their application was reviewed. An organization may be asked to submit a revised application, including a revised budget breakout. If an organization stops doing business or reduces its original budget by more than 50 percent, the panel recommendation will be canceled. A reduction in an organization's original budget of less than 50 percent may result in a reduction of the funding recommendation.

### ***Note About the Appeals Policy***

An organization that disputes a review panel's recommendation on grounds of procedural errors may request a review of that recommendation by the OAC board. Procedural errors include a miscounting of votes or failure of a [panelist](#) with a known conflict of interest to leave the room for the discussion and/or vote on an application. Appeals may not be made on the basis of an applicant's disagreement with the panel's assessment of the artistic quality or merit of the proposed project or [program](#). To file an appeal, the applicant must submit a letter to the executive director at the OAC office within 30 days of the panel meeting stating the reasons for the request for review. Appeals will be reviewed and acted on by the Executive Committee of the OAC board after consultation with OAC staff. Such action will be ratified by the OAC board, whose decision is final.

### **Step Seven: OAC Board Reviews Grant Recommendations (Open to the Public)**

Award recommendations and panel comments are reviewed by the OAC board at one of three annual meetings (typically in late June, late September and late February). These meetings are open to the public, per Ohio's Sunshine Law. The OAC board's funding decisions are final.

Formal announcements of grant awards are made following each OAC board meeting (typically in July, October and March). You will be informed via e-mail (sent through OLGA to your organization's primary contact) of the board's funding decision. Also at this time, a summary of panel comments regarding your application will be available in OLGA. The OAC asks that you await this formal announcement before inquiring about grant amounts and panel comment summaries or announcing the grant award to the media.

### **Step Eight: Review and Return Your Grant Agreement**

If your application receives a favorable recommendation for funding, your organization must enter into a legally binding agreement (contract for services) with the state of Ohio. Agreements cannot be altered without prior approval from the director of Grants Administration.

Upon receiving formal announcement of your grant award via e-mail, you must download and complete your grant agreement via OLGA. If you have any questions regarding the grant agreement, please contact the OAC immediately. Once your grant agreement has been reviewed, it must be signed by an authorized signatory of your organization (original ink signature required) and sent to the OAC. Until a grant agreement is received by the OAC, no funds are officially committed to your organization.

In addition to the grant agreement, all organizations must submit an IRS form W9 and a State of Ohio Vendor Information Form with their grant agreement. These documents are required by the state of Ohio in order to process the payment of the grant. No payment will be made without these documents filed and up-to-date in the state accounting system.

If anything changes related to the grant activities for which your organization has been awarded funds, you must promptly notify the OAC in writing of those changes. Failure to do so before filing a final report may jeopardize future funding.

### **Step Nine: Fulfill Your Credit and Publicity Responsibilities**

As part of your grant contract with the state, you are required to credit the OAC as a funder in your promotional and educational materials (both online and in print) and—if applicable—provide written and verbal credit, as well. The requirements differ depending on your organization and the type of grant you receive. Please consult [Appendix E: Credit and Publicity Responsibilities](#) for details. In addition, because your OAC grant is an investment of public tax dollars, we encourage you to inform the media and your legislators about the value of these dollars to your organization and your community.

### **Step Ten: Partial Payments May be Requested**

Organizations may apply for a [partial payment](#) of 50 percent of the total grant award. If your organization needs a partial payment, you must complete an online Partial Payment Request certifying that the grant activity has been partially completed and expenses have been incurred. Processing any grant payment may take up to six weeks. No partial payments will be made within two months of the ending date on the grant agreement. Any current grantee who has had a previous grant canceled at the initiation of OAC staff will not be approved for partial payments until the staff determines that the grantee is able to administer the necessary paperwork.

### **Step Eleven: Submit Your Final Report**

All OAC grants are reimbursements. As the grantee, you must successfully complete the project or [program](#) and then submit the OAC final report form in OLGA for approval from the Office of Grants Administration & Operations and your program coordinator before payment will be made. The final report form will be accessible via your OLGA account after the grant agreement is received. Once the final report is received and approved, final payment of the grant will be processed. Processing a grant payment may take up to six weeks.

If the OAC does not receive your final report within 30 days of the ending date on the grant agreement, we may cancel your grant. Requests for extensions are reviewed on a case-by-case basis and may be authorized if a written request is submitted before the due date for your final report. Former grantees who have failed to submit required and acceptable final report packages for any grant may not receive any other OAC funding for five years following the due date of the final report they failed to submit or until an acceptable final report is submitted, whichever occurs first. Until the former grantee meets one of those conditions, the OAC will accept no further grant applications from that grantee.

## Funding Restrictions

The OAC cannot fund the following activities, organizations and expenditures:

### Activities - General

1. Applications to eliminate or reduce existing deficits.
2. Interest expenses paid on loans or debts.
3. Hospitality expenses (e.g., food and beverages for openings, receptions or benefits).
4. Fundraising efforts (e.g., social events, benefits and entrepreneurial activities).
5. United Fund drives or joint arts funding campaigns.
6. Applications for projects that primarily present political, denominational, religious or sectarian ideas or projects that enhance the property of religious institutions.
7. Arts activities that are essentially recreational or therapeutic, except when the focus of the activities is on art-making led by [professional artists](#) and includes a public component, when appropriate.
8. Applications for arts activities that have already begun or have already occurred.
9. Applications that use as a match funds from other OAC [programs](#) or funds from re-grant programs supported by the OAC.
10. Applications for out-of-state travel, except for professional development, conferences or workshops.
11. Requests for artists' fees when information about the artists and samples of the artists' work have not been included in the [support materials](#).

### Academic Activities

1. Scholarship assistance for academic credit.
2. Programs of public and private schools, including school districts, affiliates, colleges and universities that are not designed to involve the general public; this restriction does not affect the [Arts Partnership](#) program.
3. Applications to support salaries and overhead of public and private schools, college, university and government agency staff and faculty and operations.
4. Projects that are primarily for academic credit.

### Organizations - Specific Situations

1. Applications from organizations not incorporated in Ohio and/or not located in Ohio.
2. Applications from organizations whose membership and participation policies do not comply with nondiscrimination laws.
3. Applications from organizations that are requesting or receiving funds from other OAC programs to operate the same or a similar [program](#) in the same fiscal year.
4. Applications from organizations that did not submit final reports within the time required for the preceding fiscal year.
5. Applications from organizations acting as [fiscal agents](#) for individual artists.
6. Applications from organizations where programming and facilities do not meet or exceed federal ADA requirements.

7. Applications for operating support from arts organizations that are receiving support from the legislature through a line in the state's operating budget during the same fiscal year in which legislative support is available.

### Equipment and Capital Expenses

1. [Brick and mortar](#) activities and [capital improvements](#), except in the [Individual Excellence Awards](#).
2. Equipment purchases exceeding \$500, except in the Individual Excellence Awards.

### **Applications from Colleges, Universities and Government Agencies**

All applications from colleges, universities and government agencies must:

1. Show how the applicant will involve the community outside the college, university or agency in planning or scheduling committees and in implementing the project.
2. Show how the project will be marketed to the general community beyond college or university students, faculty and staff or the agency.
3. Demonstrate a broad financial base of support and contain a cash match from other outside sources; that is, a match beyond staff time and overhead provided by the college, university or agency.

If the college, university, agency development office, or research foundation prohibits departments or programs from raising outside funds, the applicant must submit a statement of that policy signed by the development office along with the application. However, the OAC will continue to recommend that all applicants build a broad financial base for their projects and [programs](#). [Indirect costs](#) may not be used to match OAC funds if a grant is awarded; they should not be shown in the cash section of the application. Indirect costs, if listed, should be shown only in the in-kind section of the application.

### **Multiple Projects**

Only one Sustainability application per funding cycle will be accepted from any applicant; when seeking Sustainability funding, combine all programming and projects into one application. If you wish to apply for Sustainability but also are planning a one-time [special project](#), you may submit an additional application for that activity to the appropriate [program](#); however, you must first contact OAC staff. The OAC reserves the right to determine whether an application is for a [special project](#) or for ongoing, annual operations.

No organization with a budget of less than \$1.5 million may receive more than \$40,000 in a fiscal year through any combination of grants from the [Sustainability](#) and [Project Support](#) programs. This cap excludes additional funding from all other programs. Direct any questions to the OAC staff before you submit an application. If you submit more than one application, you may be required to submit a budget spreadsheet if the OAC staff has questions about the way income and expenses are divided among your various requests. If a spreadsheet is required, the OAC will contact you.

### Fiscal Agent Projects

Unincorporated nonprofit groups and incorporated nonprofit organizations that lack administrative or fiscal capability should submit grant applications to the OAC through a [fiscal agent](#). A fiscal agent is an incorporated, nonprofit, tax-exempt organization that provides administrative and financial services. Individual artists may not apply through a fiscal agent. Choose an organization with a proven record of financial and administrative stability. Consult the OAC staff about your fiscal agent before submitting your application. You may not submit a proposal through a fiscal agent that employs the project's coordinators or producers or includes them on its board.

The OAC reserves the authority to determine if an application qualifies as a fiscal agent project and if the representative organization qualifies as a fiscal agent. Based on the *Guidelines* that follow, the OAC staff will examine the application and [support materials](#) to verify that there is a legitimate fiscal agent relationship. The project coordinator and the fiscal agent organization must sign a letter of agreement or a contract that clearly details the legal responsibilities and obligations of each party. A copy of the signed agreement is required for any fiscal agent application and must be submitted by the application deadline for the appropriate [program](#). You may want to consult an attorney when drawing up this agreement.

It is common practice for fiscal agent organizations to charge a fee, often a percentage of the anticipated income of the project. The fiscal agent fee should be included as an expense item in the project budget on the application. You may request OAC funds for all or part of the fiscal agent fee.

If a [fiscal agent](#) project is awarded an OAC grant, the grant agreement is made between the OAC and the fiscal agent, not the project coordinator. The fiscal agent is responsible for all OAC paperwork and reporting, including revised budgets, missing information letters, grant agreements, [partial payment](#) requests and final reports. If documents are prepared by the project coordinator, they must be reviewed and signed by the authorized official of the fiscal agent organization.

Any correspondence regarding a fiscal agent-sponsored application or grant must be submitted either by the fiscal agent or jointly by the fiscal agent and the project producer or coordinator. The OAC strongly recommends that the fiscal agent maintain separate financial accounts for all projects it represents. The OAC will not act as an arbiter for disputes between the project coordinator and the fiscal agent organization. Project coordinators and organizations that are exploring a fiscal agent relationship may obtain information about the process from the OAC Office of Grants Administration & Operations.

**PLEASE REFER TO APPENDICES FOR ADDITIONAL INFORMATION.**

## SUPPORT FOR ORGANIZATIONS

Ohio is home to more than 5,945 nonprofit organizations that provide public programs in the arts and culture. These organizations connect Ohio citizens of all ages, abilities and backgrounds with experiences in everything from theater to dance, media to music, visual art to literature and all forms of folk and traditional art. As a key part of the state's economy, arts and cultural nonprofits provide nearly 28,930 jobs and contribute significant economic impact to the state. These nonprofits also play a vital role in the state's educational environment by enriching the school curriculum of 610 school districts through their programs and resources, and by extending creative learning opportunities for young people far beyond the school day.

The OAC was created to fund and support quality arts experiences that build Ohio culturally, educationally and economically. In order to fulfill this mission, the OAC has developed grant programs and services intended to grow and maintain a healthy arts and cultural sector that serves Ohioans in all corners of the state. The OAC seeks to achieve the following [outcomes](#):

- Citizens broaden, deepen and diversify their participation in Ohio's arts and cultural activities;
- Citizens deepen their understanding of how the arts contribute to vibrant and healthy communities;
- Arts organizations, artists and the broader community recognize and support diversity and accessibility in arts and cultural activities in the areas of presentation, participation and inclusion.

One of the OAC's most far-reaching grant categories is [Sustainability](#), which provides general operating support to arts and cultural organizations that make an important contribution to the vitality of Ohio communities. The OAC has several other grant categories for organizations: [Project Support](#) provides flexible funding to help organizations complete short-term projects addressing a wide variety of goals and objectives including one-time project, [capacity](#) building and creative economy projects; and [Arts Access](#) and [Building Cultural Diversity](#) broaden opportunities for citizens to participate in the arts. The [Artist Express](#), [Artist in Residence](#) and [Arts Partnership](#) programs serve arts education needs with a focus on lifelong learning. In addition to grants, the OAC provides a wide range of services and resources to help organizations achieve their missions and fulfill their role as vital [partners](#) in community life.

At a time of great change across Ohio, arts and cultural organizations are making crucial contributions to communities through the diversification of local economies, job creation, tourism, increased pride of place, the education of young and old and renewed civic engagement. Public funding for the arts is accomplishing what no one of us can do alone. Together the programs and services of the OAC provide an essential foundation for the arts and culture in Ohio as we celebrate our past, explore the present and dream of a better future.

## SUSTAINABILITY

### *General Operating Support for Arts and Cultural Organizations*

The Sustainability program provides general operating support to arts and cultural organizations across Ohio that make important contributions to the health and vitality of our communities. Sustainability grants ensure that public support of the arts continues to play an integral role in celebrating the rich past and sustaining the vibrant future of Ohio's cultural legacy through flexible and reliable funding for annual arts programming. A rigorous application and review process assures citizens and legislators that Sustainability grantees will use public funds resourcefully and responsibly. Organizations must demonstrate excellent artistic, educational and cultural value; responsiveness to their community; credible planning and [evaluation](#) strategies; and a high level of financial and managerial accountability. When these characteristics are in balance, organizations are well-positioned to provide Ohioans with diverse opportunities to participate in the arts and enjoy their benefits throughout their lives.

#### APPLICATION DEADLINE

February 1 (odd-numbered years only)

#### WHAT THE PROGRAM SUPPORTS

The Sustainability program provides two-year grants for organizational operating support. This program supports Ohio organizations that plan and conduct ongoing arts programs for either a full year of programming or recurring activities. Applicants fall into one of two categories, those with budgets over \$1.5 million and those with budgets under \$1.5 million.

#### Allowable Expenses

OAC funds may be used for a wide variety of expenses incurred in the general operation of an organization. Organizations often choose to dedicate Sustainability funds to artistic or administrative expenses. Other allowable expenses include marketing, program planning, education and [evaluation](#). Please refer to the [Funding Restrictions](#) section of the OAC *Guidelines* (page 18) for a list of activities the OAC cannot fund. In addition to these restrictions, OAC funding cannot be awarded to:

- Organizations that are receiving operating support from the legislature through a line item in the state's budget during the same fiscal year in which the legislative operating support is available.

#### GRANT AWARDS

There are two types of Sustainability grants:

##### **Sustainability (over \$1.5 million)**

Grants are determined by using a formula that takes into account a panel's evaluation of the organization (panel or criteria score) and an average of the organization's fiscal income for the last three years. Historically, grants to these arts organizations have ranged between 1 percent and 2 percent of their total operating

budget. These percentages are given as examples only and availability of funds will vary according to the OAC's appropriation from the state legislature.

#### **Sustainability (under \$1.5 million)**

Grants are determined by using a formula that takes into account a panel's [evaluation](#) of the organization (panel score) and the organization's most recently completed fiscal year income. Grants to arts and non-arts organizations generally range from .5 percent to 8 percent of their total organizational budget or submitted arts program budget. These percentages are given as examples only and availability of funds will vary according to the OAC's appropriation from the state legislature. Typically, no grant will be less than \$3,000.

All Sustainability grants require a 1:1 cash match.

#### **WHO MAY APPLY**

Arts, cultural, community-based and social service organizations doing arts programming may apply to the Sustainability program. All applicants must possess nonprofit status.

#### **Eligibility Requirements for Sustainability (over \$1.5 million)**

All applicants must:

- Have received at least two OAC grants in the last four fiscal years.
- Be nonprofit arts organizations in any discipline (e.g., community arts, literature, performing arts, folk and traditional arts, visual arts, etc.).
- Be incorporated as a nonprofit 501(c)3 organization in Ohio.
- Use a majority of artists who meet the definition of [professional artists](#). (Local arts councils and centers are exempted from this provision.)
- Produce programs of high artistic quality that are appropriate for the stated mission of the organization.
- Have an eligible operating income base of at least \$1.5 million, excluding OAC funds. The income level must have been attained in the most recently completed fiscal year as evidenced by a certified, audited statement. Restricted funds, such as endowments or [capital improvements](#), may not be included as operating revenue and support. [In-kind donations](#) may not be included. Donated works of art cannot be included as acquisition income.
- Have been in existence for five years, during which time the organization has been presenting regular, annual programming. A permanent, paid, professional staff—including a business manager and artistic director—must have been administering the organization's annual programming. Community arts councils, arts centers and presenting organizations need not have an artistic director, but presenting organizations must maintain a permanent, paid, professional staff whose primary function is to present [professional artists](#) in a seasonal format. The five-year criterion is measured from the date of inception of public programming to the date when funds would become available if a grant were awarded (July).
- Serve a large audience that represents a broad cross-section of citizens, including those not regularly served by the arts, lower income groups, [specific populations](#) and other [under-served populations](#).

**Funding Restrictions for Sustainability (over \$1.5 million)**

Regardless of budget size, the following types of organizations are not eligible for the Sustainability (over \$1.5 million) category, but may apply to the Sustainability (under \$1.5 million) category:

- Organizations whose primary mission is the awarding of academic credit, such as colleges, universities and other degree-granting institutions (including departments, divisions, centers and other sub-entities of institutions of higher education);
- Organizations that receive operating funds from other state agencies;
- Organizations whose main purpose is not the presentation or production of the arts;
- Divisions or departments of larger governmental entities (e.g., divisions of parks and recreation);
- National [service organizations](#).

**Eligibility Requirements for Sustainability (under \$1.5 million)**

- All applicants must have received at least two OAC grants in the last four fiscal years.
- All applicants' last fiscal year income must be at least \$30,000. Non-arts organizations, including colleges and universities, meet this criterion based on the organization's arts programming budget, not the overall organizational budget.

Applicants may be:

- Nonprofit arts organizations in any discipline (community arts, literature, performing arts, folk and traditional arts, visual arts, etc.); OR
- Other nonprofit organizations that provide arts programming (government entities, social service agencies, etc.); OR
- Educational organizations (colleges, universities, etc.) that demonstrate a commitment to arts programming in a larger community setting.

**HOW TO APPLY**

Please refer to the [Grant Process for Organizations](#) section of the OAC *Guidelines* (page 14) for a step-by-step guide to the entire process of applying for and managing an OAC grant.

**Application Basics**

New applicants are encouraged to contact their [regional program coordinator](#) to discuss the program's grant *Guidelines*, application process and mandatory participation in the [Ohio Cultural Data Project](#) (CDP)—a statewide initiative focused on gathering and analyzing financial and participation information from arts organizations across Ohio.

All applications to the Sustainability program must be submitted via the OAC's [OnLine Grant Application](#) system (OLGA) and include an up-to-date funder report from the [Ohio CDP](#). No paper applications are accepted. Applicants are strongly encouraged to submit a [draft application](#) through OLGA at least 30 days before the final deadline date. To submit a draft, follow the instructions on the final page of the online application.

Applicants must submit their application electronically via OLGA by 5 p.m. on the final deadline date. If the application is not submitted electronically, it will not be accepted. Your organization will be notified via e-mail (sent through OLGA to the primary contact listed in the application) when your application is received. For assistance with OLGA, call the help desk at 614/728-4449 between 9 a.m. and 5 p.m. on weekdays, or e-mail [olgahelpdesk@oac.state.oh.us](mailto:olgahelpdesk@oac.state.oh.us).

### Support Materials

To complete an application for this program, applicants must submit one set of [support materials](#) in hard copy form to the OAC. Applications that do not include support materials will not be accepted.

Each OAC grant program has specific [support material](#) requirements. To learn which materials are required for this program, as well as other materials that are optional but may strengthen your application, refer to the [Support Materials Grid for Organizations](#) in Appendix H of the OAC *Guidelines*. You may choose to direct panelists to review some support materials online rather than sending them in hard copy form; please refer to the [Online Support Material Submission](#) sheet for further information and submission instructions.

The signature page and [support materials](#) must be received in the OAC office by 5 p.m. seven calendar days following the final application deadline date (regardless of postmarked date). If the signature page and support materials do not reach the OAC within this timeframe, the application will not be accepted. Your organization will be notified via e-mail (sent through OLGA to your primary contact person) when your support materials are received.

## YEAR TWO: UPDATE REPORT & FINANCIAL DOCUMENTATION

Prior to the second year of a Sustainability grant, applicants must submit a summary of programming for the second year of their grant; an up-to-date funder report from the [Ohio CDP](#); and required financial documentation by April 1. Your organization will receive detailed instructions via e-mail (sent through OLGA to your primary contact person) by January 1.

Depending on whether your organization falls in the Sustainability (over \$1.5 million) or (under \$1.5 million) category, this is what you will need:

### Sustainability (over \$1.5 million)

1. Programmatic update: Applicants must submit via OLGA a narrative summary of programmatic activities that will occur during the second year of the grant.
2. CDP Funder Report for the most recently completed fiscal year
3. Required financial documentation:
  - Certified independent audit
  - Financial Form M
  - Independent audit letter

Failure to submit the required financial documentation by April 1 will result in a penalty deduction of \$1,000 per day in the grant award. Failure to submit the programmatic update or CDP Funder Report may result in the grant being deemed ineligible.

### Sustainability (under \$1.5 million)

1. Programmatic update: Applicants must submit via OLGAs a narrative summary of programmatic activities that will occur during the second year of the grant.
2. CDP Funder Report for the most recently completed fiscal year
3. Required financial documentation:
  - Certified independent audit OR
  - Independent certified financial review OR
  - Copy of organization's last fiscal year IRS Form 990

### TIMELINE

The timeline below presents a general outline of the grant application process for the Sustainability program. Please note that if a deadline falls on a Saturday, Sunday or state holiday, the deadline will be extended until the next business day.

CDP profile creation or financial update from most recently completed fiscal year	November 1 - January 15
Application available in OLGAs	November 1
<a href="#">Draft application</a> deadline	January 1
Final application deadline including CDP funder report	February 1
<a href="#">Support material</a> deadline	7 calendar days following the application deadline
Panel meeting (under \$1.5 million)	April
Panel meeting (over \$1.5 million)	May
Grant award announcement	July
Signed grant agreement deadline	August 30
Year 1 grant period	July 1 - June 30
Year 1 final report deadline	July 30

<b>For 2-year grantees only:</b>	
Year 2 update available in OLGAs	January 1
Year 2 update CDP funder report and financial documentation deadline	April 1
Year 2 grant award announcement	July
Year 2 signed grant agreement deadline	August 30
Year 2 grant period	July 1 - June 30
Year 2 final report deadline	July 30

## EVALUATION AND SCORING

A panel of arts and cultural professionals, educators, Ohio artists and other community members evaluate and score Sustainability grant applications and [support materials](#). Panel meetings are open to the public and representatives from your organization are encouraged to attend to hear the panel's comments about your application.

At the panel meeting, an evaluative discussion will occur for each application. Following the discussion, a vote will be taken to determine whether the application advances to the scoring round. If an application moves to the scoring round, it will be scored based on how well it meets the review [criteria](#). After the panel meeting, this score and the organization's past income will be used in a formula to calculate the funding award recommendation. Funding recommendations must be approved by the OAC board, the only body authorized to make final funding decisions.

The review process is competitive; not all applications are funded. Applicants not voted into the scoring round will not be funded. A cutoff point in the scores will be determined so that applications below a certain score are not funded.

### Review Criteria

Applicants will be given a numerical score based on how well their application meets the [criteria](#) in the following [evaluation](#) categories: 1) Artistic/Educational/Cultural Value; 2) Community Participation and Accessibility; 3) Planning, Evaluation and Documentation; and 4) Organizational and Financial Management. Evidence of meeting the [criteria](#) will be found in the application's narrative, budget information, [support materials](#) and website. There is a maximum of 100 points across the four categories:

### Evaluation Criteria

#### Artistic/Educational/Cultural Value

*The highest score for this category is 25 points.*

- Applicant's activities demonstrate artistic, educational and cultural value for the community being served;
- Applicant's artistic, educational and cultural activities advance the organization's mission;
- Applicant's artistic, educational and cultural activities are strengthened by qualified personnel;
- Applicant's artistic, educational and cultural programming satisfies an identified need in the community;
- Applicant's artistic programming continues to evolve creatively;
- Applicant's educational and cultural programming meets or exceeds the organization's vision of success in those areas;
- Applicant's K-12 in-school educational programming must address the Ohio Fine Arts Academic Content Standards.

**Community Participation and Accessibility**

*The highest score for this category is 25 points.*

- Applicant understands and is responsive to the needs and interests of the community;
- Applicant has clearly described steps to increase [cultural participation](#);
- Applicant has identified and minimized barriers to cultural participation, including but not limited to barriers that prevent participation by people with disabilities;
- Applicant is recognized for the public value of its work and for the contributions it makes to the economic, educational and/or cultural well-being of the community;
- Applicant's relationships within the community strengthen its ability to fulfill its mission;
- Applicant effectively promotes its activities to the community it serves.

**Planning and Evaluation**

*The highest score for this category is 25 points.*

- Applicant engages in long-range or [strategic planning](#) and has developed clearly defined goals and strategies;
- Applicant's day-to-day planning procedures are comprehensive and clearly described.
- Applicant involves community members, volunteers and artists in planning and [evaluation](#);
- Applicant evaluates the impact of its activities on the community;
- Applicant's [evaluation](#) strategies are appropriate for participants and activities;
- Applicant's evaluation results are used in planning and programming.

**Organizational and Financial Management**

*The highest score for this category is 25 points.*

- Applicant demonstrates the ability to manage resources and other assets appropriately;
- Applicant demonstrates awareness of internal/external strengths and challenges and works to build upon or overcome them;
- Applicant's staff, board and/or volunteers are qualified and demonstrate the [capacity](#) to complete the proposed project or programming;
- Applicant's budget reflects a broad base of revenue and support from earned, unearned and in-kind sources;
- If applicable, applicant has a viable plan to reduce any accumulated deficit.

## ARTS ACCESS

### *General Operating Support for Small and Emerging Organizations*

The Arts Access program supports recurring arts and cultural activities that broaden opportunities for Ohio citizens to participate in the arts. Arts Access grants provide general operating support for organizations with annual budgets under \$30,000 to support their ongoing programming. The application and open review process strengthens applicants' grant-writing skills, reveals promising practices for the arts and increases awareness of cultural resources. Applicants must demonstrate a strong commitment to making artistic programs accessible and relevant to a diverse range of participants. Organizations must also show that their activities have artistic, educational and cultural value and that realistic strategies are in place for planning, [evaluation](#) and organizational management. Arts Access funding supports Ohio's arts providers as they make artistic experiences readily available to their communities. This in turn makes Ohio a vibrant place to live, learn, work and visit.

#### APPLICATION DEADLINE

March 1 (odd-numbered years only)

#### WHAT THE PROGRAM SUPPORTS

The Arts Access program provides two-year grants for organizational operating support. This program supports Ohio organizations that plan and conduct ongoing arts programs for either a full year of programming or recurring activities.

#### Allowable Expenses

OAC funds may be used for a wide variety of expenses in the general operation of an organization. Organizations often choose to dedicate Arts Access funds to artistic or administrative expenses. Other allowable expenses include marketing, program planning, education and [evaluation](#). Please refer to the [Funding Restrictions](#) section of the OAC *Guidelines* (page 18) for a list of activities the OAC cannot fund. In addition to those restrictions, OAC funding cannot be awarded to:

- Organizations that are receiving operating support from the legislature through a line item in the state's budget during the same fiscal year in which the legislative operating support is available.

#### GRANT AWARDS

Arts Access applicants may request up to \$3,000. Actual grant award amounts will vary according to the availability of OAC funds as appropriated from the state legislature, but will generally range from \$500 to \$2,500. All Arts Access grants require a 1:1 match, preferably in cash. [In-kind donations](#) may also be used to supplement a match. Funded applicants must document all in-kind donations needed for their match when they complete their final report at the conclusion of the grant period.

## WHO MAY APPLY

Arts, cultural, community-based and social service organizations doing arts programming may apply to the Arts Access program. All applicants must possess nonprofit status or nonprofit intent.

### Eligibility Requirements

- All applicants must have received at least two OAC grants in the last four fiscal years.
- All applicants' last fiscal year income must be less than \$30,000. Non-arts organizations, including colleges and universities, meet this criterion based on the organization's arts programming budget, not the overall organizational budget.

Applicants may be:

- Nonprofit arts and cultural organizations in any discipline (community arts, literature, performing arts, traditional arts, visual arts, etc.); OR
- Other nonprofit organizations that provide arts programming (government entities, social service agencies, etc.); OR
- Educational organizations (colleges, universities, etc.) that demonstrate a commitment to arts programming in a larger community setting.

