

# GRANT WORKSHOPS

Workshops run approximately 1 ½ hours with an opportunity to meet one-on-one with a Council staff member. Please RSVP for workshops to Carmen Hernandez at (609) 633-1230 or via email [carmen@arts.sos.state.nj.us](mailto:carmen@arts.sos.state.nj.us) as space may be limited. Please indicate with your RSVP which grant category your organization is considering for application. Directions are available from the websites noted on the schedule below.

**Thursday, November 19, 2009 10 a.m.**

Building Arts Participation pre-proposal workshop  
The Arts Council of Princeton  
Paul Robson Center for the Arts  
102 Witherspoon Street  
Princeton, NJ 08542  
[www.artscouncilofprinceton.org](http://www.artscouncilofprinceton.org)

**Tuesday, December 1, 2009 2 p.m.**

Grant Application Conference Call Workshop  
(please register for call in information)

**Thursday, December 3, 2009 1 p.m.**

Grant Application Workshop  
The Noyes Museum of Art  
733 Lily Lake Road  
Oceanville, NJ 08231  
[www.noyesmuseum.org](http://www.noyesmuseum.org)

**Tuesday, December 8, 2009 11 a.m.**

Grant Application Workshop  
New Jersey Performing Arts Center  
One Center Street  
Newark, NJ 07102  
[www.njpac.org](http://www.njpac.org)



The Council gratefully acknowledges the above organizations for hosting these workshops. All workshop sites are accessible to persons with disabilities. Applicants in need of an assistive listening device or any other assistance in regard to the workshops should contact Don Ehman at [don@arts.sos.state.nj.us](mailto:don@arts.sos.state.nj.us) no later than two weeks prior to the workshop date.

In the event of a weather emergency, please call 609.633.1218 for a recorded message on whether that day's workshop has been canceled.

Large  
Print

**This application is available in Large Print.**

If you are in need of any special accommodation in filing a NJSCA Organizational Grant application, please contact the Programs and Services Office at

**609.292.6130 (voice); 609.633.1186 (TTY)**

Callers with hearing or speech impairments can also use the NJ Relay Service to reach the NJSCA and any party in the state by dialing **711**

NATIONAL  
ENDOWMENT  
FOR THE  
ARTS

Funding for the NJSCA Organizational Grants program has been made possible in part by a grant from the National Endowment for the Arts

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## FORMS AND CHARTS

Notice of Intent to Apply Form
Organizational Profile Form
Application Form
Programs/Major Activities Chart
Board Chart
Staff Chart
Finance Charts #1a&b and #2a&b
Optional In-Kind Contributions Form
Project Checklist for Accessibility (ADA)
CD Image Identification Form
Tape/CD/DVD/Identification Form
Application Checklist
Evaluator Nominations Form
Return Receipt Postcard

These Guidelines are available from the Council's website and through the Council's System Administering Grants Electronically (SAGE) system, however applications must be made through the SAGE system. If an applicant is unable to access the SAGE system through the internet, please contact the Council's office for alternate access.

## THE COUNCIL

The New Jersey State Council on the Arts is an agency of state government in the Department of State. The Council was created in 1966 by Public Law Chapter 214 and consists of 17 members, all appointed by the Governor for terms of three years, and three ex-officio members. The Council administers an annual appropriation from the State of New Jersey and funds from the National Endowment for the Arts. The Council encourages and gives financial support to artists, arts organizations and arts programs throughout New Jersey. ◆◆◆

## MISSION AND GOALS

The mission of the New Jersey State Council on the Arts is to improve the quality of life of the state by helping the arts to flourish.

Its goals are:

- ◆ Increased public and private resources invested well in the growth, development and long-term stability of high quality arts organizations and programs.
- ◆ Broader, deeper and more diverse participation of New Jerseyans in the arts.
- ◆ High quality arts education for all New Jersey children and for people throughout their lives.
- ◆ A larger, stronger and more complete infrastructure of support for the success and involvement of artists.
- ◆ Improved access to and use of technology and information. ◆◆◆

### State of New Jersey

The Honorable Jon S. Corzine, *Governor*

### Department of State

The Honorable Nina Mitchell Wells, Esq.  
*Secretary of State*

### The New Jersey State Council on the Arts

Sharon Burton Turner, *Chair*

Judith Leone, *First Vice Chair*

Ofelia Garcia, *Second Vice Chair*

Anna Aschkenes

Lawrence K. Carlbon

Atlantic County Freeholder Alisa Cooper

Dr. Arthur Factor

East Orange Councilwoman Joyce C. Goore

Sharon Anne Harrington

Carol Ann Herbert

The Honorable Valerie Vainieri Huttle, *Ex Officio*

The Honorable Thomas H. Kean, Jr., *Ex Officio*

Anne Evelyn Koeppe

Elizabeth A. Mattson

Kevin M. O'Brien

Amy B. Simon

Germaine B. Trabert

Lana Gold Walder

The Honorable Nina Mitchell Wells, *Ex Officio*

Steven R. Runk, *Executive Director*

Julie Ellen Prusinowski, *Director of  
Programs and Services*

See Staff Directory on page 58. The Staff Directory lists all staff, how to reach individual staff members, and areas of responsibility for staff members, so that you may best direct your questions.

## NJSCA Funding Philosophy

*The New Jersey State Council on the Arts, with a mission of service to the entire state, views the recipients of the funds entrusted to it as partners and co-producers in the delivery of arts programs, services, works and experiences that create and sustain public value to people and communities everywhere.*

*It views the funding it provides as investments in artists and organizations to help them bring the very best they have to achieve and offer to the most people possible and to build their capacity to sustain these achievements in the future.*

*As custodian of public funds, the Council insists on maintaining the highest standards of accountability both in its operations and in those of the persons and organizations in which it invests.*

*It is equally committed to the principles of fairness, equal access and funding determinations based on merit through processes of independent review and Council deliberation that are free of conflict of interest and outside influence and focused clearly on criteria of excellence and serving the needs of the entire state.*

*Moreover the Council views itself as having a mandate for leadership of the field in encouraging high standards, best practices, collaboration and leadership; in providing assistance for growth and development, in stimulating and celebrating the very greatest artistic achievements possible and in creating avenues, incentives and support to connect artists, the arts and the nonprofit arts industry to the fullest possible array of community needs, issues, opportunities and resources.*

Dear Prospective Applicant,

The road the Council has followed to arrive at the above philosophy and its expression through the grant programs detailed in these guidelines and application forms has been a long one, virtually since

its inception in 1966. Still there have been important mileposts along the way.

The boom years of the late 80's encouraged the achievement of artistic prominence, but also showed the need for superior arts organization planning. The severe cuts sustained in the early 90's taught us the virtues of partnership building and our own strategic planning, but with a wider array of persons and industries.

This was emphasized in the middle 90's when the most inclusive statewide planning process to date produced Arts Plan NJ and provided the impetus for establishing a Cultural Trust, a statewide marketing campaign and education reform among other notable accomplishments. Its vision of a better New Jersey through and for the arts ushered in more aggressive advocacy that achieved higher Council funding and literally changed the mission of Council to one of service to the entire state by helping the arts to flourish. It also led to clearer understanding of the Council's role as statewide leader, but only in the ways that are best suited to its nature. One, however, was to help build the partnerships and encourage the leadership of others to collectively achieve what the Council alone could not. Another was to aid the arts community in achieving full compliance with the Americans with Disabilities Act.

Because this was concurrent with the culture wars in Congress, we also emerged with a clearer sense of our need to connect the arts to communities in ways that help them grow and thrive, ergo new priority for community cultural planning, collaborative ventures between the arts and other sectors of the community, cultural diversity, folk arts, technical assistance to and professional development for artists and clearer articulation of Council priorities.

Most recently the trail has taken us to some dazzling, if sometimes frightening, vistas. The threat of elimination and the successful campaign that not only prevented this but led to a dedicated revenue source and one of the highest appropriations in history taught us that advocacy is essential and a necessary function of all arts organizations. With the establishment of the Cultural Trust, our Council has taken important steps not only to serve out its function as a recommending agency for stabilization

grants, but to confront the issue of how its own programs can build capacity and financial stability in grantee organizations.

Our work with the Wallace Foundation START Program led to a new framework for understanding and addressing the barriers to cultural participation and to seeing the public value we individually and collectively create as key to achieving the resources we require to continue and grow. This has emphasized our need for more and better information on the impacts and outcomes of our work, for knowledge about best practices and model programs, for clear benchmarks and performance measures of our progress and superior communications.

Finally, the refreshed Arts Plan confirms everything we have learned and places even greater challenges before us all to become a better community of learning and best practice, to set high standards for our work, to range even wider in our formation of partnerships, to engage artists in more fundamental ways, to remain focused on arts education, but to expand to lifelong learning, and to build the participation in the arts by our increasingly diverse cultural communities through innovative means that forge long-term relationships with them and welcome them on their terms.

All of these lessons you will see built into these grant programs as we try to learn from your work, your plans, and your highest aspirations how we can make smart investments in the creation of public value by helping the arts to flourish.

Best wishes for your every success,

Sincerely,  
Sharon Burton Turner  
NJSCA Chair

## APPLICATION ASSISTANCE AVAILABLE

The following assistance is available to applicants:

- ◆ Application workshops
- ◆ Individual appointments with staff (following workshops or schedule an appointment)
- ◆ Applicants may make an appointment to review applications of previously successful applicants by written request to the Council
- ◆ Staff members are available to answer questions by phone, fax and e-mail (see Staff Directory)

## GENERAL GUIDANCE

1. There is a great deal of information to be considered. Please read the guidelines carefully in their entirety.
2. When composing your narrative and assembling your application, always keep in mind the Evaluation Criteria, Council Funding Considerations, Council Priorities/Best Practices and Models and how the grants process works.
3. Complete all the required charts accurately. Triple check all numerical entries.
4. Review the information on support materials, what makes a complete application, and any special guidance to be sure of requirements.
5. Use the checklist to assure a complete submission. ◆◆◆

## APPLICATION DEADLINES

Deadlines listed are for eFiling. Mailed originals and support material must be postmarked no later than two business days following.

- ◆ **December 11, 2009** for Notice of Intent to Apply Form (see page 12) for all categories.
- ◆ **February 17, 2010** for General Operating Support, General Program Support, and Arts Project Support. Mailed originals and support material postmarked or delivered by February 19, 2010.
- ◆ **February 24, 2010** for Building Arts Participation, Local Arts Staffing Initiative, and Southern New Jersey Staffing Initiative applications. Mailed originals and support material postmarked or delivered by February 26, 2010.

Deadlines must be met by eFiling by midnight on the deadline date. The deadline for signed originals and support materials is within two business days of the eDeadline and can be met with either a postmark or actual delivery of the materials to NJSCA offices at 225 West State Street, 4th Floor in Trenton by 5:00 p.m on the deadline date. Requests for extensions to the deadlines will be permitted only in extreme circumstances. To request an extension, complete the Extension Form available from the Council's website at [www.njartscouncil.org](http://www.njartscouncil.org) and fax to 609-989-1440 at least one week prior to the deadline. Your request should indicate the reason that the extension is necessary and the date to which you wish to have the deadline extended. Late applications that do not have an approved extension may be disqualified.

Applicants who experience significant changes in staffing, programming, or finances after the application deadline should notify the Council in writing and discuss these changes with Council staff.



## ELIGIBILITY CRITERIA

To be eligible to receive a grant under this program, an applicant must:

1. Have a clearly articulated artistic mission and focus for the organization, program or project seeking support.
2. Be incorporated in the State of New Jersey as a non-profit corporation or be a unit of government. K-12 schools and school districts are not eligible, but may be a partner or collaborator on a project with an eligible applicant. Schools may seek artist residency support through the Artists in Education program.
3. Be tax-exempt by determination of the Internal Revenue Service in accordance with Sections 501(c)3 or (c)4.
4. Be registered with the NJ Charities Registration Bureau.
5. At the time of application, have been in existence and actively providing public programs or services for at least the past two years
6. Have a board of directors empowered to formulate policies and be responsible for the governance and administration of the organization, its programs and finances.
7. Demonstrate regional or statewide public impact through the organization's programs or project. Regional is defined as serving audiences across a two or more county region of New Jersey. Those organizations and projects that are local in impact should apply for State Council support through their respective County Arts Agency, which receives a Local Arts Program grant for this purpose. Local impact is defined as serving audiences primarily from communities within a single county. Generally, if less than 25% of the audience currently served is from outside the county, the organization, program or project would be classified as local in impact. An organization or project located near a county border that may serve audiences in an adjacent county or counties may still be regarded as local based on the limited number of communities within those counties which are served by the

organization or project. In the Notice of Intent to Apply the applicant must demonstrate that the organization or project already serves a regional audience, or if the project is new that the organization has a track record of providing services of some kind to a regional (multi-county) area.

There are two exceptions to the regional impact eligibility requirement: 1) Arts Education Special Initiative projects proposed by eligible General Operating and General Program Support applicants/grantees may be local in their impact. 2) Building Arts Participation may focus on a local community, however the applicant organization must have a regional impact overall.

Applicants may apply either to the Council or to the County Arts Agency, not both, in a given year.

Prospective NJSCA applicants that have been receiving support through their County Arts Agency up to now should attend a scheduled NJSCA grant workshop, work closely with Council staff and their County Arts Agency in filing their Notice of Intent to Apply, and may also want to schedule a meeting early in the process with Council staff. Because the funding periods for most County Arts Agency grants and the State Council grants overlap by six months, applicants should discuss their situation in advance of the Notice of Intent to Apply with the State Council to determine eligibility.

8. Comply with all pertinent state and federal regulations including, but not necessarily limited to Fair Labor Standards (regarding the payment of fair wages and the maintenance of safe and sanitary working conditions), the Civil Rights Act of 1964; Section 504 of the Rehabilitation Act of 1973, as amended; Title IX of the Education Amendments of 1972; the Age Discrimination Act of 1975; the Americans with Disabilities Act of 1990 (all barring discrimination on, among other things, the basis of race, color, national origin, disability, age or sex); the Drug-Free Workplace Act of 1988 (guaranteeing the maintenance of same); and Section 1913 of 18 U.S.C. and Section 319 of P.L. 101-121 (barring

lobbying when in the receipt of federal funds). Apart from all other provisions of law, particularly the requirements of the Americans with Disabilities Act, which bear upon all Council grantees, those grantees whose Council grant is composed all or in part of funds derived from the National Endowment for the Arts will be required to be in compliance with Section 504 of the Rehabilitation Act of 1973 at the time of and as a condition of receipt of the grant under penalty of rescission and any others set forth under law. ♦♦♦

## INELIGIBLE USES OF COUNCIL GRANT FUNDS

- ♦ capital improvements and acquisitions
- ♦ hospitality costs
- ♦ foreign travel
- ♦ deficits or replacement of funds normally budgeted for the activity
- ♦ fundraising events
- ♦ student publications or scholarship funds
- ♦ support for “The Nutcracker” or any organization whose sole activity/season is based on “The Nutcracker”
- ♦ programs and projects of sister agencies in state government other than state colleges and universities; co-sponsored activities are possible, but require prior discussion with Council and staff
- ♦ to match funds as awarded through the Mid-Atlantic Arts Foundation’s Artists and Communities Program

### Colleges, Universities and Other Educational and Religious Institutions

These organizations may apply for support if:

- ♦ the activity is marketed to and open to the general public
- ♦ the activity is supplemental to any curriculum and separate from any religious observance

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- ◆ neither the grant nor the matching funds are used to pay salaries of faculty or members of the clergy, unless it can be clearly demonstrated that such salaries, or a prorated share of them, expressly underwrite the project.

Each department of a higher educational institution is considered an eligible unit under Multiple Applications Eligibility. Religious institutions may submit one application per year.

## Arts Programs in Social Service, Historical or other Settings

The Council will continue to fund high-quality arts projects in social services, historical or other settings provided the outcome is primarily artistic and artistic outcomes are measured and documented. The Council will not fund projects that are primarily history events or recreational, rehabilitative or therapeutic in nature. ◆◆◆

## GRANT PERIOD

The Grant Period for all FY11 grants under this program runs July 1, 2010 to June 30, 2011. ◆◆◆

## TYPES OF GRANTS

The New Jersey State Council on the Arts offers a variety of types of funding. These Guidelines cover those described below.

### GENERAL OPERATING SUPPORT (GOS)

**Please Note: General Operating Support is not available for new applicants until the next three-year cycle begins in FY13. Arts Project Support is available annually.**

Only those General Operating Support applicants not funded in this grant category in FY10 will be eligible to re-apply for GOS funding in the FY11 cycle. If you have questions regarding eligibility, please contact the Council staff.

*Support for the overall operations of non-profit organizations whose missions are exclusively devoted to the public presentation of the arts, and which uphold high standards of artistry, public benefit, outreach, management, and accountability. Review and consideration of GOS requests will occur only every three years. Receipt of a GOS grant usually carries the commitment of the Council to fund the organization over a three-year period, although the funding level will be determined annually.*

### GENERAL PROGRAM SUPPORT (GPS)

**Please Note: General Program Support is not available for new applicants until the next three-year cycle begins in FY13. Arts Project Support is available annually.**

Only those General Program Support applicants not funded in this grant category in FY10 will be eligible to re-apply for GPS funding in the FY11 cycle. If you have questions regarding eligibility, please contact the Council staff.

*Support for the costs of full-time, on-going public arts programs that are maintained by non-profit organizations, agencies, institutions or units of local government and which uphold high standards of artistry, public benefit, outreach program management, and accountability. These programs should have their own mission and goals, have on-going direction, be considered permanent within the sponsoring institution and contain multiple events or activities. Programs should be wholly dedicated to the arts and the sponsoring organization should clearly demonstrate its commitment to support of the arts program through the allocation of its resources and funds raised in the community. Review and consideration of GPS requests will occur only every three years. Receipt of a GPS grant usually carries the commitment of the Council to fund the program over a three-year period, although the funding level will be determined annually.*

### ARTS PROJECT SUPPORT (APS)

*Grant support for a single arts event that upholds high standards of artistry, management, and accountability and provides significant public*

*benefit.* A project is defined as a public activity or event that occurs once during the year either as a single day's or weekend's presentation, or a series of the same presentation occurring within a very limited and specific timeframe generally not to exceed 6 weeks. Examples include a concert, an exhibition, a reading, the run of a single theatrical production, a festival, etc. This category does not support on-going or multiple programs or an annual series of events or the general operations of the sponsoring organization. The Project must be wholly dedicated to the arts and the applicant should clearly demonstrate its commitment to the arts project through the allocation of its resources and funds raised from the community. Applicants unclear about the distinctions between a Project and a general on-going program as defined here should contact the Council staff. General Operating and General Program Support grantees are not permitted to also apply for APS grants except in Folk Arts.

## **BUILDING ARTS PARTICIPATION (BAP)**

*Support for new or expanded projects (not current activities) that explore strategies to build arts participation and for organizations that demonstrate a commitment to increasing the value and meaning of art to participants.* The Building Arts Participation (BAP) program stems from NJSCA's participation in the Wallace Foundation's START initiative. Through this initiative the Council invested in nine pilot projects to more closely examine barriers, and develop and test specific strategies designed to improve participation. The Council has a long standing commitment to build arts participation and it will continue its targeted investment through the BAP program. BAP support will be provided for exemplary projects led by organizations that are committed to internal learning, assessment and adapting to change where essential and/or necessary to better connect or to maximize efforts to connect to a defined target population. Organizations must 1) work closely with a defined target population to explore and learn about the value and meaning of the arts to the population and their connection to the organization; 2) compose compelling strategies in conjunction with, and directly based on an understanding of the population; and, 3) assess project specific outcomes and their organizations.

Organizations work closely with the defined target population with the goal of affecting change in their arts participatory behavior while considering the need for organizational change as they learn through implementation. Target populations should be chosen based on organizational values and engaging the population should organically connect to institutional purpose. The exchange of information between an organization and its target population will be carefully examined.

The Council is looking to invest in a broad range of projects that focus on building participation among **audiences** (spectators, attendees, students), **creators** (artists – professional or avocational, performers, educators) and/or **stewards** (trustees, donors, stakeholders, volunteers) and are encouraged to explore a variety of strategies. Projects will focus on broadening, deepening and/or diversifying participation and priority will be given to projects that focus on diversification.

To be eligible an applicant must be a current FY10 General Operating/General Program Support grantee or a County Arts Agency.

Grants will be awarded for a one-year period, however applicants may propose multi-year projects for which support of a single phase is sought for FY11. Please note that funding for one phase of a project does not guarantee funding for subsequent phases. Applicants may propose planning, research and/or development projects but will be expected to outline their plans and commitments for implementation. Applicants may request funding to contract consulting services. Grant awards will generally not exceed \$30,000 and a minimum 1:1 cash match is required. This program is expected to be highly competitive and investments will be made in well-defined and feasible projects that have clearly measurable outcomes. The process by which organizations arrive at a strategy will be examined closely and they are strongly encouraged to assess their capacity to determine a realistic project scope. Potential applicants are strongly encouraged to participate in the BAP workshops that will be offered in the fall and winter. Potential applicants are also encouraged to communicate with current and previous BAP grantees. All BAP project grantees will be expected to participate in subsequent

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meetings during the grant period. The Notice of Intent/Pre-Proposal will be due December 11, 2009; Council staff will provide feedback in order to give applicants time to work through any potential issues prior to submitting an application due on February 24, 2010.

In addition to the workshops provided by the Council, other resources are available on our website, including project descriptions of current and previously funded projects, a reading list and web links. Applicants are strongly encouraged to review these resources to facilitate project development and design.

**NOTE:** Arts in Communities and Projects Serving Artists are not offered for FY11. ◆◆◆

## PANEL CATEGORIES

To start the process, all applicants will need to decide which one of the following panel categories best applies to your organization or the respective project for which support is being sought:

- ◆ Dance
- ◆ Music
- ◆ Opera/Musical Theatre
- ◆ Theatre
- ◆ Visual Arts
- ◆ Crafts
- ◆ Media
- ◆ Literature
- ◆ Folk Arts\*
- ◆ Multidisciplinary\*
- ◆ Arts Basic to Education\* (GOS/GPS)
- ◆ Performing Arts Presenters\*
- ◆ Building Arts Participation

\* You may wish to consult the Guidelines and/or Glossary. ◆◆◆

## FUNDAMENTAL EVALUATION CRITERIA

The following basic criteria will be used to measure the merits of all applications (except Building Arts Participations). Each grant type though will contain certain important, specialized considerations. See grant categories for further detail:

- ◆ High artistic quality in pursuit of a mission that provides/creates public benefit and value
- ◆ Significant public benefit and broad accessibility based on sound understanding of who is/will be served that is clear, measured, and documented
- ◆ Sound governance, management, and operations based on sound strategic planning
- ◆ Fiscal soundness and accountability with evidence of broad and diverse financial support
- ◆ Commitment to arts education and to providing opportunities for meaningful arts learning
- ◆ Commitment to raising public understanding and valuation of the arts, artists and arts education and advocating for their support
- ◆ Leadership in meeting statewide Council priorities and developing and sharing models and best practices ◆◆◆

## COUNCIL PRIORITIES/ IDENTIFYING BEST PRACTICES AND MODELS

The Council seeks to foster a strong, vibrant New Jersey arts community that offers diverse public programs and services and provides the people of our state with the greatest public benefit possible. Through the statewide planning process, the arts community has resolved to become a better “community of learning and practice.” Toward that goal, the Council has committed to help identify and reward leadership in priority areas and communicate models and best practices. The following is a list of Council Priorities. These are areas of potential leadership from which the Council seeks to identify exemplary ideas, methods, models and practices for tackling specific challenges and doing business better. Applicants will be asked to provide information in this regard and panelists will be asked to identify them from each application. All consideration will be placed within the context of the applicant’s mission.

- ◆ Serving the needs of artists, particularly New Jersey artists with exemplary programs, opportunities, services, or presentation of their work.

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- ◆ Presenting new works of art that strive to make significant contributions to the advancement of the art form.
- ◆ Preserving and conserving art forms and cultural heritage through public presentation.
- ◆ Promoting cultural diversity and diversifying cultural participation. *NOTE: The involvement of and benefit to communities of diverse cultures are considerations in the Council's evaluation of programs. The wide range of ways applicant's can demonstrate a model or best practice includes program marketing and outreach to culturally diverse audiences and communities; programming that is responsive to community needs and to the need to provide audiences with access to culturally diverse programming; support of arts organizations whose composition reflects the community served and/or the art forms produced; and support of ethnically specific arts and modes of expression.*
- ◆ Advancing and advocating for arts education in New Jersey schools as a basic part of school curriculum and education reform through the arts.
- ◆ Offering new and increased opportunities for life-long learning in and through the arts.
- ◆ Demonstrating and promoting the public value of the arts.
- ◆ Advocating for greater and broader support for the arts.
- ◆ Broadening, deepening or diversifying participation among arts stewards (trustees, donors, volunteers), art creators (artists) or arts audiences by addressing the practical, perceptual or experiential impediments to arts participation, especially among underserved communities throughout New Jersey
- ◆ Promoting accessibility to the arts for people with disabilities.
- ◆ Forging new and expanded partnerships and collaborations that connect the arts to other sectors in more effectively addressing community issues and challenges including, but not limited to economic development, tourism, social services, law and public safety, health and healing, etc.
- ◆ Adhering to the highest standards and innovative practices of operational excellence including governance, management, planning, use of technology, and resource development.

- ◆ Demonstrating exemplary contribution to the implementation of one or more strategies outlined in Arts Plan New Jersey or planning for organizational strategic development within the context of Arts Plan. Arts Plan can be viewed and downloaded at [www.arsplannj.org](http://www.arsplannj.org). ◆◆◆

## MULTIPLE APPLICATIONS ELIGIBILITY

General Operating Support (GOS), General Program Support (GPS), and Local Arts Program (LAP) grantees may also make a limited number of additional applications over the three-year period of GOS and GPS (FY10, 11, 12) or LAP support (2009, 2010, 2011) in specific categories of Council grants as follows:

### GOS/GPS:

Up to three in Arts Education Special Initiatives, Arts Project in Folk Arts only, and Building Arts Participation

### LAP:

Up to three in any other available category except General Operating Support

NOTE: Council cosponsored projects do not contribute to the total applications as set forth above.

The Council may offer other categories of support, such as Arts in Communities or Projects Serving Artists, during the three year cycle.

GOS and GPS applicants/grantees may not apply for GPS or APS except in the Folk Arts panel category.

GOS/GPS/LAP grantees may submit only one application per category each year.

Non-GOS/GPS/LAP grantees may submit only one application each year. ◆◆◆

## DESIGNATIONS

### MAJOR ARTS INSTITUTIONS (MAI)

A designation for three-year General Operating Support grantees that are arts producing organizations (see definitions) with FY09 operating budgets over \$750,000 which demonstrate a solid history of artistic excellence, a substantial level of programming, serve a large number of people, and receive a superior review through the panel process. MAI's must also demonstrate statewide leadership in strongly meeting one or more of the priorities in addition to serving as strong advocates for the arts.

There is no need to apply for this designation. All GOS applicants that are arts producers and who meet the budgetary threshold will be considered through the panel process. Information addressing the above criteria should be provided in the GOS application narrative. This, along with information already on file from previous years, will be used to make decisions. Designation will be conferred for a three-year period.

### MAJOR PRESENTER AND SERVICE ORGANIZATIONS (MPSO)

A designation for three-year General Operating and General Program Support grantees that are arts presenting (see definitions) or arts service organizations with FY09 operating budgets of over \$500,000, which demonstrate a solid history of artistic or service excellence and a substantial level of programming or service, serve a large number of people, and receive superior review through the panel process. MPSO's must also demonstrate statewide leadership in strongly meeting one or more of the priorities in addition to serving as a strong advocate for the arts.

There is no need to apply for this designation. All GOS and GPS applicants that are arts presenters or service organizations and who meet the budgetary threshold will be considered through the panel process (those currently designated but below the new budgetary threshold will continue to be considered for designation). Information addressing

the above criteria should be provided in the GOS or GPS application narrative. This, along with information already on file from previous years, will be used to make decisions on designation. Designation will be conferred for a three-year period. County Arts Agencies are also eligible for this designation on the basis of their Local Arts Program application.

## CITATIONS OF EXCELLENCE

All FY11 applicants that receive the highest evaluation by the grant review panels may be accorded a Citation of Excellence. Designation is conferred for the same period as the funding commitment of the grant for which it is received.



## COUNCIL FUNDING CONSIDERATIONS

### Fundraising, Requests and Budgets

A healthy non-profit cultural organization, program, or project derives its income from a variety of sources. Over-reliance on any one source puts the organization at risk. Council funding should be viewed as a modest, but important, portion of the overall income picture, which it is hoped leverages other forms of support. In fact, the Council's matching requirements (3:1 for GOS and GPS, and 1:1 for projects) and its limitations upon amounts to be requested (25% for GOS and GPS, 50% for projects) express the Council's viewpoint on what the upper limit of a healthy on-going relationship of Council dollars to other dollars is. The Council's process for determining grant amounts begins with the dollars actually requested by the applicant. Applicants are encouraged to request the maximum amount of Council funds that they can demonstrate to the critical eyes of grant evaluators they can match. Inflated budgets are easily discernable as are unrealistic income projections and will negatively impact evaluation. But applicants should also bear in mind that 100% funding is a great rarity and should be prepared to receive and operate with less.

## Long Range Planning

The Council on the Arts believes strongly that sound long range organizational or program planning is essential. All GOS and GPS applicants must submit a long range plan for the operation or the program. The plan should include statement of goals and strategic steps to realize those goals, assign responsibility for implementation of tasks, consider the resources needed to realize goals, and be placed on a realistic implementation timeline. The plan should cover all essential areas of the organization such as artistic vision, governance, human resources, audiences and all forms of public participation including artists and volunteers, fundraising, marketing and outreach, advocacy, educational activities, etc. In the absence of such a plan, or if in-between plans, use the narrative to detail the process for developing the long range plan, include a timeline for that process and its current status. The strength of an applicant's long range planning will be considered in the evaluation process.

## Incomplete Applications

Incomplete applications are subject to disqualification. In order to avoid that disappointment, call the Council staff with all questions, attend the grant workshops, and review the checklist carefully before submitting your application.

## Compensating Artists

The Council is committed to appropriate compensation of artists, and applications should show evidence of commitment to this principle. The Council strongly discourages the practice of charging artists fees to have their work included in exhibitions, publications, performances, or other events.

## Context of Total State Support

The Council will consider all other state support to which an organization has access or which the applicant has received, including direct line item appropriations from the State Legislature, when considering funding, unless the support is provided for purposes for which Council funding is not available. ◆◆◆

## MATCH REQUIREMENTS

All grants described in these Guidelines are matching grants. All matches must be cash matches. In-kind contributions, while important and demonstrating support, are not permitted as part of a match. Match requirements are as follows:

General Operating and General Program Support are 3:1, based on operating income. For each dollar received from the Council, the grantee must show three additional dollars raised and spent.

Arts Project Support and Building Arts Participation are 1:1, based on expenses. For each dollar received from the Council, the grantee must show one additional dollar spent.

By legislation, funds from the New Jersey Cultural Trust cannot be used to match Council grants, so expenditure of those funds must be subtracted before being able to demonstrate the match.

In addition Council grants and this required match may not be used to match other Council grants. So GOS and GPS budgets must demonstrate the match without the addition of other Council grants, including cosponsored grants.

The match may derive from all contributed, earned or parent institution funds specifically allocated for the program or project. Indirect costs may not be part of any match, although applicants should provide this information in the narrative to show sponsoring organization support. ◆◆◆

## GRANTS PROCESS

Applications are reviewed by peer panels of artists, arts administrators, arts educators, and financial and accessibility specialists. Panels are configured to provide a variety of different viewpoints within the discipline and a broad demographic representation. Panels use the Evaluation Criteria and Council Priorities/Identifying Best Practices and Models, as published in these Guidelines, in assessing applications. Panels provide numerical ratings on applications and evaluative commentary that

represent the group consensus (every member). These ratings and only the consensus comments are forwarded to the Council's Grants Committee for further individual review. The Grants Committee carefully considers a wide variety of factors related to the criteria and areas of special interest in arriving at funding recommendations. These recommendations are forwarded to the full Council for vote at its annual meeting, usually held in late July. Applicants are immediately notified of the Council's decision and are provided the consensus comments. The Council maintains an appeals process based on an applicant's ability to demonstrate that the panel misunderstood or misinterpreted information contained in the application. One-year contracts are forwarded to grantees covering a period of July 1 through June 30. Contracts obligate grantees to comply with all pertinent laws and regulations, audit requirements, acknowledgment of Council support, and any special requirements. Final reports are required of grantees. Interim reports are required of GOS, GPS and AESI grantees in years 1 and 2 of the cycle. Applicants interested in receiving more detailed information on the process should contact the Council's Programs and Services Office. ♦♦♦

## APPLICATION PROCESS

The first step in the application process is to thoroughly read the Guidelines and Application. All applicants are requested to attend one of the scheduled Grant Workshops to become better acquainted with the entire grants process. New applicants are urged to schedule a meeting to discuss their organization or project with Council staff prior to submitting an application. Council staff can offer general information and advice concerning the preparation of applications, but are not able to review and evaluate a draft application. Assistance to applicants with special needs is available upon request. In order to provide you the best service, we ask that appointments be requested for dates no later than two weeks prior to deadline.

## NOTICE OF INTENT TO APPLY

All applicants must eFile a Notice of Intent to Apply by **December 11, 2009**. Its purpose is to assure that applicants meet all the eligibility requirements of the program, especially in demonstrating multi-county or statewide impact, and to screen for potential problems before submitting a full application. The Notice of Intent to Apply is not binding. Council staff will notify the applicant if, from the information provided, it appears that an application may be inappropriate in any important respect. If not already a NJSCA grantee, a copy of the applicant's IRS tax exempt determination letter must be postmarked the same date as the Notice of Intent deadline. The Council will not accept an application that was not preceded by a Notice of Intent to Apply if one is required.

## WHAT MAKES A COMPLETE APPLICATION

GOS, GPS and APS applications must be eFiled by **February 17, 2010** and related support materials postmarked or received in the Council office by 5:00 pm on February 19, 2010. BAP, LASI and SNJSAI applications must be eFiled by **February 24, 2010** and related support materials postmarked or received in the Council office by 5:00 pm on February 26, 2010.

A complete application provides all the information necessary (specified or otherwise) to assess the project against the evaluation criteria for the type of support requested. The application requirements set by the Council are intended to help applicants to do this well. Assessment is based on the Fundamental Evaluation Criteria (see page 8) and as further specified for each category. We encourage each applicant to consider these at every stage of completing the application.

All applications are composed of the same basic parts. Forms, Charts and Narrative will be submitted through the SAGE system and your other required and optional supporting documents (4 identical collated sets) and a signed original of the Application Form are to be mailed or delivered.

## THE BASIC APPLICATION PACKAGE

### Organizational Profile Form

*Provides the essential information about the applicant organization/sponsoring organization. This form is created in the SAGE system by the information you verify, update and enter in the Applicant Profile.*

### Application Form

*Provides the essential information about the particular request being made. Be careful to complete all information accurately on the SAGE system. You will need to print and sign an original Application Form and mail it with your other supporting documents.*

The Application Form requires a 50 word statement on the Purpose of Funding for publication, which will be used in press releases and for other public inquiries. Here are some examples for each type of grant support:

◆ GOS: *“This NJSCA grant will help support the Sample Theatre Company’s mainstage season of four productions serving an estimated audience of 13,000 northern NJ residents; a six-play summer reading series for an invited audience of 3,000; a Youth Conservatory serving 75 young people and a Saturday Children’s Series.*

◆ GPS: *“This NJSCA grant will help support Sample University’s Art Museum annual program of five exhibitions, which will be attended by an estimated 10,000 members of the general public in the southern region of the state, as well as related education activities, which will serve more than 4,000 children.”*

◆ APS: *“This NJSCA grant will help support the three-day Festival of Puerto Rican Culture to be conducted on October 12-14 at Sample College, featuring over 60 fine artists and craftspeople and 16 renowned Puerto Rican performers intended to attract over 10,000 participants from throughout New Jersey.”*

◆ BAP: *“This NJSCA grant will help support a collaboration between the Sample Arts Center and the Chinese Heritage Society to diversify audiences at the Center by forming an advisory committee, developing a marketing strategy and materials to acquaint the Chinese community with the Center, and offering joint programming to include a series of workshops and exhibitions of traditional Chinese artwork.”*

These are just some examples of how to construct the statement and are not intended to limit ideas.

### Table of Contents

*Provides a list of all materials making up the total application package including itemization of all the support materials. This will greatly facilitate the panel’s ability to easily identify and locate support materials.*

### Narrative

*The Narrative is the heart of the application. It is your opportunity to communicate to the panel the context, goals, standards, plans, methods, processes, controls, public impact and benefit of your organization, program or project – in other words, the who, what, when, where, why and how. In composing the narrative and assembling support materials pay close attention at all times to the evaluation criteria, as well as to the Council’s funding considerations and priorities. Look on the specified section topics of a narrative as the opportunity to tell your full story and not as limits to what needs to be communicated. If you have unusual or unique circumstances that are not specifically queried, do not hesitate to present them and if information is suggested that has no bearing on your circumstances there is no need to respond. It is important to provide through the narrative and support materials all relevant information necessary for a person unfamiliar with your organization, program or project to fully understand who it serves, its artistic vision or standards set for it, how artistic decisions are made, the qualifications of persons responsible for making those decisions, examples of recent work and accomplishments, and how the organization is managed and operates.*

Each type of grant sets a limit for the length of the narrative, which is monitored through the SAGE system. It is in the applicant's best interest to make the information as clear and easy to follow as possible. Use the narrative topic headings to organize your narrative and use a return between sections. Refer to your support materials in the narrative.

## **Programs/Major Activities Chart**

*Provides a list of the organization's or program's activities.* GOS and GPS applicants should list all past, current and next year activities of the organization or program. This Chart is not required for APS, and BAP applications.

## **Board Chart**

*Provides a list of the board of trustees of the applicant organization and, for colleges, universities, and units of government, any advisory board for a program or project.* The Board Chart is required for all applicants.

## **Staff Chart**

*Provides a list of current staff.* The Staff Chart is required of GOS and GPS applicants only.

## **Finance Charts (4)**

*Four forms on the income and expenses of the organization, program or project for last year, this year and next year.*

## **Optional In-Kind Contributions Chart**

*A form to document any in-kind goods or services received/to be received by an applicant.* This form is not required but may be used by applicants wishing to illustrate support beyond cash income. It may be helpful for panelists to understand the extent and specifics of an applicant's in-kind contributions, particularly when an essential function's costs are not showing up on the Expense Chart due to the function being made possible by an in-kind contribution. In-kind contributions listed on the form should be documented/documentable and based on fair market value for those goods or services. Over-inflated

values may negatively affect your application in this area. Applicants are reminded that in-kind goods and services may not be counted toward the match nor figured into total expenses when calculating the grant request.

## **REQUIRED DOCUMENTS**

The following documents are to be submitted with the application.

### **Audits/Financial Statements**

Those GOS/GPS applicants who are prior year Council grantees (FY08 or FY09) do not need to submit audits/financial reviews with applications provided they are current in filing audits as part or the prior grant requirement. An analysis of the two most recent audits/financial reviews received by the Council in fulfillment of your past grant contractual obligation will be presented to the grant review panel.

Those GOS/GPS applicants who are not recent prior year Council grantees (FY08 or FY09), but are private, non-profit organizations, must submit two copies each of the two most recently completed audits or reviews of financial statements. These reports provided should be at minimum an independent corroboration and review of finances and internal controls conducted by a CPA or by a Public Accountant certified before 12/31/70, and be in accordance with Charities Registration Bureau requirements and any other state and federal requirements.

In all cases in which a management letter is referenced in the audits, a copy should be submitted. An applicant's response to any audit findings may also be included and submitted with the report. If the audit/financial review for an organization's 2009 fiscal year is not completed by the application due date, but will be available by March 1, 2010, the applicant should substitute a memo noting this fact and then must submit the FY09 report to the Council by March 1.