### Funding Restrictions

Organizations that receive Sustainability support are not eligible to receive support through the Arts Access program.

## HOW TO APPLY

Please refer to the [Grants Process for Organizations](#) section of the OAC *Guidelines* (page 14) for a step-by-step guide to the entire process of applying for and managing an OAC grant.

### Application Basics

Applicants are encouraged to contact their [regional program coordinator](#) to discuss the program's grant *Guidelines* and application process. All applications to the Arts Access program must be submitted via the OAC's [OnLine Grant Application](#) system (OLGA). No paper applications are accepted.

Applicants are strongly encouraged to submit a [draft application](#) through OLGA at least 30 days before the final deadline date. To submit a draft, follow the instructions on the final page of the online application.

Applicants must submit their application electronically via OLGA by 5 p.m. on the final deadline date. If the application is not submitted electronically, it will not be accepted. Your organization will be notified via e-mail (sent through OLGA to the primary contact listed in the application) when your application is received. For assistance with OLGA, call the help desk at 614/728-4449 between 9 a.m. and 5 p.m. on weekdays, or e-mail [olgahelpdesk@oac.state.oh.us](mailto:olgahelpdesk@oac.state.oh.us).

### Support Materials

To complete an application for this program, applicants must submit one set of [support materials](#) in hard copy to the OAC. Applications that do not include support materials will not be accepted.

Each OAC grant program has specific [support material](#) requirements. To learn which materials are required for this program, as well as other materials that are optional but may strengthen your application, refer to the [Support Materials Grid for Organizations](#) in Appendix H of the OAC *Guidelines*. You may choose to direct panelists to review some support materials online rather than sending them in hard copy form; please refer to the [Online Support Material Submission](#) sheet for further information and submission instructions.

The signature page and support materials must be received in the OAC office by 5 p.m. seven calendar days following the final application deadline date (regardless of postmarked date). If the signature page and support materials do not reach the OAC within this timeframe, the application will not be accepted. Your organization will be notified via e-mail (sent through OLGA to your primary contact person) when your support materials are received.

### YEAR TWO: PROGRAMMATIC AND BUDGET UPDATES

Prior to the second year of an Arts Access grant, applicants must submit a summary of programming and updated budget pages for the second year of their grant by April 1. Your organization will receive detailed instructions via e-mail (sent through OLGA to your primary contact person) by January 1.

1. Programmatic update: Applicants must submit via OLGA a narrative summary of programmatic activities that will occur during the second year of the grant.
2. Budget update: Applicants must submit via OLGA updated Budget Overview, Income, Expense and [In-Kind Donations](#) pages for activities that will occur during the second year of the grant.

### TIMELINE

The timeline below presents a general outline of the grant application process for the ArtsAccess program. Please note that if a deadline falls on a Saturday, Sunday or state holiday, the deadline will be extended until the next business day.

Application available in OLGA	November 1
<a href="#">Draft application</a> deadline	February 1
Final application deadline	March 1
<a href="#">Support material</a> deadline	7 calendar days following the application deadline
Panel meeting	May
Grant award announcement	July
Signed grant agreement deadline	August 30
Year 1 grant period	July 1 - June 30
Year 1 final report deadline	July 30

<b>For 2-year grantees only:</b>	
Year 2 update available in OLGA	January 1
Year 2 update financial documentation deadline	April 1
Year 2 grant award announcement	July
Year 2 signed grant agreement deadline	August 30
Year 2 grant period	July 1 - June 30
Year 2 final report deadline	July 30

## EVALUATION AND SCORING

A panel of arts and cultural professionals, educators, Ohio artists and other community members evaluate and score Arts Access grant applications and [support materials](#). Panel meetings are open to the public and representatives from your organization are encouraged to attend to hear the panel's comments about your application.

At the panel meeting, an evaluative discussion will occur for each application. Following the discussion, a vote will be taken to determine whether the application advances to the scoring round. If an application moves to the scoring round, it will be given a score based on how well it meets the review criteria. After the panel meeting, this score and the organization's request will be used to determine the funding award recommendation. Funding recommendations must be approved by the OAC Board, the only body authorized to make final funding decisions.

The review process is competitive; not all applications are funded. Applicants not voted into the scoring round will not be funded. A cutoff point in the scores will be determined so that applications below a certain score are not funded.

### Review Criteria

Applicants will be given a numerical score based on how well their application meets the [criteria](#) in the following [evaluation](#) categories: 1) Artistic/Educational/Cultural Value; 2) Community Participation and Accessibility; 3) Planning, Evaluation and Documentation; and 4) Organizational and Financial Management. Evidence of meeting the [criteria](#) will be found in the application's narrative, budget information, [support materials](#) and website. There is a maximum of 100 points across the four categories:

### Evaluation Criteria

#### Artistic/Educational/Cultural Value

*The highest score for this category is 25 points.*

- Applicant's activities demonstrate artistic, educational and/or cultural value for the community being served;
- Applicant's artistic, educational or cultural activities advance the organization's mission;

- Applicant's artistic, educational or cultural activities are strengthened by qualified personnel;
- If applicant participates in K-12 in-school educational programming, that programming addresses the [Ohio Fine Arts Academic Content Standards](#).

### Community Participation and Accessibility

*The highest score for this category is 35 points.*

- Applicant understands and is responsive to the needs and interests of the community;
- Applicant contributes to the economic, educational and/or cultural well-being of the community;
- Applicant has clearly described steps to increase [cultural participation](#);
- Applicant has identified and minimized barriers to cultural participation, including but not limited to barriers that prevent participation by people with disabilities;
- Applicant's relationships within the community strengthen its ability to fulfill its mission;
- Applicant effectively publicizes and promotes its activities to the community it serves.

### Planning and Evaluation

*The highest score for this category is 20 points.*

- Applicant engages in planning and has clearly defined goals;
- Applicant involves community members, volunteers and artists in planning and [evaluation](#);
- Applicant evaluates the impact of its programs on the community;
- Applicant's evaluation strategies are appropriate for participants and activities.

### Organizational and Financial Management

*The highest score for this category is 20 points.*

- Applicant demonstrates awareness of strengths/weaknesses and has the ability to manage resources appropriately;
- Applicant's staff, board and/or volunteers are qualified and demonstrate the [capacity](#) to complete the proposed programming;
- Applicant's budget is realistic and aligns with the narrative;
- Applicant's budget reflects a broad base of revenue and support from earned, unearned and in-kind sources;
- If applicable, applicant has a viable plan to reduce any accumulated deficit.

## PROJECT SUPPORT

### *Funding for Organizational Projects*

The Project Support program provides flexible funding to help organizations complete short-term projects addressing a wide variety of goals and objectives through two types of project grants—**General Project** and **Creative Economy Project**. General Project grants support a broad range of activities including the routine programming of first-time applicants, one-time special events or initiatives, agency-wide capacity building endeavors and unforeseen opportunities for new work over and above organizations' regular programming. More ambitious projects may be funded through a [Creative Economy](#) Project grant at either the planning or implementation stage. These highly competitive grants support projects that create jobs and income, revitalize communities or downtowns, and draw cultural tourists. Creative Economy Project grants must leverage the assets of the creative sector—artists, arts and cultural organizations and arts-related businesses—that are intrinsic to Ohio communities to improve a community's economic conditions and quality of life.

Applicants to both programs must demonstrate excellent artistic, educational and cultural value; responsiveness to their community; credible planning and [evaluation](#) strategies; and rigorous financial and managerial accountability. Fulfillment of these attributes ensures that funded projects make significant contributions to their communities' health and vitality in significant ways.

#### APPLICATION DEADLINE

April 1

#### WHAT THE PROGRAM SUPPORTS

The Project Support program provides one-year grants in two content areas: **General Project** and **Creative Economy Project**. Funds may be used to support a single activity or a suite of related activities that are not already supported through a current OAC grant. Both new applicants and current OAC grantees may be eligible to apply (details below).

#### Allowable Expenses - General Project

**General Project** grants may be used for a wide variety of expenses in support of a short-term project, such as:

- Unforeseen opportunities for current operating support grantees (in Sustainability under \$1.5 million or Arts Access) for the production of new programming, improved program design, one-time initiatives, or other special situations which allow new activities to advance artistic or community priorities. These applicants must clearly demonstrate that the proposed project is separate from ongoing programming.
- Arts programming presented by organizations that have never received an OAC grant, have not received at least two OAC grants in the past four years, and/or are not currently receiving operating support in the Arts Access or Sustainability programs. Project Support grants enable these organizations to grow and develop their programming while gaining the OAC grant history necessary to become eligible to apply for operating support in the future.

- Capacity building work (for new applicants or current grantees) designed to develop organizational skills in areas such as internal governance, planning, professional development, financial management, resource development, marketing, program development, [evaluation](#) and assessment and information technology.

**Creative Economy Project grants must have:**

- A systematic approach to cultural development with a persuasive vision for change.
- Clearly defined economic goals and objectives.
- An action plan aligned with the project vision and economic goals.
- A funding plan that is appropriate, feasible, indicates strong community support and includes a well-conceived long-term sustainability strategy.

**Allowable Expenses - Creative Economy Project**

**Creative Economy Project** grants must be used to support long-term economic or community development initiatives through the arts at either the planning or implementation stage:

**Planning grants** will be awarded to projects that identify, study or improve economic or community development objectives, including planning processes, [research](#), data collection, consultant services or other activities necessary to inform the design of projects that will support the cultural component of the Creative Economy and drive economic development.

A planning grant need not precede an implementation grant, although funded implementation projects will show evidence of thorough planning and clearly defined goals and objectives.

**Implementation grants** will be awarded to projects that:

- Maximize the economic impact of the arts and cultural industry in a community or region.
- Raise awareness of local cultural products and stimulate increased participation and engagement by residents and visitors.
- Position a community or region as a unique cultural destination to attract new visitors and their spending.
- Build a solid, sustainable infrastructure of arts and cultural organizations and events as a component of a community's or region's economic development efforts.
- Improve a community's or region's quality of life and educational opportunities through resulting arts and cultural events.

All Creative Economy Project applications must come from dynamic [partnerships](#) among at least three stakeholder groups that are prepared to lead the project over time. One of the [partners](#) must be a nonprofit arts or cultural organization that is incorporated in Ohio. Other [partners](#) may include: nonprofit organizations, for-profit businesses, educational institutions and state and federal agencies.

For clarification, the primary or lead partner must serve as the main project contact for the OAC and have fiscal responsibility for the grant. A partnering organization is involved in making decisions about the future direction of the project on a regular and ongoing basis.

Priority status will be given to Creative Economy Project grants that are developed in partnership with local and/or regional economic development officials, have a high degree of potential for replication in other parts of the state and/or support efforts in areas where there are record high levels of unemployment.

*Successful applicants will be required to distribute, collect and compile results from the OAC Economic Impact Survey.*

Both General Project and Creative Economy Project funds may be used for a wide variety of project expenses. Organizations may choose to dedicate funds to artistic or administrative costs. Other allowable expenses include [research](#), marketing, program planning, outside fees, production and [evaluation](#). Please refer to the [Funding Restrictions](#) section of the OAC *Guidelines* (page 18) for a list of activities the OAC cannot fund.

## GRANT AWARDS

There are two types of Project Support grants:

### General Project

General Project applicants may request up to \$3,000. Actual grant award amounts will vary according to the availability of OAC funds as appropriated from the state legislature, but will generally range from \$1,000 to \$2,000. All Project Support grants require a 1:1 match, preferably in cash. [In-kind donations](#) may also be used to supplement a match. Funded applicants must document all in-kind donations needed for their match when they complete their final report at the conclusion of the grant period.

### Creative Economy Project

Creative Economy Project applicants may request up to \$5,000 for planning grants and up to \$20,000 for implementation grants. Grant award amounts are highly competitive and will generally be funded at a high percentage of the requested amount depending on the availability of OAC funds as appropriated from the state legislature. All Project Support grants require a 1:1 match, preferably in cash. [In-kind donations](#) may also be used as a match. Funded applicants must document all in-kind donations needed for their match when they complete their final report at the conclusion of the grant period.

## WHO MAY APPLY

### Eligibility Requirements for General Project Support:

Applicants may be:

- Nonprofit arts and cultural organizations in any discipline (community arts, literature, performing arts, traditional arts, visual arts, etc.); OR

- Other nonprofit organizations that provide arts programming (government entities, social service agencies, etc.); OR
- Educational organizations (colleges, universities, etc.) that demonstrate a commitment to arts programming in a larger community setting.

#### Eligibility Requirements for Creative Economy Project Support:

Organizations that are eligible for funding include: not-for-profit entities incorporated in Ohio and public sector entities.

#### Funding Restrictions

- Organizations are eligible to apply for only one Project Support grant per fiscal year.
- Organizations that receive support through the Sustainability (over \$1.5 million) program are not eligible to receive support through the General Project category, but may apply for a Creative Economy Project grant.

#### HOW TO APPLY

Please refer to the [Grant Process for Organizations](#) section of the *OAC Guidelines* (page14) for a step-by-step guide to the entire process of applying for and managing an OAC grant.

#### Application Basics

Applicants are encouraged to contact their [regional program coordinator](#) to discuss the program's grant guidelines and application process. All applications to the Project Support program must be submitted via the OAC's [OnLine Grant Application](#) system (OLGA). No paper applications are accepted. Applicants are strongly encouraged to submit a [draft application](#) through OLGA at least 30 days before the final deadline date. To submit a draft, follow the instructions on the final page of the online application.

Applicants must submit their application electronically via OLGA by 5 p.m. on the final deadline date. If the application is not submitted electronically, it will not be accepted. Your organization will be notified via e-mail (sent through OLGA to the primary contact listed in the application) when your application is received. For assistance with OLGA, call the help desk at 614/728-4449 between 9 a.m. and 5 p.m. on weekdays, or e-mail [olgahelpdesk@oac.state.oh.us](mailto:olgahelpdesk@oac.state.oh.us).

#### Support Materials

To complete an application for this program, applicants must submit one set of [support materials](#) to the OAC. Applications that do not include support materials will not be accepted.

Each OAC grant program has specific [support material](#) requirements. To learn which materials are required for this program, as well as other materials that are optional but may strengthen your application, refer to the [Support Materials Grid for Organizations](#) in Appendix H of the *OAC Guidelines*. You may choose to direct [panelists](#) to review some support materials online rather than sending them in hard copy form; please refer to the Online Support Material Submission sheet for further information and submission instructions.

The signature page and [support materials](#) must be received in the OAC office by 5 p.m. seven calendar days following the final application deadline date (regardless of postmarked date). If the signature page and support materials do not reach the OAC within this timeframe, the application will not be accepted. Your organization will be notified via e-mail (sent through OLGA to your primary contact person) when your support materials are received.

## TIMELINE

The timeline below presents a general outline of the grant application process for the Project Support program. Please note that if a deadline falls on a Saturday, Sunday or state holiday, the deadline will be extended until the next business day.

Application available in OLGA	November 1
<a href="#">Draft application</a> deadline	March 1
Final application deadline	April 1
<a href="#">Support material</a> deadline	7 calendar days following the application deadline
Panel meeting	May
Grant award announcement	July
Signed grant agreement deadline	August 30
Grant period	July 1- June 30
Final report deadline	July 30

## EVALUATION AND SCORING

A panel of reviewers with broad knowledge in the arts, arts education and community and economic development will evaluate and score Project Support grant applications and [support materials](#). Panel meetings are open to the public and representatives from your organization are encouraged to attend to hear the panel's comments about your application. Many panel meetings are streamed live on the Internet to make them more accessible to applicants and the general public; contact your program coordinator or visit the Deadlines and Panel Meetings page for details and instructions for participating.

At the panel meeting, an evaluative discussion will take place for each application. Following the discussion, a vote will be taken to determine whether the application advances to the scoring round. If an application moves to the scoring round, it will be given a score based on how well it meets the review criteria. After the panel meeting, this score and the organization's request will be used to determine the funding award recommendation. Funding recommendations must be approved by the OAC board, the only body authorized to make final funding decisions.

The review process is competitive; not all applications are funded. Applicants not voted into the scoring round will not be funded. A cutoff point in the scores will be determined so that applications below a certain score are not funded.

## Review Criteria

Applicants will be given a numerical score based on how well their application meets the [criteria](#) in the following [evaluation](#) categories: 1) Artistic/Educational/Cultural Value; 2) Community Participation and Accessibility; 3) Planning, Evaluation and Documentation; and 4) Organizational and Financial Management. Evidence of meeting the [criteria](#) will be found in the application's narrative, budget information, [support materials](#) and website. There is a maximum of 100 points across the four categories.

## Evaluation Criteria

### Artistic/Educational/Cultural Value

*The highest score for this category is 30 points.*

- Applicant's proposed project demonstrates artistic, educational and cultural value for the community being served.
- Applicant's proposed project aligns with and advances the organization's mission.
- Applicant's proposed project involves qualified artistic and educational personnel.
- If applicant participates in K-12 in-school educational programming, that programming must address the [Ohio Fine Arts Academic Content Standards](#).
- ✪ *Creative Economy Project:* Applicant strengthens the cultural sector in its community or region.

### Community Participation and Accessibility

*The highest score for this category is 20 points.*

- Applicant understands and is responsive to the needs of the community.
- Applicant has identified and minimized barriers to [cultural participation](#), including but not limited to barriers that prevent participation by people with disabilities.
- Applicant's relationships within the community strengthen its ability to fulfill its mission.
- Applicant effectively publicizes and promotes its activities to the community it serves.
- ✪ *Creative Economy Project:* Applicant defines strategies to reach a broad and definable audience using a detailed marketing plan.

### Planning and Evaluation

*The highest score for this category is 30 points.*

- Applicant's planning process is comprehensive and clearly described with realistic goals.
- Applicant's [evaluation](#) strategies are appropriate for participants and activities.
- Applicant clearly describes the ways in which the project is new to the organization, over and above normal programming, or a one-time only project (if applicable).
- ✪ *Creative Economy Project:* Applicant engages in planning and has developed clearly defined and realistic economic goals.
- ✪ *Creative Economy Project:* Applicant contributes to stated local and/or regional economic development goals.
- ✪ *Creative Economy Project:* Applicant has a detailed [evaluation](#) component that includes the measurement of the economic impact of its activities.

**Organizational and Financial Management**

*The highest score for this category is 20 points.*

- Applicant demonstrates the ability to manage resources and other assets appropriately.
- Applicant's staff, board and/or volunteers are qualified and demonstrate the [capacity](#) to complete the proposed project.
- Applicant's budget is realistic, complete and aligns with application narrative.
- Applicant's budget reflects a broad base of revenue and support from earned, unearned and in-kind sources.
- If applicable, applicant has a viable plan to reduce any accumulated deficit.
  - ✦ *Creative Economy Project:* Lead applicant demonstrates evidence of sound fiscal management and organizational [capacity](#) commensurate with its role in leading project [partnership](#).
  - ✦ *Creative Economy Project:* One of the [partnership](#) organizations has proven expertise in economic development.
  - ✦ *Creative Economy Project:* Partnership has clearly defined roles and expectations among appropriate organizational [partners](#).

## OHIO ARTISTS ON TOUR

### *Artist Fee Support for Presenters*

Ohio is home to a remarkable variety of talented performing artists and ensembles that contribute to the quality of life and creative economy of the state and region. The Ohio Artists on Tour fee support program enables Ohio's presenting organizations to tap into the creative potential of these artists in order to enrich their programming and the vitality of their communities. Visit the [Ohio Artists on Tour Directory](#) to learn more about the many artists and ensembles available through this program.

### APPLICATION DEADLINE

Fully executed contracts must be submitted by May 15. See the "How to Apply" section below for additional application requirements.

### WHAT THE PROGRAM SUPPORTS

The Ohio Artists on Tour fee support program provides grants to presenting institutions throughout Ohio that present artists listed in the [Ohio Artists on Tour Directory](#). The artist or ensemble must conduct at least one outreach activity (e.g., master class, lecture/demonstration, school performance, workshop, etc.) in the community, and all performances must be marketed to the general public.

#### Allowable Expenses

OAC funds must be used for artist fees, which may include travel, lodging and outreach activity expenses. Please refer to the [Funding Restrictions](#) section of the OAC *Guidelines* (page 18) for a list of activities the OAC cannot fund.

### GRANT AWARDS

Applicants to the Ohio Artists on Tour fee support program may request up to one-third of an artist or ensemble's fee. The maximum request for a single artist or ensemble is \$10,000. Organizations may request fee support for multiple artists or ensembles from the Ohio Artists on Tour Directory, up to a maximum total award of \$15,000.

### WHO MAY APPLY

Arts, cultural, community-based and social service organizations doing arts programming may receive Ohio Artists on Tour fee support. Organizations must be located and incorporated in Ohio. All applicants must possess nonprofit status or nonprofit intent.

To receive fee support, applicants must first be awarded an OAC grant in the [Sustainability](#), [Arts Access](#) or [Project Support](#) programs in the fiscal year the artist or ensemble's performance is scheduled to occur; no additional application is required. Applicants may submit contracts for fee support in the second year of a two-year award in Sustainability or Arts Access.

Applicants may be:

- Nonprofit arts and cultural organizations in any discipline (community arts, literature, performing arts, traditional arts, visual arts, etc.); OR
- Other nonprofit organizations that provide arts programming (government entities, social service agencies, etc.); OR
- Educational organizations (colleges, universities, etc.) that demonstrate a commitment to arts programming in a larger community setting.

## HOW TO APPLY

In addition to being funded through the Sustainability, Arts Access and/or Project Support programs, [presenters](#) must submit a fully executed contract for each artist or ensemble for which they are seeking fee support. To be considered for funding, contracts must include:

- dates of engagement
- contracted fee
- number of performances
- description of outreach activities
- signature of [presenter](#)
- signature of artist (or artist management)
- e-mail address of primary contact person

To be eligible for fee support, artists' contracts may be submitted starting November 1 and are due no later than 5 p.m. on May 15. Contracts may be mailed in hard copy to [Kathy Cain](#) at the OAC, faxed to 614/466-4494 (attention: Kathy Cain), or scanned and e-mailed as an attachment. An e-mail confirming receipt of the completed contract will be sent to the e-mail address provided. In the event that overall requests for fee support exceed available funds, grants will be made on a first-come, first-served basis.

## TIMELINE

First day to submit fully executed contracts	November 1
Required applications to: Sustainability, Arts Access, and/or Project Support	February 1 March 1 April 1
Last day to submit fully executed contracts	May 15
Grant award announcement	July
Signed grant agreement deadline	August 30
Grant period	July 1 - June 30
Final report deadline	July 30

## BUILDING CULTURAL DIVERSITY

### *Funding for Established and Emerging Culturally Diverse Organizations*

Cultural [diversity](#) creates a rich and varied world. It increases the range of choices and perspectives, nurtures human capacities and allows individuals and peoples to express and share their ideas and values. The OAC believes communities are strengthened by the presence of arts experiences that reflect the viewpoints of Ohioans from all backgrounds and traditions. The Building Cultural Diversity program provides support to arts and community organizations whose mission, programs, staff and board are rooted in culturally specific communities and that offer Ohio citizens the opportunity to experience a full and vibrant cultural life. Organizations must provide artistic, educational and cultural value that is responsive to the needs of their community and has identified strategies for planning, [evaluation](#) and management. A flexible application and staff review process helps Building Cultural Diversity applicants succeed as they develop new skills and contribute to the vitality of the arts in Ohio.

### APPLICATION DEADLINE

June 1 (Additional deadlines on September 1, December 1 and March 1, or until all funds are expended. The grant activity may start no sooner than six weeks after the application deadline.)

### WHAT THE PROGRAM SUPPORTS

The Building Cultural Diversity (BCD) program provides grants to Ohio's culturally diverse arts organizations whose mission, activities, staff and board are rooted in culturally specific communities. BCD grants can be used for continuing programming or project support, or for the short-term professional development of arts administrators within those culturally diverse organizations. The OAC supports this work by providing current information and resources when appropriate; maintaining a searchable database of screened consultants; and remaining as flexible as possible with our assistance. Members of the OAC staff are available to assist grant applicants throughout the application process.

### Allowable Expenses

OAC funds may be used for a wide variety of expenses incurred in the general operation or programming of an organization. Examples of allowable expenses include: artist fees, training or workshop costs, consultant fees, strategic planning, marketing and [evaluation](#) and assessment costs. Please refer to the [Funding Restrictions](#) section of the OAC *Guidelines* (page 18) for a list of activities the OAC cannot fund.

### GRANT AWARDS

BCD applicants may request up to \$3,000. Actual grant award amounts are recommended by a panel of OAC staff members and will vary from year to year according to the availability of OAC funds.

All BCD grants require a 50 percent match of the OAC request, half of which may be from allowable, appropriate [in-kind donations](#). Applicants should discuss the source of their [in-kind donations](#) with [Pat Henahan](#) prior to submitting their application to make sure the in-kind support is appropriate and listed correctly.

## WHO MAY APPLY

Culturally diverse arts, cultural, community-based and social service organizations doing arts programming whose mission, programs, staff and board are representative of the Black/African, [Appalachian](#), Asian/Pacific Islander, Hispanic/Latino, [American Indian](#), or other culturally [specific populations](#) may apply to this program. All applicants must have nonprofit status or nonprofit intent.

## Eligibility Requirements

Applicants to the BCD program must have:

- At least 50 percent of their staff and 50 percent of their board comprised of individuals from one or more culturally [specific populations](#), AND
- A focus on the arts and culture of one or more culturally [specific populations](#).

Organizations may receive only one Building Cultural Diversity grant per year. Organizations that receive Sustainability or Arts Access support are ineligible for funding through the BCD program. Please contact [Ms. Henahan](#) at the OAC if you have questions about your organization's eligibility.

## HOW TO APPLY

Please refer to the [Grants Process for Organizations](#) section of the OAC *Guidelines* (page 14) for a step-by-step guide to the entire process of applying for and managing an OAC grant.

## Application Basics

All applications to the BCD program must be submitted via the OAC's [OnLine Grant Application](#) system (OLGA). No paper applications are accepted.

Organizations applying for a BCD grant must notify [Ms. Henahan](#) of their intent to apply. Organizations are also strongly encouraged to discuss their application with [Ms. Henahan](#). This will help the applicant develop a well-conceived, well-written proposal that increases the organization's chances of successfully competing with other applicants.

Applicants must submit their application electronically via OLGA by 5 p.m. on the final deadline date. If the application is not submitted electronically, it will not be accepted. Your organization will be notified via e-mail (sent through OLGA to the primary contact listed in the application) when your application is received. For assistance with OLGA, call the help desk at 614/728-4449 between 9 a.m. and 5 p.m. on weekdays, or e-mail [olgahelpdesk@oac.state.oh.us](mailto:olgahelpdesk@oac.state.oh.us).

## Support Materials

To complete an application for this program, applicants must submit one set of support materials in hard copy form to the OAC. Applications that do not include support materials will not be accepted.

Each OAC grant program has specific support material requirements. To learn which materials are required for this program, as well as other materials that are optional but may strengthen your application, refer to the [Support Materials Grid for Organizations](#) in Appendix H of the OAC *Guidelines*.

The signature page and support materials must be received in the OAC office by 5 p.m. seven calendar days following the final application deadline date (regardless of postmarked date). If the signature page and support materials do not reach the OAC within this timeframe, the application will not be accepted. Your organization will be notified via e-mail (sent through OLGA to your primary contact person) when your support materials are received.

## TIMELINE

The timeline below presents a general outline of the grant process for the BCD program. Please note that if a deadline falls on a Saturday, Sunday or state holiday, the deadline will be extended until the next business day.

Application available in OLGA	May 1
Application deadline	June 1, September 1, December 1 and March 1
Support material deadline	7 calendar days following the application deadline
Panel Meeting	Approximately one month after each deadline
Grant award announcement	Generally within three weeks of panel meeting
Signed grant agreement deadline	Within 30 days following award announcement
Grant period	July 1 - June 30
Final report deadline	30 days after completion of grant activity

## EVALUATION AND SCORING

A panel of OAC staff members evaluates and scores BCD grant applications and support materials. These reviews are not open to the public; however, program coordinators will report on the panel's comments about an organization's application if requested.

At the panel meeting, an evaluative discussion will take place for each application. Following the review, each application will be scored based on how well it meets the review [criteria](#). This score, along with a funding recommendation, will be presented to the OAC executive director and deputy director for their review and approval.

The review process is competitive; not all applications are funded. Due to limited funding, small, emerging and mid-sized arts and cultural organizations may be given funding priority.

## Review Criteria

Applicants will be given a numerical score based on how well their application meets the [criteria](#) in the following [evaluation](#) categories: 1) Artistic/Educational/Cultural Value; 2) Community Participation and Accessibility; 3) Planning, Evaluation and Documentation; and 4) Organizational and Financial Management. Evidence of meeting the [criteria](#) will be found in the application's narrative, budget information, support materials and website. There is a maximum of 100 points across the four categories:

## Evaluation Criteria

### Artistic/Educational/Cultural Value

*The highest score for this category is 30 points.*

- Applicant's activities demonstrate artistic, educational and/or cultural value for the community being served;
- Applicant's artistic, educational or cultural activities advance the organization's mission;
- Applicant describes how its activities and programs authentically represent the arts and culture of one or more culturally [specific populations](#).

### Community Participation and Accessibility

*The highest score for this category is 30 points.*

- Applicant understands and is responsive to the diverse needs and interests of the community;
- Applicant has described steps to increase participation in its activities or programs, including participation by people of culturally [specific populations](#) and people with disabilities;
- Applicant's working relationships within the community strengthen the organization's ability to carry out its activities.

### Planning and Evaluation

*The highest score for this category is 20 points.*

- Applicant engages in planning and has clearly defined goals;
- Applicant involves community members, volunteers and artists in planning and [evaluation](#);
- Applicant has described how they intend to evaluate the impact of program activities on the community.

### Organizational and Financial Management

*The highest score for this category is 20 points.*

- Applicant demonstrates awareness of strengths and the [capacity](#) to complete the proposed project or programming;
- Applicant's budget is realistic and aligns with the narrative;
- Applicant's budget reflects a broad base of revenue and support from earned, unearned and in-kind sources
- If applicable, applicant has a plan to reduce any accumulated deficit.

## ARTS LEARNING

The OAC believes that the development of the creative mind is essential for each of us to reach our full human potential. All individuals deserve to experience and learn about the arts, test their imaginations and tap their creative spirit throughout life. Cultivating creativity for all ages through the arts has important implications, including increased literacy and academic success, an inventive and skilled workforce, improved health and well-being, enhanced social and cognitive development and cultural understanding.

Learning in the arts is most effective as a sequential, in-depth process. Quality arts learning experiences should lead to an increased understanding of the role that the arts play in daily life, improvements in communication skills, a greater [capacity](#) for critical response and a new appreciation of why people value the arts. The OAC strives to achieve the following [outcomes](#) through its Arts Learning programs and resources:

- Children, youth and/or adults demonstrate skills and deepen their knowledge and/or understanding of the arts;
- Teachers, artists and/or others demonstrate knowledge and skills necessary to engage participants in arts learning;
- State and local entities, along with the broader community, demonstrate a commitment to increasing access to arts learning for children, youth or adults;
- The nature of teaching and learning in the arts is better understood through [credible research](#) and scholarship.

The OAC has three grant categories—Artist Express, Artist in Residence and Arts Partnership—as well as the [Arts Learning Artist Directory](#) that support passionate and disciplined engagement in the arts for learners of all ages. Through the programs and services offered by the Arts Learning program, the OAC seeks to make Ohio's schools, senior centers and community gathering places of all kinds creative places where people from diverse backgrounds and cultures find expanded opportunities to learn in, through and with the arts.

The following programs are part of the Arts Learning program:

[Artist Express](#)

[Artist in Residence: Artists](#)

[Artist in Residence: Sponsors](#)

[Arts Partnership](#)

## ARTS PARTNERSHIP

### *Arts Education Project Support*

The Arts Partnership program is designed to provide a flexible source of support for arts learning projects that address the needs of individual learners and their communities, particularly underserved populations. Arts Partnership funds may be used to:

- Enhance the skills and knowledge necessary for learners of any age to engage in, interpret or understand the arts;
- Assist professional development efforts that prepare educators or artists to engage arts learners;
- Conduct [research](#) that advances the depth and breadth of knowledge about best practices in arts education;
- Undertake planning efforts that aim for greater access to arts learning in schools and communities.

Grant recipients should engage in collaborative planning with [partners](#) or participants, emphasize in-depth study of the arts and use arts learning [outcomes](#) and standards-based arts education practices. By supporting projects and programs that share these characteristics, the OAC works to strengthen arts education locally, regionally and statewide.

### APPLICATION DEADLINE

March 1

### WHAT THE PROGRAM SUPPORTS

The Arts Partnership program provides one- or two-year grants to schools and organizations for activities that enhance the quality of and access to arts learning for people of all ages, backgrounds, experience levels and abilities. This program supports Ohio schools and organizations that plan and conduct projects or long-term initiatives with arts learning at their core. Priority will be given to projects that target underserved populations, including—but not limited to—rural and urban youth. Applicants are encouraged to use [professional artists](#) (e.g., artists from the [Arts Learning Artist Directory](#)) in the planning and implementation of projects.

### Allowable Expenses

OAC funds may be used for a wide variety of expenses. Organizations often choose to dedicate Arts Partnership funds to artistic or educational expenses. Other allowable expenses include program planning and [evaluation](#). Please refer to the [Funding Restrictions](#) section of the OAC *Guidelines* (page 18) for a list of activities the OAC cannot fund. In addition to these restrictions, OAC funding cannot be used for:

- Tickets for performances, unless the event is an integral part of the goals, objectives and [outcomes](#) of the proposal;
- Final product expenses (as opposed to process-driven project expenses), e.g., costumes, travel costs for competitions, permanent art installations, fairs or festivals, competitions or awards programs;

- Commission of new work or permanent art installations not connected to instructional components or the goals, objectives and [outcomes](#) of the proposal;
- Artist residencies that are part of higher education coursework for which students are charged tuition;
- Projects that supplant an existing school program, including any after-school component of a curricular, co-curricular or extracurricular school activity;
- Pre-professional company operating costs.

Transportation for participants is an allowable expense but it cannot be more than 10 percent of the program budget or exceed \$1,000. Meals or snacks that are part of programming are permissible; however, hospitality expenses, such as food for exhibition openings, receptions or public performances, may not be funded by this program.

## GRANT AWARDS

Applicants may request up to \$25,000. All Arts Partnership grants require at least a 1:1 cash match. Applicants may request two-year funding in odd-numbered calendar years only. If two-year funding is awarded, grantees may not submit additional requests the following even-numbered calendar year.

## WHO MAY APPLY

Eligible organizations include—but are not limited to—public, private, charter or parochial schools (pre-kindergarten through university level) and other community organizations or social service organizations providing arts programming. All organizations that apply to this program must have nonprofit status or nonprofit intent.

## HOW TO APPLY

Please refer to the [Grants Process for Organizations](#) section of the OAC *Guidelines* (page 14) for a step-by-step guide to the entire process of applying for and managing an OAC grant.

### Application Basics

Organizations applying for an Arts Partnership grant are encouraged to contact a member of the [Arts Learning staff](#) to discuss the program's grant *Guidelines* and application process. All applications to the Arts Partnership program must be submitted via the OAC's [OnLine Grant Application](#) system (OLGA). No paper applications are accepted.

Applicants are strongly encouraged to submit a [draft application](#) through OLGA at least 30 days before the final deadline date. To submit a draft, follow the instructions on the final page of the online application.

Applicants must submit their application electronically via OLGA by 5 p.m. on the final deadline date. If the application is not submitted electronically, it will not be accepted. Your organization will be notified via e-mail (sent through OLGA to the primary contact listed in the application) when your application is received. For assistance with OLGA, call the help desk at 614/728-4449 between 9 a.m. and 5 p.m. on weekdays, or e-mail [olgahelpdesk@oac.state.oh.us](mailto:olgahelpdesk@oac.state.oh.us).

In the second year of a two-year Arts Partnership grant, applicants are required to submit to the OAC updated information regarding programming and budget. Your organization will receive detailed instructions via e-mail (sent through OLGA to your primary contact person) when this updated information is required.

### Support Materials

To complete an application for this program, applicants must submit one set of support materials in hard copy form to the OAC. Applications that do not include support materials will not be accepted.

Each OAC grant program has specific support material requirements. To learn which materials are required for this program, as well as other materials that are optional but may strengthen your application, refer to the [Support Materials Grid for Organizations](#) in Appendix H of the OAC *Guidelines*. You may choose to direct panelists to review some support materials online rather than sending them in hard copy form; please refer to the [Online Support Material Submission sheet](#) for further information and submission instructions.

The signature page and support materials must be received in the OAC office by 5 p.m. seven calendar days following the final application deadline date (regardless of postmarked date). If the signature page and support materials do not reach the OAC within this timeframe, the application will not be accepted. Your organization will be notified via e-mail (sent through OLGA to your primary contact person) when your support materials are received.

### TIMELINE

The timeline below presents a general outline of the grant application process for the Arts Partnership program. Please note that if a deadline falls on a Saturday, Sunday or state holiday, the deadline will be extended until the next business day.

Grant application available in OLGA	November 1
<a href="#">Draft application</a> deadline	February 1
Final application deadline	March 1
<a href="#">Support material</a> deadline	7 calendar days following the application deadline
Panel Meeting	April/May
Grant award announcement	Early July
Signed grant agreement deadline	August 30
Grant period	July 1 - June 30
Final report deadline	30 days after program ends

<b>For 2-year grantees only</b>	
Year 2 update available in OLGA	January 1
Year 2 update deadline	April 1
Year 2 grant award announcement	Early July
Year 2 signed grant agreement deadline	August 30
Year 2 grant period	July 1 - June 30
Year 2 final report deadline	30 days after program ends

## EVALUATION AND SCORING

A panel of arts and cultural professionals, educators, Ohio artists and other community members evaluate and score Arts Partnership grant applications and support materials. Panel meetings are open to the public and representatives from your organization are encouraged to attend to hear the panel's comments about your application.

At the panel meeting, an evaluative discussion will occur for each application. Following the discussion, a vote will be taken to determine whether the application advances to the scoring round. If an application moves to the scoring round, it will be scored based on how well it meets the review [criteria](#). After the panel meeting, the score and the organization's request will be used to determine the funding award recommendation. Funding recommendations must be approved by the OAC board, the only body authorized to make final funding decisions.

The review process is competitive; not all applications are funded. Applicants not voted into the scoring round will not be funded. A cutoff point in the scores may be determined so that applications below a certain score are not funded. As noted before, priority will be given to projects that target underserved populations.

### Review Criteria

Applicants will be given a numerical score based on how well their application meets the [criteria](#) in the following [evaluation](#) categories: 1) Artistic/Educational/Cultural Value; 2) Community Participation and Accessibility; 3) Planning, Evaluation and Documentation; and 4) Organizational and Financial Management. Evidence of meeting the [criteria](#) will be found in the application's narrative, budget information, support materials and website. There is a maximum of 100 points across the four categories:

### Evaluation Criteria

#### Artistic/Educational/Cultural Value

*The highest score for this category is 30 points.*

- Project activities demonstrate artistic, educational and cultural value for the community being served;
- Project satisfies artistic, educational and cultural needs within the community;
- Project activities advance the organization's mission;
- Project activities are strengthened by well-qualified personnel and [professional artists](#), as appropriate;
- An arts learning outcome is addressed through the design, implementation and [evaluation](#) of the proposed activities;
- The arts learning experiences are in-depth and of high quality with an emphasis on imagination and creative process;
- Professional development activities reflect best practices in arts education;
- Educational materials reflect [research](#) or professional standards and are appropriate for the individuals being served;

- Arts integration efforts demonstrate conceptual alignment between academic and fine arts content;
- Applicant's K-12 in-school educational programming must address the [Ohio Fine Arts Academic Content Standards](#).

### Community Participation and Accessibility

*The highest score for this category is 25 points.*

- Project description demonstrates understanding of and responsiveness to the diverse needs and interests of the community;
- Project targets underserved populations including—but not limited to—rural and urban youth populations;
- Barriers to [cultural participation](#) (e.g., barriers that prevent participation by people with disabilities) have been identified and minimized;
- Needs assessment for project or initiative is based upon input from community members and potential participants;
- Applicant is recognized and valued as a contributor to the economic, educational and/or cultural well-being of the community;
- Proposed [collaborations or partnerships](#) strengthen the organization's ability to fulfill project goals;
- Project includes plans to publicize and promote activities to the target audience and the community at large.

### Planning and Evaluation

*The highest score for this category is 25 points.*

- Project has clearly defined goals and a clear planning process to identify the means to reach those goals;
- Applicant's staff and board involve community members, volunteers, participants and artists in planning and [evaluation](#), if feasible;
- Applicant's proposed evaluation and assessment strategies measure progress toward project goals;
- Project [evaluation](#) results are used to strengthen current and future planning and programming.

### Organizational and Financial Management

*The highest score for this category is 20 points.*

- Applicant demonstrates ability to develop and effectively manage resources for project goals;
- Staff, volunteers and/or proposed consultants demonstrate [capacity](#) to complete the proposed project;
- Project budget is realistic and correlates to the applicant's narrative;
- Project budget reflects a mix of revenue and support from earned, private, government and in-kind sources, if feasible.

## ARTIST IN RESIDENCE: SPONSORS

### *Artist Residencies for Schools and Community Organizations*

The Artist in Residence program brings schools and community organizations together with artists to share in-depth, engaging, personal and sustained arts learning experiences. Using the roster of experienced artists in the [Arts Learning Artist Directory](#), the Artist in Residence program offers opportunities for learners of all ages to participate in the creative process, bridge cultural differences and cultivate fresh ways of seeing, responding to and learning through the arts. Applicants should demonstrate that they value collaborative learning and show that they are prepared to host an artist in residence by providing evidence of broad-based planning efforts, flexibility, appropriate [evaluation](#) strategies and strong organizational support. The OAC also recognizes the hard work of established residency [sponsors](#) by allowing them to apply for two-year grants, reducing their administrative burden. By bringing together artists and members of the public to cultivate creativity, the Artist in Residence program transforms lives and contributes to the growth of individuals, communities and society as a whole.

### APPLICATION DEADLINE

March 1

### WHAT THE PROGRAM SUPPORTS

The Artist in Residence program (AIR) provides one- or two-year grants to place accomplished [professional artists](#) in a variety of educational and community settings to facilitate learning in, through and about the arts. Residencies may be planned for a minimum of two weeks to a maximum of eight weeks in length. A maximum of four classes or [contact sessions](#) per day may be scheduled with the artist in residence.

Residency [sponsors](#) select artists from a roster of pre-screened [professional artists](#) listed in the [Arts Learning Artist Directory](#). Artists and sponsors collaboratively plan an in-depth art-making experience that engages participants of varying ages, cultures, experiences and ability levels within a mutually supportive and creative learning environment. The artist also shares his or her artistic work with [residency](#) participants and the larger community. At least one [core group](#) is selected to work with the artist every day during the residency while [peripheral groups](#) meet with the artist less often. The artist also works with the [sponsor](#) to design and hold a professional development workshop involving staff in a hands-on art-making experience to deepen their understanding of the creative process and the artist's discipline. The artistic work of participants is shared with the community at the conclusion of the [residency](#).

### Allowable Expenses

OAC funds are used to support artist fees. Please refer to the [Funding Restrictions](#) section of the *OAC Guidelines* (page 18) for a list of activities the OAC cannot fund. In addition to these restrictions, OAC funding cannot be awarded for:

- [Residency](#)-related activities designed in preparation for (or in conjunction with) school competitions.
- Residencies that are part of higher education coursework or that will serve those students exclusively.

## GRANT AWARDS

The total professional fee for an artist is \$1,200 per week. Grants are awarded to the residency [sponsor](#) to cover \$800 per week. The sponsor is responsible for the remaining \$400 per week. Sponsors are also required to provide a budget for supplies and assist the artist in locating free or reduced cost housing if the residency location is more than one hour from the artist's home. Schools are asked to provide a daily lunch for the artist, if possible. Artists are responsible for all other meal and travel costs for the [residency](#).

If a residency involves more than two artists, the [sponsor](#) must contact an Arts Learning staff member to confirm the appropriate funding amount for the [residency](#).

Please note: Applicants who receive two-year funding may not receive a larger award in the second year than awarded in the first year.

## WHO MAY APPLY

Eligible organizations include—but are not limited to—public, private, charter or parochial schools (pre-kindergarten through university level) and other community or social service organizations that provide arts programming. All applicants to this program should have nonprofit status or nonprofit intent.

### Eligibility Requirements for Two-Year Funding

Experienced residency [sponsors](#) who have demonstrated excellent work are eligible to apply for two-year grants, which will help reduce their paperwork while allowing them to sequence residencies in new and fresh ways. Applicants must have successfully completed at least two OAC AIR residencies in the last four fiscal years and completed all necessary paperwork.

### Criminal Background Checks

The OAC does not have the statutory authority to require criminal background checks of the artists participating in the Arts Learning Artist Directory. However, schools and some organizations are required by the Ohio Revised Code or by internal policies and administrative procedures to conduct such checks. Arts Learning Artist Directory artists may be required to submit to a criminal background check in order to work in schools or organizations.

## HOW TO APPLY

Please refer to the [Grants Process for Organizations](#) section of the OAC *Guidelines* (page 14) for a step-by-step guide to the entire process of applying for and managing an OAC grant.

### Planning

[Residency](#) plans may be developed in two ways. For new applicants, an art discipline is selected and general ideas for the residency are described in the application. After the grant is awarded, an artist is selected from the current roster of AIR artists and formal planning begins. At least one month in advance of the residency's start date, the artist travels to the residency site for a [planning session](#) with members of the [sponsor's planning committee](#) and a representative from the OAC. Together they develop the residency plan. Previously

funded applicants often plan their [residency](#) with an artist prior to submitting their application. If a grant is awarded, the artist and the [sponsor's planning committee](#) will further develop their plans.

Two-year funding applicants may designate a discipline and/or artist for the first year of the grant period only, or they may present a plan for a discipline(s) and/or artist(s) for both years of the grant. Grantees who receive two-year funding but did not designate a discipline and/or artist for the second year are free to choose any discipline or artist from the Arts Learning Artist Directory for the second-year [residency](#).

All funded sponsors are required to send representatives from their planning team to the Artist in Residence Fall Conference to learn more about the [residency](#) experience, the planning process and to meet the program artists. Most sponsors begin the artist selection process after attending the fall conference.

To learn more about conducting an artist residency, please refer to the [Arts Learning Residency Handbook](#).

### Application Basics

New applicants are encouraged to contact a member of the [Arts Learning staff](#) to discuss the program's grant *Guidelines* and application process. All applications to the Artist in Residence program must be submitted via the OAC's [OnLine Grant Application](#) system (OLGA). No paper applications are accepted.

New applicants are strongly encouraged to submit a [draft application](#) through OLGA at least 30 days before the final deadline date. To submit a draft, follow the instructions on the final page of the online application. Returning applicants do not need to submit a draft application.

Please note: No special mechanism exists within the application form to choose the two-year funding option, so two-year applicants must: (1) notify an Arts Learning staff member of their interest in being considered for two-year funding, and (2) include "TWO YEAR REQUEST" in the first line of question 1. Summary in the OLGA application.

Applicants must submit their application electronically via OLGA by 5 p.m. on the final deadline date. If the application is not submitted electronically, it will not be accepted. Your organization will be notified via e-mail (sent through OLGA to the primary contact listed in the application) when your application is received. For assistance with OLGA, call the help desk at 614/728-4449 between 9 a.m. and 5 p.m. on weekdays, or e-mail [olgahelpdesk@oac.state.oh.us](mailto:olgahelpdesk@oac.state.oh.us).

### Support Materials

To complete an application for this program, applicants must submit one set of support materials in hard copy form to the OAC. Applications that do not include support materials will not be accepted. To complete the application for the Artist in Residence program, all applicants must submit the following:

- A signature page
- At least five but no more than eight letters of support from key individuals involved in the planning and implementation of the [residency](#). One letter should be from the school principal, executive

director or project director of the organization that is applying. A [letter of commitment](#) from the artist should also be included if the artist is named in the application.

The signature page and support materials must be received in the OAC office by 5 p.m. seven calendar days following the final application deadline date (regardless of postmarked date). If the signature page and support letters do not reach the OAC within this timeframe, the application will not be accepted. Organizations will be notified via e-mail (sent through OLGA to the organization's primary contact) when the signature page and support materials are received.

### YEAR TWO GRANTEES: UPDATE REPORT

Prior to the second year of an AIR grant, applicants who were approved for two-year funding are required to submit a brief summary of [residency](#) plans for the second year of the grant and a budget by March 1. Your organization will receive detailed instructions via e-mail (sent through OLGA to the primary contact) by January 1.

### TIMELINE

The timeline below presents a general outline of the grants process for the AIR program for sponsors. Please note that if a deadline falls on a Saturday, Sunday or state holiday, the deadline will be extended until the next business day.

Application available in OLGA	November 1
<a href="#">Draft application</a> deadline	February 1
Final application deadline	March 1
<a href="#">Support material</a> deadline	7 calendar days following the application deadline
Application review	April
Grant award announcement (via e-mail)	Early July
Fall Conference	Late September/Early October
Grant period	July 1 - June 30
Final report deadline	30 days after residency end date

<b>For 2-year grantees only</b>	
Year 2 update available in OLGA	January 1
Year 2 update deadline	March 1
Year 2 grant award announcement	July
Fall Conference	Late September/Early October
Year 2 grant period	July 1 - June 30
Final report deadline	30 days after residency end date

## EVALUATION AND SCORING

A panel of Arts Learning staff members and outside arts professionals evaluates and scores the Artist in Residence: Sponsors grant applications and support materials. These reviews are not open to the public; however, Arts Learning staff members will report on the panel's comments about an organization's application if requested.

At the panel meeting, an evaluative discussion will occur for each application. Following the discussion, each application will be scored based on how well it meets the review [criteria](#). This score, along with a funding recommendation, will be presented to the OAC board. All funding recommendations must be approved by the OAC board, the only body authorized to make final funding decisions.

The review process is competitive; not all applications are funded. A cutoff point in the scores may be determined so that applications below a certain score are not funded.

### Review Criteria

Applicants will be given a numerical score based on how well their application meets the [criteria](#) in the following [evaluation](#) categories: 1) Artistic/Educational/Cultural Value; 2) Community Participation and Accessibility; 3) Planning, Evaluation and Documentation; and 4) Organizational and Financial Management. Evidence of meeting the [criteria](#) will be found in the application's narrative, budget information, support materials and website. There is a maximum of 100 points across the four categories:

### Evaluation Criteria

#### Artistic/Educational/Cultural Value

*The highest score for this category is 30 points.*

- Activities support learning in, through or about the arts;
- Applicant understands that in-depth art-making with a [core group](#) of participants is central to the [residency](#) experience.

#### Community Participation and Accessibility

*The highest score for this category is 20 points.*

- Applicant plans to make [residency](#) activities accessible;
- Applicant has a plan to promote the public value of the residency to the community.
- 

#### Planning and Evaluation

*The highest score for this category is 30 points.*

- Staff/teachers and administrators are supportive and ready to work collaboratively with the artist;
- Appropriate ideas are proposed to assess participant learning and evaluate success.

**Organizational and Financial Management**

*The highest score for this category is 20 points.*

- Applicant is prepared to provide appropriate space and time for the artist visit;
- Sufficient supplies are available or budgeted for the art form.

## ARTIST EXPRESS

### *Artist Visits for Schools and Community Organizations*

The OAC recognizes that schools and organizations considering a residency or an arts learning program have different needs and experience levels. The Artist Express program was created to provide an opportunity for schools or community organizations to collaborate with an artist for one or two days in order to explore an arts discipline or to see what it might be like to host an artist for the first time. Applicants should exhibit an interest in the work of a particular artist from the Arts Learning Artist Directory that supports collaborative learning and also have a basic level of readiness for the artist's visit.

#### APPLICATION DEADLINE

Applications are due no later than six weeks prior to the date of the proposed artist visit. Funds are limited and will be awarded on a rolling basis as long as funds are available.

#### WHAT THE PROGRAM SUPPORTS

The Artist Express program supports one- or two-day artist visits for schools, arts organizations and other community organizations. The program is for applicants who have never hosted an OAC artist in residence or for experienced residency [sponsors](#) who want to expand learning opportunities through an art discipline that is new for the site. The Artist Express program is designed to broaden access to the arts and stimulate exploration of an art discipline with an experienced professional artist. Sponsors must select an approved professional artist from the [Arts Learning Artist Directory](#) located on the OAC website.

To learn more about conducting a longer artist residency, please refer to the [Artist in Residence](#) section of the *Guidelines* (page 53).

#### Allowable Expenses

Artist Express funds are to be used for artist fees. Please refer to the [Funding Restrictions](#) section of the OAC *Guidelines* (page 18) for a list of activities the OAC cannot fund. In addition to these restrictions, OAC funding cannot be awarded to:

- Activities that are designed in preparation for or in conjunction with competitions or performances that are not accompanied by hands-on art-making activities.

#### GRANT AWARDS

The current fee for an artist in the Artist Express program is \$300 per day. Grants will be awarded for either \$250 (one day) or \$500 (two days). The [sponsor](#) is responsible for the remaining \$50 or \$100 per day as well as the artist's lunch and supplies. For visits with more than one artist, the sponsor must contact the OAC's [Arts Learning staff](#) to discuss the appropriate funding amount.

## WHO MAY APPLY

Eligible organizations include—but are not limited to—public, private, charter or parochial schools (pre-kindergarten through secondary schools) and other community organizations or social service organizations that provide arts programming. All organizations that apply to this program must have nonprofit status or nonprofit intent. Applicants are only eligible for funding once every two years.

## Criminal Background Checks

The OAC does not have the statutory authority to require criminal background checks of the artists participating in the Arts Learning Artist Directory. However, schools and some organizations are required by the Ohio Revised Code or by internal policies and administrative procedures to conduct such checks. Arts Learning Artist Directory artists may be required to submit to a criminal background check in order to work in schools or other organizations.

## HOW TO APPLY

Schools and organizations that wish to apply for an Artist Express grant must contact a member of the OAC's [Arts Learning staff](#) to initiate the application process.

## Application Basics

The application must be activated in the OAC's [OnLine Grant Application](#) system (OLGA) by an Arts Learning staff member before an applicant can access it. After the Arts Learning staff member activates the application, the applicant will receive an e-mail with detailed instructions on how to navigate the application process. No paper applications are accepted. Your organization will be notified via e-mail (sent through OLGA to the primary contact listed in the application) when your application is received.

## Support Materials

To complete an application for this program, applicants must print out and submit a hard copy signature page from OLGA. This signature page must be received in the OAC office by 5 p.m. seven calendar days following the electronic submission of the application in OLGA. We require an original signature, so faxed and electronic copies cannot be accepted. This signature page must be received before the application can be reviewed. Your organization will be notified via e-mail (sent through OLGA to your primary contact person) when the signature page is received. For assistance with OLGA, call the help desk at 614/728-4449 between 9 a.m. and 5 p.m. on weekdays, or e-mail [olgahelpdesk@oac.state.oh.us](mailto:olgahelpdesk@oac.state.oh.us).

**TIMELINE**

The timeline below presents a general outline of the grant process for Artist Express.

Grant application deadline	At least 6 weeks prior to the artist visit
Signature page	7 calendar days after the electronic application is submitted
Grant award announcement	4 - 5 weeks prior to visit
Signed grant agreement	1 week prior to visit
Grant activity	Start and end dates between July 1 and June 30
Payment to artist by <a href="#">sponsor</a>	Final day of visit
Final report deadline	30 days after conclusion of visit
Grant funding sent to <a href="#">sponsor</a>	3 - 6 weeks after receipt of sponsor's final report

**EVALUATION AND SCORING**

OAC staff members evaluate and score Artist Express grant applications based on how well the organization meets the review [criteria](#). The score, along with a funding recommendation, is presented to the OAC executive director and deputy director for further review and approval. Program coordinators will report comments about the application to organizations if requested.

The review process is competitive; not all applications are funded.

**Review Criteria**

A competitive application will show:

- Applicant values the creative process and collaborative learning.
- Applicant is prepared to provide space and time for the artist visit.
- Staff/teachers and administrators are supportive of the activity.
- Sufficient supplies are available for the art form.
- Applicant demonstrates the ability to develop and manage resources and other assets appropriately.

## FUNDING FOR ARTISTS

### Grant Process for Artists

The OAC wants you to understand its grant-making process from start to finish. Below you will find an overview of the life cycle of a grant. Understanding this process is an important first step that will help you sharpen your grant-writing skills, develop a competitive application, submit it through the [OnLine Grant Application](#) (OLGA) system and, if you are recommended for funding, manage your award.

If you have not already done so, you may wish to consult the [How to Use the Guidelines](#) section for more information on how best to use this publication for your needs. Additional information about specific applications, support materials, [evaluation](#) and review [criteria](#) can be found in the “How to Apply” section within each program section.

Please note: Many tips for using OLGA and accomplishing the steps described here are also included in [Appendix F: Online Grant Application \(OLGA\) FAQs](#).

### Step One: Read the OAC Guidelines!

Before beginning any application, you should familiarize yourself with the OAC *Guidelines*, paying particular attention to each funding program for which you intend to apply. It is also very important to read [Appendix A: Legal Requirements and OAC Rules](#). While reading these sections, make a list of any questions regarding eligibility, what the program funds, [criteria](#), etc.