Colleges, universities and units of government and applicants not applying for GOS/GPS are not required to submit an audit/financial review.

## Accessibility and ADA Compliance

Ensuring that the programming supported by the Council is available to the widest possible audience is among the highest of Council priorities. This includes access for people with disabilities. The Americans with Disabilities Act (ADA) was signed into law in 1990 and requires that all providers of public programs and services make those offerings equally accessible to all people regardless of any individual's physical or mental disability. Recognizing that the removal of barriers that keep people with disabilities from full participation can be a costly proposition, the ADA allows for the gradual removal of barriers, taking into account an organization's available resources. Having a transition plan to guide your efforts is therefore essential. Even if an organization does not seek or receive Council or other public funding, it is still responsible under the ADA for addressing its accessibility.

**General Operating and General Program Support Applicants** - An ADA plan is not required to be filed with the application for GOS/GPS applicants. However, organizations that receive FY11 funding will be required as a condition of receiving FY11 final payment to submit a new or updated board-approved ADA plan based on completing the comprehensive self-assessment survey tool developed by the New Jersey Arts Access Task Force. Incorporating what has been learned as the ADA has been interpreted in court cases and from various self-assessment tools from around the country, the Task Force has developed this comprehensive document to aid organizations in understanding their compliance status and accessibility in all key areas: facilities, programs, marketing, employment, sensitivity training, policy, and handling grievances.

Using this self-assessment, along with the outline provided, organizations are required to develop or update their ADA plans following the structure of the self-assessment. Plans will be due from GOS/GPS grantees in January 2011 for review. A plan must be evaluated as "adequate" as a prerequisite to receiving the final payment for FY11.

**Arts Project Applicants** – Those applicants not current GOS, GPS or LAP grantees must complete the Project Accessibility Checklist in the SAGE system.

The checklist should focus on the project for which funding is being sought. Applicants are cautioned that any evidence that is found to be contrary to what is noted on the checklist could be grounds for rescission of any grant awarded. Applicants are strongly encouraged to use the Cultural Access Network of NJ self-assessment survey tool available on the Council website to review the accessibility of facilities to be used for the project and programmatic access.

The Checklist is not required Building Arts Participation since eligibility in this category is limited to current GOS and GPS grantees.

Need Assistance?

- ◆ Application workshops will include basic information about the Project Accessibility Checklist.
- ◆ The Cultural Access Network of NJ provides invaluable services. For further assistance, call or write: Cultural Access Network of NJ c/o NJ Theatre Alliance 973.731.6582 or via NJ Relay Service 711; or e-mail at [jmcewen@njtheatrealliance.org](mailto:jmcewen@njtheatrealliance.org).
- ◆ You may also contact the Council's designated Access Coordinator, Don Ehman at 609-292-6130 or [don@arts.sos.state.nj.us](mailto:don@arts.sos.state.nj.us).
- ◆ *Design for Accessibility: An Arts Administrator's Guide*, is a comprehensive and invaluable manual on access and the ADA. Multiple copies are available for loan through the Cultural Access Network of NJ, the Council, County Arts Agencies and the following service organizations: NJ Theatre Alliance, VSA Arts of New Jersey, NJ Association of Museums, Alliance for Arts Education/NJ and South Jersey Cultural Alliance.

## SUPPORT MATERIALS

Required and optional support materials that demonstrate or give evidence of what is presented in the narrative play a significant part in the evaluation process. While they do not substitute for vital points that need to be made in the narrative, they are important tools that provide the peer panel with a more complete picture and a firmer basis for evaluation. Applicants are required to submit some specific support materials and have the option of submitting up to another 10 pieces of support material that are from the **past 18 months**, and are current, relevant materials.

Applicants should take care in the selection of support materials. Artistic quality demonstrated through the materials is important. The tapes, CDs or DVDs you are required or choose to submit should present samples of the organization's and associated artists' best work; panelists will assume what you show are the best possible samples. While an applicant need not go to great expense to document work, samples should be clear and well-presented. The requirement of information on the qualifications of key personnel and artists is very important in providing the panel with an understanding of the credentials of those leading the project. Think in terms of what a person who is completely unfamiliar with a project or organization would need in order to get a good sense of artistry, project management and public benefit, and consider other types of materials that can help in this regard such as press clippings, reviews, programs/playbills, letters of support from audiences or program beneficiaries, brochures, and awards that demonstrate peer recognition. Project applicants should consider including a few items from the parent institution or department among the support materials on the project, which provide general background on the sponsoring organization and a context for the project. Consider referring to your support materials in your narrative.

Whether required or optional, applicants must mail four identical sets of support material with the exception of any audio-visual materials (one set). All flat support material should fit within an 8 1/2" x 11" format. Do not send binders or large bulky materials. Two-pocket folders are suggested to hold the support

materials with required items on one side and optional on the other, so marked.

The Council must retain the support material of all grantees, so please send only copies and not originals. Applicants not receiving an award may pick up support material, or send a self-addressed stamped mailer for its return, which will be mailed after the appeals process has concluded. Materials of unfunded applicants which are not reclaimed will be discarded at the conclusion of the appeals process.

## REQUIRED SUPPORT MATERIALS

### Brief Bios of Key Personnel/Artists Credentials (4 sets)

Qualifications of persons playing key artistic, administrative, or educational roles, whether paid staff, board members or volunteers, must be provided. Do not provide long resumes. Instead provide biographical summaries with credentials related to individuals' functions.

Summary credentials of artists engaged, such as a brief biographical sketch on each or a sample summary when there are a large number of artists engaged. It is important to provide both artistic and educational credentials for artists who are providing instruction or educational services.

### Long Range Plan Required for GOS/GPS Applicants (4 copies)

The plan should provide the long-range (three or more years) goals and objectives of the organization or program, provide action steps for the realization of those goals, place the action steps on a realistic and detailed timeline, and give thought to the development of resources necessary to realize the goals within the timeline. Applicants are encouraged to consider their own long-range planning in the context of ArtsPlan New Jersey, (downloadable from [www.artsplannj.org](http://www.artsplannj.org)). Applicants are encouraged to append to the plan an update that briefly notes what goals or objectives have been attained to date. Those without a long range plan or in between plans should describe in the narrative the process for the development of a plan, including how the process will be conducted, who will be involved

and a timeline. GOS and GPS applicants that do not demonstrate the ability to plan for the needs of their organization or program for at least a three-year period will not receive a three-year commitment of support from the Council.

## **AUDIO-VISUAL SUPPORT MATERIALS AND OTHER DISCIPLINE-BASED SPECIAL INFORMATION**

All applicants proposing to produce or present the arts must provide the documentation of artistic quality required below. Please take great care to submit only the best work as samples, on the best quality CDs, DVD's or videos available. Even if specific support materials are not required below, all applicants should make every effort to provide samples of work and programs produced or presented. If uncertain what is appropriate to submit in the way of the support materials listed below, please consult with Council staff.

### **All Performing Arts Applicants**

Applicants should include programs/playbills, and information related to any performance submitted on a required video/CD/DVD. Examples that focus on work produced or presented are preferred in documenting artistic quality over promotional tapes, which can be sent as optional support material to illustrate marketing materials.

### **Music and Opera Applicants**

Submit one CD of sample works performed since July 2008 that are representative of the applicant's repertoire. The CD itself should be labeled with the applicant's name and a Video/CD/DVD Identification Sheet should be provided for each CD submitted.

Identify the track to be played first. The panel will then also listen to other selections but likely no more than about 10 minutes total. It is important for the applicant to submit a CD which exhibits a variety of tempo and style in musical performance. Select examples that showcase the work of the applicant organization ensemble and not solely that of guest

artists. A list of repertoire is also recommended as optional support material. Applicants in Opera may also submit a video cassette or DVD of a recent performance or images on CD to demonstrate production values and should follow the format instructions described below under "Dance" or "Visual Arts."

### **Theatre and Musical Theatre Applicants**

Applicants are not required to submit a work sample in deference to the rules governing Actors' Equity Association. However, if a videotape or DVD is available and its submission is not a violation, the applicant is encouraged to submit it. Because most theatres will not be able to do this, theatre applicants are strongly urged to provide as much information on artistic vision and decision-making, training and experience of theatre artists and craftspeople, awards and distinctions, and any other information that can substantiate artistic quality in the narrative and optional support materials. A compendium of up to 12 critical reviews from the past 18 months may be submitted which will not be counted among the maximum 10 pieces of optional support material. A CD of images may also be submitted to demonstrate production values and should follow the format instructions described below under "Visual Arts."

### **Dance Applicants**

Submit a ½ inch VHS cassette or DVD of work performed since July 2008, (excluding "The Nutcracker"). Promotional videos are strongly discouraged. All videos and DVD's should be labeled with the name of the applicant and a Video/CD/DVD Identification Sheet should be provided for each video or DVD submitted.

Cue the video to the first 3-minute segment to be played. For DVDs identify the first "track" to be played. The panel will then also view other selections but likely no more than about 10 minutes total.

### **Visual Arts and Crafts Applicants (and all Museums regardless of discipline)**

- ◆ Submit 10 to 20 images on CD, up to four of the space and/or installation of an exhibit(s) and the rest of exhibited and proposed-to-be-exhibited works by artists who have committed

to participation or are under consideration. Floor plans of exhibition spaces are helpful. Images should be at least 70 dpi and it is helpful to include basic information on the image as part of the display. The CD Image Identification Sheet should be used to list and describe the images.

For exhibitions of contemporary artists' work, samples should be of recent works, unless the exhibition is a retrospective or has an historical perspective.

Be sure to include sufficient information on the qualifications of artistic staff and any guest curators.

## **Media Arts Applicants**

Submit a ½ inch VHS cassette or DVD of work(s) produced or presented since July 2008.

16 mm, 8 mm films and split reels should be transferred to videotape or DVD for submission as work in these formats cannot be reviewed.

## **Literature Applicants**

Submit sufficient support material to document artistic quality, particularly of any guest writers, workshop leaders, etc. who are, engaged for programs. Programs that include workshops should provide a brief description of the workshop content in the narrative.

## **Folk Arts Applicants**

Special guidance is provided on page 20. Audio-visual and other materials are required.

## **Multidisciplinary Applicants**

Those whose main mode of activity is producing works in more than one discipline with no one discipline predominating (see Glossary definition). While no specific materials are required, Multidisciplinary applicants are strongly encouraged to submit a video, DVD or CD as may be determined appropriate based on the different disciplines involved in the program (see "Music," "Dance," and "Visual Arts" sections above for labeling CDs, videos, and DVDs). Such documentation of artistic quality is strongly encouraged.

## **Performing Arts Presenters**

Presenters whose predominant mode of activity is presenting to the public the works of other performing artists are urged to submit applications for support through this category (see definition in Glossary). On the Application Form, the applicant should select the category of Performing Arts Presenter and not one of the disciplines. It will be important that presenters emphasize in support materials those items that will best facilitate a panel's evaluation of artistic quality, such as complete and detailed rosters of artists presented and to be presented, marketing materials of those artists, season brochures, programs, reviews, etc. Presenters may also wish to send videos, DVDs or CDs. It is also important to address how the organization cares for the needs of the artists and companies it presents. If a presenter provides other types of programs or services, such as producing events or artists' services, these should also be covered in the narrative.

## **Building Arts Participation Applicants**

As applicable to the type of project and the scope or phase of the project for which funding is requested, applicants are encouraged to submit along with the brief bios on key personnel, optional support materials such as:

- ◆ Letters of support and/or collaboration
- ◆ Research tools such as surveys and/or focus group questions
- ◆ Planning documents, roundtable reports, meeting minutes or other documents that provide context, support the project rationale, or document the participation barriers
- ◆ Actual or sample evaluation, measurement or documentation tools you plan to use for this project or that have been used on other similar projects
- ◆ If intending to provide artistic programming as part of the project, include documentation of the artistic quality of the programming (see instructions for support materials for the various artistic disciplines in this section).
- ◆ If applicable, consultant proposal including timeline and fees.

## OPTIONAL SUPPORT MATERIALS (4 IDENTICAL COLLATED SETS)

In addition to the above required support materials, applicants may submit up to 10 additional pieces of support material such as additional planning documents, brochures, programs, press clippings and reviews, etc. Each item is counted as one piece of support material. For example a multi-page program book is considered one piece; each press clipping or article is considered one piece, as is each photo, brochure, letter of support, etc. Stapling items together, such as 20 press clippings and labeling it “our book of press clippings,” is not permitted (except for theatre companies submitting a compendium of critical reviews). Applicants should therefore be judicious and select a limited number of its strongest items to help illustrate key points made in the narrative. Please do not send more than 10 pieces of support material.

Information on the submission of the application materials that are to be mailed is contained on page 21. ◆◆◆

## SPECIAL GUIDANCE FOR APPLICATIONS IN ARTS BASIC TO EDUCATION

The Council has placed a high priority on arts education and supports it in a variety of ways through a long-established and multi-faceted Arts Education program, of which this grant program is one important part. For further information on the full range of these arts education programs, please see page 49 and/or call the Council office.

The Arts Basic to Education (ABE) category supports the operations of non-profit organizations (not schools) that have a primary focus on making the arts a basic part of a sound, quality education by providing school-time and school-based arts programs for students in pre-kindergarten to grade 12 that are directly connected to the curriculum and/or to professional development for teachers. Those programs provide direct learning about art, art forms,

and the processes of creating and expressing art (not the learning of other subjects through art) by teaching artists.

While such activities as student assembly programs, one-time or short-term workshops are important, valuable and much needed supplements to arts education, the ABE category supports and encourages longer-term in-school programs that lead to further development of core curriculum in the arts and help meet school-defined goals. Therefore, ABE stresses a direct and usually longer term relationship between the non-profit provider of the arts learning experience and the educational institution. An ABE organization’s program should be grade and learning level appropriate and taught in a sequential manner. The teaching artists involved should be reviewed for their artistic and educational abilities and prepared to collaborate with teachers.

The following are key terms used throughout the program and should be used by applicants in presenting their applications.

**Art as Part of Basic Education:** The arts as a part of the core education for all pre-K through grade 12 students which involves the transference of understanding and mastering of skills in the arts accomplished through a course(s) of study/curriculum.

**Sequential Learning:** An approach to teaching and learning that is systematically organized and presented over a period of time so as to bring students to a progressively fuller understanding and/or mastery of the subject.

**Assembly Program:** A presentation or performance (both interactive and passive with respect to audience participation) in which students are audience members.

**One-Time or Short-Term Workshop:** A session of limited duration (one day or less) in which students and/or educators are actively engaged in learning a skill or subject.

**Artist’s Residency:** A fully developed multi-day school-time and school-based project in which students and educators are actively engaged in

# GUIDELINES

working with and learning from teaching artists. Such residencies approach ABE goals when they focus on teaching art forms and skills, are done so sequentially, and support the core curriculum content standards. They may include assemblies and historical/contextual material useful to teaching the art form.

**Teaching Artist:** A professional practicing artist with the capacity for and training to effectively teach their art form in an educational setting in collaboration with classroom teachers and art specialists. A teaching artist should also be aware of current school and education issues.

Keep the following in mind in preparing the narrative and assembling support materials:

- ◆ Provide evidence of your board's commitment to arts education. Panels will be looking for a strong statement of the board's arts education philosophy and evidence of tangible ways the organization acts on that philosophy.
- ◆ Be sure to address educational quality issues as well as artistic quality issues. Include CDs, DVDs, videos, audio tapes or slides that document the quality of your programs (see "Support Materials" for specifications).
- ◆ When addressing how to assess quality and measure success, be sure to include how student learning is being evaluated.
- ◆ Be sure to describe the hands-on sequential arts learning activities that the program provides for students and teachers.
- ◆ In the narrative questions for GOS and GPS, ABE applicants should interpret "audience" to mean the students and/or teachers who directly benefit from and participate in the ABE program. In discussing numbers of students served, applicants should make clear distinctions among those served through residencies, workshops and other ABE activities and those served by assemblies.
- ◆ Describe how school staff are involved in the planning process for residencies and other school programs.
- ◆ Remember when completing Finance Charts, income that is a fee for service (regardless of

source) is considered "Earned" income. Contributed income received from a School Board/District should be listed under Contributed Income-Government.

- ◆ Describe teaching tools used and how they were developed (include as support material).
- ◆ Describe the selection, review and training processes for teaching artists who work in your programs.
- ◆ Describe how professional development for teachers and school administrators is incorporated into residencies and other programs. ◆◆◆

Letters of support are most valuable when they speak to the experience and/or impact provided/to be provided by the applicant, as opposed to simply thanking the applicant for the programs, especially for letters from schools regarding arts education programs.

## SPECIAL GUIDANCE FOR APPLICATIONS IN FOLK ARTS

Diversity is one of New Jersey's most significant and valuable characteristics. The state's many geographic and demographic settings are interwoven with ethnic, cultural and occupational networks, creating a dynamic array of communities. In them, traditional folk arts are often valued ways of expressing identity and strengthening group ties. To support this cultural richness, as well as the broader public appreciation and understanding of it, the Council has established a multi-faceted Folk Arts Program, of which this grant making function is one important part. See page 52, and/or call the Council office for information on other facets of the program.

Folk arts and crafts are those that are learned as part of the lifestyle of a community whose members share identity based upon ethnic origin, religion, occupation, or geographic region. These highly varied traditions are shaped by the aesthetics and values of the community and passed from generation to generation. Some are fleeting - the decorative

# GUIDELINES

*mehendi* painted on a Rajastani Indian bride's hands before her wedding, or Karpathian Greek *mandinathes* composed and sung for the funeral of a friend. Others are enduring - a finely crafted *cuatro*, the ten-stringed guitar that is the hallmark of Puerto Rican *jibaro* music, or the Seabright skiff used by central New Jersey lifeguards. Some are for work - the rhythmic chanteys sung by *menhaden* boat crews pulling in fishnets. Still others are for play - wooden dreidels spun to win Channakah treats, or festivals - West African American-derived Trinidadian stilt dances performed for Carnival, or just daily life - the strip quilts made by African American women.

What is essential about them all is that they are practiced as part of community life and play important roles in events and activities of the community. These art forms are traditions that have been continuously practiced by communities and are not revivals of no longer practiced art forms. Folk artists are practitioners who learn these arts in community contexts by watching, practicing and apprenticing to other community members. While they consider it important to maintain traditional forms and standards, they also bring their own individual interpretations and stylistic touches, and it is the community itself that evaluates the excellence and traditionality of the art.

Grants in the discipline of Folk Arts are opportunities for applicants to help preserve and share with a broader public the unique folk arts that are practiced in New Jersey communities. In composing the narrative and assembling support material, keep the above information in mind, and detail the following:

- ◆ Include resumes and other information showing the involvement of personnel or consultants with training and experience in folk cultural programming.
- ◆ Include biographies and other information on folk artists that demonstrate their traditionality by explaining how they learned and developed their arts and how they are connected to the community whose arts they perform.
- ◆ Include videos, CD's or DVD's that demonstrate excellence and traditionality of the folk artists (required) and descriptions of how the folk arts/artists will be presented, i.e. formats, facilitators, program notes, signage, - that help

audiences understand and appreciate them and achieve the goals of the project (use specifications set for other disciplines).

- ◆ Describe how the community of people whose arts are being presented and cultural specialists were involved in the planning, and how folk artists and art forms were identified for inclusion in programming.
- ◆ In discussing evaluation of success, be sure to discuss how the applicant has ascertained or will ascertain community evaluations or quality based on community standards.
- ◆ Describe how materials and documentation of folk artists will be archived and made accessible to others.
- ◆ Include samples of the applicant's previous folk arts program or project materials, if applicable.
- ◆ Include letters of support from community members who are involved in planning projects about their culture. ◆◆◆

## APPLICATION SUBMISSION

The main part of your application will be submitted through the SAGE system. These parts include:

- ◆ Profile Form
- ◆ Application Form
- ◆ Table of contents
- ◆ Narrative
- ◆ Charts/Forms
- ◆ ADA Project Checklist (if required)

The rest of your application will be mailed or delivered. These items include:

- ◆ Signed original Application Form
- ◆ Required support materials such as personnel bios, artist bios
- ◆ Audio-visual materials: CDs, videos, DVDs
- ◆ Optional support material

Use the Checklist provided to assure your package is complete and accurate.