### Note: Applicants to the Traditional Arts Apprenticeship Program Only

All applicants to the Traditional Arts Apprenticeship program (especially new applicants) should contact the Individual Artist Grants and Services office at least eight weeks prior to the deadline. A program coordinator will help applicants by discussing eligibility and addressing any questions about the application process or the OAC *Guidelines*. Applicants should refer to the OAC's [staff directory](#) to find contact information.

### Step Two: Visit OLGA

All applications must be submitted electronically through the [OLGA](#) system; the OAC does not accept paper applications. Before applying, please familiarize yourself with OLGA and its functions. You should begin each funding cycle by creating or updating your applicant profile in OLGA. **It is critical that the OAC has your current contact information.** Particularly important are up-to-date e-mail addresses, as information about the application and grant updates are sent exclusively through e-mail to these contacts.

For assistance with OLGA, call the help desk at 614/728-4449 between 9 a.m. and 5 p.m. on weekdays, or e-mail [olgahelpdesk@oac.state.oh.us](mailto:olgahelpdesk@oac.state.oh.us).

**Step Three: Submit Your Draft Application (Traditional Arts Apprenticeship Applicants Only)**

For the Traditional Arts Apprenticeship program, applicants are strongly encouraged to complete a [draft application](#). The draft application should be submitted electronically via OLGA by 5 p.m. Eastern Standard Time (EST) on the funding program's draft deadline date, listed on the main page of OLGA. The draft deadline usually occurs 30 days before the final deadline. Please note that if a draft deadline falls on a Saturday, Sunday or state holiday, the deadline will be extended until the next business day.

To submit a [draft application](#), applicants should follow the directions in OLGA through the last page of the application. On the last page of the application in OLGA, applicants should check the box next to the statement: "Check this box to submit this application for DRAFT REVIEW by the OAC staff. This does not constitute final submission." Then, applicants should click the "Submit" button on the same page in OLGA.

No support materials are required for a draft application.

Program coordinators will provide feedback on draft applications via phone, e-mail, fax or a scheduled appointment at the OAC office. Applicants are then permitted to revise their applications based on the program coordinator's feedback. This step helps applicants produce a well-written, thorough proposal that increases the chances of successfully competing with other applicants.

THE INDIVIDUAL EXCELLENCE AWARD PROGRAM DOES NOT REQUIRE A DRAFT APPLICATION.

**Step Four: Submit Your Application and Support Materials**

Your completed application must be submitted electronically via OLGA by 5 p.m. EST on the final deadline date. If a deadline falls on a Saturday, Sunday or state holiday, the deadline will be extended until the next business day.

Support materials and a signature page are required parts of the application process. These items must be submitted in accordance with the directions in the last section of the OLGA application titled "Signature/ Assurances." Your materials must be received in the OAC office by 5 p.m. EST within seven calendar days of the final application deadline date (regardless of postmarked date). If your support materials and signature page do not reach the OAC within this timeframe, then your application will not be accepted. You will be notified via e-mail (sent through OLGA) when your support materials are received.

Within three weeks after the deadline, the Office of Grants Administration & Operations will notify you regarding the date, time and location of your panel meeting. Most panel meetings are open to the public and applicants are encouraged to attend. The appropriate program coordinator will review your application packet and may call you for clarification regarding your application and/or related materials.

**Step Five: Attend Your Panel Meeting (Optional but Encouraged)**

In general, panel meetings are scheduled within two to three months following a final deadline. [Panelists](#) meet to discuss, evaluate and score applications in each program area. OAC staff members present the scores and

a summary of each applicant's panel comments to the OAC board at one of the board's three annual meetings for final funding decisions. While applicants are not permitted to participate in the panel meeting discussions, you are encouraged to attend the meeting in order to hear the full discussion about your application and other applications within the same funding program.

**Note: Applicants to the Traditional Arts Apprenticeship Program Only**

At the panel meeting, an evaluative discussion will take place for each application. Following the discussion, a vote will be taken to determine whether the application advances to the scoring round. If an application moves to the scoring round, it will be given a numerical score based on how well the applicant meets the review [criteria](#). This score will be used to determine the panel's funding recommendations to the OAC board.

The review process is competitive; not all applications are funded. Applicants not voted into the scoring round will not be funded. A cutoff point in the scores may be determined, so that applications below a certain score are not funded.

Your score from the panel meeting will be e-mailed to you within three weeks after the panel meets. A summary of the panelist's comments, however, will not be available until after the OAC board meets. No formal announcement regarding a funding decision and/ or a grant amount will be sent to any applicant until after the OAC board meeting.

**Note: About the Appeals Policy (Traditional Arts Apprenticeship Applicants Only)**

An applicant who disputes a review panel's recommendation on grounds of procedural errors may request a review of that recommendation by the OAC board. Procedural errors include a miscounting of votes or failure of a panelist with a known conflict of interest to leave the room for the discussion and/ or vote on an application. Appeals may not be made on the basis of an applicant's disagreement with the panel's assessment of the artistic quality or merit of the applicant's work. To file an appeal, the applicant must submit a letter to the executive director at the OAC office within 30 days of the panel meeting stating the reasons for the request for review. Appeals will be reviewed and acted on by the Executive Committee of the OAC board after consultation with OAC staff. Such action will be ratified by the OAC board, whose decision is final.

**Step Six: OAC Board Reviews Grant Recommendations (Open to the Public)**

Award recommendations and panel comments are reviewed by the OAC board at one of three annual meetings (typically in late June, late September and late February). These meetings are open to the public, per Ohio's Sunshine Law. The OAC board's funding decisions are final. Formal announcements of grant awards are made following each OAC board meeting (typically in July, October and March). You will be informed via e-mail of the board's funding decision.

**Note: Applicants to the Traditional Arts Apprenticeship Program Only**

Also at this time, a summary of panel comments regarding your application will be available in OLGA. The OAC asks that you await this formal announcement before inquiring about grant amounts and panel comment summaries or announcing the grant award to the media.

**Step Seven: Review and Return Your Grant Agreement**

If your application receives a favorable recommendation for funding, you must enter into a legally binding agreement (contract for services) with the state of Ohio. Agreements cannot be altered without prior approval from the director of Grants Administration.

Upon receiving formal announcement of your grant award via e-mail, you must download and complete your grant agreement via OLGA. If you have any questions regarding the grant agreement, please contact the OAC immediately. Once your grant agreement has been reviewed, it must be signed (original ink signature required) and sent to the OAC. Until a grant agreement is received by the OAC, no funds are officially committed.

**Note: Individual Excellence Award Recipients Only**

Excellence Award grants are processed once all necessary forms (W-9, vendor information form and signed grant agreement) are received in the OAC office. A check will be sent directly from the State Accounting Office in about six weeks from receipt of forms.

**Step Eight: Fulfill Your Credit and Publicity Responsibilities**

As part of your grant contract with the state, you are required to credit the OAC as a funder in your promotional and educational materials (both online and in print) and—if applicable—provide written and verbal credit, as well. The requirements differ depending on the type of grant you receive. Please consult [Appendix E: Credit and Publicity Responsibilities](#) for details. In addition, because your OAC grant is an investment of public tax dollars, we encourage you to inform the media and your legislators about the value of these dollars to your work as an artist and to your community.

**Step Nine: Submit Your Final Report**

Most OAC grants are reimbursements. As the grantee, you must successfully complete the project or program and then submit the OAC final report form in OLGA for approval from the Office of Grants Administration & Operations before payment will be made. The final report form will be accessible via your OLGA account after the grant agreement is received. Once the final report is received and approved, final payment of the grant will be processed. Processing a grant payment may take up to six weeks.

If the OAC does not receive your final report within 30 days of your project or program's end date as noted on your grant agreement, we may cancel your grant. Requests for extensions are reviewed on a case-by-case basis and may be authorized if a written request is submitted before the due date for your final report. Former grantees who have failed to submit required and acceptable final report packages for any grant may not receive any other OAC funding for five years following the due date of the final report they failed to submit.

or until an acceptable final report is submitted, whichever occurs first. Until the former grantee meets one of those conditions, the OAC will accept no further grant applications from that grantee.

A signature page and support materials are required to complete the final report package and must be received in the OAC office seven calendar days following the final report online submission. The final report will not be reviewed and the grant will not be paid (Traditional Arts Apprenticeship only) until the signature page and support materials reach the OAC.

To access the signature page via OLGA, grantees should click the “Preview Application” button from any page in the online final report or the “View Final Report PDF” link from the “Manage Current Grants/Applications” page in OLGA. The first page of the PDF is the signature page, which should be printed, signed and sent to the OAC offices with support materials. Final reports without signature pages or support materials will not be accepted.

The OAC will review the entire final report package upon receipt of the support materials. A program coordinator or grants associate may contact you for clarification regarding your final report and support materials.



**Note: Individual Excellence Award Recipients Only**

Since the Individual Excellence Awards are recognition awards for completed work, the required final report is due by December 31 of the grant year. The final report should highlight the award’s effect on the recipient’s artistic work.

## SUPPORT FOR ARTISTS

Individual artists are making a difference in communities across Ohio every day. They illuminate community identity and help us understand and imagine our lives in new ways. Our lives are richer and more remarkable because of the contributions of artists to the social, physical, economic and spiritual fabric of our neighborhoods and towns. The presence of artists in a particular place is a strong indicator of cultural vitality. Businesses—new and old alike—thrive in locations where work and play come together in creative and dynamic ways. Artists living and working in a community affect the extent to which arts and culture are integrated into their community's schools and the number of nonprofit arts organizations, theatres, art classes, galleries and venues for live music that operate in that community.

The OAC provides voice and leadership through the arts to build vibrant, creative communities throughout Ohio and the support of individual artists is central to the fulfillment of this vision. The OAC has developed grant programs and services to provide funding and resources that help to sustain individual artists from all disciplines and ensure that the creative contribution by arts professionals remains a vital part of community life across Ohio.

The principal funding program for individual artists is through the [Individual Excellence Awards](#), which provide grants to creative artists for an exceptional body of work. Traditional master artists and apprentices are supported through the [Traditional Arts Apprenticeship](#) program. Project funding is available for artists living in counties along the Ohio River through the [Ohio River Border Initiative](#) and for artists with disabilities through the [Artists with Disabilities Access](#) program. Individual artists also receive commissions through the [Percent for Art](#) program administered by the OAC. In addition to grants, the OAC provides a wide range of resources and services that help individual artists as they make important contributions to life in communities across the state including the [Ohio Artists on Tour Directory](#) and the [Arts Learning Artist Directory](#).

As Ohio continues to evolve, artists have a significant role to play. Now more than ever, creativity and innovation are essential to our state's ability to compete in the global marketplace. It will take skill and vision to release the potential of our people, communities and state. Individual artists offer a doorway to the imagination and are the key to the expression of who we are and what we might become. The OAC seeks to be the catalyst to unlock our potential and support individual artists as they reflect our rich past and the promise of the future.

## INDIVIDUAL EXCELLENCE AWARDS

### *Awards Recognizing Individual Artistic Achievement*

The OAC believes that artists provide the creative foundation for the cultural vitality of large and small communities throughout Ohio. The Individual Excellence Awards program recognizes outstanding accomplishments by these artists in a variety of disciplines. Individual Excellence Awards give the artists the time and resources to experiment, explore and reflect as they develop their skills and advance their art form. The Individual Excellence Awards also provide affirmation and acknowledgment of the excellent work of Ohio artists. A competitive application process focusing solely on evidence and merit of past artistic work and an open panel review conducted by nationally recognized professionals in each discipline ensure that only the most exceptional individuals receive funding.

#### APPLICATION DEADLINE

September 1

- **Calendar years ending in odd numbers (e.g., 2011, 2013):** Applications will be accepted in the following disciplines: choreography, criticism, fiction/non-fiction, music composition, playwriting/screenplays and poetry.
- **Calendar years ending in even numbers (e.g., 2012, 2014):** Applications will be accepted in the following disciplines: crafts, design arts/illustration, [interdisciplinary](#)/performance art, media arts, photography and visual arts.

#### WHAT THE PROGRAM SUPPORTS

The Individual Excellence Awards program provides grants to Ohio artists for the exceptional merit of a completed body of work. These awards recognize creativity and imagination that exemplify the highest level of achievement and advancement of the art form for a particular discipline. With this support the OAC encourages the growth and development of individual artists. Awards are offered in the following areas: choreography, crafts, fiction/non-fiction, poetry, playwriting/screenplays, criticism, design arts/illustration, [interdisciplinary](#)/performance art, media arts, music composition, photography and visual arts. The awards are based on the quality of past work and are not project-based.

#### Allowable Expenses

Individual Excellence Awards may be used for a variety of expenses related to the growth and development of the artist and his or her work. The award may be used for any purpose designated by the receiving artist, except it cannot be used to continue education through a degree-granting program.

#### GRANT AWARDS

Individual Excellence Awards are \$5,000. Grant awards are recommended by discipline review panels. All recommendations must be approved by the OAC board. The Individual Excellence Award program is very competitive; less than 10 percent of applicants receive funding.

## WHO MAY APPLY

Creative artists who are residents of Ohio may apply to this program. Applicants must have lived in Ohio for one year prior to the September 1 deadline and must remain in the state during the grant period.

### Eligibility Requirements

All applicants should read [Appendix A: Legal Requirements](#) before applying. Applicants to the Individual Excellence Awards program must:

- Be an Ohio resident for one year prior to the September 1 deadline. The OAC defines an Ohio resident as someone who lives and works in Ohio at least eight months of the year.
- Not be a student enrolled in any degree- or certificate-granting program.

Collaborative applications are accepted from artists who worked together to create the body of work submitted and who plan to continue working together. Each artist has creative ownership over the completed artwork. No more than two artists may apply collaboratively. If awarded an Individual Excellence Award the collaborative applicants split the award equally. Collaborative artists each need to submit an application, but only one set of [support materials](#) and one narrative is required.

### Additional Eligibility Information

Individual Excellence Award recipients are not eligible to apply at the next calendar deadline. Work that resulted in an award may not be resubmitted at a future deadline. Resubmission of funded work will disqualify the applicant from the review process. Award recipients must remain residents of the state of Ohio throughout the grant period.

## HOW TO APPLY

Please refer to the [Grant Process for Artists](#) section of the OAC *Guidelines* (page 14) for a step-by-step guide to the entire process of applying for and managing an OAC grant for artists.

### Application Basics

All applications to the Individual Excellence Awards program must be submitted via the OAC's [OnLine Grant Application system](#) (OLGA). No paper applications are accepted.

Applicants must submit their application electronically via OLGA by 5 p.m. on the deadline date. If the application is not submitted electronically, it will not be accepted. You will be notified via e-mail (sent through OLGA) when your application is received. For assistance with OLGA, call the help desk at 614/728-4449 between 9 a.m. and 5 p.m. on weekdays, or e-mail [olgahelpdesk@oac.state.oh.us](mailto:olgahelpdesk@oac.state.oh.us).

Artists may submit only one application per calendar year. However, artists may submit a second application in the criticism discipline (during odd calendar year deadlines) if it is a separate body of work.

In calendar years ending in odd numbers (e.g., 2013, 2015), applications will be accepted in the following disciplines:

- Choreography
- Criticism
- Fiction/non-fiction
- Music Composition
- Playwriting/screenplays
- Poetry

In calendar years ending in even numbers (e.g., 2012, 2014), applications will be accepted in the following disciplines:

- Crafts
- Design arts/illustration
- [Interdisciplinary](#)/performance art
- Media arts
- Photography
- Visual arts

### Support Materials

To complete an application for this program, all applicants must submit appropriate [support materials](#) for the discipline. Applications that do not include support materials will not be accepted.



NOTE: Each Individual Excellence Awards discipline has different [support material](#) requirements. To find out what materials are required for the discipline you are applying to, refer to [Appendix J: Support Materials List for Artists](#).

A signed copy of the application and [support materials](#) must be received in the OAC office by 5 p.m. seven calendar days following the application deadline date (regardless of the postmarked date). If the signed application and support materials do not reach the OAC within this timeframe, the application will not be accepted. You will be notified via e-mail (sent through OLGA) when your support materials are received.

### Discipline-Specific Support Materials

For artists applying in the disciplines of choreography, criticism, fiction/non-fiction, [interdisciplinary](#)/performance art, media arts, music composition, playwriting and poetry, [support materials](#) must be received in the OAC office by 5 p.m. seven calendar days following the application deadline date (regardless of the postmarked date).

For artists applying in the disciplines of crafts, design, [interdisciplinary](#) and media installations (within the media arts discipline), photography and visual art, digital images must be uploaded to OLGA by 5 p.m. seven calendar days following the application deadline date.

Support materials such as scores, librettos, audiotapes, videotapes, CDs or DVDs submitted with applications will be returned if a mailer large enough to hold them is included with the support materials. The return mailer must have the appropriate amount of U.S. postage. If an addressed, stamped mailer is not included with the support materials they will be kept for one year and then discarded. Manuscripts submitted in the literature disciplines will be shredded and recycled.

If you are a recipient of an Individual Excellence Award, your support materials will be kept by the Individual Artist Grants and Services Program as a permanent record.

## TIMELINE

The timeline below presents a general outline of the grant application process for the Individual Excellence Awards program. Please note that if a deadline falls on a Saturday, Sunday or state holiday, the deadline will be extended until the next business day.

Application available in OLGA	July 1
Application deadline	September 1
<a href="#">Support material</a> deadline	7 calendar days following the application deadline
Panel meetings	Late November/Early December
Grant award announcement (via OLGA)	Early January
Council meeting to approve recommendations	February/March
Grant award announcement	March
Signed grant agreement deadline	April 30
Grant period	January 1 - June 30
Final report deadline	December 31

## EVALUATION AND SCORING

A panel of artists and arts professionals meets to evaluate and score applications in each discipline. Panel meetings are open to the public and artists are encouraged to attend to hear the panel's comments about the applications within that discipline.

During the panel meeting, [panelists](#) review [support materials](#) from each applicant. A series of scoring rounds narrows the pool of applications. The following scoring system is used in the preliminary rounds:

1. Work is not competitive
2. Work merits further consideration
3. Work is exemplary

The scoring process is a tool used to focus the discussion regarding work that merits further consideration—it is not the primary mechanism for funding. After the scoring rounds, a more in-depth discussion takes place about the strongest applications. Once the entire pool of applications has been fully considered and the exemplary work has been thoroughly evaluated through panel discussions, funding recommendations are made by the

[panelists](#). Funding recommendations must be approved by the OAC board, the only body authorized to make final funding decisions.

### Review Criteria

[Panelists](#) use the following [criteria](#) to make funding recommendations. Any one or a combination of these [criteria](#) is sufficient to justify an award recommendation:

- Creative and inventive use of the medium
- Innovation in style and/or concept
- Outstanding technical proficiency or craftsmanship
- Compares favorably to other work in the field, regionally and nationally
- Body of work is consistently high in quality
- Exemplifies the highest level of achievement in a discipline
- Advances the art form
- Artist narrative provides context for the body of work
- Audiovisual materials are relevant and of high quality

## TRADITIONAL ARTS APPRENTICESHIP

### *Preserving Cultural Heritage through Collaboration*

Tradition is the bridge from the past to the present. The practices, customs, stories and skills that are passed down from one generation to the next influence how we live, what we value and our personal and collective identities. The Traditional Arts Apprenticeship [program](#) provides awards that allow dedicated apprentices to work with master artists in a time-honored method to acquire an understanding of and proficiency in valued art forms. Master artists are recognized within their communities as exemplary practitioners of traditional art forms and as important repositories for the wisdom and knowledge of our ancestors. Apprentices should have prior experience in the art form and demonstrate significant promise and long-term commitment to practicing the art. The apprenticeship work plan should allow for in-depth learning that encompasses the context of the culture and the development of a mentoring relationship as well as the acquisition of techniques and artistry. Through prolonged and deep interactions over time, the Traditional Arts Apprenticeship program honors Ohio's finest folk and traditional arts practitioners, supports the recognition and continuation of these traditions and enriches the lives of people throughout the state.

#### APPLICATION DEADLINE

January 15

#### WHAT THE PROGRAM SUPPORTS

The Traditional Arts Apprenticeship program supports study and [collaboration](#) between qualified apprentices and master craftspeople, musicians, dancers and other traditional artists. The [program](#) pairs a master artist with a dedicated apprentice in an intensive, year-long learning experience. Apprentices learn directly by observing and imitating, and by refining their artistic work based on the critique of the master artist. The apprenticeship must be conducted for a substantial part of the year, preferably 12 months, and include a minimum of 50 hours of direct instruction. The master artist is responsible for monitoring the apprentice's progress as outlined in the application work plan. During the apprenticeship period, a site visit will be made by OAC staff or a folklorist to document the teaching/learning process. Photographs of the session may be taken and tape-recorded interviews may be conducted. In addition, the master artist and apprentice are expected to give a joint community presentation near the end of the apprenticeship period (e.g., performing at a public event, offering a master class, holding an open studio session or exhibiting at a local library or gallery).

Traditional arts are part of the cultural heritage of a group of people whose members share a common ethnic heritage, language, religion, occupation or geographic region. These artistic traditions are passed down through generations and reflect the values of their shared culture. Skills are typically learned directly through observation and imitation of someone steeped in the tradition, rather than through classes, books or other means of institutional instruction. The OAC welcomes applications for apprenticeships in all forms of traditional arts—traditional music and instrument making, sacred and secular crafts, occupational traditions, folk and ethnic dance and traditional arts associated with annual celebrations. One of the goals of the program is to help communities preserve their own cultural heritage. The strongest applications are often those that

include the pairing of masters and apprentices who are members of the same ethnic, cultural, religious or occupational group.

### **Allowable Expenses**

The Traditional Arts Apprenticeship program provides grants to compensate the master artist for teaching time. However, supplies, materials and travel expenses for the master and apprentice may also be included in the application. The OAC is not permitted to support stipends for apprentices and equipment purchases may not exceed \$500. The master artist or apprentice may apply for only one apprenticeship each year.

The [program](#) is designed to fund more than just lessons; it is intended to support a mentoring relationship between master artist and apprentice. It may not be used to support an ongoing class or school.

Funds are not available in this program for apprentices who wish to travel and study with master artists who live outside the United States. Masters and apprentices must be U.S. citizens or permanent resident aliens and must have lived in the United States for at least eight months before the application deadline date.

### **GRANT AWARDS**

The maximum award is \$4,000 for a master and apprentice to work together, regardless of the number of apprentices. Master artist fees should be at least half of the requested amount.

### **WHO MAY APPLY**

The master artist and the apprentice must apply together, even though the master artist is the eligible applicant. Master artists have achieved a high level of skill in a particular traditional art form, are regarded as masters by their peers, and have learned and developed their skills within a traditional context. Master artists may be from another state, if there is no suitable master living in Ohio.

Apprentices must demonstrate interest and competency in the art form prior to the apprenticeship, strong motivation to learn the nuances of the tradition and a commitment to carry the tradition on in the future. Apprentices must live in Ohio.

### **HOW TO APPLY**

Please refer to the [Grant Process for Artists](#) section of the OAC *Guidelines* (page 14) for a step-by-step guide to the entire process of applying for and managing an OAC grant for artists.

### **Application Basics**

New applicants are encouraged to contact the Traditional Arts Apprenticeship program coordinator to discuss the program's grant *Guidelines* and application process. The [program coordinator](#) will help applicants by discussing eligibility and addressing any questions about the application process or the OAC *Guidelines*.

Applicants are strongly encouraged to submit a [draft application](#) through OLGA at least 30 days before the final deadline date. To submit a draft, follow the instructions on the final page of the online application.

Applicants must submit their application electronically via OLGA by 5 p.m. on the final deadline date. If the application is not submitted electronically, it will not be accepted. You will be notified via e-mail (sent through OLGA) when your application is received. For assistance with OLGA, call the help desk at 614/728-4449 between 9 a.m. and 5 p.m. on weekdays, or e-mail [olgahelpdesk@oac.state.oh.us](mailto:olgahelpdesk@oac.state.oh.us).

### Support Materials

To complete an application for this program, applicants must submit one set of [support materials](#) in hard copy form to the OAC along with discipline-specific work samples. Applications that do not include support materials will not be accepted. All support materials must represent the folk or traditional art form in which the master and apprentice will be working.

[Support materials](#) and a signature page must be received in the OAC office by 5 p.m. seven calendar days following the final application deadline date (regardless of postmarked date). If the signature page and support materials do not reach the OAC within this timeframe, the application will not be accepted. You will be notified via e-mail (sent through OLGA) when your support materials are received.

[Support materials](#) should include:

- **Letters of support for the master artist.** Support letters should come from community members who are knowledgeable about the traditional art form and the master's artistic contribution to the community. A maximum of three letters may be submitted.
- **Letters of support for the apprentice.** Support letters should come from community members who are knowledgeable about the traditional art form and the apprentice's experience with the art form. A maximum of three letters may be submitted.
- **Work Samples.** Both the master artist and the apprentice must submit samples of their own work (on DVDs, videotapes, cassettes, audio CDs, CD-Roms, digital images or photographs) demonstrating artistic quality and technical ability. This enables the selection panel to evaluate both the master and the apprentice. Work samples may be submitted together on a single disk or tape or they may be submitted separately. [Panelists](#) may review some or all of the submitted material. All audiovisual work samples must be accompanied by a cover sheet for work samples. Work samples that do not adhere to the *Guidelines* may not be reviewed.

Brochures, newspaper or magazine articles, exhibition catalogs and programs may also be submitted as support materials. Support materials such as slides, audiotapes and videotapes will be returned if a mailer large enough to hold them is included with the application. The return mailer must have the appropriate amount of U.S. postage. Do not send cash, checks or Federal Express mailers for the return of materials. If an addressed, stamped mailer is not included with the application, support materials will be kept for one year and then recycled.

### Discipline-Specific Support Materials

Artists applying in the folk craft discipline must submit five to 10 images of the work of the master artist and the apprentice. Digital images are preferred. If possible, the artists should include an image that shows where the work was created.

Artists applying in the music/verbal arts discipline must submit one copy of one sound recording (on CD, DVD or videocassette) of the master artist and the apprentice. They also must provide a list that identifies the performers, instruments and material being presented. Artists also should describe the typical audience and venue for this music/verbal art form on the cover sheet for work samples. If there are multiples work samples on one tape or CD, please indicate the appropriate track number(s) or cue the tape to the preferred starting point.

Artists applying in the dance/ethnic theater discipline must submit one copy of one video (on DVD or videocassette) of the master artist and the apprentice that best demonstrates the quality of their work. Please label the video with a title and the length of the work. On the cover sheet for work samples, provide descriptions of the dance form or theater, the typical venue and the performers. Please indicate the appropriate track number(s) or cue the tape to the preferred starting point.

### TIMELINE

The timeline below presents a general outline of the grant application process for the Traditional Arts Apprenticeship [program](#). Please note that if a deadline falls on a Saturday, Sunday or state holiday, the deadline will be extended until the next business day.

Application available in OLGA	November 1
<a href="#">Draft application</a> deadline	December 15
Final application deadline	January 15
<a href="#">Support material</a> deadline	7 calendar days following the application deadline
Panel meeting	March
Grant award announcement (via e-mail)	July
Signed grant agreement deadline	August 30
Grant period	July 1 - June 30
Final report deadline	30 days after program ends

### EVALUATION AND SCORING

A panel of folklorists, arts professionals, traditional artists and other community members meets to evaluate and score applications and support materials. This panel meeting is open to the public and applicants are encouraged to attend to hear the panel's comments about his or her application.

At the panel meeting, an evaluative discussion will take place for each application. Following the discussion, a vote will be taken to determine whether the application advances to the scoring round. If an application moves to the scoring round, it will be scored based on how well it meets the review [criteria](#). After the panel meeting,

this score will be used to determine the panel's funding award recommendation. Funding recommendations must be approved by the OAC board, the only body authorized to make final funding decisions.

The review process is competitive; not all applications are funded. Applicants not voted into the scoring round will not be funded. A cutoff point in the scores will be determined so that applications below a certain score are not funded.

### Review Criteria

Applicants will be given a numerical score based on how well their application meets the [criteria](#) in the following [evaluation](#) categories: 1) Artistic/Educational/Cultural Value; 2) Community Participation and Accessibility; 3) Planning and Evaluation; and 4) Financial Management. Evidence of meeting the [criteria](#) will be found in the application's narrative, apprenticeship work plan, budget information and [support materials](#). There is a maximum of 100 points across the four categories:

### Evaluation Criteria

#### Artistic/Educational/Cultural Value

*The highest score for this category is 30 points.*

- Master artist authentically represents the art form and tradition;
- Master has learned his/her skills from a particular ethnic, occupational or regional group or from community or family traditions;
- Master has achieved a high level of artistry and is recognized as a master artist by his/her community and peers;
- Apprentice demonstrates interest and competency in the art form;
- Apprentice shows commitment to learning the art form;
- Match between master artist and apprentice is well-aligned and appropriate to the art form/content to be mastered.

#### Community Participation and Accessibility

*The highest score for this category is 25 points.*

- Master shares art form with general community (e.g., teaches classes, sells works or appears at community events);
- Apprentice is committed to carrying on the tradition in the community.

#### Planning and Evaluation

*The highest score for this category is 25 points.*

- Apprenticeship plan has established goals and learning benchmarks for skills to be mastered;
- Work plan is detailed and will lead to learning benchmarks and the achievement of goals;
- Plan calls for intensive individual study and practice, not just lessons or class instruction.

**Financial Management**

*The highest score for this category is 20 points.*

- Application budget is accurate and sufficient for the implementation of apprenticeship program;
- Application budget designates 50 percent of the budget to the master artist's fee;
- Application budget supports the narrative with all expenditures noted.

## ARTISTS WITH DISABILITIES ACCESS

### *Professional Development Support for Artists with Disabilities*

Artists provide the imagination and creativity that fuels cultural vitality in small and large communities throughout Ohio. Developing an artistic career is a long-term process that requires various types of assistance at different times. The OAC recognizes that artists with disabilities often face unique challenges to advancing their artistic practice. The Artists with Disabilities Access Program (ADAP) provides funding that gives artists with disabilities the resources they need to further their artistic development. The OAC believes the creative expression of artists of all abilities is essential to building vibrant, dynamic communities throughout Ohio.

### APPLICATION DEADLINE

Rolling deadline beginning June 1 until all funds are allocated

### WHAT THE PROGRAM SUPPORTS

ADAP provides support to individual artists with disabilities, allowing them to engage in activities that will help them advance their artistic practice, further their career, or move to a higher level of artistic development. Funds are available for a variety of activities, materials and services.

#### Allowable Expenses

OAC funds may be used for a variety of expenses. Artists often choose to dedicate funds to: attend or present at a conference; attend a class or workshop; participate in a mentorship with another artist or arts organization; rent studio space or art equipment; undertake a planning process with a consultant or agent to develop business skills; purchase art supplies or equipment (e.g., framing, photographic supplies, cameras, CDs, etc.); pay for professional services (e.g., an assistant, marketing, resume writing); or travel. Please refer to the Funding Restrictions section below for a list of applicant restrictions.

### GRANT AWARDS

Applicants may request up to \$500. A match is not required.

### WHO MAY APPLY

Creative and performing artists who have a disability and are residents of Ohio may apply to this [program](#). The OAC uses the definition of disability contained in Sec. 12102 of the Americans with Disabilities Act of 1990 (ADA), as amended by the ADA Amendments Act of 2008 (P.L. 110-325), which became effective on January 1, 2009. This act is available online at <http://www.ada.gov/pubs/ada.htm>.

#### Eligibility Requirements

All applicants must:

- Be an Ohio resident. The OAC defines an Ohio resident as someone who lives and works in Ohio at least eight months of the year.
- Remain in Ohio during the grant period.

### Funding Restrictions

Applicants may not:

- Be a student enrolled in any degree- or certificate-granting [program](#).
- Request funds for equipment or supplies not related to the production or presentation of creative work.
- Receive more than one grant in a fiscal year.
- Receive more than two grants in any three fiscal years.

### HOW TO APPLY

The OAC provides services to artists with disabilities through ADAP jointly with [VSA Ohio](#), the state organization on arts and disability. Artists who are interested in applying to ADAP are encouraged to first contact VSA Ohio to begin the application process. Artists may also contact the appropriate [OAC regional coordinator](#) with questions about how to apply.

### Application Basics

Applications to ADAP may be submitted either electronically via the OAC's [OnLine Grant Application](#) system (OLGA) or via paper application. VSA Ohio is available to assist artists with disabilities in completing their applications and facilitating access to the [program](#). If an artist prefers to handwrite the application, he/she should contact VSA Ohio at 614/241-5325 to request a paper application. Additional directions for applying to ADAP are included in both the online and paper application forms.

Applications may be submitted throughout the year. Funds are awarded on a first-come, first-served basis as long as funds are available, beginning with the start of the fiscal year (July 1). Applicants should be aware that the application review process may take four to six weeks, so grant activities should start no earlier than six weeks after the application is submitted.

### Support Materials

To complete an application for this program, all applicants must submit one complete set of [support materials](#) to VSA Ohio along with work samples. Applications that do not include support materials will not be accepted.

### Required Support Materials

- Artist resume or professional biography
- Work samples from the applying artist (DVDs, VHS tapes, audio cassettes, audio CDs, CD-Rs, color slides or photographs) demonstrating artistic quality and technical ability
- Materials from proposed class, conference or workshop (if applicable)
- Resume of proposed teacher, consultant or assistant (if applicable)

**Optional Support Materials**

- At least one letter of support for the artist from someone who is knowledgeable of the artist and his or her work
- Publicity samples: if the artist has print pieces publicizing his or her work (e.g., brochures, newspaper or magazine articles, exhibition catalogs, programs, etc.), these items may also be submitted.

**TIMELINE**

The timeline below presents a general outline of the grant application process for ADAP.

Application available in OLGA	June 1
Application & <a href="#">Support Material</a> deadline	Rolling deadline until all funds are allocated
Application review	Generally within four weeks of the application submission
Grant award announcement (via letter)	Generally within six weeks of the application submission
Signed grant agreement deadline	Within 30 days following grant award announcement
Grant period	July 1 - June 30
Final report deadline	July 30

**EVALUATION AND SCORING**

Applications will be reviewed by an in-house panel of OAC staff members. These reviews are not open to the public; however, an OAC regional coordinator will share panel comments about an application review if requested. Each application will be scored based on how well it meets the review [criteria](#). Following the review, this score will be used to calculate the funding award recommendation, which will be presented to the OAC executive director and deputy director for their review and approval. Funding recommendations must be approved by the OAC board, the only body authorized to make final funding decisions. Please remember that the review process is competitive; not all applications are funded.

**Review Criteria**

Applicants will be scored based on how well their application meets the [criteria](#) in the following [evaluation](#) categories: 1) Artistic/Educational/Cultural Value; 2) Community Participation and Accessibility; 3) Planning; and 4) Financial Management.

A competitive application will show through its narrative responses, support materials and work samples that the project meets the [criteria](#) described below. For this reason, it is very important that applicants answer each question completely and provide as much information as possible.

**Evaluation Criteria****Artistic/Educational/Cultural Value**

*The highest score for this category is 10 points.*

- Applicant demonstrates competency in his or her art form.
- Applicant shows commitment to advancing his or her knowledge of the art form.

**Community Participation and Accessibility**

*The highest score for this category is 10 points.*

- Applicant shares art form with general community (e.g., teaches classes, sells works or appears at community events).
- Applicant breaks barriers to participation for artists with disabilities.

**Planning**

*The highest score for this category is 10 points.*

- Applicant has established a logical and feasible plan for artistic activity.
- Applicant's plan will serve to advance his or her artistic career.

**Financial Management**

*The highest score for this category is 10 points.*

- Application budget is complete and realistic.
- Application budget supports applicant's goals for activity.

## ARTIST IN RESIDENCE: ARTISTS

### *Highly Qualified Artists for Learners of All Ages*

Many schools and community organizations have a need for highly qualified artists who can communicate about their art disciplines with learners of all ages and backgrounds. To meet this need, the OAC maintains the [Arts Learning Artist Directory](#)—a listing of [professional artists](#) who have been recognized as outstanding in their disciplines by a panel of peers and educators. These artists are available to collaborate with workshop and residency sponsors to plan and facilitate in-depth art-making that inspires and excites imaginations, fosters creativity and artistic excellence and provides for reflection and refinement of creative work. Artists who are accepted for inclusion in the directory are expected to maintain active professional artistic careers; have a well-developed body of work reflecting their artistic voice; be exceptional communicators who enjoy sharing their ideas, vision and expertise; and have the ability to engage many different kinds of participants in hands-on arts activities.

### APPLICATION DEADLINE

July 1

### WHAT THE PROGRAM SUPPORTS

The Artist in Residence (AIR) program places accomplished [professional artists](#) in a variety of educational and community settings. Artists for the AIR program are drawn from the [Arts Learning Artist Directory](#), a listing of individuals and companies who have gone through a rigorous screening and interview process to qualify for inclusion. Artists in the AIR program have the opportunity to conduct workshops and residencies funded by the OAC. In addition, they have access to ongoing professional development and the mutual support of a group of experienced colleagues who share a passion for lifelong learning in the arts.

Residency artists facilitate experiences that support learning in, through and about the arts. Although the residency's ideas and goals are planned collaboratively with the residency sponsor and participants, the work is reflective of the artist's own artistic medium and process. During the residency, artists can share their professional work through performances, exhibitions, readings, etc., bringing their artistic vision to new groups and communities.

Artists may participate in up to four residencies per year that vary from two to eight weeks in length. They may also participate in visits through the Artist Express program. However, inclusion in the Arts Learning Artist Directory does not guarantee that an artist will receive engagements through the AIR program. Every fiscal year, artists must submit an updated artistic resume of their professional work completed during the past year. This resume is used to assess how the artist is continuing to create professional works of artistic excellence (one criterion for continued participation in the AIR program).

Please note that artists who have not completed a successful residency or Artist Express visit in a four-year period must reapply to the program. Additional detailed information about the residency program is available in the [Arts Learning Residency Handbook](#).

## GRANT AWARDS

There are two [programs](#) that artists in the Arts Learning Artist Directory can participate in:

### Artist in Residence Program

The total professional fee for an artist is \$1,200 per week. Grants are awarded to the residency [sponsor](#) to cover \$800 per week. The [sponsor](#) is responsible for the remaining \$400 per week. Sponsors are also required to provide a budget for supplies and assist the artist in locating free or reduced cost housing if the residency location is more than one hour from the artist's home. Schools are asked to provide a daily lunch for the artist, if possible. Artists are responsible for all other meal and travel costs for the residency.

### Artist Express Program

The total professional fee for an artist is \$300 per day. Grants are awarded to the residency [sponsor](#) to cover \$250 per day. The sponsor is responsible for the remaining \$50 per day. Sponsors are required to provide a budget for supplies.

## WHO MAY APPLY

The professional credentials, body of artistic work and communication skills of each artist will be considered in the [evaluation](#) of applications.

### Individual Artists

[Professional artists](#) in all art disciplines who are interested in working with individuals or groups, from young children to older adults, may apply.

### Companies and Organizations

Professional performing ensembles and companies are also eligible to apply to the [program](#).

### Out-of-State Artists

A limited number of out-of-state artists are accepted into the AIR program each year. In addition to meeting the general program [criteria](#), out-of-state artists should make a unique aesthetic contribution to the existing directory of artists and strengthen the OAC's ability to effectively serve a wide range of constituents. Out-of state artists must contact a member of the [Arts Learning staff](#) before submitting an application.

### Criminal Background Checks

The OAC does not have the statutory authority to require criminal background checks of the artists participating in the Arts Learning Artist Directory. However, schools and some organizations are required by the Ohio Revised Code or by internal policies and administrative procedures to conduct such checks. Arts Learning Artist Directory artists may be required to submit to a criminal background check in order to work in schools or organizations.

## HOW TO APPLY

The artist application for the AIR program is NOT part of the OAC's OnLine Grant Application system (OLGA). Instead, artists must submit a paper application. To apply for the AIR program, use the following links to download either an OmniForm executable file or a PDF form of the Arts Learning/Artist in Residence: Artist form.

[Executable file](#) (OmniForm for Windows NT, Windows 2000, Windows ME, Windows 95 or Windows 98.)

[PDF file](#) (For Mac and Windows users. Note: You will need the free Adobe Acrobat Reader to view and work in this form. However, unless you have purchased the full version of Adobe Acrobat, you will not be able to save any of your information to this form.)

Although the OAC does not accept [draft applications](#) from artists, the Arts Learning staff will answer any application questions prior to the deadline.

To be considered for the AIR program, two copies of a completed artist application—with signatures and [support materials](#)—must be received in the OAC office by 5 p.m. on the application deadline date (regardless of postmarked date). Applicants will be notified via e-mail when the application and support materials are received.

### Support Materials

To complete an application for this program, applicants must submit one complete set of [support materials](#) to the OAC including discipline-specific work samples. Applications that do not include support materials will not be accepted.

[Support materials](#) should include:

- Current resume
- Three letters of recommendation referencing the artist's artistic and educational work
- Examples of the artist's professional work completed within the past five years

### Discipline-Specific Support Materials

Artists applying in the creative writing discipline (e.g. fiction and non-fiction writers, poets, playwrights and screenwriters) must have published at least one book, had work appear in at least two professional periodicals, or had one professionally produced script. Submit samples of 10 poems or a 20- to 30-page manuscript of prose or plays.

Individual artists or companies applying in the dance and theater discipline must submit two complete works on DVD.

Media artists (e.g. filmmakers and video artists) must submit no more than two complete works on DVD.

Individual artists and companies applying in the music or audio artist disciplines must submit two complete works on **separate** audiocassettes, CDs or CD-ROMs. Composers must submit a score with each piece. A lead sheet must be submitted for jazz, popular and traditional compositions. All submissions must include the title of the work, the date it was performed, the total length of the performance and the artist's role in the work (including the instrument being played).

Visual artists, designers and photographers must submit at least nine but no more than 12 digital images that represent a recent work on CD-ROM or DVD-ROM.

A traditional artist must submit work samples that are appropriate to his or her discipline as outlined above.

The OAC will keep work samples from artists who are accepted for inclusion in the Arts Learning Artist Directory as a permanent record unless other arrangements are made. Materials from artists not selected for the [program](#) will be returned if a mailer large enough to hold them is included with the [support materials](#). The return mailer must have the appropriate amount of U.S. postage. If an addressed, stamped mailer is not included with the support materials they will be kept for one year and then discarded/recycled.

## TIMELINE

The timeline below presents a general outline of the grant application process for the AIR program for artists. Please note that if a deadline falls on a Saturday, Sunday or state holiday, the deadline will be extended until the next business day.

Application Deadline	July 1
Application Review	July and August
Artist Notification	August

## EVALUATION

Arts Learning staff members review artist applications to determine eligibility for the directory. Qualified applicants are interviewed by a selection committee consisting of Arts Learning staff, discipline peers and experienced residency [sponsors](#). Based on the selection committee's recommendations, the Arts Learning office invites new artists to participate in the AIR program, to be published in the Arts Learning Artist Directory and to prepare for their first fall conference.

### Review Criteria

A competitive application will be reviewed on how well it meets these [criteria](#):

- Applicant's credentials and references are strong;
- Applicant's works samples reflect artistic excellence;
- Applicant is able to work collaboratively with persons of varying ages and backgrounds;
- Applicant is able to communicate about his/her art discipline, including personal artistic vision and creative process;

- Applicant's ideas for residencies are based on learning goals that are appropriate and realistic for the residency's participants, length and available resources;
- Applicant has strong potential to serve as an ambassador for his/her discipline, arts learning and the OAC's programs.

## OHIO ARTISTS ON TOUR DIRECTORY

### *Professional Touring Roster of Ohio Artists*

Ohio is home to a remarkable variety of talented performing artists and ensembles that contribute to the quality of life and creative economy of the state and region. The Ohio Artists on Tour fee support program enables Ohio's presenting organizations to tap into the creative potential of these artists in order to enrich their programming and the vitality of their communities. The artists who are supported through the fee support program are drawn from the [Ohio Artists on Tour Directory](#), a listing of individuals and companies who have gone through a screening process to qualify for participation. Artists in the directory demonstrate exceptional artistic quality, readiness to tour and offer a range of services that may be used to reach diverse elements of rural and urban audiences.

#### APPLICATION DEADLINE

Rolling deadline

#### WHAT THE PROGRAM SUPPORTS

The Ohio Artists on Tour fee support program provides grants to presenting institutions throughout Ohio that present artists listed in the [Ohio Artists on Tour Directory](#). Individual performing artists and ensembles may apply for inclusion in the directory, giving them the opportunity to conduct performances, workshops and outreach activities sponsored by these presenting organizations. The artist or ensemble must conduct at least one outreach activity (e.g., master class, lecture/demonstration, school performance, workshop, etc.) in the community, and all performances must be marketed to the general public.

Planning, negotiating and contracting for artists included in the directory are the same as those for any engagement. [Presenters](#) must submit a fully executed contract for each artist or ensemble for which they are seeking fee support, including the dates of engagement, contracted fee, number of performances and a description of outreach activities. The contract must be signed and dated by the [presenter](#) and the artist (or artist management). Contracts may be submitted after November 1 and are due no later than May 15 to be eligible for fee support.

#### GRANT AWARDS

Artists in the Ohio Artists on Tour Directory do not receive funds directly from the OAC. Fee support is awarded to [presenters](#) who use these funds to pay one-third of the artist fee.

#### WHO MAY APPLY

Individual [professional artists](#) who are residents of Ohio and companies with a history of touring are eligible to apply for inclusion in the Ohio Artists on Tour Directory. Companies must consist of a majority of Ohio residents and documentation of Ohio [residency](#) is a required part of the [support materials](#). Individual [professional artists](#) must maintain legal residence in Ohio to continue as a member of the directory. College and university student organizations and groups whose members are primarily students are not eligible. Artists or ensembles do not need to be incorporated as nonprofit enterprises to apply.

## HOW TO APPLY

Please refer to the [Grant Process for Artists](#) section of the OAC *Guidelines* (page 14) for a step-by-step guide to the entire process of applying for and managing an OAC grant.

### Application Basics

The artist application for the Ohio Artists on Tour Directory program is NOT part of the OAC's OnLine Grant Application system (OLGA). Artists must submit an electronic application using the [Ohio Artists on Tour Directory Application Form](#) to apply to this program.

Although the OAC does not accept [draft applications](#) from artists, the OAC staff will answer any application questions prior to the deadline. Applications for inclusion in the directory may take up to six weeks to process. If accepted to the directory, the artist or artist's representative is expected to provide an effective marketing plan to maximize touring possibilities and should not rely solely on the Ohio Artists on Tour Directory to promote his or her work.

### Support Materials

To submit an application to this program, applicants must submit a signed signature page and one complete set of [support materials](#) to the OAC in addition to the electronic application. You will be notified by email when your application is received. Applications that do not include support materials will not be reviewed.

[Support materials](#) should include:

1. Checklist of all included materials (indicate materials available electronically)
2. Copy of performance contract and technical requirements
3. Artist website address and/or marketing/press kit including the following:
  - Up to three reviews of past performances (must be less than three years old)
  - Description of [residency](#) and/or outreach activities
  - One or more promotional photographs
  - Brochure
  - Artist biographies
  - One set of audio or video materials (must be less than two years old); please include audiovisual screening notes.
  - The following documentation of Ohio [residency](#) for individual artists and groups of up to eight performers: each person should supply a photocopy of his or her Ohio Driver's License or state ID (do not include Social Security numbers); a notarized statement signed by all members verifying Ohio as their primary residence; OR a copy of the Certificate of Incorporation issued by the Secretary of State.

[Support material](#) samples of artistic work from artists accepted for inclusion in the Ohio Artists on Tour Directory will be kept by the OAC as a permanent record unless other arrangements are made. Materials from artists not selected for the program will be returned if a self-addressed stamped mailer is sent; if not, support materials will be kept for one year and then discarded.

## EVALUATION

A panel of OAC staff members evaluates Ohio Artists on Tour Directory applications and [support materials](#). These reviews are not open to the public; however, program coordinators will share any panel comments about the application to the individual or organization if requested.

At the panel meeting, an evaluative discussion will take place for each application. Following the review, each application will be scored based on how well the organization meets the review [criteria](#). This score will be presented to the OAC executive director and deputy director for their review and approval.

### Review Criteria

A competitive application will be reviewed on how well it meets these [criteria](#):

- Applicant's credentials and references are strong.
- Applicant's artistic and cultural activities are strengthened by qualified personnel.
- Applicant's past touring history demonstrates touring capabilities.
- Applicant includes adequate descriptions of available outreach activities.
- Applicant has high quality promotional materials for his or her work that is available for [presenters](#) to use in promoting their events.
- Current and complete information is available on applicant's website.

## OTHER PROGRAMS

### OHIO HERITAGE FELLOWSHIPS

#### *Recognizing Individual Achievement in Folk and Traditional Arts*

Dedicated individuals working in the folk and traditional arts, through their creativity, excellence and service, reflect the history, practices, beliefs and values of diverse peoples throughout Ohio. The Ohio Heritage Fellowship program was created to honor and celebrate these living cultural treasures, and to ensure that those who are working in the folk and traditional arts have an essential place in the present and future of Ohio. Award recipients are recognized within their communities as exemplary practitioners of a folk or traditional art form with work of the highest quality and authenticity. Through an open nomination process and careful consideration by recognized professionals in the field, the Ohio Heritage Fellowship program offers statewide visibility and a one-time financial award that allows master artists and community leaders to share their expertise and promote the awareness of folk and traditional cultures. The OAC values the history and background of each citizen of our state and recognizes that the quality of life in Ohio depends on the continued vitality of traditions of every kind. Ohio Heritage Fellows represent the best of those things that make us unique combined with the most enduring of that which is common to all.

#### **NOMINATION DEADLINE**

January 15

#### **WHAT THE PROGRAM SUPPORTS**

The Ohio Heritage Fellowship program recognizes Ohio folk and traditional artists who are the finest and most influential masters of their particular art forms and traditions, and whose work in the folk and traditional arts have had a significant impact on the people and communities of the state. Awards are given in three categories: Performing Arts, Material Culture (e.g., folk art, folk crafts and folk architecture) and Community Leadership. The OAC expects awardees to adhere to cultural artistic traditions and work to maintain the aesthetics and preservation of their art form, while also contributing to the public visibility of the folk and traditional arts; be actively participating in their art form as a practitioner, a mentor, teacher or community leader; and be creating works of depth and brilliance that deepen our awareness of the rich and diverse cultural and artistic traditions of the people of Ohio.

#### **Allowable Expenses**

Ohio Heritage Fellowship awards may be used for a variety of expenses related to the growth and development of the artist and their work. The award may be used for any purpose designated by the receiving individual except to continue their education through a degree-granting program.

## GRANT AWARDS

Ohio Heritage Fellowship awards are \$3,500. Grant amounts are recommended by a review panel. All recommendations must be approved by the OAC board.

## WHO MAY APPLY

Individuals must be nominated in order to receive an award from the Ohio Heritage Fellowship program. Individuals may not nominate themselves. Nominees must have lived in Ohio for one year prior to the January 15 deadline.

## HOW TO APPLY

The Ohio Heritage Fellowship program nomination form is NOT part of OLGA. The nomination form is available online at:

<http://www.oac.state.oh.us/search/OhioHeritageFellowships/SearchFellowshipNominations.asp>.

### Application Basics

Although the OAC does not accept draft nominations, we will answer any questions you have about your nomination prior to the deadline. Applicants must be sure to submit their nomination electronically by 5 p.m. on the final deadline date. If the nomination is not officially submitted electronically, it will not be accepted. Nominations remain active for three years and will be reviewed annually. Information may be added to a nomination during this three-year period.

### Support Materials

To complete a nomination for this program, all nominators must submit one complete set of [support materials](#) to the OAC, along with discipline-specific work samples. Nominations that do not include support materials will not be accepted. All support materials should represent the folk or traditional art form of the nominee.

[Support materials](#) should include:

- **Three or more letters of support for the nominee.** Letters of support should be from community members who are knowledgeable about the traditional art form.
- **Work Samples.** Submit samples of work (e.g., DVDs, videotapes, cassettes, audio CDs, digital CDs, color slides or photographs) that demonstrate artistic quality and technical ability. This enables the selection panel to evaluate nominees. These samples may be submitted together on a single disk or tape or they may be submitted separately. Panelists may review some or all of submitted material. All audiovisual work samples must be accompanied by a cover sheet for work samples. Work samples that do not adhere to the *Guidelines* will not be reviewed.

Discipline-specific work samples:

- **Folk Craft:** Submit five to 10 images of the work of the master artist. Digital images on disk are preferred. If possible, include an image that shows the place in which the artist's work is created.
- **Music/Verbal Arts:** Submit one copy of one sound recording (on CD, DVD or videocassette) of the master artist. Provide a list identifying the performers, instruments and material being presented.

Be sure to describe the typical audience and venue for this music/verbal art form on the cover sheet for work samples. Indicate track number(s) or cue tape to preferred starting point.

- **Dance/Ethnic Theatre:** Submit one copy of one video (on DVD or videocassette) of the master artist that best demonstrates the quality of the work. Label the DVD or video with the title and length of work. Provide a list with a description of the dance form or theatre, the performers and the typical venue on the cover sheet for work samples. Indicate track number(s) or cue tape to preferred starting point.
- **Community Leadership/Other:** [Support materials](#), such as brochures, newspapers and magazine articles, exhibition catalogues and programs may be submitted.

Slides, audiotapes and videotapes submitted with applications will be returned if a mailer large enough to hold them is included with the application. The return mailer must have the appropriate amount of U.S. postage. Do not send cash, checks or Federal Express mailers for the return of materials. If an addressed, stamped mailer is not included with the application, support materials will be kept for one year and then discarded or recycled.

[Support materials](#) must be received in the OAC office no more than seven calendar days after the application deadline date by 5 p.m. (regardless of postmarked date). If the support materials do not reach the OAC within this timeframe, the nomination will not be accepted.

## TIMELINE

The timeline below presents a general outline of the grant nomination process for the Ohio Heritage Fellowship. Please note that if a deadline falls on a Saturday, Sunday or state holiday, the deadline will be extended until the next business day.

Nomination form available online	July 1
Final nomination deadline	January 15
<a href="#">Support material</a> deadline	7 calendar days following the application deadline
Panel review meeting	March
Award announcement	July
Signed grant agreement deadline	August 30
Grant period	July 1 - June 30
Final report deadline	30 days after program ends

## EVALUATION AND SCORING

A panel of folklorists, arts professionals and other community members evaluates and scores Ohio Heritage Fellowship applications and support materials. At the panel meeting, an evaluative discussion will take place for each application. The review process is competitive and only exemplary nominations will be recommended.

### Review Criteria

[Panelists](#) use a combination of the following criteria to make award recipient recommendations. Any one or a combination of [criteria](#) is sufficient to substantiate an award recommendation:

- Work reflects the highest quality of craftsmanship, design and authenticity.
- Body of work is consistently high in quality.
- The artist is recognized within his/her community as an exemplary practitioner of a folk or traditional art form.
- Learned his/her art form through informal study and by carefully watching, listening and doing.
- Creates works of depth and brilliance that deepen our awareness of the rich and diverse cultural and artistic traditions of the people of Ohio.
- Participates in his/her art form as a practitioner, mentor, teacher or leader.
- Adheres to cultural artistic traditions and works to maintain the aesthetics and preservation of their art form, while also contributing to the public visibility of traditional arts, crafts and artists.
- Audiovisual materials are relevant and high quality.

## OHIO RIVER BORDER INITIATIVE

### *Funding the Arts on the Ohio River*

The Ohio River Border Initiative (ORBI) is a joint project of the West Virginia Commission on the Arts and the OAC to support the arts community in the Ohio River Valley. ORBI's programs are open to artists, school groups, arts groups and community arts programs in all Ohio and West Virginia counties that touch the Ohio River. These counties are Wayne, Cabell, Mason, Jackson, Wood, Pleasants, Tyler, Wetzel, Marshall, Ohio, Brooke and Hancock in West Virginia, and Lawrence, Gallia, Meigs, Athens, Washington, Monroe, Belmont, Jefferson and Columbiana in Ohio. ORBI offers three funding opportunities—its annual grant program; the Artist Fast Track program; and the Accessibility Mini-Grant program.

#### APPLICATION DEADLINES

February 1 (annual grant program)

60 days before the funds are needed (Artist Fast Track)

90 days before the funds are needed (Accessibility Mini-Grant)

#### WHAT THE PROGRAM SUPPORTS

Since 1994, ORBI has awarded a total of more than \$450,000 in grant funding to a wide variety of projects, artists and community groups in West Virginia and Ohio counties that border the Ohio River. ORBI's **annual grant program** funds projects that encourage active [collaboration](#) among artists, communities and/or organizations on both sides of the Ohio River.

In addition to the annual grant program, ORBI offers grants for individual artists through its **Artist Fast Track** program. Fast Track grants are intended to support immediate, short-term projects that have a positive impact on the career development of artists by helping them:

- Increase access to audiences and venues;
- Develop new skills and insights; and
- Investigate new artistic ideas and approaches.