# GUIDELINES

Please do not send cover letters with the mailed application materials. If you feel the need to communicate to the Council, do so under separate cover to the Council's Executive Director.

If applying for more than one NJSCA grant, package and send each complete submission separately. If submitting more than one application in one envelope or box, clearly separate each submission. Please note that any material you wish to include in both submissions must be provided in each submission.

GOS, GPS and APS Applications must be eFiled by February 17, 2010 with mailed materials postmarked or delivered to NJSCA office by 5:00 p.m. by February 19, 2010. BAP, LASI and SNJSAI Applications must be eFiled by February 24, 2010 with mailed materials postmarked or delivered to NJSCA office by 5:00 p.m. by February 26, 2010 to:

New Jersey State Council on the Arts  
FY11 Applications  
225 West State Street, 4<sup>th</sup> Floor (street address for carriers such as Federal Express, UPS, etc.)  
P.O. Box 306 (mailing address for anything sent by US Postal Service)  
Trenton NJ 08625-0306

You will receive an e-mail confirmation when your SAGE submission has been received.

You may use the self-addressed, stamped Return Receipt Postcard in these guidelines, which will be returned when your mailed package is opened, not received. For immediate verification of receipt, you may wish to send your package by U.S. Postal Service Return Receipt or other method that will provide you with immediate delivery confirmation.



# APPLICATION FOR GENERAL OPERATING SUPPORT

**Please Note: General Operating Support is not available for new applicants until the next three-year cycle begins in FY13. Arts Project Support is available annually.**

Only those General Operating Support applicants not funded in this grant category in FY10 will be eligible to re-apply for GOS funding in the FY11 cycle. If you have questions regarding eligibility, please contact the Council staff.

Applicants for **General Operating Support** (a three-year funding commitment) are asked to compose a narrative of no more than 10 pages that addresses the “Narrative Topics” presented below and then paste it into the SAGE narrative screen. All responses should focus on the total operation of the applicant organization. Use the topic headings to organize your narrative. Complete the following charts in the SAGE system:

- ◆ Program/Major Activities Chart (all activities - all three years)
- ◆ Board Chart
- ◆ Staff Chart
- ◆ Finance Charts #1a&b and #2a&b
- ◆ In-Kind Contributions Chart (optional)

The criteria against which all General Operating Support applications will be measured are the same seven set forth in the Guidelines, but with particular focus as stated below. Be sure to address all criteria. Reference to the “Council Priorities/Identifying Best Practices and Models,” means those stated on page 8 of the guidelines.

## EVALUATION CRITERIA

- ◆ **High artistic quality throughout the organization’s programs in pursuit of an organizational mission that provides/creates public benefit and value.** Panels will look for evidence of commitment to artistic excellence and the ability of the organization to achieve and sustain it, and connect its programs to people and communities in meaningful ways.
- ◆ **Significant public benefit and broad accessibility based on a sound understanding of who is/will be served by the organization’s programs that is clear, measured, and documented.** Panels will look for evidence of the organization’s responsiveness to the needs of both local and regional communities, the involvement of communities to be served in organization planning and development, broad accessibility, active efforts to identify and remove barriers to building broader, more diverse audiences and deeper arts experience, and efforts to make the arts an integral part of community life.
- ◆ **Sound governance, management and operations based on good strategic planning.** Panels will look for evidence of a committed, well-organized and appropriately composed board; adequate and qualified human resources; sound management practices, and a strategic plan that includes and responds to community input and is regularly monitored.
- ◆ **Sound finances and full accountability.** Panels will look for evidence of quality financial planning and management, a credible and responsible operating budget that shows active fundraising, broad-based and diverse sources of earned and contributed income, and appropriate allocation of resources and of financial stability and solid planning toward that goal.
- ◆ **Commitment to arts education and to providing opportunities for meaningful arts learning.** Panels will look for evidence of specific arts education programs and functions provided by the organization, work undertaken in and with schools and in community education settings, and efforts made to educate audiences and patrons about the artistic products it provides.
- ◆ **Commitment to raising public understanding and valuation of the arts, artists and arts education and advocating for their support.** Panels will look for evidence of organization and board involvement in local, state and national advocacy efforts, communications developed on the public benefits the organization provides and on the arts overall, and of efforts to include and educate the public, in particular public officials, on the value of the arts.
- ◆ **Leadership in meeting statewide Council priorities and developing and sharing models and best practices.** Panels will look for specific and notable examples of dedication and

# APPLICATION FOR GENERAL OPERATING SUPPORT

significant accomplishment from among the many priority areas expressed in the grant guidelines and for the ways that the organization seeks to share and assist others in the field in achieving that success.

## NARRATIVE TOPICS

The narrative topics are provided as a guideline for writing your narrative. Keeping in mind the criteria and Council Priorities, compose a narrative that will provide a reader who does not know your organization the ability to assess it against the criteria. If you have unusual or unique circumstances that are not specifically queried, do not hesitate to present them under the appropriate topic heading. If information is suggested that has no bearing on your circumstances, this should be noted.

## MISSION/HISTORY

State the organization's mission and briefly articulate its goals as adopted by the board and detailed in the strategic long-range plan. Provide a brief history of the organization, particularly as context for understanding current activities and future plans.

## ARTISTRY AND PROGRAMMING

State the philosophy or vision that drives the artistic decision making process. Describe the process by which artistic decisions are made. Include information on the artistic decision-makers, the organization's connection to the audience or the community served by the artistic work, and how the organization itself measures artistic quality.

*Please note that "artistic quality" is relative to the organization's stated mission and goals. Therefore an arts education organization would focus its description on the quality of its education programs, or a service organization on the quality of its programs and services.*

In conjunction with the information provided on the Program Chart, describe current major programs in sufficient detail to express their purpose, quality and scope. Discuss if programming will grow or change over the next three years. Include here any special achievements or recognition for the artistic work of the organization.

*Reminder: Please submit the required audio-visual support material to demonstrate the artistic quality of programs, as well as brief bios of the artistic leadership and other artists involved as required support materials. It may also be helpful to provide programs, critical reviews, a production/exhibit history or a more detailed historic summary of the organization's programs as optional support material.*

## PUBLIC BENEFIT AND ACCESS

Describe in geographic and demographic detail the communities currently served by the organization, and the same for the current participants in the organization's arts programs and services. Provide numbers as well. How does the organization identify, measure and document its public benefit? State the organization's established goals for broadening, deepening and/or diversifying that participation and reach (see Glossary), as well as any specific efforts and strategies undertaken or planned in those regards.

Describe the methods you employ to market your programs and services and communicate with potential participants.

For performing arts organizations, it is important for the panel to understand the number of seats filled by paid ticket buyers versus those occupied as a result of complimentary tickets or ticket giveaways. It is also important to clearly describe the basis for the audience attendance figures you have achieved and/or project.

Describe any efforts to eliminate barriers to participation and to increase access for and outreach to underserved communities, including but not limited to persons with disabilities. What other barriers to participation (economic, geographic, cultural, linguistic, physical, transportation, perceptual, etc.) has the organization identified, and what strategies are in place to overcome them? How does the organization work toward making the arts an integral part of community life?

*Reminder: Consider optional support materials that document public benefit such as letters of support from individuals benefiting from the organization, marketing and outreach materials, and audience survey information.*

# APPLICATION FOR GENERAL OPERATING SUPPORT

## GOVERNANCE/MANAGEMENT AND OPERATIONS/STRATEGIC PLANNING

In conjunction with the information provided on the Board Chart, describe the composition and structure of the board, including demographics and any other key defining features. Detail the board's roles and responsibilities, particularly in the areas of governance, fundraising, development, and advocacy. Describe the committee structure and the activities of the board in both its general duties and that of committee work? Are there term limits for the board and what is the average tenure of board members? Cite any organizational goals for board growth and development. Does the organization rely on advisory boards or other types of volunteer groups to carry out the work of the organization? If so, describe the services provided or jobs undertaken by volunteers.

*It is important to use the narrative to fully explain any unique governance structures or any significant changes to current board operations.*

In conjunction with the information provided on the Staff Chart, describe the composition and structure of the staff, including division of duties and the qualifications of key management, operations, and other related staff members. If key staff positions are currently vacant, describe the process and timeline for filling positions, as well as the qualifications to be sought in potential candidates.

Describe the organization's strategic planning process, including when and how it is undertaken, who leads the process, and who has input into the process, including how community input is achieved. Indicate exactly where the organization is currently positioned regarding the plan, such as first year, last year, etc., and describe any major accomplishments or setbacks that have informed or revised the plan.

*Please note that evidence of solid planning to guide operations and development for the next three years will be important to successfully obtain a three-year funding commitment. Be sure that the strategic plan includes specific goals, assignment of tasks to achieve goals, a timeline and attention to adequate resources to ensure success.*

If the organization is currently operating without a strategic long-range plan or will soon enter into a new one, use this section to fully describe the process that will be employed to achieve a plan.

*Reminder: Please submit brief bios of management leadership and the current strategic long-range plan with the required support materials. It may also be helpful to submit other current planning documents, such as marketing, fundraising, audience development, or arts education, etc. as optional support materials.*

## FISCAL SOUNDNESS/FINANCIAL RESOURCES

In conjunction with the information provided on the Finance Charts and included in your audits, describe the current financial picture of the organization and explain the financial planning that leads to budget development and monitoring. Discuss the sources of income, earned and contributed, and explain any significant increases or decreases projected. If the organization receives significant in-kind contributions, provide detail on the In-Kind Contributions Chart and explain how and the degree to which these goods and services have impact on the organization. Detail any assets and/or financial instruments that contribute to fiscal soundness, such as an endowment, property, cash reserve, investments, or line of credit. Discuss any significant upward or downward income or expense figures from year to year. Describe the organization's policies and procedures for ensuring adequate fiscal controls. How is the board involved in financial review and how often are financial plans reviewed?

If the organization is projecting an operating deficit, or has an accumulated deficit, provide information on its cause, how it is being addressed, if there is a board approved deficit reduction plan, and when the deficit is projected to be eliminated. Also, provide information on any issues or notes that are raised in the organization's audits.

Describe contributed income and your development and fundraising strategies to achieve projected goals. Be specific, particularly regarding new sources and targets. Who leads this effort?

# APPLICATION FOR GENERAL OPERATING SUPPORT

Describe your sources of earned income and your strategies for developing its potential. Who leads this effort?

Is the board required to contribute? Describe its role and obligations in fundraising and developing income.

*Reminder: Please submit the required two copies each of the two most recent audits. If applicable, submit four copies of the board approved deficit reduction plan as optional support material. It may also be helpful to submit any other documents which provide significant information about the organization's fiscal soundness or fundraising strategies as optional support material.*

## ARTS EDUCATION/ARTS LEARNING

How is arts education a part of your organization mission, goals, programs, and operations? Describe any specific arts education programs or activities.

For school-based, school-time, hands-on arts learning activities that support school core curriculum led by teaching artists, provide details on the schools or school districts, students and teachers served. Is teacher and teaching artist training part of this program, and if so, how is it accomplished? How are outcomes measured?

For arts education programs such as classes and workshops held in community settings or on-site led by artists that provide sequential, hands on, participatory activities for any age that support high quality lifelong learning in the arts, describe how the organization is an educational resource for its community.

For enrichment learning activities, such as lecture/demonstrations, docent tours, pre- or post-performance discussions, and gallery talks, describe how these activities deepen the experience for participants.

*Reminder: Submit as required support material the credentials of whomever is providing arts education leadership and teaching artists engaged for the programs. Consider submitting as optional support material examples that demonstrate the artistic and*

*educational quality of the education programs such as curriculum or educational materials, examples of teaching artist and student work, or letters of support from schools or participants.*

## PUBLIC UNDERSTANDING/ADVOCACY

How does the organization advocate for support of the arts in New Jersey? Describe all specific ways that the organization communicates to public officials, educators, business, and community leaders and others not already connected to the work of the organization about the public value of its work and of the arts in general? Describe any programs or services offered that contribute to better public understanding of the value of the arts. Describe any partnerships or collaborations with non-arts organizations that may contribute to advancing greater public value for the arts.

What is the role of the board in advocacy efforts for the organization as well as in promoting the value of the arts in general? Describe specific strategies or plans for increasing public understanding and appreciation of the arts.

*Reminder: Consider submitting as optional support material documents that illustrate how the organization promotes greater understanding and support for the value of the arts.*

## LEADERSHIP/COUNCIL PRIORITIES/BEST PRACTICES AND MODELS

*If you have already noted these areas in your narrative, briefly reference or highlight them here.*

Describe any specific areas of operations or programs that significantly advance or contribute to the Council priorities detailed on page 8. Identify and describe ways in which the organization employs the highest standards of excellence, evidences “best practices” as recognized by others in its field, or has developed “model” programs or activities. These can exist in any aspect of the organization’s operations, governance, planning, programs, or services. Describe any ways that you share these models and best practices and exert leadership in your field.



# APPLICATION FOR GENERAL PROGRAM SUPPORT

**Please Note: General Program Support is not available for new applicants until the next three-year cycle begins in FY13. Arts Project Support is available annually.**

Only those General Program Support applicants not funded in this grant category in FY10 will be eligible to re-apply for GPS funding in the FY11 cycle. If you have questions regarding eligibility, please contact the Council staff.

Applicants for **General Program Support** (a three-year funding commitment) are asked to compose a narrative of no more than 10 pages that addresses the “Narrative Topics” presented below and then paste it into the SAGE narrative screen. All responses should focus on the on-going arts program proposed for support. Use the topic headings to organize your narrative. Complete the following charts in the SAGE system as they relate to the program:

- ◆ Program/Major Activities Chart (all program activities - all three years)
- ◆ Board Chart
- ◆ Staff Chart (for arts program staff)
- ◆ Finance Charts #1a&b and #2a&b (for the on-going arts program only - all three years)
- ◆ In-Kind Contributions Chart (optional)

The criteria against which all General Program Support applications will be measured are the same seven set forth in the Guidelines, but with particular focus as stated below. Be sure to address all criteria. Reference to the “Council Priorities/Identifying Best Practices and Models,” means those stated on page 8 of the guidelines.

## EVALUATION CRITERIA

- ◆ **High artistic quality throughout the program in pursuit of a mission that provides/creates public benefit and value.** Panels will look for evidence of commitment to artistic excellence and the ability of the organization to achieve and sustain it, and connect its programs to people and communities in meaningful ways.
- ◆ **Significant public benefit and broad accessibility based on a sound understanding**

**of who is/will be served by the organization’s programs that is clear, measured, and documented.** Panels will look for evidence of the program’s responsiveness to the needs of both local and regional communities, the involvement of communities to be served in program planning and development, broad accessibility, active efforts to identify and remove barriers to building broader, more diverse audiences and deeper arts experiences, and efforts to make the arts an integral part of community life.

- ◆ **Sound management and operations of the program based on good strategic planning.** Panels will look for evidence of a sound and responsible governance structure and activity that includes community representation, adequate and qualified human resources, sound management practices, the commitment of the sponsoring institution and a strategic plan that includes and responds to community input and is regularly monitored.
- ◆ **Sound finances and full accountability for the program.** Panels will look for evidence of quality financial planning and management, a credible and responsible program budget that shows active fundraising, broad-based and diverse sources of earned and contributed income, and appropriate allocation of resources.
- ◆ **Commitment to arts education and to providing opportunities for meaningful arts learning.** Panels will look for evidence of specific arts education programs and functions provided by the organization, work undertaken in and with schools and in community education settings, and efforts made to educate audiences and patrons about the artistic products it provides.
- ◆ **Commitment to raising public understanding and valuation of the arts, artists and arts education and advocating for their support.** Panels will look for evidence of involvement in local, state and national advocacy efforts, communications developed on the public benefits the applicant’s arts programming provides, and of efforts to include and educate the public, in particular public officials, on the value of the arts.
- ◆ **Leadership in meeting statewide Council priorities and developing and sharing models and best practices.** Panels will look for specific and notable examples of dedication and significant accomplishment from among the

# APPLICATION FOR GENERAL PROGRAM SUPPORT

many priority areas expressed in the grant guidelines and for the ways that the organization seeks to share and assist others in the field in achieving that success.

## NARRATIVE TOPICS

The narrative topics are provided as a guideline for writing your narrative. Keeping in mind the criteria and Council Priorities, compose a narrative that will provide a reader who does not know your organization or program the ability to assess the arts program against the criteria. If you have unusual or unique circumstances that are not specifically queried, do not hesitate to present them under the appropriate topic heading. If information is suggested that has no bearing on your circumstances, this should be noted.

## MISSION/HISTORY

State the ongoing arts program mission and briefly articulate its goals as adopted by the board/advisory board and detailed in the strategic long-range plan. Provide a brief history of the ongoing arts program and the applicant organization as context for understanding current activities and future plans of the arts program.

## ARTISTRY AND PROGRAMMING

State the philosophy or vision that drives the artistic decision making process. Describe the process by which artistic decisions are made. Include information on the artistic decision-makers, the connection to the audience and/or the community served by the artistic work, and how the ongoing arts program and/or the organization itself measures artistic quality.

*Please note that “artistic quality” is relative to the programs’ stated mission and goals. Therefore an arts education program would focus its description on the quality of its arts education programming, or a service program on the quality of its programs and services.*

In conjunction with the information provided on the Program Chart, describe current major programming in sufficient detail to express purpose, quality, and

scope. Discuss if programming will grow or change over the next three years. Include here any special achievements or recognition for the artistic work of the organization.

*Reminder: Please submit the required audio-visual support material to demonstrate the artistic quality of programs, as well as brief bios of the artistic leadership and other artists involved as required support materials. It may also be helpful to provide program books, critical reviews, a production/exhibit history or a more detailed historic summary of the program’s activities as optional support material.*

## PUBLIC BENEFIT AND ACCESS

Describe in geographic and demographic detail the communities currently served by the ongoing arts program, and the same for current participants in the applicant organization’s arts programs and services. Provide numbers as well. How does the arts program identify, measure and document its public benefit? State the program’s established goals for broadening, deepening and/or diversifying that participation and reach (see Glossary), as well as any specific efforts and strategies undertaken or planned in those regards.

Describe the methods you employ to market your programs and services and communicate with potential participants.

For performing arts programs, it is important for the panel to understand the number of seats filled by paid ticket buyers versus those occupied as a result of complimentary tickets or ticket giveaways. It is also important to clearly describe the basis for the audience attendance figures you have achieved and/or project.

Describe any efforts to eliminate barriers to participation and to increase access for and outreach to underserved communities, including but not limited to persons with disabilities. What other barriers to participation (economic, geographic, cultural, linguistic, physical, transportational, perceptual, etc.) has the arts program identified, and what strategies are in place to overcome them? How does the arts program work toward making the arts an integral part of community life?

# APPLICATION FOR GENERAL PROGRAM SUPPORT

*Reminder: Consider optional support materials that document public benefit such as letters of support from individuals benefiting from the arts program, marketing and outreach materials, and audience survey information.*

## **GOVERNANCE/MANAGEMENT AND OPERATIONS/STRATEGIC PLANNING**

Describe the governance structure for the arts program in relation to the applicant organization. In conjunction with the information provided on the Board Chart, describe the composition and structure of the advisory board that oversees the arts program, including demographics and any other key defining features. Detail the advisory board's roles and responsibilities, particularly in the areas of governance, fundraising and development, and roles and responsibilities of the organization's governing board. Describe the committee structure and the activities of the advisory board in both its general duties and its committee work? Are there term limits for the advisory board and what is the average tenure of board members? Cite any goals for advisory board growth and development. Does the arts program rely on volunteers to carry out the work of the ongoing arts program? If so, describe the services provided or jobs undertaken by volunteers.