Lastly, ORBI's **Accessibility Mini-Grant** program is designed to increase the participation of people with disabilities in arts programming by expanding the [capacity](#) of the region's organizations to make their programs more accessible to everyone, regardless of physical or developmental ability. The program is intended to allow organizations to jump-start or try out accessibility innovation and is not intended to provide support for existing projects.

#### Allowable Expenses

ORBI annual grants may be used to fund:

- Transportation costs for bringing art to people or people to art;
- Artist fees and services;
- Costs of administering the project;

- Marketing costs and publicity;
- Art or educational materials.

Artist Fast Track grants may be used to fund:

- Professional and artistic development for attendance at workshops, conferences, seminars, master classes, exhibits, exchange programs;
- Presentation opportunities—preparation of portfolios and slides, printing of brochures or marketing materials and demonstration tapes;
- Rental expenses for rehearsal or studio space for time periods of less than one month;
- Shipping and crating of art works for a show or exhibit;
- Lodging and transportation costs for a training session, workshop, conference or exhibit;
- Rental of equipment/purchase of supplies required for showing and displaying artwork.

Accessibility Mini-Grants may be used to fund:

- Minor physical plant improvements such as hand rails, ramps, door alterations;
- Sign and visibility improvements for people with vision limitations;
- Assistive devices for hearing or visually impaired people;
- Signers and other assistive service providers;
- Accessibility improvements for websites to improve use by the visually impaired;
- Direct outreach activities to people with disabilities in the applicant's community.

For a complete list of funding [criteria](http://orbi.org/orbi-grants/) and restrictions, visit: <http://orbi.org/orbi-grants/>

## GRANT AWARDS

The maximum grant award for ORBI's annual grant program is \$3,000 to any one group or artist. The maximum award for Artist Fact Track grants is \$500, and the maximum award for Accessibility Mini-Grants is \$1,000.

## WHO MAY APPLY

ORBI's annual grant program is open to individual artists, school groups, community organizations and arts groups in the counties that touch the West Virginia/Ohio border. Projects must involve the presentation of, education about or participation in the arts or recognized traditional crafts. The Artist Fast Track program is limited to artists and craftspeople who live in Ohio's Appalachian counties or the counties that touch the West Virginia/Ohio border. Applicants to the Accessibility Mini-Grant program must be designated tax-exempt charitable organizations by the IRS and must be arts organizations or other organizations that present arts programs in the counties that touch the West Virginia/Ohio border.

Please note: For the annual grant program and the Accessibility Mini-Grant program, applicants must supply 25 percent of the total project cost. The match must be all cash. Applicants are also encouraged to show in-kind contributions, although these contributions will not be counted toward the applicant's matching share of the cash budget.

**HOW TO APPLY**

The ORBI grant application forms are NOT part of the OAC's OnLine Grants Applications (OLGA) system. You can find the application forms and information on program-specific application requirements here:

<http://orbi.org/orbi-grants/>

## OTHER OAC RESOURCES

### ArtsInOhio.com

[ArtsinOhio.com](http://ArtsinOhio.com) is Ohio's comprehensive online calendar of arts and cultural events. It is maintained and managed by the OAC in collaboration with Experience Columbus, Positively Cleveland and Cincinnati USA Regional Tourism Network. With this free, easy-to-use online guide, Ohio residents and visitors can search for events by city, date, organization, special accessibility, price, discounts and more.

More than 3,900 organizations and 4,700 venues list their information on ArtsinOhio.com, and thousands of unique events are available at any time. Because of the wide variety of arts and cultural organizations that participate in this database, users have access to many diverse events throughout the state. Participating organizations include museums, symphonies, concert series, festivals, libraries, historical societies, zoos and many other organizations with cultural programming. Visit <http://www.OhioEventFinder.com> to register your organization.

### Art\$Work

[Art\\$Work](http://Art$Work) is an online, searchable database of arts and cultural employment opportunities in Ohio. It is a free and efficient way for job seekers to connect with a wide range of Ohio's arts and cultural employers. The database offers job descriptions and employer contact information for each available position based on searchable [criteria](#). Search for employment opportunities at: <http://www.artsworkohio.org>

### Individual Artist Opportunities Database

The Individual Artist Opportunities Database is an online, searchable listing of local, statewide, national and international opportunities for artists. It is maintained by the Individual Artist Grant and Services program as an additional tool for artists and can be accessed online at:

<http://www.oac.state.oh.us/search/IndividualArtistOpportunities/SearchArtistOpportunities.asp>

### Ohio Appalachian Artist Directory

The Ohio Appalachian Artist Directory is an online searchable listing of artists who live and work in or near Ohio's Appalachian region. The directory is managed by the OAC and is free and open to the public for browsing and searching. The purpose of this directory is to increase access to and communication among Ohio's many Appalachian artists and arts organizations, and to strengthen the role the arts play in the communities of Appalachian Ohio. The directory makes searching for artists and craftspeople easier and faster than it has ever been before. Browse the directory online at: <http://www.oac.state.oh.us/search/AppalachianArts/>.

For more information, contact the [OAC's research and program development director](#).

## Ohio Arts Festivals and Competitions Directory

The Ohio [Arts Festivals](#) and Competitions Directory contains detailed information about upcoming arts and crafts festivals and competitions throughout Ohio, including dates, activities, number of spaces available for artists to display work, fees and contact information. The directory is organized by date and location and includes alphabetical indexes of the festivals by name, city, region and sponsor. Events are classified as juried, nonjuried, invitational or juried invitational, according to information supplied by the promoters. The OAC publishes this directory and distributes it in partnership with the Ohio Arts and Crafts Guild and Ohio Designer Craftsmen. For more information contact the OAC's [Public Information Office](#), or search the directory here: <http://www.oac.state.oh.us/search/OACFestival/SearchFestivals.asp>

## Ohio Creative Writers Directory

The Ohio Creative Writers Directory, updated annually, includes information about nearly 500 fiction and nonfiction writers, playwrights and poets who live or work in Ohio. The directory is searchable by the writer's last name, city, county, discipline and genre. It can be accessed through the OAC website at: <http://www.oac.state.oh.us/search/writers/SearchWriters.asp>

The directory serves:

- Writers who wish to network and learn more about literary activities in the state;
- Authors who wish to promote their books;
- [Presenters](#) looking for writers;
- Reference, community service and acquisitions departments.

There are no eligibility requirements for inclusion in the directory. To request a questionnaire or for additional information, please contact the Individual Artist Grants and Services program.

## Ohio Online Visual Artist Registry

The Ohio Online Visual Artist Registry is a joint project of the Ohio Percent for Art Program (administered by the OAC) and the Humanities, Fine Arts and Recreation Division of the Columbus Metropolitan Library. The online, nonjuried registry includes information on the works of more than 500 artists from Ohio and around the world, representing all kinds of visual art. Ohio Percent for Art Advisory Selection committees use the registry as an artist resource, as do collectors, designers, architects, curators, journalists, juries, gallery owners and others interested in visual arts. The registry is available online at <http://www.ohioonlinearts.org>.

For more information, contact the [Individual Artist Grants and Services](#) program.

### Ohio Percent for Art Projects

Ohio's Percent for Art legislation, in effect since July 1, 1990, provides funds for the acquisition, commissioning and installation of works of art for new or renovated public buildings that receive state appropriations of more than \$4 million per biennium. For these projects, the law stipulates that 1 percent of the total state appropriation be allocated for the acquisition, commissioning and installation of art work in public spaces. A searchable database of completed projects is available at:

<http://www.oac.state.oh.us/search/Percent/SearchPercent.asp>

For more information, contact Kathy Signorino at [Kathy.Signorino@oac.state.oh.us](mailto:Kathy.Signorino@oac.state.oh.us).

### Riffe Gallery

The OAC operates a 4,000 square-foot gallery in downtown Columbus. Through exhibitions and educational activities, the Riffe Gallery increases the general public's knowledge of state, national and international artists, the collections of various museums and galleries regionally and internationally, and all media. The Riffe Gallery has presented 88 main gallery exhibitions and 10 lobby exhibitions since its inception in 1989. Exhibitions run an average of eight to nine weeks and are specifically developed by staff and contracted curators, or selected from other museums or galleries, with diverse audiences in mind. Exhibition proposals from arts organizations may be mailed to: Mary Gray, 77 South High St, Columbus, OH 43215. The gallery does not accept exhibition proposals from individual artists.

To increase public appreciation and understanding of its exhibitions, the Riffe Gallery offers a wide range of learning opportunities including family days, school tours, curator tours and an interactive website. With help from Ohio Government Telecommunications, the gallery's website, <http://spotlightriffegallery.org/>, offers an image gallery for past, current and upcoming exhibitions and a media archive.

The gallery is located in the Vern Riffe Center for Government and the Arts, across from the Statehouse on High Street in downtown Columbus. The Riffe Gallery is operated with support from the Ohio Building Authority. Media sponsors are CD101, CityScene, Ohio Magazine, Time Warner Cable and WCBE.

The Riffe Gallery hosts educational events in conjunction with each exhibition. Riffe Gallery Family Days offer free, hands-on arts activities for children and their adult chaperones. Special presentations offer informative and engaging educational opportunities for adults. Gallery hours are Tuesday, 10 a.m. - 4 p.m.; Wednesday and Friday, 10 a.m. - 5:30 p.m.; Thursday, 10 a.m. - 8 p.m.; and Saturday and Sunday, noon-4 p.m. Closed Mondays and state holidays. Admission is free. For information, call 614/644-9624 or visit <http://www.riffegallery.org>.

## APPENDIX A

### Legal Requirements and OAC Rules

As an applicant for OAC funding, you are required to read this section, which will help you understand the specific requirements you must meet and the rules you must follow in order to enter the OAC funding process. However, because all OAC programs are competitive, meeting these requirements does not guarantee that your activity/application will be funded. Applications are scored and ranked according to how well they meet the criteria listed in the *Guidelines* under each program area. For more information, please refer to the *Guidelines* section about the program for which you are requesting funds.

#### OAC GUIDELINES

The OAC is governed by Chapter 3379 of the Ohio Revised Code and the Ohio Administrative Code. Information regarding these codes is available at: <http://codes.ohio.gov/>.

The information contained in the OAC *Guidelines* 2012-2013 is meant to explain agency programs, services and policies. The information is not a set of rules that is intended to be, or can be, legally binding upon the OAC, nor does it create any rights for persons or organizations dealing with the OAC. The *Guidelines* contain written assistance for applicants that will be applied so far as it is practical to do so.

The OAC may expand, abolish or suspend any part of these *Guidelines* to advance the business of the council. The OAC board makes all determinations as to what information should be in the *Guidelines* and how the information is to be administered and used. The OAC board, by the actions of its members, is the only body empowered to award or deny grants. The board retains the right to adjust, amend or cancel grant awards to ensure the proper administration of the OAC's business and purpose.

#### NONDISCRIMINATION

The OAC complies with all local, state and federal laws and regulations concerning civil and human rights. OAC programs, grants and employment practices are free of discrimination based on race, gender, color, religion, national origin, disability, sexual orientation, sex, gender identity, military status or age. Applicants receiving funding from the OAC must comply with rules including, but not limited to, the following:

- All federally funded programs, services and benefits that are administered, authorized and participated in by OAC subgrantees, delegate agencies, contractors, providers or other participants shall be operated in accordance with the nondiscriminatory requirements pursuant to Title VI of the Civil Rights Act of 1964; Section 504 of the Rehabilitation Act of 1973; as amended, the Age Discrimination Act of 1975; the Americans with Disabilities Act of 1990; and, where applicable, the Omnibus Budget Reconciliation Act of 1981.
- No individual shall, on the grounds of race, gender, color, national origin, disability, sexual orientation, gender identity, military status, age, sex or religion, be excluded from participation in, be denied benefits of or be otherwise subjected to discrimination under any program, service or benefit advocated, authorized or provided by the state of Ohio.

**DISCLOSURE**

Information solicited through the OAC grant application form is crucial for policy development and planning for the state of Ohio and for the federal government. Please supply the requested information. Here are two important requirements and ways the information is used:

- Collected information is shared with the National Endowments for the Arts (NEA) and National Endowment for the Humanities (NEH) to determine trends and to establish statistical data. Section Five of the National Foundation on the Arts and the Humanities Act of 1965, as amended, authorizes the endowments which comply with the Privacy Act of 1974 to request information for use in application processing, trend analysis and statistical research. OAC records are public, with a few exceptions noted in law.
- The OAC, as a grantee of the NEA, must comply with Title VI of the Civil Rights Act of 1964 by requesting information and advice about specific constituencies. For the OAC, these constituencies include but are not limited to: Black/African Americans, Appalachians, Asians, Latinos/Hispanics, Native American Indians/Alaskan Natives, Native Hawaiian/Pacific Islanders, persons with disabilities and seniors aged 62 or older.

**OWNERSHIP OF INTELLECTUAL PROPERTY**

The OAC does not own, collect royalties on or hold copyrights to artistic products resulting from its grants, nor will it take any action on behalf of the grantee to protect the grantee's intellectual property rights. The OAC does, however, have legal authority to reproduce and use submitted documentation (electronically and in print) of such artistic products for educational, promotional, official or noncommercial purposes.

## APPENDIX B

### Americans with Disabilities Act (ADA) Policy

The Americans with Disabilities Act (ADA) is a federal civil rights law designed to prevent discrimination and enable individuals with disabilities to participate fully in all aspects of society. The OAC requires that all grant recipients comply with the ADA.

#### ACCESSIBILITY

The OAC is committed to making the arts accessible to all Ohioans. The agency believes that accessible buildings or spaces, programs and creative opportunities enrich the artistic experiences of all and enhance a community's cultural climate. To that end, organizations that receive funding from the OAC must be fully accessible and inclusive to every individual, including people with disabilities and older adults.

The OAC also requires an ADA transition plan for organizations that are not in compliance with the ADA. For examples of ADA transition plans, please contact your [regional program coordinator](#). For more information on accessibility, see the Helpful Accessibility Links section.

As a reference, section 504 of the Rehabilitation Act states, in part, that “no otherwise qualified person with a disability ... shall solely by reason of their disability be excluded from the participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving federal financial assistance.”

#### Helpful Accessibility Links

People with disabilities have the legal right to access OAC programs. Therefore, all programs and facilities of grant applicants must be accessible to everyone. A helpful tool available on the National Endowment for the Arts (NEA) website is the Accessibility Planning and Resource Guide for Cultural Administrators, located here: <http://www.nea.gov/resources/Accessibility/Planning/index.html>.

The aforementioned guide is an online companion to the printed and online publication, Design for Accessibility: A Cultural Administrator's Handbook, which can be found here: <http://www.nea.gov/resources/Accessibility/pubs/DesignAccessibility.html>.

Both of the above resources provide guidance to cultural administrators on how to achieve accessible and inclusive programming for everyone, including individuals with disabilities and older adults. A hardcopy of the handbook is also available upon request at the OAC. Please contact your [regional program coordinator](#).

The NEA also offers a workbook to accompany the handbook at:

<http://www.arts.gov/resources/accessibility/pubs/DesignAccessibility/DesignAccess.pdf>.

To learn more about a self-evaluation process that can help your arts and cultural organization comply with Section 504 and the ADA, visit the following link:

<http://www.arts.gov/resources/Accessibility/Planning/Step6.pdf>

Another useful checklist from the U.S. Department of Justice ADA website is the Americans with Disabilities Act Checklist for Readily Achievable Barrier Removal. Use it to assess your accommodations for people with disabilities. The checklist is available as a downloadable PDF document at: <http://www.ada.gov/racheck.pdf>

## **CONTACT US**

For more information on how to make your programs accessible, contact your regional coordinator at 614/466-2613; for TTY/TDD use the Ohio Relay Service at 1-800/750-0750. For more suggestions on how to make your arts and cultural organization accessible to all citizens, visit the accessibility section on our website at:

<http://www.oac.state.oh.us/aboutOAC/accessibility.asp>

## **ADA GRIEVANCE PROCEDURE**

If you believe an event or facility funded by the OAC is inaccessible, you are encouraged to file a complaint with the Ohio Civil Rights Commission (OCRC) at 30 E. Broad Street, 4th floor, Columbus, OH 43215-3414 or call them at 1-888/278-7101. You can also visit the OCRC's website at: <http://www.crc.ohio.gov>

The OAC works with the OCRC to resolve complaints against grantees. After you file a complaint, please notify the OAC. The OAC will wait to receive written notification from the OCRC regarding the complaint that was filed before sending a formal letter informing the grantee of the complaint. Once the complaint is verified—and if the grantee is found to be noncompliant by the OCRC—then any funds the grantee has from the OAC will be put on hold. Decisions on any pending grant applications will be withheld until the grantee addresses and resolves the noncompliance issues.

## APPENDIX C

### Cultural Participation Policy

The arts have the [capacity](#) to bring people together. Music, literature, theater and other art forms can help individuals and communities gain a greater appreciation of their heritage, develop a sense of unique identity and learn to see themselves in new ways. The mission of the OAC is to fund and support quality arts experiences to strengthen Ohio communities culturally, educationally and economically. In order to fulfill its mission, the OAC adopted the following Cultural Participation Policy to ensure that the programs and policies of constituents and grantees are accessible to all Ohioans:

*The Ohio Arts Council (OAC) believes that participation in the arts allows people to celebrate their diverse backgrounds and abilities, encourages the discovery of a sense of common purpose and understanding and enhances individual creativity. The OAC requires applicants and grantees to strive for wide cultural participation and to make their arts programs, facilities and opportunities accessible to everyone. The OAC expects to see multiple perspectives and diverse cultures reflected in the governing, program planning and participation efforts of arts and cultural organizations that apply for funding, receive grants, or take part in any programs and services supported by the OAC.*

*Although the OAC recognizes that organizations must determine the most effective ways to authentically link the work they do in the arts with the people in their communities, organizations are strongly encouraged to engage people in their communities from specific and underserved populations in their planning and programming.*

**Specific populations** include, but are not limited to:

- **American Indian/Alaskan Native**
- **Middle Eastern**
- **Appalachian**
- **Native Hawaiian/Pacific Islander**
- **Asian**
- **People with disabilities**
- **Black/African American**
- **Seniors (62 years and older)**
- **Latino and Hispanic**

**Underserved populations** include, but are not limited to:

- **Members of immigrant or ethnic groups**
- **People who are unemployed**
- **Rural residents**
- **People who are homeless**
- **Urban or rural youth**

The Cultural Participation Policy provides a broad statement of goals. The purpose of this background paper is to explore the concept of [cultural participation](#) in more depth.

Understanding the components of and benefits from cultural participation can assist organizations in designing meaningful programs and advocating for the important role of the arts in individual lives and community life. As such, working to build participation becomes part of an organization's assessment of its community's needs and long-range planning. Publications by organizations such as the RAND Corporation, Alan Brown and others listed at the end of this article may be helpful in explaining how and why people participate in the arts and what benefits they receive from their participation. Because the OAC has incorporated many of the concepts from these studies in its grant programs, applicants may find the following summary of some of the key ideas and terms from these studies useful.

People participate in the arts in multiple ways. All are significant to the health and vitality of arts organizations and communities, although the level and intensity of commitment may be variable. The RAND studies provide one useful way of thinking about arts participation by identifying three primary means of participation:

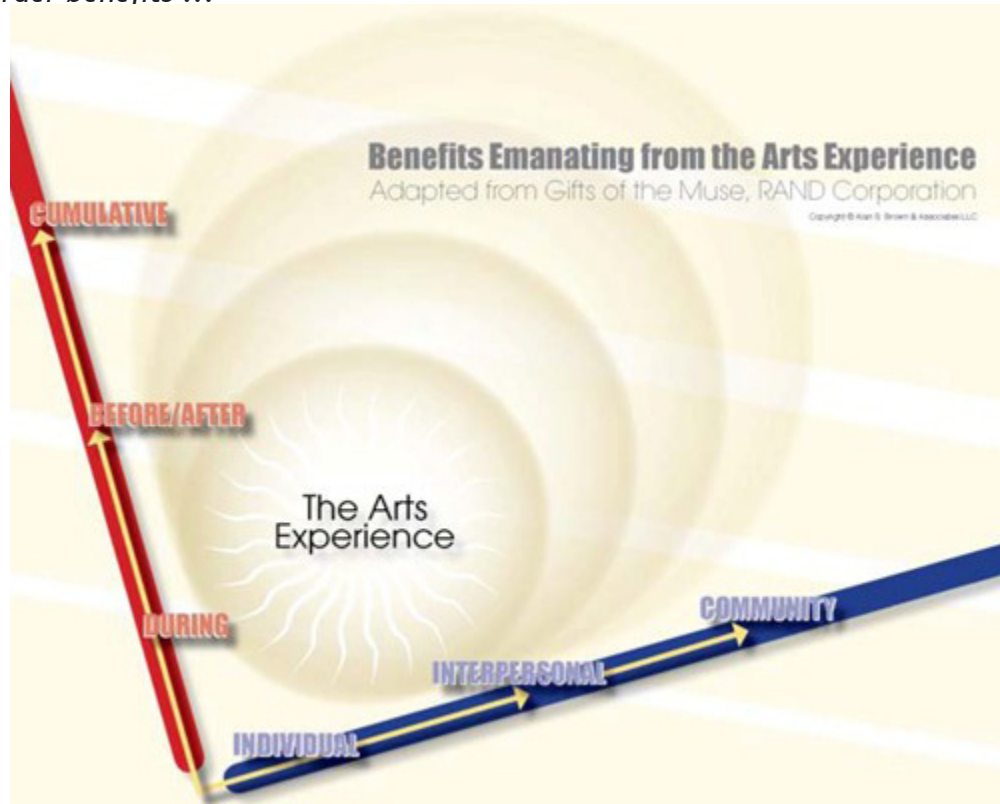
- The first means of participation includes people who are **creating** art; that is, people who are actively engaged in the creative process whether as a profession or for personal enjoyment. They may include singers, dancers, actors, painters or writers. Traditionally, when we think of the arts, these are the first participants to come to mind.
- A second means of participation includes people who are **appreciating** a particular form or discipline. Arts appreciators actively engage in a relationship with the work of art and the artists through their experience and interpretation.
- A third important means of participation includes people who are **supporting** the arts. This group helps ensure that artists and arts organizations can do their work through personal donations, volunteering or advocating for the allocation of public and private resources.

Of course, at different points in time, people can participate in more than one of the aforementioned ways. Reflecting on these three means of participation may help organizations design varied program models to increase participation in the arts.

The OAC encourages applicants to consider all of the ways in which people participate in the arts, and how their participation relates to the quality of each experience. The benefits to an individual are complex and can be difficult to express. Alan Brown devised a figure based on *The Gifts of the Muse*, published by the RAND Corporation, that captures an "architecture of value." Brown, writing in *The Grantmakers in the Arts Reader*, describes it this way:

*"The arts experience itself is positioned in the lower left-hand corner of two axes, with the benefits of the experience rippling outward like waves. The horizontal axis reflects the social dimension of arts benefits, from individual through interpersonal to community. The 'interpersonal' level acknowledges the importance of social benefits such as bonding with friends, family cohesion and building social networks.*

The vertical axis introduces time to the model, in the general sense of proximity in time to the arts experience. This allows for discussion of benefits that occur concurrently with the arts experience (i.e., ‘real time benefits’), of benefits that kick in immediately before or after the experience (especially when there is dialogue about meaning) and of longer-term benefits that accumulate or accrete over time. Accretion—that is, ‘to grow or increase gradually, as by addition’—is a key concept here, underscoring how repeat experiences lead to higher order benefits ...”



Brown’s diagram illustrates how a single arts experience with one individual has some impact but, as an arts experience is extended over time and reflects the additional social dimensions of interpersonal and community interaction, the impact is greatly amplified.

It is up to organizations and individuals to determine the most effective ways to link the work they do in the arts with the people living in their neighborhoods, towns, or cities. For example, an applicant might want to broaden, deepen or diversify participation depending on their organization’s mission, current priorities or community need. Attracting greater numbers of the populations that are already attending events would be an example of **broadening** the audience. **Deepening** participation can be accomplished by creating a greater level of engagement by people who are already involved in your work through such means as workshop attendance, board membership, or increased volunteer activity. Engaging groups or individuals in your work who are not already involved is an example of **diversifying** participation.

Identifying barriers to participation and then developing strategies to minimize the barriers is another approach that can lead to increased participation. **Practical** barriers, such as lack of childcare, difficulty parking, or cost of an event, can be a powerful deterrent to participation. **Perceptual** barriers, although less tangible,

can be just as powerful a deterrent to participation as practical ones. These barriers include the feeling of potential participants that they don't have the right clothes to wear to an event or that they might not "fit in." Finally, even after a person attends an activity, *experiential* barriers might keep them from further engagement. Such barriers might include cramped seating, poor customer service, or the lack of information that could have helped explain an exhibition or performance.

It may not be possible to address all these methods for building participation and eliminating barriers among the various groups in your community at the same time. However, applicants should think inclusively about how to build participation (through strategies to broaden, deepen, or diversify involvement) and how to decrease barriers to participation (through efforts to reduce practical, perceptual, or experiential obstacles). Assessment of the needs of the community, its people and the organization is critical to understanding challenges and possible solutions. Applicants may want to learn more about how significant, personally meaningful and transformative arts experiences can lead to increased public value as discussed in *Revealing the Public Value of the Arts* by Christy Farnbauch, Mollie Lakin-Hayes and Jerry Yoshitomi.

Approaches for increasing participation in the arts should be comprehensive. It is best to involve community residents in the planning and programming of your organization in such capacities as members of advisory committees or task forces; contributing editors, guest curators or artists; members of the governing body or board; or full- or part-time staff. To start the process, applicants might consider increasing [cultural participation](#) with specific initiatives targeted toward particular populations in the community.

The support of the OAC enriches lives and builds vibrant and creative communities throughout the state. Public funds provide assistance for artists, schools and arts and cultural organizations resulting in more than 16.8 million artistic and cultural participant experiences for Ohio residents each year.\* The OAC is committed to wide participation in the arts and encourages the reflection of multiple perspectives and diverse cultures in the governing, program planning and participation efforts of arts organizations who apply for funding. The staff of the OAC is prepared to assist organizations and individuals in efforts to increase cultural participation so that, working together, we can achieve the goal of strengthening Ohio communities culturally, educationally and economically.

\*Participant experiences as reported by arts and cultural organizations to the OAC for FY2010.

#### Reference Materials:

*A New Framework for Building Participation in the Arts* and *Gifts of the Muse: Reframing the Debate About the Benefits of the Arts* are important publications by the RAND Corporation. For more information, visit: <http://www.rand.org/pubs/monographs/MG218/>

*The Values Study: Rediscovering the Meaning and Value of Arts Participation*. Alan Brown. For more information, see the report at:

<http://www.wolfbrown.com/images/articles/ValuesStudyReportComplete.pdf>

“An Architecture of Value,” Grantmakers in the Arts Reader, Spring, 2006. Alan Brown. For more information, see the article at:

[http://www.wolfbrown.com/index.php?mact=News,cntnt01,detail,0&cntnt01articleid=29&cntnt01detailtemplate=articles\\_detail&cntnt01returnid=417](http://www.wolfbrown.com/index.php?mact=News,cntnt01,detail,0&cntnt01articleid=29&cntnt01detailtemplate=articles_detail&cntnt01returnid=417)

*Focusing the Light: The Art and Practice of Planning.* Mary Campbell-Zopf, Michael Sikes, Deborah Vrabel. 2008. A series of seven booklets that present a fundamental management strategy for advocacy, program planning and [evaluation](#). Available from the OAC at:

<http://www.oac.state.oh.us/FTL/>

“Revealing the Public Value of the Arts.” Christy Farnbauch, Mollie Lakin-Hayes, Jerry Yoshitomi. For more information, see:

<http://www.oac.state.oh.us/news/NewsArticle.asp?intArticleId=126>

## APPENDIX D

### Public Value Statement

The OAC seeks to make a positive difference in the lives of individuals and in communities through the arts. The degree to which we fulfill that goal will be the ultimate measure of our success. We create value for the citizens of Ohio in partnership with the arts, education and cultural communities. Together we sustain Ohio's artistic and cultural assets, protect and preserve cultural traditions, build the economy and cultivate the imaginations and talents of learners throughout their lives.

In 2004, in order to create the highest level of value for our constituents, the OAC undertook a major restructuring of our grant programs and applications processes. This was partly in response to our participation in the State Arts Partnership for Cultural Participation initiative, which was funded through a significant grant from the Wallace Foundation, with the ultimate goal of encouraging widespread arts and [cultural participation](#). During the restructuring process, we explored the topic of identifying and creating public value, and as a result we designed new and re-oriented already existing grant programs. We also shifted the purpose of our grant programs to emphasize a broader range of factors, including the unique contexts of Ohio's communities and the ways in which arts organizations, events and experiences respond to participants' needs and aspirations and advance the public's interests.

The purpose of this appendix is to:

- Explain the concept of public value and how it relates to the arts and the OAC's work;
- Highlight the importance of the instrumental and intrinsic benefits of the arts;
- Emphasize how the OAC, its grantees and others can partner to create public value.

#### What is Public Value?

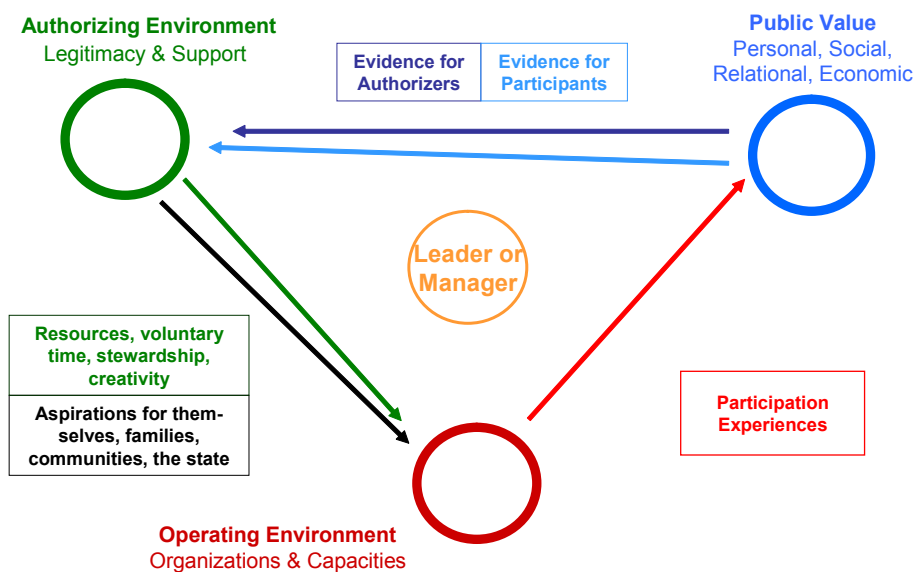
Mark H. Moore, the Hauser Professor of Nonprofit Organizations at Harvard University, first illuminated the term "public value" in his 1995 book *Creating Public Value: Strategic Management in Government*. Moore contended that while value in the private sector revolves around generating profits for shareholders, the value yielded to citizens in the public sector is not so simply defined. In the public sector, value revolves around important collective purposes, such as health, safety, education, cultural preservation, economic development, civic engagement, quality of life, etc.

In a later report, *Creating Public Value Through State Arts Agencies*, written by Moore and Gaylen Williams Moore in 2005, the strategy behind creating public value is discussed. In the private sector, corporations offer products and services in hopes of maximizing profit. In the public sector, however, agencies offer products and services in order to fulfill their legislative mandates and reach as many citizens as possible in positive and profound ways. Yet, these citizens do not pay for these products and services directly out of pocket. Instead, public agencies rely on elected officials who decide what important collective purposes the state should pursue, and therefore how much of the state's tax revenue an agency should receive.

Because of this major difference, state arts agencies (like the OAC) must demonstrate the public value of the arts in order to receive continued support from the legislature. Moore’s 2005 report touches on this through the Public Value Framework. The framework highlights a key concept—the strategic triangle—which shows how public agencies must clearly articulate the public value they seek to produce, the sources of support they can rely on and the attributes of their operational [capacity](#) that allow them to deliver on the promises they make.

According to Moore, only by attending to the entire strategic triangle can public agencies ensure that their work is relevant and beneficial to citizens and decision-makers and then, ultimately, receive the resources they need to continue doing good work. Below is the OAC’s version of the strategic triangle.

### Transformational Framework for the Arts



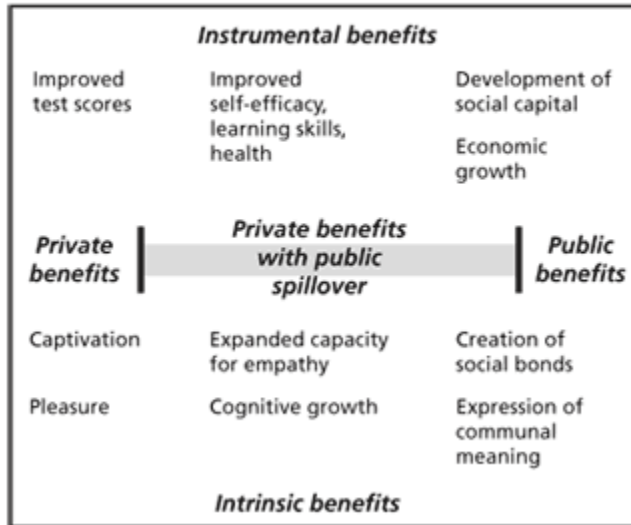
### The Public Value of the Arts: Instrumental and Intrinsic Benefits

The public value of the arts has long been debated, and multiple studies have been completed that argue the benefits of the arts in today’s society. For many years, the prevailing view was that the arts possess public value because of their “instrumental” benefits—their contribution to broad social and economic goals, such as economic growth, enhanced academic performance, attraction of a high-quality workforce, improved mental and physical health among the elderly and the creation of community identities.

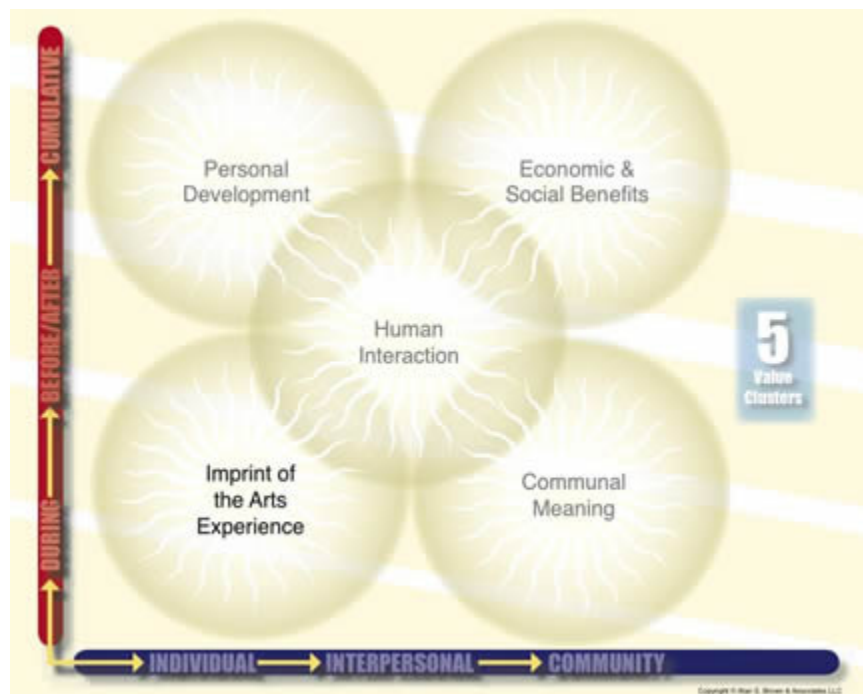
However, in 2005, the RAND Corporation published the *Gifts of the Muse: Reframing the Debate About the Benefits of the Arts*, a report that promotes a new framework for understanding the value of the arts. The report’s proposed framework recognizes how both instrumental and “intrinsic” benefits of the arts contribute to the public realm. Intrinsic benefits (e.g., intellectual stimulation, captivation and emotional resonance) are primarily qualitative and are often viewed as having only personal value. Yet, according to this report, intrinsic benefits play a crucial role in generating all arts benefits.

The new framework to emerge from the RAND Corporation’s report looks at the benefits of the arts along two dimensions—first, the type of benefit (instrumental or intrinsic), and second, how the benefit produces private and public value. This is illustrated below in the report’s *Instrumental - Intrinsic Value Grid*.

**Framework for Understanding the Benefits of the Arts**



Building on and reinterpreting RAND’s groundbreaking work, Alan Brown, a leading researcher and management consultant, explored the value and benefits of the arts in his 2006 article, “An Architecture of Value,” which was published in the *Grantmakers in the Arts Reader*. In this article, he makes an explicit link between the benefits a participant may garner from an arts experience and how its value can *accrue* and *transform* over time. His schematic, presented below, which reveals five arts benefits clusters, reinforces the notion that participants may value the same arts experience for different reasons.



### Becoming Partners in Constructing Value

As the strategic triangle shows, identifying and creating public value is a collective effort. It depends on the shared experiences and strong ties between organizations, artists, citizens and decision-makers. In 2006, Andrew Taylor, director of the University of Wisconsin's Bolz Center for Arts Administration, put it this way: "All value is co-constructed."

In his blog, *The Artful Manager*, Taylor reminds arts advocates and the arts community that while we often "speak the language of production and consumption, or we focus on the demand side," there is much more to our work in the arts than supplying arts programs and services. The OAC recognizes this fact—that with each grant we award, we enter into a partnership with our grantees to support the cultural health and vitality of each grant recipient's community and to enrich the lives of that community's citizens.

By accepting an OAC grant, there is a stated agreement to be accountable for how public funds are used. Grantees are asked to track the results of their work through quantitative measures (e.g., numbers of participants, budgets, etc.) and through qualitative measures that convey the impact of activities on citizens and communities.

The OAC also asks for public value stories, so that the richness of the human experience and the transformative power of the arts can be revealed to decision-makers, citizens and those working in the arts, education and cultural sectors.

As a steward of public dollars, we take our partnerships seriously. Your work allows us to create public value by reporting that the arts and arts education are contributing to Ohio's economic competitiveness and the overall health and vitality of the state and cultivating the imaginative thinking and problem-solving skills that will prepare our children for the 21<sup>st</sup> century global workforce. During this time of great challenge, let us work together to identify and create the public value of the arts throughout Ohio.

### Resources

As a partner, we offer multiple resources to help artists, educators, administrators and volunteers develop or refine their programs, evaluate their effectiveness and better advocate how their work contributes to creating public value. Many of these resources can be found through our [Making the Case](#) webpage, which is designed to provide citizens and decision-makers with the resources to effectively demonstrate to community leaders and elected officials that support for the arts and cultural sector is a sound investment of public dollars.

- [Focusing the Light: The Art and Practice of Planning](#)
- [National Assembly of State Arts Agencies' Research-Based Communication Tool Kit](#)
- [Take pART](#)
- [News Media Resource Guide](#)
- [ArtsOhio](#): Our bi-monthly e-newsletter that regularly highlights remarkable cultural programming

## References

*Creating Public Value: Strategic Management in Government*. Mark H. Moore. 1995. For more information go to: <http://www.hup.harvard.edu/catalog.php?isbn=9780674175587>

*Creating Public Value Through State Arts Agencies*. Mark H. Moore and Gaylen Williams Moore. 2005. For the full report, visit:

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“An Architecture of Value,” *Grantmakers in the Arts Reader*, Spring, 2006. Alan Brown. For more information, see the article at:

<http://wolfbrown.com/images/articles/AnArchitectureofValueGIARReaderWinter2006.pdf>

“Three (Short) Detours Back to Public Value,” keynote address at the National Assembly of State Arts Agencies’ Leadership Institute. Andrew Taylor. 2006. See the keynote speech at:

[http://www.artsjournal.com/artfulmanager/thoughtbucket/nasaa\\_keynote.pdf](http://www.artsjournal.com/artfulmanager/thoughtbucket/nasaa_keynote.pdf)

*Focusing the Light: The Art and Practice of Planning*. Mary Campbell-Zopf, Michael Sikes, Deborah Vrabel. 2008. A series of seven booklets that present a fundamental management strategy for advocacy, program planning and [evaluation](#). Available from the OAC at:

<http://www.oac.state.oh.us/FTL/>

“Revealing the Public Value of the Arts.” Christy Farnbauch, Mollie Lakin-Hayes, Jerry Yoshitomi. For more information, see:

<http://www.oac.state.oh.us/news/NewsArticle.asp?intArticleId=126>

## APPENDIX E

### Credit and Publicity Responsibilities

In order for the OAC to continue providing funds for artists and arts organizations, it needs the continued support of Ohio's citizens, legislature and governor. Because of this, it is imperative that every Ohioan understands the impact public funding for the arts has on people's lives and communities. As a recipient of an OAC grant, the contract that you sign requires you to acknowledge the OAC's support in all of your publications and announcements. The following information relates to Clause 9 of your contract. This material should be reviewed by the person signing the grant agreement and your organization's marketing staff. Failure to comply with all terms of the agreement may jeopardize future funding. Compliance with these requirements will be reviewed when your organization requests grants in the future. The OAC reserves the right to negotiate additional requirements regarding credit and publicity on a case-by-case basis.

#### HOW TO USE THE CREDIT LOGO

There are two credit logos available for grantees to use. Each logo must be reproduced as a unit without alteration. Explanations for how and when to use each logo are as follows.

Text Logo:



#### PROGRAMS IN THE ARTS

- The text logo may be downsized to no smaller than 1-inch wide.
- The text logo should be used in all **promotional materials** regarding activities for which OAC funds are used. Promotional materials include (but are not limited to) newsletters, calendars, catalogs, brochures, flyers, posters, event programs, postcard announcements, billboards, films and electronic media.
- The text logo should be placed on the **title page of all programs** printed by grant recipients in a font size not smaller than 8-point.
- The text logo should be used in all **educational materials** distributed in association with any OAC-funded program or exhibition, including brochures, pamphlets, flyers, etc.
- The text logo must be used in all **electronic advertising**, including television spots and online advertising.
- Organizations must place the text logo on their **websites**, along with a hyperlink back to the [OAC website](#).
- The text logo must be used in all **print advertising** placed by a grant recipient that is 10 column inches or larger.

Simple Logo:



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## Ohio Arts Council

- The simple logo is provided in the only size it should be used. It may not be reduced or enlarged. If you have space for a larger logo, we request that you use the text logo.
- The simple logo is for use in ads and postcards only.
- The simple logo should be used only when there is not enough space for the text logo.

These logos are available to download from the [OAC website](http://www.oac.state.oh.us/grantsprogs/oacsupport/html.asp) in three formats: JPG, TIFF and EPS. The HTML code for a web-ready logo is available at <http://www.oac.state.oh.us/grantsprogs/oacsupport/html.asp>.

### HOW TO PROVIDE WRITTEN OR VERBAL CREDIT

In addition to logo credit, the OAC asks that grant recipients also provide written or verbal credit to the arts council for its support. Explanations for how to provide such credit are as follows.

#### ArtsinOhio.com

All grant recipients should register online at [Ohio Event Finder](http://www.artsinohio.com) and create entries for upcoming events. When creating a new event, please select the box at the bottom of the page that indicates your event was “Funded by the Ohio Arts Council.” These events will be posted automatically on ArtsinOhio.com and other calendar sites across Ohio. [ArtsinOhio.com](http://www.artsinohio.com) shares data with DiscoverOhio.com, ColumbusArts.com, PositivelyCleveland.com, ExperienceColumbus.com and OhioMagazine.com. This is a free promotional service open to all arts organizations and artists throughout the state of Ohio.

#### Event Programs

The OAC must be listed in the donor category that is most appropriate to the level of financial support the organization received from the OAC.

#### Exhibition Signage

For any exhibition produced with OAC operating support, the exhibition’s wall text must include the OAC listed with other major public, private and corporate sponsors, in proportional order of the size of contribution. If the exhibition’s wall text does not include a sponsors’ list, then a placard must be placed at the entrance to the exhibition crediting the OAC as follows:

- *The Ohio Arts Council helped fund this program/organization with state tax dollars to encourage economic growth, educational excellence and cultural enrichment for all Ohioans.*

### News Releases

A grant recipient's news releases must credit OAC support. Using the credit paragraph printed above is a satisfactory fulfillment of this requirement.

### Verbal Credit

Whenever written credit is not applicable (e.g., there is no printed program), verbal credit shall be given before each event or performance. Verbal credit requirements also apply to radio broadcasts and audio descriptions for people who are hearing impaired. Additionally, during newspaper interviews and television and radio appearances, a representative of the grant recipient must give verbal credit at least once to acknowledge the support received from the OAC toward its project or program.

If a verbal announcement is not feasible, a sign must be placed at the entrance to the event or performance crediting the OAC as follows:

- *The Ohio Arts Council helped fund this program/organization with state tax dollars to encourage economic growth, educational excellence and cultural enrichment for all Ohioans.*

## SPECIAL CREDIT REQUIREMENTS

There are some special requirements that apply to grant recipients who are individual artists or organizations that receive funding from the OAC's Sustainability grant program.

### Sustainability Grant Recipients

In addition to the aforementioned credit requirements, organizations with budgets of more than \$1.5 million that receive Sustainability funding from the OAC must do the following:

- Sustainability organizations that print event programs and receive \$50,000 or more in total OAC funding in any fiscal year must provide one full-page of advertising space to the OAC in all season programs. The OAC will provide camera-ready art.
- Sustainability organizations that print event programs and receive less than \$50,000 in total OAC funding in any fiscal year must provide one half-page of advertising space in all season programs. The OAC will provide camera-ready art.

While they are not required to use one, organizations with budgets of less than \$1.5 million that receive Sustainability funding may request a camera-ready ad from the OAC to use in their programs.

Additionally, the OAC's text logo must appear on the front page of each Sustainability organization's website or on the Web page designated for donor recognition that corresponds to the OAC-funded project.

### Artist Residency Sponsors

Those who serve as artist residency sponsors must credit the OAC in all advertising that is residency-related. For print advertising, residency sponsors should adjust the size and placement of the OAC's text logo (or

simple logo, if there is no space for a text logo) to be appropriate to the advertising design. Credit should also be given to the OAC in programs and flyers used for residency-related events. In lieu of a written program, verbal credit should be made during the event.

#### **Individual Excellence Award Recipients**

Individual artists who have received funding through the Individual Excellence Awards program should use the following language with the OAC text logo to give credit to the OAC in printed materials including newsletters, calendars, catalogs, brochures, flyers, posters, event programs, postcard announcements, invitations, films and websites for the specified OAC grant period:

- *This artist was awarded an Ohio Arts Council Individual Excellence Award for (enter year).*

#### **Traditional Arts Apprenticeship Recipients**

Individual artists who have received funding through the Traditional Arts Apprenticeship program should use the following language with the OAC text logo to give credit to the OAC in printed materials newsletters, calendars, catalogs, brochures, flyers, posters, event programs, postcard announcements, invitations, films and websites for the specified OAC grant period:

- *This Master Artist was awarded an Ohio Arts Council Traditional Arts Apprenticeship to conduct an apprenticeship in (enter name of traditional art form and year).*

#### **COLLABORATORS**

Organizations that are official [collaborators](#) with the primary grant recipient must comply with the aforementioned requirements. The grant recipient is responsible for informing all of its [collaborators](#) about this policy and seeing that they fulfill these obligations.

#### **CO-SPONSORSHIPS**

Programs that are co-sponsored will have additional, specific publicity requirements, depending on the program at the time of negotiation. Under no circumstances may a grant recipient state or imply that its programs and activities are sponsored, co-sponsored or presented by the OAC without express, written consent from the OAC.

If you have any questions or concerns regarding the requirements outlined in this contract please contact the OAC's [Public Information Office](#).

#### **BEYOND THE REQUIREMENTS**

The following are suggestions for other ways you can help inform people about the importance of public funding to the life of your organization and your community:

- Write an article for your newsletter about the importance of OAC support and the difference it makes to your organization and in your community.
- Arrange for an article to be written in your local newspaper about the OAC's support of your

organization.

- Invite the OAC's executive director, chairman or a board member to speak at one of your important events.
- Write an opinion piece or a letter to the editor crediting the OAC for its support of your organization.
- Create a lobby display or some other public exhibit for your library, town hall, school, etc. For example, showcase children's work or other OAC-supported activities.
- Hang a "Thank You, Ohio Arts Council" banner in your lobby.
- Have children make posters or write letters thanking the OAC for its support.
- Send a special letter home to parents from the principal of your school or from the executive director of your organization explaining the work of the OAC and the programs it supports in your school or organization.

### **PUBLICIZING YOUR GRANT**

Over the years, state and federal funding for the arts has been vulnerable to budget cuts because many people are unaware of the impact public funding has on people's lives and communities. Now, more than ever, it is imperative that you inform people about the importance of the partnership between your organization and the OAC by using one of the [sample letters and press releases](#) found on the OAC's website in the Credit and Publicity section.

We urge you to tell the news media about your grant award. While the OAC announces all of its grant awards, you can help by encouraging reporters in your community to prepare in-depth stories about your grant.

Ultimately, funding for the OAC depends on the support of Ohio's governor and the legislature. To help legislators understand the importance of the investment of public funds for cultural activities, we strongly encourage you to contact your state senator and representative and request quotes to include in your own news releases that relate to programs supported with public money. For example, they could comment on how public support enables your organization to reach new audiences, support downtown revitalization and economic development projects, foster community development, provide the highest quality programming, develop models for integrating the arts into the school curriculum, create public value, etc.

## APPENDIX F

### OnLine Grant Applications Frequently Asked Questions (OLGA FAQ)

#### 1. I have a technical question about OLGA. How do I obtain assistance?

For assistance with OLGA, call the OLGA help desk at 614/728-4449 between 9 a.m. and 5 p.m. on weekdays, or e-mail [olgahelpdesk@oac.state.oh.us](mailto:olgahelpdesk@oac.state.oh.us). In most cases, e-mails will be answered within one business day, except on holidays or weekends.

#### 2. How do I make sure I will be notified about upcoming deadlines? And how will I know if my application has been received, accepted, funded or denied?

OLGA's automated e-mail function reminds current users of upcoming deadlines, panel review status and other grant-related news. Anytime you request payments, submit final reports, or submit draft or final applications, OLGA will notify you of the receipt of your submission or request through automated e-mail correspondence. Because of this, it is crucial that your organization's e-mail system recognizes OLGA's e-mail address as a "safe sender." This will ensure that OLGA e-mail communications reach you in a timely manner. Also, be sure to monitor your junk mail/spam folders in case any OLGA e-mails are mistakenly identified as spam. This is especially important for OLGA's bulk or mass e-mail correspondence (e.g., deadline reminders, panel review results, etc).

#### 3. Is OLGA compatible with a Macintosh and Mac browser platforms?

Yes, OLGA is both PC and Mac compatible. For more information regarding specific operating system and browser issues please refer to Tech Tips.

#### 4. Several individuals within my organization will be preparing our grant application. Do all of us need an individual username and password?

No! Do not create multiple usernames and passwords for staff members within your organization. Please share the same username and password. Multiple staff members can be logged into OLGA simultaneously with the same username and password. To avoid confusion, if several users are logged in at once be sure to coordinate your efforts so that no two users are clicking save (or the next/prior page arrows) on a given page after changing data.

#### 5. Why doesn't the application I need appear on the "Submit Applications" section of the main page?

During certain times of the year, some applications are not available. In most cases, the OAC will open the system to accept applications three months prior to the program's deadline. In programs where applications are accepted throughout the fiscal year and funds are awarded on a first-come, first-served basis (e.g., Building Cultural Diversity), the application will be removed from OLGA when all funds are expended for the fiscal year. The application will be available again when new funds become available.

The only exception to this rule applies to [fiscal agent](#) applicants and other sub-profile applicants (e.g., universities, colleges, school districts and/or municipality departments). If you are a sub-profile applicant,

you may have to ask the primary profile contact person or [fiscal agent](#) to give you access to additional program application options.

**6. All funding applications appear on the main page. Is this correct? Does this mean I am eligible for all funding programs?**

After completing the account profile/organization section you will have access to all organizational applications. Likewise, if you complete the account profile/individual section you will have access to all individual applications. However, this does not mean you are eligible for all of the programs listed. Please refer to the appropriate section of the OAC *Guidelines* for full eligibility requirements in each specific funding program.

Again, the only exception to this rule applies to [fiscal agent](#) applicants and other sub-profile applicants. If you are a sub-profile applicant, you may have to ask the primary profile contact person or fiscal agent to give you access to additional program application options.

**7. I created an account profile and moved to the main page under Submit Applications. I clicked on “preview” which generated a PDF file of the application. However, the information I entered in my account profile does not appear in the PDF. What happened?**

This is normal. Your account profile information will not appear in the PDF until you start filling out an application. Once you start an application and save the first section, some of the information from your account profile will appear in the PDF. Please note: the primary and secondary contacts are not pulled from the profile. Instead, they are pulled directly from the application.

**8. How do I submit a draft application?**

Follow the directions in OLGA through the last page of the application and check the box next to the statement, “Check this box to submit this application for DRAFT REVIEW by the OAC staff. This does not constitute final submission.” Then, click the “submit” button. [Draft applications](#) must be submitted electronically via OLGA by 5 p.m. Eastern Standard Time on the funding program’s draft deadline date, listed on the main page of OLGA. Draft deadlines are listed in the timeline section for each program in the *Guidelines*. No support materials are required for a draft application.

**9. How do I submit my completed application?**

Follow the directions in OLGA through the last page of the application and click the “submit” button. Applicants will be notified via automated e-mail (sent through OLGA to the application’s primary contact person) when the online application is received.

**10. What is the difference between the “Manage Current Grants” box and the “Submit Applications” box on the main page?**

The “Submit Applications” box is always used for applications—not for awarded grants. If the application is approved, it moves into the “Manage Current Grants” section, which is used for submitting [partial payments](#) (if applicable), submitting final reports, updating budgets, status confirmation, etc.

**11. I submitted an application for Sustainability (or another program), but when I started filling out an application for a different funding program there appeared to be information already filled in. Why?**  
This is a feature of the OLGA system. Information that is requested across multiple applications, especially fields relating to the applying organization in general, is automatically populated in subsequent applications. In the subsequent applications you can update or write over the information in the automatically populated fields, should you choose to do so.

**12. I need assistance with the narrative section of my application. I’m not certain I understand a particular question. What should I do?**

These types of questions should be directed to an [OAC program coordinator](#) in the office of Grant Programs & Services. Applicants for Individual Artist Grants or Arts Learning programs should contact those offices, respectively.

**13. Why do you ask for my organization’s URL (website address)?**

The OAC encourages all applicants and grantees to maintain a web presence. A well-designed website can be an organization’s most valuable marketing asset. Although a website is by no means mandatory for applying to the OAC, [panelists](#) will be encouraged to explore applicants’ websites in order to become familiar with the organization and how it presents itself to the public.

**14. I submitted a draft of my application two days ago. I received an e-mail saying it was received, but I have yet to receive any feedback. When should I expect some feedback?**

When a [draft application](#) is submitted it is forwarded within 24 hours to the appropriate program coordinator for review. Draft applications are always reviewed by OAC staff in the order they are received. In general, the earlier you submit a draft, the quicker it will be reviewed. In many cases, a staff member will respond to your draft within a few business days. However, if numerous [draft applications](#) are submitted at once (on the draft deadline day, for instance), it may take up to two weeks for a staff member to respond. You may continue working on your final application while the draft is in review.

**15. I submitted my application by mistake (or I need to make a major change to some of the information). What can I do?**

If it is before the deadline date, call the OLGA help desk at 614/728-4449. However, corrections and/or changes cannot be made after the deadline has passed!

**16. Do I need to mail a set of support materials with my [draft application](#)?**

No, please do not send support materials with your [draft application](#). They will not be reviewed or returned and they cannot be held until your final application is due.

**17. May I send my support materials as a file attachment to my online application?**

No, not at this time. However, applicants to the Sustainability, Arts Access, Project Support and Arts Partnership programs may choose to direct panelists to review some support materials online rather than sending them in hard copy form; please refer to the [Online Support Material Submission sheet](#) for further information and submission instructions.

**18. How do I submit my signature page?**

Click the “preview application” button from any page in the online application or the “view PDF” link from the main page of OLGA. Depending on the grant program, the signature page of the PDF will be either the first or last page. This page must be printed and signed by the authorized official of the organization and the board president (original ink signatures are required) and sent to the OAC offices with support materials.

**19. Does my application number (or grant number) have specific meaning?**

Application/grant numbers are six digits in length. The first two numbers represent the OAC’s fiscal year. For example, 11#### indicates that the application/grant is for FY2011 (July 1, 2010 through June 30, 2011). The final four digits are sequentially assigned by program area as applications are submitted through OLGA.

**20. Once I’ve been notified that I (or my organization) have been approved for a grant, how do I submit my grant agreement?**

Log into your OLGA account and go to the “Manage Current Grants/Applications” section of OLGA. Click on the “grant agreement” link. Please print the grant agreement and review it carefully, paying specific attention to the grant match, dates, description and other legal requirements. **Please print two copies of the grant agreement. Sign one copy and return it to the OAC. The second copy is for your files.**

**21. How can I see panel comments about my application?**

Log into your OLGA account and go to the “grant information” link on the “Manage Current Grants/Applications” page.

**22. Can I request a partial payment through OLGA?**

Organizations that need a [partial payment](#) must request that payment via the “Request Partial Payment” link in OLGA’s “Manage Current Grants/Applications” section. To receive a [partial payment](#), there must be no late or outstanding final reports and a grant agreement must be received for the current grant. Partial payments are not usually made 60 days before a project’s end date.