*It is important to use the narrative to fully explain any unique governance structures or any significant changes to current board operations.*

In conjunction with the information provided on the Staff Chart, describe the composition and structure of the staff of the arts program, including division of duties and the qualifications of key management, operations, and arts related staff members. If key staff positions are currently vacant, describe the process and timeline for filling positions, as well as the qualifications to be sought in potential candidates. If the ongoing arts program is managed on a part-time basis by employees of the applicant organization, describe the scope of work and the amount of time devoted to the ongoing arts program by key personnel.

Describe the strategic planning process, including when and how it is undertaken, who leads the

process, and who has input into the process including how community input is achieved. Has the ongoing arts program completed its own planning process or is it part of a larger institutional plan? Indicate exactly where the arts program is currently positioned regarding the plan, such as first year, last year, etc., and describe any major accomplishments or setbacks that have informed or revised the plan.

*Please note that evidence of solid planning to guide operations and development for the next three years will be important to successfully obtain a three-year funding commitment. Be sure that the strategic plan includes specific goals, assignment of tasks to achieve goals, a timeline and attention to adequate resources to ensure success.*

If the ongoing arts program is currently operating without a strategic long-range plan or will soon enter into a new one, use this section to fully describe the process that will be employed to achieve a plan.

*Reminder: Please submit brief bios of management leadership and the current strategic long-range plan with the required support materials. It may also be helpful to submit other current planning documents, such as marketing, fundraising, audience development, or arts education, etc. as optional support materials.*

## **FISCAL SOUNDNESS/FINANCIAL RESOURCES**

In conjunction with the information provided on the Finance Charts and included in your audits, describe the current financial picture of the ongoing arts program and explain the financial planning that leads to budget development and monitoring. What is the financial relationship between the ongoing arts program and the applicant organization? Discuss the sources of income, earned and contributed, and explain any significant increases or decreases projected. If the ongoing arts program receives significant in-kind contributions, provide detail on the In-Kind Contributions Chart and explain how and the degree to which these goods and services have impact on the success of the program. Detail any assets and/or financial instruments that contribute to fiscal soundness of the program, such as an endowment, property, cash reserve, investments, or

# APPLICATION FOR GENERAL PROGRAM SUPPORT

line of credit. Discuss any significant upward or downward income or expense figures from year to year. Describe policies and procedures for ensuring adequate fiscal controls. How is the advisory board and governing board involved in financial review and how often are financial plans reviewed?

If the ongoing arts program is projecting a deficit, or the organization or program has an accumulated deficit, provide information on its cause, how it is being addressed, if there is a board approved deficit reduction plan, and when the deficit is projected to be eliminated. Also, provide information on any issues or notes that are contained in the applicant organization's audits.

Describe contributed income and your development and fundraising strategies to achieve projected goals. Be specific, particularly regarding new sources and targets. Who leads this effort?

Describe your sources of earned income and your strategies for developing its potential. Who leads this effort?

Is the advisory board and/or governing board required to contribute? Describe their roles and obligations in fundraising and developing income.

Are there restrictions on fundraising placed on the ongoing arts program by the applicant organization? It is important to demonstrate how the public financially supports the program. If specific funds are not raised for the program but instead the sponsoring organization raises funds for overall support of the organization, describe how this demonstrates broad-based and diverse public financial support for the program.

*Reminder: Please submit the required two copies each of the two most recent audits. If applicable, submit four copies of the board approved deficit reduction plan as optional support material. It may also be helpful to submit any other documents which provide significant information about fiscal soundness or fundraising strategies as optional support material.*

## ARTS EDUCATION/ARTS LEARNING

How is arts education a part of the arts program's mission, goals, programs and operations? Describe any specific arts education programs or activities.

For school-based, school-time, hands-on arts learning activities that support school core curriculum led by teaching artists, provide details on the schools or school districts, students and teachers served. Is teacher and teaching artist training part of this program, and if so, how is it accomplished? How are outcomes measured?

For community arts education programs, such as classes and workshops held in community settings or on-site led by artists that provide sequential, hands-on, participatory activities for any age that support high quality lifelong learning in the arts, describe how the organization is an educational resource for its community.

For enrichment learning activities, such as lecture/demonstrations, docent tours, pre- or post-performance discussions, and gallery talks, describe how these activities deepen the experience for participants.

*Reminder: Submit as required support material the credentials of whomever is providing arts education leadership and teaching artists engaged for the programs. Consider submitting as optional support material examples that demonstrate the artistic and educational quality of the education programs such as curriculum or educational materials, examples of teaching artist and student work, or letters of support from schools or participants.*

# APPLICATION FOR GENERAL PROGRAM SUPPORT

## PUBLIC UNDERSTANDING/ADVOCACY

How does the ongoing arts program and/or the applicant organization advocate for support of the arts in New Jersey? Describe specific ways that the program/applicant organization communicates to public officials, educators, business, and community leaders and others not already connected to the work of the arts program and the applicant organization about the public value of the program and the arts in general? Describe any specific programs or services offered that contribute to better public understanding of the arts. Describe any partnerships or collaborations with non-arts organizations that may contribute to advancing greater public value for the arts.

*What is the role of the advisory and governing boards in advocacy efforts for the program, as well as in promoting the value of the arts in general? Describe specific strategies or plans for increasing public understanding.*

*Reminder: Consider submitting as optional support materials any documents that strongly illustrate how the organization promotes greater understanding and support for the value of the arts.*

## LEADERSHIP/COUNCIL PRIORITIES/BEST PRACTICES AND MODELS

*If you have already noted these areas in your narrative, briefly reference or highlight them here.*

Describe any specific areas of operations or programs and services that significantly advance or contribute to the Council priorities detailed on page 8. Identify and describe ways in which the ongoing arts program employs the highest standards of excellence, evidences “best practices” as recognized by others in its field, or has developed “model” programs or activities. These can exist in any aspects of the organization’s operations, governance, planning, programs or services. ◆◆◆

# APPLICATION FOR ARTS PROJECT SUPPORT

Applicants for **Arts Project Support** (a one-year funding commitment) are asked to compose a narrative of no more than five pages that addresses the Evaluation Criteria through the “Narrative Topics” presented below and then paste it into the SAGE narrative screen. All responses should focus on the arts project proposed for support, although some information about the applicant organization is necessary to provide context. Use the topic headings to organize your narrative. Complete the following charts in the SAGE system:

- ◆ Board Chart
- ◆ Finance Charts #1a&b and #2a&b for the project (just the FY11 column, unless the project has a prior history)
- ◆ In-Kind Contributions Chart (optional)

The criteria against which all Arts Project Support applications will be measured are the same seven criteria set forth in the guidelines, but with particular focus as stated below. Be sure to address all criteria. Reference to the “Council Priorities/Identifying Best Practices and Models,” means those stated on page 8 of the guidelines.

## EVALUATION CRITERIA

- ◆ **High artistic quality throughout the project in pursuit of project goals that provide/create public benefit and value.** Panels will look for evidence of commitment to artistic excellence and the ability of the organization and the project to achieve or support it.
- ◆ **Significant public benefit and broad accessibility based on a sound understanding of who is/will be served by the project that is clear, measured, and documented.** Panels will look for evidence of the project’s responsiveness to the needs of both local and regional communities, the involvement of communities to be served in project planning and development, broad accessibility, active efforts to identify and remove barriers to building broader, more diverse audiences and deeper arts experiences, and efforts to make the arts an integral part of community life
- ◆ **Adequate and appropriate planning, including governance, management and human**

**resources as they relate to the project.** Panels will look for evidence that the organization and project team will be able to successfully implement the project.

- ◆ **Appropriateness of the project budget.** Panels will look for evidence of financial support from the applicant organization and community, sound finances of the applicant organization, full accountability for the project, and a credible and responsible project budget that shows appropriate allocation of resources and appropriate compensation to artists.
- ◆ **Commitment to arts education and to providing opportunities for meaningful arts learning.** Panels will look for evidence of specific arts education activities provided as part of the project and efforts made to educate audiences and patrons about the artistic activities the project provides.
- ◆ **Commitment to raising public understanding and valuation of the arts, artists and arts education and advocating for their support.** Panels will look for evidence of how the applicant will communicate the public benefit the project and the arts provide. It will also consider the applicant’s efforts to include and educate the public, in particular public officials, on the value of the arts.
- ◆ **Leadership in meeting statewide Council priorities and developing and sharing models and best practices.** Panels will look for specific examples of dedication and significant accomplishment from among the many priority areas expressed in the grant guidelines and for the ways that the organization seeks to share and assist others in the field in achieving that success.

## NARRATIVE TOPICS

The narrative topics are provided as a guideline for writing your narrative. Keeping in mind the criteria and Council Priorities, compose a narrative that will provide a reader who does not know your organization or your project the ability to assess the project against the criteria. If you have unusual or unique circumstances that are not specifically queried, do not hesitate to present them under the appropriate topic heading. If information is suggested

# APPLICATION FOR ARTS PROJECT SUPPORT

that has no bearing on your circumstances, this should be noted.

## MISSION/PROJECT GOALS/BACKGROUND

State the mission of the applicant organization and briefly describe the organization's current arts activities to provide context for this project. State the goals of the project noting briefly the intended outcomes and who will be served.

## THE ARTS PROJECT

Describe the project in detail – what activities are planned, when, and where? Describe the process by which artistic decisions are made and by whom, particularly those relating to the selection of artists, how activities are being designed, and how artistic quality and success will be measured and evaluated. What will success look like? A statement from the artistic director for the project, or a statement of artistic philosophy would be appropriate here. Describe the connection to the audience and/or the community served by the artistic work of the project. Be sure to list the artists who will be presented and the status of all such commitments to participate.

*Note that “artistic quality and success” are relative to the project’s stated goals, and should be viewed not only from the artist’s point of view but also how the work relates to the community to be served.*

*Reminder: Please submit the required audio-visual support material which demonstrates artistic quality, as well as brief bios of the artistic leadership and other artists involved as required support materials. Consider optional support materials that also demonstrate artistic quality such as program books, critical reviews, etc.*

## PUBLIC BENEFIT/ACCESSIBILITY

Describe how the idea for this project was developed and how you determined the need(s) that this project will address.

Detail the target community intended to benefit from this project in terms of the number of people to be served and key geographic and demographic features. Distinguish between those who will attend the

event(s) and those who may be served through secondary means, i.e. radio, television, publications, etc., if applicable.

How were community representatives involved in the planning for this project?

Describe the methods to be used and steps to be taken to attract the intended audience and discuss those steps in terms of broadening, deepening and diversifying arts participation (see Glossary). For performing arts projects, it is important for the panel to understand the number of seats filled by paid ticket buyers versus those occupied as a result of complimentary tickets or ticket giveaways. It is also important to clearly describe the basis for the audience attendance figures you have achieved and/or project. Be sure to discuss any impact your project may have on tourism and audiences beyond the borders of New Jersey, if applicable.

Describe all the steps you will take to ensure wide accessibility of the public to the project. Describe how any barriers to full participation by the target community (economic, geographic, cultural, linguistic, physical, transportational, perceptual, etc.) will be addressed.

How does/will the organization identify, measure and document the public benefit of this project.

*Reminder: Consider optional support materials that document public benefit such as letters of support from individuals benefiting from past arts projects, marketing and outreach materials, and audience survey information.*

## PROJECT MANAGEMENT

Briefly describe the overall governance and management structure of the applicant organization. Describe roles and responsibilities of staff, board, volunteers, and/or consultants as related to the project. Describe how the project will be managed, who will be responsible for the planning and execution of the project, and the percentage of staff time dedicated to carrying out the project. List key people and their qualifications. Include all relevant information about the organization's board and any

# APPLICATION FOR ARTS PROJECT SUPPORT

advisory committee responsible for oversight of the project.

*Reminder: Please submit brief bios of who will be managing the arts project with the required support materials.*

## FINANCES

In conjunction with the information provided on the Finance Charts, describe the current financial status of the applicant organization, and explain the financial planning for this project. Describe the plans and methods used to earn and raise all funds necessary to accomplish the project as proposed, identifying which resources are already committed, and including resources the applicant organization is committing to the project. Be specific particularly regarding new sources. If the project receives significant in-kind contributions, provide detail on the In-Kind Contributions Chart and explain the magnitude and impact of these resources on the success of the project. If this is a project with a prior history, discuss any significant upward or downward income or expense figures. Be clear about the percentage of a staff member's time that is devoted to the project when pro-rating salaries.

*It is important to use the narrative to fully explain any unique or significant financial information evident in the Finance Charts.*

*Reminder: Consider submitting as optional support material documents which provide significant information about fundraising strategies.*

## ARTS EDUCATION/ARTS LEARNING

Describe how the project contributes to arts education. Describe any specific arts education/arts learning activities of this project that pro-actively help audiences and the public to better understand the art form(s) presented, the cultural context for the work, and/or the artistic process. Distinguish between:

- ◆ in-school, curriculum-based arts education programs;
- ◆ community arts learning activities that are sequential and hands-on such as workshops and classes; and

- ◆ enrichment learning activities such as gallery talks, docent tours, and pre- and post-performance talks.

*Reminder: Submit as required support material the credentials of whomever is providing arts education leadership and any teaching artists engaged for the project. Consider submitting as optional support material examples that demonstrate the artistic and educational quality of any education programs such as curriculum or educational materials, examples of teaching artist and student work, or letters of support from schools or participants.*

## PUBLIC UNDERSTANDING/ADVOCACY

Describe how this project will promote greater public understanding, awareness and appreciation of the arts and the role the arts play in our communities including any ways the project will connect to public officials, educators, business and community leaders. Describe any partnerships or collaborations with non-arts organizations that may contribute to advancing greater public value for the arts. Describe the role of the applicant organization board in advocacy efforts for the organization as well as in promoting the value of the arts in general.

*Reminder: Consider submitting as optional support materials any documents that strongly illustrate how the organization promotes greater understanding and support for the value of the arts.*

## LEADERSHIP/COUNCIL PRIORITIES/BEST PRACTICES AND MODELS

*If you have already noted these areas in your narrative, briefly reference or highlight them here.*

Describe any specific areas of the project which significantly advance or contribute to the Council priorities detailed on page 8. Identify and describe ways in which the project or an aspect of it might evidence "best practices" as recognized by others in its field.

If applicable, describe how this project might serve as a "model," that may be replicable by other organizations. ◆◆◆

# APPLICATION FOR BUILDING ARTS PARTICIPATION

Applicants for support of **Building Arts Participation** projects (a one-year funding commitment) will compose a narrative of no more than five pages that addresses the “Narrative Topics” and then paste it into the SAGE narrative screen. All responses should focus on the project proposed for support, although some information about the applicant organization and any collaborators are necessary to provide context. Use the topic headings to organize your narrative.

In framing your project narrative, applicants are encouraged to utilize the participation vocabulary outlined on the Council’s website [www.njartscouncil.org/communityarts.cfm](http://www.njartscouncil.org/communityarts.cfm) as a conceptual framework with which to conceive of and develop efforts.

In addition to the narrative, complete the following charts as they relate to the project in the SAGE system:

- ◆ Finance Charts #1a&b and 2a&b for the project (just the FY11 column unless the project is an expansion from a prior year)
- ◆ In-Kind Contributions Chart (optional)

## EVALUTION CRITERIA

- ◆ **Quality of research or research plans that document the organization’s knowledge or learning about the target population.** Panels will look for projects that are based on, or that will be based on thorough research that documents the organization’s learning of the defined population. Research should reveal how the population values the arts; how it is connected to the organization; and what motivates or discourages its participation. Applicants must define a target population to be selected either from its current audiences, artists or stewards or from those that do not currently participate. Applicants may apply for projects to conduct research and will be asked to discuss plans for how they would subsequently develop a strategy.  
*For Applicants proposing research as the project or part of the project:* Panels will look for a detailed clearly outlined research plan. It will also assess how the research has been

*designed to yield an understanding of the needs of the target population, how it is connected to the organization and what motivates or discourages its participation.*

- ◆ **Soundness of planning in identifying the participation issue to be addressed and in designing the project to address it.** In order to demonstrate that the strategy will build participation and that it is based on a sound understanding of the target population’s needs panels will examine the process by which the organization arrived at the participation strategy and assess the quality of communication. Applicants should demonstrate how they have undertaken the effort to understand the perceptions of the target population and the way in which communication efforts have informed the strategy. (While there are a variety of valid methodology that may document communication efforts the following are offered as examples: assessment reports, surveys, focus groups, advisory committee reports, cumulative audience data, planning meetings, interviews or informal conversations, etc.)

*For Applicants proposing research as the project or part of the project:* Discuss plans for how research will be used to develop a project strategy and how the target population and the organization’s board and staff will be involved in the planning.

- ◆ **The ability of the project to succeed (feasibility) and achieve a significant outcome.** Panels will look for organizations to demonstrate that the services they will deliver will affect change in the target population and the way in which they participate in the arts with significant results. Some potential indicators of significant impact may include evidence that the target is more deeply engaged in the work of the organization; the knowledge the organization has gained of the target population and how it is responding to findings; and, the organization’s ability and commitment to learn through the project, self-assess and continue to measure its efforts to engage the population.

*For Applicants proposing research as the project or part of the project:* Panels will look for the research planned to yield sufficient and relevant information in order to form a subsequent plan to address identified

# APPLICATION FOR BUILDING ARTS PARTICIPATION

*participation challenges and how findings will be used to develop a strategy.*

- ◆ **Soundness of evaluative methods to measure project outcomes.** In order to demonstrate that the project will have an impact on organizational internal learning panels will look for strategies to include effective means to assess both project specific outcomes and the organization. (While there are a variety of valid methodology that may be employed to measure outcomes the following are offered as examples: organize advisory groups during the research and planning stage, design pre- and post-project surveys, arrange focus groups, interviews, informal conversations, etc.) Panels will look for the establishment of interim benchmarks, baselines and quantifiable outcomes.

***For Applicants proposing research as the project or part of the project:***

*Panels will look for applicants to state desired outcomes for the research phase and to articulate how they will determine whether the research outcomes have been achieved. The desired outcome may simply be the production of an analysis report or reliable data documenting the target populations' cultural needs in order to inform the development of a project strategy. The panel will also review desired long-term outcomes and how they are planned to be measured.*

- ◆ **Ability and readiness to implement the project based on institutional capacity and adequate human and financial resources and timeline.** Panels will carefully examine the organizational capacity of applicants to execute the project as well as the plausibility of achieving desired goals. The extent to which the board and staff leadership are involved in the project will also be examined. Qualifications and skill sets of key personnel, including any outside consultants who may play a role as illustrated in resumes submitted, will be assessed. The ability of an organization to provide adequate financial resources and establish a realistic timeline are factors that will be evaluated and used to determine the ability and readiness to execute the project.

## NARRATIVE TOPICS

The narrative topics are provided as a guideline for writing your narrative. Keeping in mind the Evaluation Criteria and Council Priorities, compose a narrative that will provide a reader who knows nothing about your organization or your project the ability to assess the project against the criteria. If you have unusual or unique circumstances that are not specifically queried, do not hesitate to present them under the appropriate topic heading. If information is suggested that has no bearing on your circumstances, this should be noted.

## MISSION/PROJECT

State the mission of your organization and how this project relates to the mission, purpose and values of your organization. Describe how this project fits into the organization's overall efforts to build participation and how it grows out of your organization's strategic plan or prior research and planning. Describe the project and outline its goals, key steps and timeline. Clearly note the particular population and participation challenges to be explored and/or addressed through the project. Describe how the project will be a new or expanded effort.

## RESEARCH/RESEARCH PLANS

Describe the research methodology you will use, or that has been used to inform you about the target population. Explain what you know about them at this time. Describe how the research has been designed to yield an understanding of the needs of the target population, how it is connected to the organization and what motivates or discourages its participation. *Provide as support materials any research tools such as surveys or focus group documentation that were used or, if developed, will be used.*

# APPLICATION FOR BUILDING ARTS PARTICIPATION

## PROJECT RATIONALE AND PLANNING

Describe the strategy, how you arrived at it, how it was informed by research and dialogue with the target population and why you believe it will effectively address the stated participation challenges. Explain if you have developed your strategy based on other models you have researched. If your project will include implementation of a strategy to address what you have or will learn from research to be conducted, describe the process by which you plan to communicate with the target population, identify barriers to participation and develop a strategy to address the defined barrier. Note what you have learned or anticipate learning from communication with the target population and how has, or how will this learning inform your choice of strategy. *If available, provide support materials such as planning documents, meeting minutes, roundtable summaries, survey results, letters of support and involvement from the target population, etc.*

## PROJECT OUTCOMES

Describe, in specific quantitative and qualitative terms, the outcomes you expect. Explain what you hope to achieve for the phase you are currently applying for and what is expected in the future. Describe how outcomes will affect change in both the participatory behavior of your target population and your organization. If applicable, provide numerical baselines and specific goals for how the project may impact attendance and/or the financial growth of your organization. Describe how you plan to sustain the gains that the organization would make through this project.