## APPENDIX G

### Guidelines Definitions

#### ADA Compliance

See [Appendix B](#)

#### American Indian/Alaskan Natives

The federal government defines American Indians as members of any tribe, people or culture that is indigenous to the United States of America.

#### Appalachian

A person who comes from, or whose ancestors come from, the mountainous area of the Eastern United States defined as the Appalachian region, and who identifies or is identified by others as sharing the Appalachian heritage and culture. The multiracial and multiethnic Appalachian population overlaps demographic data on African Americans, American Indians and other minority groups.

#### Artist (Creative)

An artist who creates, makes or originates a work of art using his or her artistic or intellectual inventiveness (e.g., painter, choreographer, music composer, playwright).

#### Artist (Interpretive)

An artist who interprets the creative work of another into an art form, usually a performance (e.g., singer, dancer, musician, actor).

#### Arts Festival

Public event that features the presentation or performance of a variety of art forms and involves community members and professional artists in planning, adjudication and presentation.

#### Assessment Tools

Also known as “assessment instruments.” These refer to the methods of gathering data about learner performance and understanding, and may include questionnaires, written tests, portfolios, check lists and rating scales for projects or performances.

#### Beginning Operating Balance

Refers to funds in the budget for operating income and expenses at the beginning of an organization’s fiscal year.

#### Brick and Mortar Activities

The OAC does not fund brick and mortar activities (e.g., capital improvements).

**Capacity**

The ability of an organization to fulfill its mission by measurably achieving its objectives through a blend of sound management, strong governance and a persistent rededication to achieving results.

**Capital Improvements**

A structure or major piece of equipment built or installed to permanently add value and capacity to property.

**Collaborations or Partnerships**

Collaborations usually involve short-term or temporary arrangements between two or more entities to work on specific projects. Collaborating entities may share costs and contribute resources to the specific projects.

Partnerships are typically characterized by a long-term (one year or longer) working relationship between two or more entities. Members of partnerships are often involved in planning and decision-making for multiple programs and projects over an extended period of time. All entities within a partnership share costs and contribute resources to the programs or projects.

**Collaborator**

A mutually beneficial association with two or more groups or organizations that center on common or complementary goals and shared work. This term also may refer to two or more artists who work together to create a work of art where all parties have ownership of the completed product.

**Contact Session**

This is a formally scheduled meeting with a residency artist. A total of four contact sessions may be scheduled per day. Usually, one is the core group and the other three are peripheral groups.

**Core Group**

One or more groups, identified by the artist and residency planning committee, which meet with the artist each day throughout the residency for an in-depth artistic experience. The group(s) may be a classroom size or smaller and comprised of students, teachers, staff, parents and other community members.

**Creative Economy**

The Ohio Arts Council uses the definition of creative economy developed by the [New England Foundation for the Arts](#) in 2007. This definition focuses on the cultural component of the creative economy, which includes the occupations and industries that focus on the production and distribution of cultural goods, services and intellectual property.

### **Credible Research**

This type of research is characterized by:

- A basis in the accumulated knowledge or literature of research so it builds on prior work.
- Research based on the investigation of useful hypotheses or questions.
- Transparency of methods, so that readers of research can understand how data were collected and analyzed.
- Coherency between methods and conclusions, so that a clear chain of logic connects findings to the data.
- Where possible, replication of results, so that others can investigate similar phenomena under similar conditions using similar methods.

### **Criteria**

Minimum standards organizations and individuals must comply with to be considered for funding. Meeting specific criteria does not guarantee a grant award since all OAC programs are competitive.

### **Curricula**

These include instructional materials related to a unit of teaching and learning within a particular subject area. These may include lesson plans, audio-visual materials, teacher guides, textbooks, etc.

### **Cultural Data Project (CDP)**

A powerful online management tool designed to strengthen arts and cultural organizations. Hundreds of organizations are currently participating in the Ohio CDP. The CDP allows organizations to track financial and programmatic performance over time and benchmark their organization against comparable organizations in specific disciplines, geographic regions and budget sizes.

### **Cultural Data Profile**

Participants in the Cultural Data Project complete a Cultural Data Profile at the end of each fiscal year, using information from board-approved audit/reviews or board-approved year-end financial statements. The types of data collected include basic organizational information, revenues, expenses, marketing activities, balance sheet items, investments, loans and a wide range of non-financial information.

### **Cultural Participation**

The idea that broad participation in the arts allows people to celebrate their diverse backgrounds and abilities, enhances individual creativity and encourages the discovery of a sense of common purpose and understanding. The OAC requires applicants and grantees to strive for wide cultural participation and to make their arts programs, facilities and opportunities accessible to everyone. For more information on the OAC's Cultural Participation policy, see [Appendix C](#).

### **Deficit Reduction Plan**

A document that explains an organization's plan to retire its accumulated deficit, including specific strategies for adjusting programming, decreasing expenses and/or increasing income as applicable. A deficit

reduction plan should be prepared and/or approved by the leadership of an organization, including its board, and include a timeline for accomplishing objectives.

**Demographics**

Information from a variety of sources used to create a broad profile of any community. May include population trends, age, gender, race or ethnicity, education, income, crime rates, voting statistics and occupations. Obtain this information through the U.S. Census Bureau, Chamber of Commerce, development offices or the U.S. Postal Service.

**Diversity**

Diversity is accomplished when programs, services, activities and governance of an organization are inclusive and engage people of varied demographics, cultures, ethnicities, religions, ages, disabilities, genders and backgrounds at multiple levels and in multiple ways.

**Draft Application**

Proposed application including narrative and budget submitted 30 days before the deadline to OAC staff for review, suggested revisions, additions or corrections.

**DUNS Number**

The Data Universal Numbering System (DUNS) number is a unique nine-character identification number. DUNS numbers are required of all federal grant recipients and are provided by the commercial company Dun & Bradstreet. The federal government uses the DUNS number to better identify similar and related organizations that are receiving funding under grants and cooperative agreements. The number also provides consistent name and address data for electronic grant applications. Obtaining a DUNS number is easy and there is no charge. To obtain a DUNS number, go to the Dun & Bradstreet [website](#).

**Ending Operating Balance**

Refers to the remainder of funds in the budget for operating income and expenses at the end of an organization's fiscal year, after all revenues, expenditures and transfers have been calculated.

**Evaluation**

For learners, formative evaluation is the process of judging an ongoing, changing process or product for diagnosis, revision, description, information or comparison. Summative evaluation, or final judgment serving the purposes of persuasion, verification, prediction or validity, is also referred to as outcome evaluation. For programs, formative evaluation occurs during the program planning and implementation phases. Summative evaluation occurs after the program has been completed.

**Evaluation Strategies**

These strategies may be qualitative or quantitative in nature. Program evaluation findings are considered credible when the evidence that is collected supports the claims being made. Therefore, evidence should be a combination of quantitative data (the results of numerical measurement and statistical analysis) and qualitative data (the results of investigating perceptions, opinions and behaviors).

**Evaluation Tools**

Used to assess an organization's success in serving a broad constituency and to continually refine programs and services. May include surveys, polls and questionnaires, interviews, discussions, evaluation forms, checklists and documented observations.

**Fiscal Agent**

An incorporated, nonprofit, tax-exempt organization that provides administrative and financial services for projects initiated by unincorporated or incorporated nonprofit organizations that do not have financial or administrative capability. The fiscal agent accepts responsibility for administering paperwork and project funds throughout the OAC grant process. The unincorporated group or organization completes the project activity.

**Fundraiser**

An activity or event intended to generate money to support a nonprofit organization. The OAC does not fund fundraisers.

**Indirect Costs**

Costs a university or college assigns to a project as a percentage of the direct project cost. These include operation and maintenance expenses, depreciation, interest on capital debt, general administration expenses and project administration expenses. For OAC purposes, indirect costs may be used only as an in-kind match on OAC applications and final reports.

**In-Kind Donations**

Goods or services that are donated and not paid for by the applying organization, including volunteer time by a professional, office space, facilities and equipment rental. If in-kind donations are used to meet a required match, written documentation must be provided. A letter signed by the provider that lists the service provided and its estimated value is adequate.

**Interdisciplinary**

An art form that crosses two or more disciplines to create a new work. For example, a project that contains elements of visual arts, media and performance art might be interdisciplinary.

**Learner Assessment**

Learner assessment is the larger process of describing, collecting, recording, scoring and analyzing information about student knowledge, skills and dispositions against instructional objectives and standards of quality.

**Letters of Commitment**

These letters should be no longer than one typed page and should directly affirm that the partnering or collaborating entity intends to support the proposed project as stated in the application (budget pages and/or narrative). It should be clear that the writers of the letters are familiar with the proposal. Letters should be addressed to the OAC.

**Multidisciplinary**

A combination of two or more artistic areas. For example, a project that combines visual arts with music is multidisciplinary.

**Multi-Generational**

Arts Learning programs can serve a wide range of individuals across generations, including preschoolers, children, youth and young through older adults.

**Ohio Fine Arts Academic Content Standards**

In December 2003, the Ohio Department of Education adopted the Fine Arts Academic Content Standards. For kindergarten through grade 12, these standards clearly determine what students should know and be able to do in dance, drama/theatre, music and the visual arts. This is an integral component of an aligned education system that includes the arts as one of the CORE subjects in the No Child Left Behind Act. A comprehensive and sequential guide for student progress in arts education, the standards include major content in: history, culture and social contexts; creative expression and communication; analyzing and responding; valuing the arts/aesthetic reflection; and connections, reflections and applications.

This Ohio Department of Education document includes grade-level benchmarks and standards in the following four domains:

- Historical, Cultural and Social Contexts
- Creative Expression and Communication
- Analyzing and Responding
- Valuing the Arts/Aesthetic Reflection

Standards in arts are challenging but attainable visions of student outcomes (e.g., what students should know and be able to do and appreciate) resulting from their arts education or arts learning experiences. Grade-level bench marks are interim targets for progressing “normally” toward a final standard.

**Outcomes**

Results that program activities are expected to produce. An outcome is an operationally defined goal (e.g., something that can be measured). For learners, it can be a culminating activity, product or performance. For programs or projects, it can be the positive changes that have occurred in the lives of those being served.

**Panel Process**

The procedure followed by panelists in reviewing applications and making funding recommendations to the OAC board.

**Panelists**

OAC panelists help the OAC staff make funding recommendations to the agency's board. A panelist may be an artist, arts administrator, education specialist, board member or someone else who is closely associated with the arts. An artistic background is not required.

**Partial Payment**

Payment to an organization of 50 percent of a grant before the completion of a project and/or fiscal year, based on expenses incurred. A partial payment is made only if a request is submitted through the OnLine Grant Applications (OLGA) system and will be made no later than 60 days before the ending date of the grant, thereby certifying that activities have begun and/or that expenses for activities have been partially incurred.

**Partners**

Two or more groups or organizations that have agreed to formally work together. Usually the partners have a common vision and goals, but want to address the needs and issues that could not be accomplished alone.

**Peripheral Group**

This is a classroom-size group or smaller that meets with a residency artist less frequently than the core group for art-making activities.

**Planning Session**

This is a meeting between the professional artist, the sponsor's planning committee and an Arts Learning program representative for the purpose of planning a residency. The meeting lasts approximately two hours and is scheduled four to six weeks before the residency begins.

**Presenter**

A nonprofit organization that engages touring artists, pays them a fee and handles the local presentation.

**Professional Artists**

People who devote a major portion of their time to creating, practicing, performing or teaching any of the arts.

**Program**

An area with set goals and criteria in which OAC funds are granted. Most programs fund several disciplines. Examples of OAC programs include Sustainability, Arts Access and Project Support.

**Rendering**

The finished drawing for a project.

**Research**

Research is a systematic process of collecting and analyzing objective evidence in order to establish facts and reach conclusions. The purpose of research is to increase common knowledge and understanding in an area of interest and concern.

**Residency - Arts Learning**

A two-week to nine-month period during which a professional artist resides in a community and works in educational settings. The artist collaborates with students, teachers and community members in an in-depth experience that focuses on the creative process of art making.

**Residency - Ohio Artists on Tour**

Short-term experiences that enhance the artist's actual performance. During these residencies, artists interact with a community in a variety of ways. Residencies focus primarily on public and educational performances, such as lecture-demonstrations, media events, mini-concerts and other informal performances. While residencies are not designed primarily for training, they often include open rehearsals and master classes.

**Service Organizations**

Statewide regional and national nonprofit arts organizations that offer broad-based services to individuals and/or organizations in various arts disciplines.

**Short- and Long-Range Plans**

Documents that are used to define the desired outcomes, goals and objectives of an organization's programs and services. Such plans include broad goals and objectives with detailed action steps linked to financial/human resources, timelines and evaluation instruments.

**Special Project**

An activity of an organization that is unique or special and is not part of the organization's regular programming or operations.

**Specific Populations**

Black/African Americans, Appalachians, Asians, Hispanics/Latinos, American Indians/Alaskan Natives and Native Hawaiian/Pacific Islanders, persons with disabilities and seniors aged 62 or older.

**Sponsor**

Similar to a presenter. A sponsor is used when organizations or schools have artists in residence, rather than in a performance situation.

**Sponsor's Planning Committee**

This group is generally comprised of eight to 12 individuals who are key to the residency's success. Members should include the school's or organization's administrator (principal or director), staff/teachers working with core and peripheral groups, arts specialists, community members and students (when appropriate).

**Strategic Plan**

The result of the ongoing process an organization uses to determine its goals and set measurable targets and outcomes for success. Thorough strategic planning involves visualizing the desired future state of the organization, analyzing the current environment, comparing the future ideal with the present reality, identifying gaps and then making prioritized plans to close those gaps.

**Support Material**

Supplemental materials that must be supplied with an application to document artistic merit, programming, community involvement and financial responsibility. Refer to each program area and the [Support Materials Grid](#) for specific requirements.

**Underserved Populations**

Potential arts participants, selected by communities, who are not currently served. Under-served populations include, but are not limited to, members of immigrant or ethnic groups, rural residents, urban or rural youth, unemployed people and homeless people.

## Appendix H: SUPPORT MATERIALS GRID for ORGANIZATIONS

For the benefit of panel review and to eliminate waste, loose support materials grouped or tabbed by category are best. Binder clips, two-pocket folders and binder rings are acceptable. **Please do not use plastic sleeves or 3-ring binders.**

Items listed in orange may be submitted online using the [Online Support Material Submission Form](#).

★ **Materials are required:** Without these materials, your organization's application will be deemed ineligible and not reviewed. In some cases, materials are required for all applicants to a given program. In other cases, only certain applicants are required to submit these materials. Please see the chart below and contact your program coordinator with any questions about your organization's support material requirements.

● **Materials are strongly encouraged for all applicants:** While not required for program eligibility, these materials are strongly encouraged for all applicants to submit. Failing to submit these materials will result in a weaker application and may result in a lower score and/or lessen your organization's chances of receiving funding.

○ **Materials are encouraged if applicable to your organization/project:** Depending on the details of your programs/activities, including these materials may strengthen your application and increase your organization's chances of receiving funding.

	Sustainability OVER \$1.5 million	Sustainability UNDER \$1.5 million	Arts Access	Project Support	Building Cultural Diversity	Artist in Residence - Sponsors	Arts Partnership
<b>REQUIRED MATERIALS - required of all applicants</b>							
One completed hard copy of your application in PDF format with original (ink) signatures on the "Signature/Assurances Page"	★	★	★	★	★	★	★
Support materials (in hard copy or via online submission, if applicable) made up of the items from the list below as appropriate.	★	★	★	★	★	★	★
Hard copy certified independent audit <u>or</u> IRS Form 990 <u>or</u> certified financial review		★					
Hard copy certified independent audit	★						
<b>REQUIRED MATERIALS - required of certain applicants, not required of others</b>							
<a href="#">Fiscal agent</a> letter of agreement (applies <u>only</u> to applicants acting as or requesting funds through a fiscal agent)	★	★	★	★	★	★	★
<a href="#">ADA transition plan</a> (applies <u>only</u> to applicants not currently in compliance with applicable ADA regulations)	★	★	★	★	★	★	★
Credentials/resume of any proposed consultants if not from the <a href="#">OAC Capacity Building Consultant Database</a> (applies only to applicants proposing to work with a consultant NOT in the OAC database)				★	★		★
Contract, letter of intent or other materials from selected consultant(s) outlining scope, timing and cost of work (applies <u>only</u> to applicants proposing work with a consultant)				★	★		
Materials describing conference or workshop to be attended (applies <u>only</u> to applicants proposing to attend a conference/workshop)				★	★		
Multiple application spreadsheet of project/operating expenses and income (applies <u>only</u> to applicants to multiple programs)				★			
<b>FINANCIAL MATERIALS</b>							
Budget breakout of expenses and income			●	●	●		●
<a href="#">Deficit reduction plan</a> (applies only to organizations currently reporting an operating deficit -- new or accumulated -- in their most recently completed fiscal year)	○	○	○	○			
Statement from development office/research foundation for college and university applicants in which the applying entity (e.g., department, school, center, etc.) is prohibited to do outside fundraising specifically for the entity	○	○	○	○	○	○	

## SUPPORT MATERIALS GRID for ORGANIZATIONS

	Sus. over \$1.5M	Sus. under \$1.5M	Arts Access	Project Support	BCD	AIR - sponsors	Arts Partnership
<b>PERSONNEL MATERIALS</b>							
List of board members and their professional affiliations; list of committee members	●	●	●	●	●		●
Biographies/resumes of key artistic and administrative staff mentioned in the application, e.g., artistic director, manager, executive director, chief curator, etc.	●	●	●	●	○		●
One-paragraph biographies of key outside personnel mentioned in the application, e.g., consultants, artists, guest curators, jurors, etc.	●	●	●	●	●		●
<b>PLANNING and EVALUATION MATERIALS</b>							
Sample evaluation and/or assessment tool (e.g., audience survey, comment card, rubric, etc.)	●	●	●	●	○		●
Summary of research or past evaluation responses/results	●	●	○	●	○		●
Long-range or <a href="#">strategic plan</a>	●	●	○	○	○		
<b>LETTERS of SUPPORT (no more than five total)</b>							
Letter of commitment from any organization mentioned in the application as a partner (e.g., social service agency, school district, business, etc.)	○	○	○	○	○		●
Unsolicited letters of support, endorsements or participant responses	○	○	○	○	○		
Support letters from individual or community project/program stakeholders (other than partners)							●
At least five -- but no more than eight -- letters from key individuals involved in residency planning and implementation						●	
<b>PRESS and PUBLICITY MATERIALS (no more than five pieces total from this list)</b>							
Annual report							
Brochure							
Critical review							
Exhibition catalog							
Flier							
Invitation	●	●	●	●	●		
Newsletter							
Newspaper/magazine article							
Press release							
Program							
<b>EDUCATIONAL MATERIALS</b>							
Brochures describing educational offerings	○	○	○	○	○		●
Sample curricula and/or education planning documents	○	○	○	○			○
Student study guides	○	○	○	○			○
Teacher preparation packets	○	○	○	○			○
<b>WORK SAMPLES (no more than one item from this list, no more than three years old)</b>							
Audio CD							
Audiocassette							
Electronic materials (e.g., PowerPoint presentation, video clip, etc.) submitted on CD-R or DVD-R	●	●	●	●	○		●
Photographs or digital images with titles (no more than 12)							
Sample literary publication							
VHS or DVD video							
<a href="#">Cover Sheet for Work Samples (PDF)</a> – should be completed if a Work Sample is being submitted	●	●	●	●	○		●

Items listed in orange may be submitted online using the [Online Support Material Submission Form](#).

## APPENDIX I

### Application Deadlines

Program	Deadline
Sustainability (under \$1.5 million)	February 1
Sustainability (over \$1.5 million)	February 1
Arts Access	March 1
Project Support	April 1
Ohio Artists on Tour Roster	May 15 (For presenters' fully executed contracts)
Building Cultural Diversity	June 1 (Possible additional deadlines September 1, December 1 and March 1)
Arts Learning: Arts Partnership	March 1
Arts Learning: Artist in Residence/ Artists	July 1
Arts Learning: Artist in Residence/ Sponsors	March 1
Arts Learning: Artist Express	Applications are due no later than six weeks prior to the date of the visit. Funds are limited and will be awarded on a first-come, first-served basis.
Individual Artist Grants and Services: Individual Excellence Awards	September 1
Individual Artist Grants and Services: Traditional Arts Apprenticeships	January 15
Artists with Disabilities Access	Any time
Ohio Heritage Fellowship Awards	January 15
<b>*If a deadline falls on a Saturday, Sunday or holiday, applications will be accepted until 5 p.m. on the next business day.</b>	

## APPENDIX J

### Support Materials for Artists

**Disciplines for Deadlines on Odd Calendar Years (2011, 2013, 2015, etc.):** Choreography, criticism, fiction/non-fiction, music composition, playwriting/screenplays and poetry

Please see discipline below for specific support material requirements.

**Choreography** (Work must have been completed within the last five years.)

You must submit:

- One 10-minute sample consisting of excerpts from each of the two complete works.
- Two complete works on separate 1/2 videotapes (VHS) or DVDs.
- Screening notes, on a separate sheet of paper, may be included with the support materials to aid the audio/visual person in presenting your materials.

The panel will review a minimum of five to a maximum of 10 minutes of your sample during the initial review round. Keep this in mind as you select and cue materials. If you are scored into the second round, it is up to the discretion of the panel as to the next sample to view.

**Music Composition** (Work must have been completed within the last three years.)

You must submit:

- One 10-minute sample consisting of excerpts from each of the two complete works.
- Two complete works on a CD.
- Score or lead sheet for each composition. Your name should only appear on the outside cover of each score or lead sheet. Indicate exactly where on the score the sample begins and ends, or list tracks. A computer rendering must be included for computer-generated work.
- Screening notes, on a separate sheet of paper, may be included with the support materials to aid the audio/visual person in presenting your materials.

The panel will review a minimum of five to a maximum of 10 minutes of your sample during the initial review round. Keep this in mind as you select and cue materials. If you are scored into the second round, it is up to the discretion of the panel as to the next sample to review.

**Creative Writing** (for all disciplines)

Manuscript Format:

- Four collated, one-sided, typed manuscript sets; font no smaller than 11 point, with 1" margins on all sides.
- Manuscript may be stapled; plays and scripts may be bound.
- 8.5" x 11" plain paper (no photocopies from publications will be accepted).

- Cover sheet with name and address on each manuscript. (Your name should not appear anywhere within the body of manuscript.)
- Title page listing contents of manuscript on second page of manuscript.

### Specific Writing Discipline Requirements

**Fiction/Non-Fiction** (Work must have been completed within the last three years.)

You must submit four copies of:

- 20-30 pages, one-sided, double-spaced, of one recent work, or a selection of chapters from a larger work or series of smaller essays.

**Poetry** (Work must have been completed within the last three years.)

You must submit four copies of:

- 10-15 pages of poetry, one-sided, double- or single-spaced, no more than one poem to a page.

**Playwriting/Screenplays** (Work must have been completed within the last five years.)

You must submit four copies of:

- One complete play or two complete one-act plays, single- or double-spaced. There is no page limit in this discipline.
- If the play is a musical theater piece, submit one copy each of the libretto, score, book and audio sample.

**Criticism** (Work must have been completed within the last five years.)

You must submit four copies of:

- 30-50 pages of work, one-sided. The category of criticism supports critical writing that investigates, evaluates or analyzes modern and contemporary art activity.
- Writers whose concern is solely historical are not eligible to apply in this category.

**Disciplines for Deadlines on Even Calendar Years (2012, 2014, 2016, etc.):** Crafts, design arts/illustration, media arts, [interdisciplinary](#)/performance art, photography and visual arts

Please see discipline below for specific support material requirements.

**Crafts, Photography, Visual Arts** (Work must have been completed within the last three years.)

You must submit:

- Nine to 12 digital images of at least nine different works. See Preparing and Uploading Digital Images for instructions on uploading your images to your OnLine Grant Application system (OLGA) application. Discs with images will not be accepted. Images must be uploaded to OLGA.

**Design Arts/Illustration/Book Arts**

You must submit:

- Nine to 12 digital images of at least nine different works. See Preparing and Uploading Digital Images for instructions on uploading your images to your OLGA application. Discs with images will not be accepted. Images must be uploaded to OLGA.

You may also submit:

- Designers may submit either work that has been produced or constructed, or drawings or proposals for work that has not been produced.
- Illustrators may submit the publication in which the work has been included.
- Architects, designers, landscape architects and urban-metropolitan planners may submit clearly identified blueprints, specs or maquettes.
- Clothing and costume designers may include illustrations and drawings along with fabric swatches.
- CD-ROMs/DVDs also will be accepted to show schematics.

**Interdisciplinary/Performance Art** (Work must have been completed within the last three years.)

You must submit:

- Two but no more than three works, which may be a combination of digital images (no more than 12), videotapes (VHS), audio tapes, CD-ROMS, DVDs, manuscripts and scenarios.
- If submitting digital images see Preparing and Uploading Digital Images for instructions on uploading your image to your OLGA application. Discs with images will not be accepted. Images must be uploaded to OLGA.
- Note: If movement is an important part of a work, include appropriate documentation.
- Screening notes, on a separate sheet of paper, may be included with the support materials to aid the audio/visual person in presenting your materials.

The panel will review a minimum of five to a maximum of 10 minutes of your sample during the initial review round.

**Media Arts**

The media arts category is for artists working in film, video, audio, media installations and new technologies (computer-based work) that have primary responsibility for the finished project and are the originators of the artistic concept of the work.

**Audio Artists** (Work must have been completed within the last three years.)

You must submit:

- One 10-minute sample consisting of excerpts from each of the complete works.
- Two to three complete works on separate audiocassettes or CDs.
- Listening notes, on a separate sheet of paper may be included with the support materials to aid the audio/visual person in presenting your materials.

**Filmmakers** (One work from the past three years, one from the past five years.)

You must submit:

- One 10-minute sample consisting of excerpts from each work submitted.
- Two complete works on separate videotapes (VHS) or DVDs.
- Screening notes, on a separate sheet of paper, may be included with the support materials to aid the audio/visual person in presenting your materials.

**Video Artists** (Work must have been completed within the last three years.)

You must submit:

- One 10-minute sample consisting of excerpts from each work submitted.
- Two works on separate videotapes (VHS) or DVDs.
- Screening notes, on a separate sheet of paper, may be included with the support materials to aid the audio/visual person in presenting your materials.

**Media Installation Artists** (Work must have been completed within the last three years.)

You must submit:

- One 10-minute sample consisting of excerpts from each work submitted.
- One or two works with a combination of digital images, videotapes (VHS) or DVDs, CD-ROMS and diagrams that best document the work.
- If submitting digital images see Preparing and Uploading Digital Images for instructions on uploading your images to your OLGA application. Discs with images will not be accepted. Images must be uploaded to OLGA.
- Screening notes, on a separate sheet of paper, may be included with the support materials to aid the audio/visual person in presenting your materials.

The panel will review a minimum of five to a maximum of 10 minutes of your sample during the initial review round. Keep this in mind as you select your excerpt. If you are scored into the second round, it is up to the discretion of the panel as to the next sample to review.

### **Preparing and Uploading Your Digital Images**

It is essential that the digital images of your artwork are of the highest professional quality. The standards that apply to traditional slide documentation also apply to the digital-image format.

OLGA uses ZAPP technology, which makes use of the sRGB color space to strive for consistent image color. While saving your images in the sRGB color space isn't essential, you will have a more consistent result for what [panelists](#) will ultimately view. As with slides, what [panelists](#) will see can be affected by environmental factors such as ambient light and throw-distance of the projectors.

### Image Specifications for OLGA

To apply to the Individual Excellence Awards through OLGA, please size your images to the following dimensions using photo-imaging software, such as Photoshop:

Dimensions: 1920 pixels horizontal/1920 pixels vertical

File Format: Baseline JPG (do not use progressive JPG format)

Compression: The image file size must be less than 1.8MBs. To determine your file size, please view the properties of your image file size while it is closed and not in Photoshop. Larger is not necessarily better. Please consult a professional vendor to determine if compression for your artwork is needed. **PLEASE DO NOT SAVE YOUR JPG AS A PROGRESSIVE JPG FILE.** Progressive JPGs will be read by the website, however, the large format images used during the panel will not display properly if the files are saved as progressive files.

Please size your images to be 1920 pixels on both edges. If your image is not square, please mask it with black to bring it to 1920x1920 pixels. No other size will be accepted for panel use. Please view more detailed instructions on how to format your digital images and specifications at:

<http://www.oac.state.oh.us/grantsprogs/guidelines/staticpages/imagepreparation.pdf>

### Upload instructions for OLGA

Specifics on how to upload your images to OLGA will be available through the OLGA Individual Excellence Awards application.