\*Applicants proposing research projects should state desired outcomes for the research phase and should discuss desired long-term outcomes.

## PROJECT EVALUATION, MEASUREMENT AND DOCUMENTATION

Describe the means that will be employed to measure project outcomes including the effectiveness of the strategy and the changes in participatory behavior of the target population. Describe any other ways that you will document the project including how it will demonstrate the value of participation in the arts. Describe the current practice for internal assessment and explain how your organization will learn through this project. Applicants proposing research projects should describe how they will measure their progress in conducting the research and how it will be determined that the research is yielding: an understanding of the needs of the target population; and, whether it will enable the development of a strategy. Also consider how long-term outcomes may be measured. *If available, consider submitting as support materials any tools that will be used for evaluation or documentation of the project or samples of these types of items from previous work as examples upon which you may base your efforts on this project.*

## PROJECT MANAGEMENT/ORGANIZATIONAL CAPACITY AND READINESS

Carefully describe how the project will be implemented. Include the rationale for assuring the scope of project is possible given the capacity of the organization and its resources, both internal and external. Describe the human resources for the project, who will manage it, the management structure, including the roles and responsibilities of any collaborators, and the qualifications of key individuals in relation to their roles in the project.

# APPLICATION FOR BUILDING ARTS PARTICIPATION

Describe the roles of the board and staff leadership. In conjunction with the information contained on the Finance Charts, describe the financial resources available and necessary to implement the project and how the funds needed to accomplish project goals will be raised and/or earned. Describe any systemic changes that may be required to prepare for success and facilitate the execution of this project. *Provide support materials documenting the credentials of key staff and/or contracted individuals who will execute the project. Include a letter of endorsement from consultants to be engaged which includes an itemization of fees. In addition to the brief bios of key personnel for the project that are required, also consider submitting materials that would support the organization's capacity to successfully implement this project.*



## FREQUENTLY ASKED QUESTIONS

**Q.** My organization is incorporated and has been providing public programs for two and a half years but we just started the IRS Tax Exempt process. Are we eligible?

**A.** Yes. The track record in programming counts as long as your IRS filings are in process at the time of filing the Notice of Intent to Apply and you have achieved both incorporation and tax exempt status by June 1, 2010.

**Q.** How can I be sure I meet the multi-county impact eligibility requirement?

**A.** Review your ticket sale/attendance records, mailing lists, and audience surveys to understand where your audiences are coming from geographically. Consult your organization's mission. In addition, consider whether you receive press coverage regularly from regional press or only from local press. All these factors combined should help you determine if your organization is regional or local in its service.

**Q.** The narrative topics seem in places redundant. Does the Council really want me to repeat information in different parts of my narrative?

**A.** No. The narrative topics are intended to provide a framework and give you some guidance on the kinds of information panelists will need to consider when addressing the evaluation criteria. The questions or information requested under each topic heading must also serve organizations of various sizes, geographic locations, and disciplines. The questions posed are not seeking the same information in different parts of the narrative. If you feel you have given a topic sufficient coverage in your narrative in one area, it is not necessary to repeat the information. Look at the topics and your narrative holistically and convey what you feel should be in your narrative, even if there is not a question posed for a unique circumstance you face.

**Q.** Does the Council fund capital renovation or construction projects?

**A.** Not at this time. When the NJ Cultural Trust grows sufficiently the Council will design and administer a program for capital projects. In applications, organizations should only present their operating, program or project budgets as requested and operating budgets should not include income and expenses related to major capital projects.

**Q.** Will I be penalized in the grants process if I ask for the maximum amount that I am allowed?

**A.** Applicants are encouraged to request the maximum they are allowed as long as it is calculated on a realistic budget and there is plausible documentation that the applicant can match the request.

**Q.** Must I demonstrate I meet all the Council Priorities/Best Practices and Models in order to receive a positive evaluation?

**A.** No. Applicants should review the list and their programs to determine in which area or areas (if any) it makes a significant contribution. Significant is the key word. The panelists are similarly counseled to note which area(s) it appears an applicant makes a significant contribution.

**Q.** Who serves on the grant review panels?

**A.** Your peers who are widely recognized in the field for their accomplishments. We receive suggestions for individual evaluators from many sources, including applicants, and reach out to these individuals to find out their interest in being considered. Credentials of potential panelists are reviewed by staff and then the Grants Committee of the Council. The full Council votes on adding individuals to the pool of approved evaluators. From this pool the Council configures panels annually which mirror the applicant pool and which are balanced with respect to artistic discipline, cultural and/or regional diversity; and include various skill sets.

**Q.** My organization does not keep its financial records the same way the Finance Charts request information. How do I complete the charts?

**A.** The expense and income categories on the charts are part of a National Information Standard used by every state arts council to review grant application budgets. It is also important that panelists have the ability to fully understand budgets by having all budgets presented in the same way. The expense and income categories are defined in the Glossary section of the Guidelines and you can always check with Council staff if you are not sure how to categorize expenses or income. In addition all information must be for the 12-month July-June grant period even if your organization's fiscal year ends at a time other than June 30. In this case you would take your

## FREQUENTLY ASKED QUESTIONS

expenses by month for the July-June period that for your organization spans two fiscal years and complete the charts.

**Q.** Isn't the grants process really political and doesn't it depend on who you know?

**A.** Absolutely not. The Council maintains a conflict-free process that removes staff completely from the evaluation process and relies on independent peer panelists to assess applications. The panels use only the published criteria to evaluate the applications. The Grants Committee of the Council bases its funding decisions directly on the rankings and consensus comments of the panels, which include feedback on the Council Priorities that applicants significantly advance. Committee members recuse themselves and abstain from discussion and voting if there is an applicant with which they have even the perception of an affiliation, as does the full Council when it votes on the Committee's recommendations. While the Council respectfully listens to the support expressed by elected officials and others in the community, its decisions are based on the panel process and its well informed understanding of the needs and priority issues that Council programs and services seek to address.

**Q.** How is it fair to compare my small organization to a major institution with a long history given that our applications are reviewed in the same panel?

**A.** Applicants are not compared to one another. Each applicant states its mission or project goals and the panels assess how well the applicant is able, or is poised to, carry out that mission artistically with sound governance, finances and public benefit. In a sense, applicants are "competing" not with other applicants, but against the statement of their own goals. It is therefore important for applicants not to overdo superlatives or claim they are "the best," "the only," etc. unless they can back up those claims and want those to be the yardstick against which they will be measured. Also, the panel reflects peers from both small and large organizations.

**Q.** Why is another organization that I believe is similar to mine getting more funding than my organization?

**A.** Many factors could be at play in this situation. Very often, frankly, organizations are not aware that an organization they perceive to be similar in fact has a much larger budget and more extensive or different programs and audiences. The other organization could have also received a stronger evaluation through the panel process, resulting in receipt of a larger percentage of their request. The other organization may have requested the maximum allowable amount therefore putting it in a stronger position than an organization that requested well below the maximum.

**Q.** Why are applications not funded and what recourse does one have?

**A.** Many factors go into the funding decisions. The evaluation by the peer review panel is usually the most direct explanation. A ranking that is not particularly strong indicates that all members of the panel agreed to a variety of weaknesses in the organization, program or project as evident to them from their review of the application. In the event the panel misread an application, applicants may appeal the decision by indicating those comments they believe are in error and cite parts of the original application submission where the misinterpretation occurred (no new information can be introduced in this process). Also, applications may not be funded simply because the Council did not have sufficient funding to support as many organizations or projects as it would have liked and therefore put the resources it had into those that were regarded as the very best by the peer panels. ◆◆◆

The Council employs the National Standard for Arts Information definitions in its programs. The following terms are used throughout the Council's funding program, and are presented here to assist applicants. The majority of terms are specified and defined by the National Standard. Those whose definitions are in *italics* have been established by the Council.

## APPLICATION INFORMATION

**Applicant** - The constituent submitting and signing the grant application or request for services, even if funds are passed on to another organization or individual.

**Arts Basic to Education** - *Programs and projects which aspire by their mission to make the arts a basic part of education and core curriculum in the schools and school equivalents (day care facilities, juvenile correctional facilities, etc.). Activities should benefit children and youth in pre-K-12 grades by providing education in and about the arts for the sake of understanding the arts accomplished through sequential study/curriculum that is central to formal education. Schools may not apply for Organizational Grants, but should seek funding under the Council's Artists in Education program.*

**Authorizing Official** - Name of person with authority to legally obligate "Applicant."

**Congressional District of Applicant** - District of the United States House of Representatives in which "Applicant's" business address is located.

**Endowment** - *A fund established with gifts or bequests that provides income for an institution through earned interest.*

**Folklife/Traditional Arts** – Pertaining to oral, customary, material and performance traditions informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational and/or regional groups. *Highly varied, these traditions are shaped by the aesthetics and values of the community, and are passed from generation to generation. Folk artists are the practitioners who learn these arts in community settings by watching, practicing, and working with other community members. Their excellence and traditionality are evaluated by community members on the basis of shared standards. Organizations whose sole mission is programming or services dealing with folk arts and artists may apply for GOS, GPS or APS. Non-profit organizations, agencies, institutions, or units of local government can apply for GPS for folk arts programs or APS for folk arts projects.*

**Grant Period** - The term in which the project, program, or general program support will be accomplished as set forth in this application by the start date and the end date. *July 1 to June 30, unless otherwise specified by the Council.*

**Individuals Benefiting** - The total number of individuals who are or will be directly involved in the funded activity as artists, non-artists project participants or audience members between the grant or project start and end dates. Figures should encompass only those individuals directly affected by or involved in the funded activity, and should include the Artists Participating and Youth benefiting. Include actual audiences numbers based on paid/free admission or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.

**Interdisciplinary** - Pertaining to art forms/art works that integrate more than one art discipline to form a single work (e.g., collaboration between/among the performing and/or visual arts). Include performance art.

**Local Impact** - *Public benefit that is essentially limited to persons residing in communities within a single county. An organization or project, though located such that it may serve audiences/members in an adjacent county or counties, may still be regarded as local, based on the limited number of communities within those counties whose persons are actually served by the project or organization. Persons relevant to this issue are those who comprise actual audiences, membership, readership, listenership or viewership; and not the Board or Artists presented. NOTE: Given the unique demographics of New Jersey, special conditions may exist which affect a designation of "local." Consult with Council staff*

# GLOSSARY

and the respective County Arts Agency to discuss this prior to applying.

**Multi-Cultural** - *Of more than one culture. For programming purposes, a multicultural perspective will include the arts of a variety of groups that define themselves by race, ethnicity, gender, or religion.*

**Multi-disciplinary** - Pertaining to grants (including general operating and general program support) that include activities in more than one discipline; use this code to describe only those grants in which the majority of activities cannot be attributed to one discipline. If the majority of supported activities are clearly within one discipline, that discipline should be used instead of Multi-disciplinary. Do not include 'interdisciplinary' activities or events - see Interdisciplinary.

**Multi-County/Statewide Impact** - *Public benefit that is extended through programs and services to audiences or membership drawn from a multi-county or statewide area.*

**Participation** - *Based on a model for cultural participation developed by the Rand Corp. and adopted by the Wallace Foundation, the Council is looking more closely at the issue of cultural participation. The three ways of looking at changes in participation listed below can be applied to the broad cross section of persons that sustain cultural organizations: creators, audiences and stewards (trustees, members and donors).*

- **Broaden** – *increase the number of activities, size of*

*current audiences, or the number of the same types of stewards*

- **Deepen** – *provide more in-depth programming, increase the frequency or variety of interactions with audiences, or increase the level of financial investment*
- **Diversify** – *change art forms or artists presented, attract and serve groups not currently targeted, or attract and engage new stewards.*

**Performing Arts Presenting Organization** - *An organization that selects performing artists and companies, engages them to perform, remunerates them for the performance and/or services, and brings them together with audiences and communities.*

**Producing Arts Organization** - *An organization or institution that prepares, creates or interprets, and performs a public performance or exhibition (e.g., theatre and dance companies, symphony orchestras, museums).*

**Special Constituency** - An audience which includes persons with disabilities, older adults, veterans, gifted and talented persons, and people in hospitals, nursing homes, mental institutions, and prisons.

## BUDGET EXPENSE DEFINITIONS

**Personnel-Administrative** - Payments for salaries, wages, and benefits including payroll taxes specifically identified with the project/organization, for executive

and supervisory administrative staff, program directors, managing directors, business managers, press agents, fundraisers; clerical staff such as secretaries, typists, bookkeepers; and supportive personnel such as maintenance and security staff, ushers, and other front-of-the-house and box office personnel.

**Personnel-Artistic** - Payments for salaries, wages, and benefits specifically identified with the project/organization, for artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, filmmakers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, puppeteers, etc.

**Personnel-Technical/Production** - Payments for salaries, wages, and benefits, specifically identified with the project/organization, for technical management and staff, such as technical directors; wardrobe, lighting, and sound crew; stage managers, stagehands; video and film technicians, exhibit preparatory and installers.

**Outside Fees & Services-Artistic** - Payments to firms or persons for the services of individuals who are not normally considered employees of "Applicant," but consultants or the employees of other organizations, whose services are specifically identified with the project/organization. Include artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, folklorists, filmmakers, painters, poets, authors, sculptors,

graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc., serving in non-employee/non-staff capacities.

**Outside Fees & Services – Other -**

Payments to firms or persons for non-artistic services of individuals who are not normally considered employees of "Applicant," but consultants or the employees of other organizations whose services are specifically identified with the project/organization.

**Capital Expenditures -** *Payments for facility maintenance and repairs, the purchase of permanent equipment, or acquisition of appreciable goods. This does not include capital expenses related to construction and renovation projects, which would generally be accounted for separately from the operating budget.*

**Space Rental -** Payments specifically identified with the project/organization for rental of office, rehearsal, theatre, hall, gallery, and other such spaces.

**Travel & Transportation -** All costs directly related to the travel of an individual or individuals and specifically identified with the project/organization, as well as trucking, shipping or hauling expenses. Include fares, hotel, and other lodging expenses, food, taxes, gratuities, per diem payments, toll charges, mileage, allowances on personal vehicles, car rental costs, etc.

**Marketing -** All costs for marketing/publicity/promotion specifically identified with the project/organization. Do not

include payments to individuals or firms which belong under "Personnel," or "Outside Fees & Services." Include costs of newspaper, radio, and television advertising, printing and mailing of brochures, flyers, and posters, and food, drink, and space rental when directly connected to promotion, publicity or advertising. For fund-raising expenses, see "Remaining Operating Expenses."

**Remaining Operating Expenses**

- All expenses not entered in other categories and specifically identified with the project/organization. Include telephone and postage; rental of equipment, scores, royalties, and scripts; supplies and materials (lumber and nails, photographic supplies, framing materials, paper, etc.); janitorial and other facility services; insurance fees, technical production (set, props, costumes) and other, such as electricity, storage, interest charges, food consumed on premises, and fundraising expenses.

**In-Kind Contributions -** The value of materials or services specifically identified with the project/organization which are provided to "Applicant" by volunteers or outsider parties at no cash cost to "Applicant."

*For the purposes of this application, do not include depreciation as an expense.*

## BUDGET REVENUE DEFINITIONS

**Admissions -** Revenue derived from the sale of admissions, tickets, subscriptions, memberships, etc., for events attributable or prorated to the project/organization.

**Contracted Services Revenue -** Revenue derived from fees earned through sale of services (other than this grant request). Include sale of workshops, etc. to other community organizations, government contracts for specific services, performance or residency fees, tuition, etc. Include foreign government support.

**Other Revenue -** Revenue derived from sources other than those listed above. Include catalog sales, advertising space in programs, gift shop income, concessions, parking, investment income, etc.

**Corporate Support -** Cash support derived from contributions given for this project/organization (other than this grant request) by businesses, and corporations, and corporate foundations, or a proportionate share of each contribution allocated to this project/organization.

**Foundation Support -** Cash support derived from grants given for this project/organization (other than this grant request) by private foundations, or a proportionate share of such grants allocated to this project/organization.

**Individual Support - Cash** support derived from cash donations given for this project/organization or a proportionate share of general donations allocated to this project/organization. Do not include corporate, foundation, or government contributions and grants. Include gross proceeds from fund-raising events.

**Government Support-Federal -** Cash support derived from grants or appropriations given for this project/organization (other than this grant request) by agencies of the federal government, or a proportionate share of such grants or appropriations allocated to this project/organization.

**Government Support-State/Regional -** Cash support derived from grants or appropriations given for this project/organization (other than this grant request) by agencies of the state government and/or multi-state consortia of state agencies, or a proportionate share of such grants or appropriations allocated to this project/organization.

**Government Support-Local -** Cash support derived from grants or appropriations given for this project/organization (other than this grant request) by city, county, in-state regional, and other local government agencies, or a proportionate share of such grants or appropriations allocated to this project/organization.

**Applicant Cash -** Funds from "Applicant's" present and/or anticipated resources that "Applicant" plans to provide to proposed project/organization

*which are neither earned nor received during the grant period.*

## ADA GUIDELINES

**Americans with Disabilities Act (ADA)** – This federal civil rights law was enacted in 1990 and requires all providers of public programs and services to make their offerings equally accessible to all people regardless of any individual's physical or mental disability. Providers of public programs must remove any architectural barriers where it is "readily achievable" and otherwise ensure nondiscrimination in their programs, services and activities. Even if an organization does not apply for or receive Council or other public funding, it is responsible for accessibility under the ADA. Any organization that accepts funding from a governmental agency must comply with the ADA Law as a Title II entity, which has more stringent guidelines requiring self-evaluation, transition plans, grievance procedures and an ADA coordinator.

**Readily Achievable** - pertains to barrier removal requirements for existing facilities and means "able to be carried out without much difficulty or expense." Examples include simple ramping of a few steps, installation of grab bars, lowering of telephones, and rearranging an exhibit to allow for wheelchair access. Organizations would not be required to retrofit their facilities to install elevators unless such installation is readily achievable.

However, organizations are expected to offer "reasonable accommodations" to overcome barriers that are not readily achievable. For example, if a box office window cannot be lowered to accommodate a person using a wheelchair, an organization can establish a policy that a service manager could come out of the box office to complete a transaction using a clipboard as a convenient writing surface. If access to an upstairs gallery cannot occur without the installation of an elevator, a videotape of the exhibit can be shown on the main level. Please be aware that if challenged an organization must provide adequate proof that barrier removal cannot be accomplished structurally or within their fiscal capacity.

**Accessible facility** – The physical location in which the project/event will take place has been assessed to assure that it is accessible to persons with any type of disability. Whether an organization owns, rents or uses a space for free, it is responsible for the venue in which it chooses to hold the event. To be accessible, there may be no barriers that would preclude reasonable access from the point of getting from parking or public transportation, into the venue and to the space where the event takes place, including all ancillary services that any visitor would expect to have access to such as rest rooms, box office, concession stands, etc.

**Facility survey** – A survey tool that enables an organization to conduct a self-assessment of a

# GLOSSARY

facility prior to deciding to use it for an event. A comprehensive self-assessment survey tool, that covers all aspects of accessibility, has been developed by the Cultural Access Network of NJ and can be obtained from the Council's website at [www.njartscouncil.org](http://www.njartscouncil.org) or by calling the Council at 609-292-6130.

**ADA Plan** – An organization's plan that outlines goals and specific steps to be taken to address barriers that may exist and provide accommodations to make their facilities and programs accessible to people with disabilities under the legal standards of the Americans with Disabilities Act. The plan should lay out the organization's ADA goals and priorities and the specific steps to be taken to accomplish them on a detailed timeline, with assignment of responsibility and consideration of costs necessary to implement each goal. It should include attention to facilities, programmatic access, marketing, employment, and sensitivity awareness, and include identification of the access committee, ADA coordinator, and outline the grievance procedure.

## **Programmatic**

### **Access/Accommodations** –

Services that permit program content to be accessible by a person with a disability, e.g. large print, assistive listening devices, sign interpretation, etc. (see definitions of services).

### **Will provide without prior request/Will provide upon advanced request** –

Stating that your organization will provide a programmatic accommodation

without prior request indicates the service will be available at the event without a patron making an advance request and that this availability is noted in all materials promoting the event. Stating that your organization will provide an accommodation upon advanced request indicates that this provision is outlined in all materials promoting the event, including the amount of advance notice required and that the service or accommodation will be provided if a patron contacts you within the specified timeframe. Advance notice must be reasonable and based on the real time needed to arrange for an accommodation and should generally not exceed two weeks.

### **Assistive Listening System** –

An infrared or FM system that amplifies sound and sends it to receiver headsets worn by audience members with a hearing disability. Systems can be rented or purchased at a reasonable price and many systems are portable.

**Sign Interpretation** – Spoken words translated into American Sign Language/Signed English by a qualified interpreter, used mostly for theatre, gallery talks, and lectures, that would accommodate an individual with hearing loss who uses Sign Language. A sign interpreted theatre performance would generally be determined in advanced and marketed as such to enable the necessary preparation.

**Audio Description** – Used mostly in theatre but with

application in other disciplines, such as dance or museum tours, it enables someone with vision loss to “see” what is happening on stage through a narrator who describes the action over a headset through a system such as that used for assistive listening. This service is often preceded by a sensory seminar, whereby a patron planning to use the service would arrive before a performance and be given a sensory tour of the stage set, key props, and costumes. An audio-described theatre performance would generally be determined in advanced and marketed as such to enable the necessary preparation.

**Open captioning** – This service benefits patrons with profound hearing loss who do not fully benefit from assistive listening systems or American Sign Language. In real time captioning a court stenographer types the dialogue of a theatre performance or lecture so that they appear on a large digital screen.

**Tactile exhibits** – Exhibits that include texturally interpreted models of artworks or other means of interpreting the visual impact of a work of art for someone who is blind.

**Braille** – Printed material distributed in conjunction with an event in the raised dot system called Braille (Grade II) used by people who are blind. There are various sources that provide Braille translation services.

**Large Print** – Offering whatever printed materials are available in

## GLOSSARY

conjunction with an event in a version that is in 16-18 point font or larger. This version can be simple and need only include the basic information related to the event. Many organizations are able to provide large print format by enlarging their publications on a photocopying machine.

**Audio cassette** – Providing printed materials on an audio cassette to enable persons with a vision loss to have access to the information. This is especially helpful in providing directions to a location or providing information for a gallery or museum tour.

**Sensitivity Training** – Because many people do not know someone with a disability and may be uncomfortable, errors in interaction could lead to a grievance. It is important that staff or volunteers who will have direct contact with the public receive information or training on how to appropriately and respectfully interact with people with different kinds of disabilities.

**Grievance Procedure** – A board-approved procedure that clearly identifies how a patron should file a complaint. The procedure should also clearly identify the criteria for judgment and the timeframe for negotiating differences between the organization and the complainant. For governmental agencies, this procedure has, in all likelihood, already been established for the state, county or municipal agencies, although it is recommended that agencies consider having an agency/project specific procedure.

**ADA Coordinator** – The individual within your organization (staff member, board member, volunteer) among whose responsibilities is monitoring the organization's compliance with ADA and being an organizational resource for access information.



# COUNTY ARTS AGENCIES

## **Atlantic County Office of Cultural Affairs**

Cynthia Mason-Purdie, Director  
40 Farragut Avenue  
Mays Landing, NJ 08330  
609.625.2776 x6314  
[cmasonpurdie@aclsys.org](mailto:cmasonpurdie@aclsys.org)

## **Bergen County Division of Cultural and Historic Affairs**

E. Carol Messer, Director  
1 Bergen County Plaza  
Fourth Floor  
Hackensack, NJ 07601  
201.336.7276  
[cmesser@co.bergen.nj.us](mailto:cmesser@co.bergen.nj.us)

## **Burlington County Division of Cultural Affairs & Tourism**

Joyce Goldsmith, Coordinator  
Historic Smithfield Park  
P.O. Box 6000  
Eastampton, NJ 08060  
609.265.5958  
[jgoldsmith@co.burlington.nj.us](mailto:jgoldsmith@co.burlington.nj.us)

## **Camden County Cultural & Heritage Commission**

Sandra Turner Barnes, Executive Director  
Hopkins House  
250 South Park Drive  
Haddon Township, NJ 08108  
856.858.0040  
[stbarnes@camdencounty.com](mailto:stbarnes@camdencounty.com)

## **Cape May County Division of Cultural & Heritage Affairs**

Bernard W. Groff, Director  
4 Moore Road  
Cape May Court House, NJ 08210  
609.463.6370  
[bernardg@cmclibrary.org](mailto:bernardg@cmclibrary.org)

## **Cumberland County Cultural & Heritage Commission**

Matthew E. Pisarski, Principal Planner  
Tourism and Cultural Affairs  
780 East Commerce Street  
Bridgeton, NJ 08302  
856.453.2177  
[mattpi@co.cumberland.nj.us](mailto:mattpi@co.cumberland.nj.us)

## **Essex County Division of Cultural & Historic Affairs**

Donna Drew Pack, Director  
22 Crestmont Rd  
Verona, NJ 07044  
973.873.9351  
[ddrewpack@parks.essexcountynj.org](mailto:ddrewpack@parks.essexcountynj.org)

## **Gloucester County Cultural & Heritage Commission**

Diane Macris, Administrator  
Budd Center  
P.O. Box 337  
Woodbury, NJ 08044  
856.251.6725  
[dmacris@co.gloucester.nj.us](mailto:dmacris@co.gloucester.nj.us)

## **Hudson County Division of Cultural & Heritage Affairs**

William La Rosa, Administrator  
583 Newark Avenue  
Jersey City, NJ 07306  
201.459.2070  
[blarosa@hcnj.us](mailto:blarosa@hcnj.us)

## **Hunterdon County Cultural & Heritage Commission**

Donna Janssen  
Commission Secretary  
P.O. Box 2900  
Flemington, NJ 08822-2900  
908.788.1256  
[cultural@co.hunterdon.nj.us](mailto:cultural@co.hunterdon.nj.us)

## **Mercer County Cultural & Heritage Commission**

Idamis Perez-Margicin  
Division Director  
640 S. Broad Street, Rm 417  
Trenton, NJ 08650  
609.278.2712  
[imargicin@mercercounty.org](mailto:imargicin@mercercounty.org)

## **Middlesex County Cultural & Heritage Commission**

Anna M. Aschkenes  
Executive Director  
703 Jersey Avenue  
New Brunswick, NJ 08901  
732.745.4489  
[ann.aschkenes@co.middlesex.nj.us](mailto:ann.aschkenes@co.middlesex.nj.us)

## **Monmouth County Arts Council**

Mary Eileen Fouratt  
Executive Director  
107 Monmouth Street, Suite 3  
Red Bank, NJ 07701-1197  
732.212.1890  
[mef@monmouthartsCouncil.org](mailto:mef@monmouthartsCouncil.org)

## **Arts Council of the Morris Area**

Anne Aronovitch, Executive Director  
14 Maple Ave Suite 301.  
Morristown, NJ 07960  
973.285.5115 x 11  
[info@morrisarts.org](mailto:info@morrisarts.org)

## **Ocean County Cultural and Heritage Commission**

Lindsay Dandeo, Administrator  
P.O. Box 2191  
14 Hooper Avenue  
Toms River, NJ 08754-2191  
732.929.4779 x3420  
[culturalheritage@co.ocean.nj.us](mailto:culturalheritage@co.ocean.nj.us)

# COUNTY ARTS AGENCIES

## **Passaic County Cultural & Heritage Council**

Maria Gillan, Executive Director  
Passaic Co. Community College  
Cultural Affairs Dept.  
1 College Boulevard  
Paterson, NJ 07505-1179  
973.684.6555  
[mgillan@pccc.edu](mailto:mgillan@pccc.edu)

## **Salem County Cultural & Heritage Commission**

James Turk, Arts Director  
94 Market Street  
Salem, NJ 08079  
856.935.7510  
[james.turk@salemcountynj.gov](mailto:james.turk@salemcountynj.gov)

## **Somerset County Cultural & Heritage Commission**

Pat McGarry, Manager  
Somerset County Administration  
Building  
P.O. Box 3000  
20 Grove Street  
Somerville, NJ 08876-1262  
908.231.7110  
[culturalheritage@co.somerset.nj.us](mailto:culturalheritage@co.somerset.nj.us)

## **Sussex County Arts and Heritage Council**

Mary Jo Mathias, Executive Director  
133 Spring Street  
Newton, NJ 07860  
973.383.0027  
[mmathias@scahc.org](mailto:mmathias@scahc.org)

## **Union County Division of Cultural & Heritage Affairs**

Barbara Fuller, Administrator  
633 Pearl Street  
Elizabeth, NJ 07202  
908.558.2550  
[bfuller@ucnj.org](mailto:bfuller@ucnj.org)

## **Warren County Cultural & Heritage Commission**

Dennis Austin, Arts Coordinator  
Shippen Manor  
8 Belvidere Avenue  
Oxford, NJ 07863  
908.453.4381  
[adennis@nac.net](mailto:adennis@nac.net)



### NJ STATE COUNCIL ON THE ARTS

New Jersey State Council on the Arts also provides support and assistance through other programs and services. Different applications are used for other grant programs. These programs include:

**NJ Cultural Trust Stabilization Grants:** The NJSCA administers an annual Institutional and Financial Stabilization grants program. Through it the NJSCA recommends recipients to the NJ Cultural Trust, which in turn grants the funding. These grants are available to arts organizations that have been designated as “qualified” by the NJ Cultural Trust and may support a wide range of projects to help organizations stabilize and advance. For more information and to receive an application visit the NJSCA website or call the Council office.

**Local Arts Program Grants:** Multi-faceted funding to the 21 designated County Arts Agencies for local arts development including re-granting to local arts organizations and projects.

**Local Arts Staffing Initiative:** Multi-year support available to the 21 designated County Arts Agencies to increase their capacity by expanding staff resources.

**Southern New Jersey Staffing Initiative:** Multi-year support available to GOS and GPS grantees of the Council and of the County Arts Agencies in the southern 8 counties of the state to increase their capacity by expanding staff resources.

**Artists in Education Program:** Cosponsored with Arts Horizons and Young Audiences New Jersey, this grant program places practicing professional artists in long-term residencies in schools across the state. Residencies are offered in all disciplines and at all grade levels. NJ public and private schools are eligible to apply.

**AIE Artist Review Process and Roster:** AIE residency artists are selected through a rigorous peer panel review process administered by the NJSCA. Applicants are evaluated for both the quality of their artwork and their ability to create lively, substantial and sequential arts programs in collaboration with teachers in educational settings.

**NJ Writers Project (NJWP):** Cosponsored with Playwrights Theatre of NJ, this program places poets, prose writers and playwrights in more than 150 schools and other learning environments in all 21 counties each year. NJWP grants are available to NJ public and private schools.

**Artist/Teacher Institute (ATI):** Cosponsored with Arts Horizons, this program provides educators an opportunity to participate in hands-on, intensive creative experiences with master teaching artists. The Institute is a non-residential, 10-day experience offered annually in both North and South locations in the state.

**Greater Camden Area Artists in the Schools:** Cosponsored with Perkins Center for the Arts, this program provides in-school short, medium and long term artist residencies in Camden, Burlington and Gloucester Counties with special emphasis on the City of Camden.

**New Jersey Poetry Out Loud (NJPOL):** Cosponsored with Playwrights Theatre of NJ and in partnership with the National Endowment for the Arts and The Poetry Foundation, this program encourages the state’s and the nation’s youth to learn about great poetry through memorization and performance. This program helps students master public speaking skills, build self-confidence and learn about their literary heritage. NJ public and private high schools grades 9-12 and home school groups/associations are eligible to participate.

**New Jersey Arts Education Collective (NJAEC):** The Collective is a partnership of 14 nonprofit organizations whose mission is to provide the highest quality professional development for teaching artists and arts education administrators via annual seminars, trainings and networking events.

**Artists Services:** The NJSCA maintains comprehensive programs and services for individual artists. These include: Fellowships, Showcases of Fellowship recipients, Artists Career Development Seminars, professional development opportunities, and the New Jersey Arts Annual exhibits. For more information on any of the above, contact the Artists Services office.

## ADDITIONAL RESOURCES

**Artist Fellowships:** Administered in partnership with the Mid Atlantic Arts Foundation, grants to individual artists in recognition of high artistic quality, providing funding to continue producing new work or in other ways advance their careers.

**Critical Financial Services** – Cosponsored with Nonprofit Finance Fund, this program is aimed at gaining a comprehensive understanding of the financial health and trends of the non-profit arts industry in New Jersey and assisting organizations in achieving greater financial health. NFF reviews the annual financial audits for all General Operating and General Program Support applicants/grantees with the summarization of audits shared with the grant review panels. NFF is also databasing the audit information, which is enabling financial trend analysis of the field and segments of the field. From this review process and grant panel review of applications, the Council identifies organizations that have the potential to benefit from a deeper Nonprofit Business Analysis based on five years of financial data for an organization. The Analysis results in a report by NFF providing recommendations to the organization on how it might achieve greater financial health and stability.

**Arts Inclusion Program/Slide Registry:** Advises in placing art in public facilities, and provides a central repository for the work of visual artists in the state.

**Folk Arts Apprenticeships:** Grants to apprentice folk artists for learning traditional art forms from master artists in their community.

For further information on any of the resources listed above contact the Council's Programs and Services Office.

**Discover Jersey Arts:** This exciting, multi-faceted marketing campaign is intended to focus attention on the wealth of quality arts experiences available in New Jersey. Print and radio advertising, has been purchased in the New Jersey, New York and Philadelphia markets, with cooperative advertising among groups in the state forming the centerpiece. People are encouraged to call 1-800-The Arts, or visit [www.jerseyarts.com](http://www.jerseyarts.com) to obtain their personal Jersey Arts Resources Guide and Jersey Arts Ticket discount card. The web site includes a searchable database of

cultural events occurring across the state. A Gift Card can also be purchased for use at over 40 cultural venues in the state. Organizations wishing to take advantage of and participate in the Discover Jersey Arts campaign should contact the DJA through the website.

**Jersey Arts Marketers/Communicators:** In each region of the state, there is a group of marketing and public relations professionals who meet every other month to network and collaborate. The JAM/JACs groups are open to anyone working on marketing and public relations projects within non-profit arts organizations or agencies in the state. The regional groups hold media roundtables, sponsor technical assistance workshops, and develop valuable partnerships to promote their organization and the arts in the state. For more information contact DJA through the website.

### NEW JERSEY

**ArtPride/New Jersey**  
432 High Street  
Burlington, NJ 08016  
609.479.3377  
609.443.3582 (Fax)  
[www.artpridenj.com](http://www.artpridenj.com)

An arts advocacy and information agency that works to increase public awareness of the role the arts play in our quality of life.

**Center for Non-Profit Corporations**  
1501 Livingston Avenue  
North Brunswick, NJ 08902  
732.227.0800  
732.227.0087 (Fax)  
[www.njnonprofits.org](http://www.njnonprofits.org)

Founded in 1982, the Center is a charitable umbrella organization serving New Jersey's non-profit community. Its mission is to build the power of the non-profit sector to improve the quality of life for the people of New Jersey.

## ADDITIONAL RESOURCES

### **Dance/New Jersey**

P.O. Box 1453  
Highland Park, NJ 08904  
973.222.8844  
973.539.0077 (Fax)  
[www.dancenj.org](http://www.dancenj.org)

Dance/NJ is a service organization serving professional dance in the state of New Jersey. It is committed to promoting the energy, excitement and excellence of dance in the Garden State.

### **New Jersey Arts Education Partnership**

29 Garthwaite Terrace  
Maplewood, New Jersey 07040  
973-327-2090  
[www.artsednj.org](http://www.artsednj.org)

The New Jersey Arts Education Partnership (NJAEP) was established in 2007 with the mission to provide a unified voice for a diverse group of constituents who agree on the educational benefits and impact of the arts, specifically the contribution they make to student achievement and a civilized, sustainable society. The NJAEP carries out this mission by providing a clearinghouse for information and best practices, providing opportunities for people to come together on topics of interest, and initiating advocacy opportunities to effect public information and policy on arts education issues

### **New Jersey Association of Museums**

1.888.356.NJAM

The goals of New Jersey Association of Museums are to promote public support, knowledge of and interest in New Jersey museums; to facilitate the exchange of information among New Jersey museums; and to increase the knowledge of and improve museum practices within New Jersey museums.

### **New Jersey Council for the Humanities**

28 West State Street 6<sup>th</sup> Floor  
Trenton, NJ 08608  
609.695.4838  
609.695.4929 (Fax)  
[www.njch.org](http://www.njch.org)

Established in 1973 as the non-profit state partner of the National Endowment for the Humanities. The mission of the NJCH is to develop, support and promote projects that explore and interpret the human experience, foster cross-cultural understanding and engage people in dialogue about matters of individual choice and public responsibility. A grant program administered by NJCH and funded by the National Endowment for the Humanities serves as a catalyst for public humanities programs and provides financial support for other nonprofit organizations' special projects.

### **New Jersey Cultural Trust**

P.O. Box 529  
Trenton, NJ 08625  
609.984.6767  
609.341.5005 (Fax)  
[www.njculturaltrust.org](http://www.njculturaltrust.org)

The Cultural Trust is a division of the Dept. of State created to ensure the long-term stability and vitality of NJ's non-profit cultural organizations. This public/private partnership seeks to build a Trust fund from State and private resources with its earnings being distributed in grants to arts, history and humanities organizations for stabilization, capital projects, and endowments through programs administered by the NJ State Council on the Arts, NJ Historical Commission and NJ Historic Trust (see Stabilization Grants listed on page 49). Organizations must first be qualified by the Trust to participate in these programs. For more information visit the Trust website or call.

## ADDITIONAL RESOURCES

### **New Jersey Historical Commission**

P.O. Box 305  
Trenton, NJ 08625  
609.292.6062  
609.633.8168 (Fax)  
[www.newjerseyhistory.org](http://www.newjerseyhistory.org)

The mission of the Historical Commission is to enrich the lives of the public by preserving the historical record and advancing interest in and awareness of New Jersey's past. The Commission awards a variety of grants and prizes each year to organizations and individuals working to advance New Jersey history, as well as offering a free archival evaluation service.

### **New Jersey Theatre Alliance**

8 Marcella Avenue  
West Orange, NJ 07052  
973.731.NJTA (6582)  
973.731.5520 (Fax)  
[www.njtheatrealliance.com](http://www.njtheatrealliance.com)

The NJTA, the statewide alliance of professional theatres, exists to promote awareness of and attendance at New Jersey's professional theatres.

### **Nonprofit Finance Fund, Inc.**

59 Lincoln Park Suite 350  
Newark, NJ 07102  
973.642.2500  
973.642.2520 (Fax)  
[www.nonprofitfinancefund.org](http://www.nonprofitfinancefund.org)

Nonprofit Finance Fund provides technical assistance, grants and loans, to plan, develop and maintain facilities that foster the growth, strengthen the financial health and support the mission of cultural organizations in the state of New Jersey.

### **South Jersey Cultural Alliance**

6 W. Glendale Ave  
Pleasantville, NJ 08232  
609.645.2760 or 1.888.704.SJCA  
609.645.2864 (Fax)  
[www.sjca.net](http://www.sjca.net)

The Alliance's mission is to encourage the active participation of residents and visitors in the cultural life of southern New Jersey by strengthening the region's non-profit cultural organizations through collaborative efforts in audience development, programming and management.

### **NJ Volunteer Lawyers for the Arts**

P.O. Box 1520  
Laurel Springs, NJ 08021  
856.963.6300  
856.963.6301 (Fax)  
[www.njvla.org](http://www.njvla.org)

Volunteer Lawyers for the Arts New Jersey provides legal services to New Jersey's arts community including workshops, seminars, and publications; representation and referrals; and dispute resolution.

### **FOLK ARTS CENTERS AND PROGRAMS:**

New Jersey has a network of regional folk arts programs and centers which conduct field work and are excellent sources for information on traditional and folk artists, and art forms.

### **Northeast New Jersey Folk Arts Program**

Park Theater Performing Arts Center  
560 32<sup>nd</sup> Street  
Union City, NJ 07087  
201.865.6980  
201.865.5339 (Fax)  
[www.parkpac.org](http://www.parkpac.org)

### **Folklife Program for New Jersey**

Middlesex County Cultural and Heritage Commission  
703 Jersey Avenue  
New Brunswick, NJ 08901  
732.745.4489  
[www.cultureheritage.org](http://www.cultureheritage.org)

### **Jersey Shore Regional Folklife Center**

Tuckerton Seaport  
120 West Main St.  
PO Box 52  
Tuckerton, NJ 08087  
609.296.8868  
[www.tuckertonseaport.org](http://www.tuckertonseaport.org)

### **Delaware Valley Regional Folklife Center**

Perkins Center for the Arts.  
395 Kings Highway  
Moorestown, NJ 08057  
856.235.6488  
856.235.6624  
[www.perkinscenter.org](http://www.perkinscenter.org)

## ADDITIONAL RESOURCES

### **Down Jersey Folklife Center**

Wheaton Village  
1501 Glasstown Road  
Milville, NJ 08332-1566  
800.998.4552  
[www.wheatonvillage.org](http://www.wheatonvillage.org)

### **REGIONAL**

#### **Mid Atlantic Arts Foundation**

201 N. Charles St., Suite 401  
Baltimore, MD 21201  
410.539.6656  
410.837.5517 (Fax)  
410.779.1593 (TTY)  
[www.midatlanticarts.org](http://www.midatlanticarts.org)

The Mid Atlantic Arts Foundation (MAAF) has programs available to residents of New York, New Jersey and Pennsylvania, as well as Delaware, the District of Columbia, Maryland, Virginia and West Virginia. Some of these programs are as follows:

- Artists and Communities Program provides grants for individual artists to design and execute residencies with non-profit organizations in the region.
- Arts Connect/Pennsylvania Performing Arts on Tour strengthens the presentation of the performing arts in the region.
- Creative Fellowships provide artists with support for access to space, equipment, and time to create new work.
- Mid Atlantic Tours supports presenters in underserved regions or tours that reach underserved populations.
- Jazz Touring Network supports presentation of jazz in the region and recognizes jazz artists and educators.
- Mid Atlantic Folk Arts Outreach program addresses the region's folk and traditional arts, artists, organizations and their constituents.
- International and Special Projects support artists and ensembles touring internationally, in collaboration with the National Endowment for the Arts

### **NATIONAL**

#### **National Endowment for the Arts**

The Nancy Hanks Center  
1100 Pennsylvania Avenue, NW  
Washington, DC 20506  
202.682.5400  
202.682.5497 (TTY)  
[www.arts.endow.gov](http://www.arts.endow.gov)

National Endowment for the Arts (NEA) administers funding programs that can assist New Jersey arts organizations and arts projects. The Endowment's funding programs are organized into three areas: Access to Artistic Excellence, Learning in the Arts, and Challenge America. The NJSCA encourages groups to consider applying. Please contact the NEA directly for more information.

#### **Americans for the Arts**

1000 Vermont Ave., NW, 6<sup>th</sup> Floor  
Washington, DC 20005  
202.371.2830  
202.371.0424 (Fax)  
212.223.2787 (NYC Office)  
[www.artsusa.org](http://www.artsusa.org)

Americans for the Arts is dedicated to advancing the arts in America. With more than 40 years of service, AFA is dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts.

## ADDITIONAL RESOURCES

### **American Arts Alliance**

1211 Connecticut Ave, NW, Suite 200  
Washington, DC 20036  
202.207.3850  
202.371.0424 (Fax)  
[www.americanartsalliance.org](http://www.americanartsalliance.org)

The American Arts Alliance is a nationwide consortium of nonprofit performing, presenting and exhibiting arts organizations. Its mission is to be the principal advocate for America's professional nonprofit arts organizations and their publics in representing arts interests and advancing arts support before Congress and other branches of federal government. The Alliance informs legislators and policy makers of the vital role of the arts in American society, and advocates for the development of national policies which recognize, enhance and foster the contributions that the arts make to America.

### **American Association of Museums**

1575 Eye Street Northwest, Suite 400  
Washington, DC 20005  
202.289.1818  
202.289.6578 (Fax)  
[www.aam-us.org](http://www.aam-us.org)

Founded in 1906, the American Association of Museums (AAM) is dedicated to promoting excellence within the museum community. Through advocacy, professional education, information exchange, accreditation, and guidance on current professional standards of performance, AAM assists museum staff, boards and volunteers across the country to better serve the public. AAM is the only organization representing the entire scope of museums and professionals and nonpaid staff who work for and with museums. AAM currently represents more than 16,000 members – 11,500 individual museum professionals and volunteers, 3,100 institutions and 1,700 corporate members.

### **American Craft Council**

72 Spring Street  
New York, NY 10012-4019  
212.274.0630  
212.274.0650 (Fax)  
[www.craftcouncil.org](http://www.craftcouncil.org)

The American Craft Council is a national non-profit educational organization dedicated to fostering an environment in which craft is understood and valued. Founded by Aileen Osborn Webb in 1943, the Council has a distinguished history of innovative programming that has provided a vital base for the emergence of the contemporary craft movement in the US in the decades since World War II. The Council is today the leading voice for the crafts in America, celebrating the remarkable achievement of the many gifted artists working in the media of clay, fiber, glass, metal, wood and other materials.

### **American Film Institute (AFI)**

2021 North Western Avenue  
Los Angeles, CA 90027  
323.856.7600  
323.467.4578 (Fax)  
[www.afi.com](http://www.afi.com)

American Film Institute is the nation's preeminent arts organization dedicated to advancing and preserving the art of the moving image.

## ADDITIONAL RESOURCES

### **American Folklife Center**

Library of Congress  
101 Independence Avenue Southeast  
Washington, DC 20540-4610  
202.707.5510  
202.707.2076 (Fax)  
[www.loc.gov/folklife](http://www.loc.gov/folklife)

The American Folklife Center in the Library of Congress was created by the US Congress in 1976 through PL 94-201 and charged to “preserve and present American folklife.” The Center carries out its congressional mandate through its collections, programs and services, which have touched all 50 states. The Folklife Center maintains a public reading room and reference service, sponsors concerts and events at the Library and produces both print publications and published recordings from its collections. The Center initiates field research and also assists ethnographic researchers with an equipment loan program.

### **American Symphony Orchestra League**

33 West 60<sup>th</sup> Street, 5<sup>th</sup> Floor  
New York, NY 10023-7905  
212.262.5161  
202.776.0215 (Washington DC office)  
[www.symphony.org](http://www.symphony.org)

The American Symphony Orchestra League provides leadership and service to American orchestras while communicating to the public the value and importance of orchestras and the music they perform.

### **Arts Education Partnership**

One Massachusetts Ave., NW, Suite 700  
Washington, D.C. 20001-1431  
P: 202.336.7065  
F: 202.408.8081  
[www.aep--art.org](http://www.aep--art.org)

The Arts Education Partnership (AEP) is a national coalition of arts, education, business, philanthropic and government organizations that demonstrate and promote the essential role of the arts in the learning and development of every child and in the improvement of America's schools.

### **ASCAP Foundation**

One Lincoln Plaza  
New York, NY 10023-7142  
212.621.6219  
[www.ascapfoundation.org](http://www.ascapfoundation.org)

The ASCAP Foundation is dedicated to nurturing the music talent of tomorrow, preserving the legacy of the past and sustaining the creative incentive for today's musically gifted through a variety of educational, professional and humanitarian programs and activities which serve the entire music community.

### **Association of Performing Arts Presenters**

1211 Connecticut Ave, NW  
Washington, DC 20036  
202.833.2787  
888.820.ARTS  
[www.artspresenters.org](http://www.artspresenters.org)

With over forty years as an active arts service organization, the Association of Performing Arts Presenters is a vital resource for the performing arts community. Over 1,600 members in the US, Canada and internationally ranging from large performing arts centers in major urban centers to small presenters in rural communities, and include artists, artists' managers, and other performing arts professionals.

### **BoardSource**

1828 L Street NW, Suite 900  
Washington, DC 20036-5114  
877.89BOARD or 202.452.6262  
202.452.6299 (Fax)  
[www.ncnb.org](http://www.ncnb.org)

BoardSource is dedicated to increasing the effectiveness of non-profit organizations by strengthening their boards of directors. Through its programs and services, BoardSource provides solutions and tools to improve board performance, acts as convener and facilitator in the development of knowledge about boards, promotes change and innovation to strengthen governance, serves as an advocate for the value of board service and the importance of effective governance.

## ADDITIONAL RESOURCES

### **Council of Literary Magazines and Presses**

154 Christopher St., Suite 3C  
New York, NY 10014-9110  
212.741.9110  
[www.clmp.org](http://www.clmp.org)

The Council of Literary Magazines and Presses serves one of the most active segments of American arts and culture: the independent publishers of exceptional fiction, poetry and prose. As the service organization to these publishers, the Council of Literary Magazines and Presses guides literature through the business of publishing.

### **Dance USA**

1111 16th St., NW, Suite 300  
Washington, DC 20036  
202.833.1717  
202.833.2686 (Fax)  
[www.danceusa.org](http://www.danceusa.org)

Dance/USA, the national service organization for not-for-profit professional dance, seeks to advance the art form of dance by addressing the needs, concerns and interests of professional dance. Dance/USA offers a variety of programs for its membership and the dance field and works with organizations within and outside the arts field with whom we share common goals.

### **Foundation Center**

79 Fifth Avenue/16<sup>th</sup> Street  
New York, NY 10003-3076  
212.620.4230  
800.424.9836  
212.807.3677 (Fax)  
[www.fdncenter.org](http://www.fdncenter.org)

The mission of the Foundation Center is to foster public understanding of the foundation field by collecting, organizing, analyzing, and disseminating information on foundations, corporate giving, and related subjects. Audiences include grantseekers, grantmakers, researchers, policymakers, the media, and the general public.

### **Meet the Composer**

90 John St, Suite 312  
New York, NY 10038  
212.645.6949  
212.645.9669 (Fax)  
[www.meetthecomposer.org](http://www.meetthecomposer.org)

Through a variety of programs, Meet The Composer provides support for composer fees to non-profit organizations that perform, present or commission original works. Applications to all Meet The Composer programs are submitted by sponsoring organizations, not individual composers. Composers are selected by the organizations who apply to Meet the Composer on their behalf. Examples of eligible applicant organizations include, but are not limited to: orchestras, choruses, jazz, chamber music and new music ensembles, dance, opera and music theatre companies, presenting organizations: schools, libraries, community development groups, public radio and television stations.

### **National Association of Artists' Organizations**

308 Prince Street, Suite 270  
St. Paul, MN 55101  
651.292.4381  
[www.naaonet.net](http://www.naaonet.net)

The National Association of Artists' Organizations membership programs and services are designed to address common concerns such as cultural pluralism, community-based work, organizational stability, working conditions, isolation and lack of visibility among others. NAAO's current array of programs and services include: Conferences and Meetings, Publications, Public Awareness, Information Referral and Advocacy, Regranting and Technical Assistance Programs.

## ADDITIONAL RESOURCES

### **National Performance Network**

866 Camp Street 2<sup>nd</sup> Floor  
New Orleans, LA 70130  
504.595.8008  
504.595.8006 (Fax)  
[www.npnweb.org](http://www.npnweb.org)

The NPN provides support for established and emerging artists in dance, music, theater, performance art, puppetry, and spoken word. The NPN serves as the developmental rung on the ladder for emerging contemporary performing artists because it provides rare or first-time touring opportunities. The NPN also plays a critical role for mid-career and established artists who continue to create new work and to tour on the NPN because it offers a wealth of opportunities at a time when support is diminishing. Equally important, the NPN connects artists with progressive presenters, arts organizations and communities across the country.

### **North American Folk Music and Dance Alliance**

510 South Main, 1<sup>st</sup> Floor  
Memphis, TN 38103  
901.522.1170  
901.552.1172 (Fax)  
[www.folk.org](http://www.folk.org)

The North American Folk Music and Dance Alliance exists to foster and promote traditional, contemporary and multicultural folk music and dance, and related performing arts in North America. The Folk Alliance seeks to strengthen and advance organizational and individual initiatives in folk music and dance through education, networking, advocacy, and professional and field development.

### **Opera America**

330 Seventh Avenue, 16<sup>th</sup> Floor  
New York, NY 10001  
212.796.8620  
212.796.8631 (Fax)  
[www.operaamerica.org](http://www.operaamerica.org)

Opera America serves and strengthens the field of opera by providing a variety of informational, technical and administrative resources to the greater opera community. Its fundamental mission is to

promote opera as exciting and accessible to individuals from all walks of life.

### **PEN American Center**

588 Broadway, Suite 303  
New York, NY 10012  
212.334.1660  
212.334.2181 (Fax)  
[www.pen.org](http://www.pen.org)

The Center serves literary artists, presents public programs and makes awards.

### **Poets and Writers, Inc.**

90 Broad Street, Suite 2100  
New York, NY 10004  
212.226.3586  
212.226.3963 (Fax)  
[www.pw.org](http://www.pw.org)

Poets & Writers, Inc. believes in literature's fundamental contribution to contemporary culture. For more than 30 years, Poets & Writers, Inc. has focused on the source of literature by providing support and exposure to writers at all stages of development. Poets & Writers, Inc. assists authors in their search for career-related information, outlets for their work, opportunities for professional advancement and community with other writers.

### **Theatre Communications Group**

520 Eighth Ave., 24<sup>th</sup> Floor  
New York, NY 10018-4156  
212.609.5900  
212.609.5901 (Fax)  
[www.tcg.org](http://www.tcg.org)

Theatre Communications Group, the national theatre service organization, exists to strengthen, nurture and promote the not-for-profit American theatre.

# STAFF DIRECTORY

All staff can be reached by calling 609.292.6130,  
by fax at 609.989.1440,  
by TTY at 609.633.1186 or  
by e-mail at the addresses below:

## EXECUTIVE STAFF

**Steve Runk**  
Executive Director

**Irene Wells**  
Assistant to the Executive Director

## PROGRAMS AND SERVICES

**Julie Ellen Prusinowski**  
Director of Programs and Services

- ◆ Organizational Support
- ◆ Southern New Jersey

[julie@arts.sos.state.nj.us](mailto:julie@arts.sos.state.nj.us)

**Carmen Hernandez**  
Support Specialist – Programs and Services

[carmen@arts.sos.state.nj.us](mailto:carmen@arts.sos.state.nj.us)

**Robin Middleman**  
Senior Program Officer – Arts Education

- ◆ Artists in Education residencies
- ◆ Arts Education program
- ◆ Arts Basic to Education/Arts Education Special Initiatives
- ◆ New Jersey Writers Project

[robinm@arts.sos.state.nj.us](mailto:robinm@arts.sos.state.nj.us)

## Kim Nguyen

Program Coordinator – Folk Arts

- ◆ Folk Arts Projects
- ◆ Folk/Traditional Arts
- ◆ Folk Arts Apprenticeships
- ◆ Dance
- ◆ Theatre
- ◆ Crafts

[kim@arts.sos.state.nj.us](mailto:kim@arts.sos.state.nj.us)

## Niquole Primiani

Program Officer – Community Arts and Organizational Support

- ◆ Local Arts Program
- ◆ Cultural Trust Stabilization grants
- ◆ Building Arts Participation grants
- ◆ Literature

[niquole@arts.sos.state.nj.us](mailto:niquole@arts.sos.state.nj.us)

## COMMUNICATIONS

### Allison Tratner

Director of Communications

- ◆ e-News
- ◆ Knowledge Bank
- ◆ Website Management
- ◆ Public Information

[allison@arts.sos.state.nj.us](mailto:allison@arts.sos.state.nj.us)

# STAFF DIRECTORY

## OPERATIONS

### **Angelo Hall**

Director of Operations

- ◆ Technical questions on eGrants  
[angelo@arts.sos.state.nj.us](mailto:angelo@arts.sos.state.nj.us)

### **Dinorah Boglio**

Support Specialist-Operations

[dinorah@arts.sos.state.nj.us](mailto:dinorah@arts.sos.state.nj.us)

### **Patricia Hamilton-Ross**

Assistant to the Director of Operations

- ◆ Mailing list/maintenance
- ◆ Organization application processing status
- ◆ Technical questions on eGrants  
[patricia@arts.sos.state.nj.us](mailto:patricia@arts.sos.state.nj.us)

### **Nancy Sawasky**

Office Manager

- ◆ Coordinates the needs of the agency
- ◆ Coordinates with Department Personnel Staff  
[nancy@arts.sos.state.nj.us](mailto:nancy@arts.sos.state.nj.us)

### **Paula Stephens**

Grant Monitoring Manager

- ◆ Audit Coordination
- ◆ Grant Agreement/Report Assistance
- ◆ Music
- ◆ Opera/Musical Theatre
- ◆ Visual Arts  
[paula@arts.sos.state.nj.us](mailto:paula@arts.sos.state.nj.us)

### **Robin Young**

Account Manager

- ◆ Grant payment status  
[robin@arts.sos.state.nj.us](mailto:robin@arts.sos.state.nj.us)

## ARTISTS' SERVICES

### **Tom Moran**

Director of Artists' Services and Arts Inclusion

- ◆ Arts Inclusion Program
- ◆ Slide Registry  
[tom@arts.sos.state.nj.us](mailto:tom@arts.sos.state.nj.us)

### **Don Ehman**

Program Officer – Artists' Services and Access  
Coordinator

- ◆ Artists' services
- ◆ Fellowships
- ◆ Multidisciplinary/Media
- ◆ Performing Arts Presenters
- ◆ Accessibility/ADA  
[don@arts.sos.state.nj.us](mailto:don@arts.sos.state.nj.us)

### **Eileen Peterson**

Support Specialist – Artists Services/Arts Education

- ◆ Artists-in-Education and Fellowship application requests
- ◆ Slide Registry  
[eileen@arts.sos.state.nj.us](mailto:eileen@arts.sos.state.nj.us)

## ADJUNCT STAFF

### **Dan Aubrey**

NJ Urban Parks Competition

[dan@arts.sos.state.nj.us](mailto:dan@arts.sos.state.nj.us)

### **Shelley Benaroya**

Arts Education Program, Arts Education Associate

[shelley@arts.sos.state.nj.us](mailto:shelley@arts.sos.state.nj.us)

# NOTICE OF INTENT TO APPLY

All prospective applicants must complete one Notice for each grant they intend to seek. READ THE GUIDELINES BEFORE COMPLETING THIS FORM. Notices must be eFiled by midnight (12:00 a.m.), December 11, 2009 for all grant types.

Applicant Organization/Agency	FEI (Federal Employers ID #)
Address	CH Charities Registration #
Address	County
City	State                      Zip + four
Executive Director/Primary Contact for all NJSCA correspondence	Phone                      E-mail address

### Is the applicant (see Eligibility Requirements, page 4)

1. incorporated in New Jersey as a non-profit organization,  
an unit of local government or an institution of higher education?                       Yes     No
2. tax-exempt according to the IRS? **Non-Profit Organizations**                       Yes     No     Pending  
**Mail copy of IRS letter, if not a current grantee**
3. registered with the Charities Registration Bureau                       Yes     No
4. in existence and actively providing programs or services for the last  
two years?                       Yes     No
5. by its mission, primarily an arts organization – (GOS), have an on-going  
arts program (GPS) or is seeking support for an arts project?                       Yes     No
6. if applying for Building Arts Participation (BAP) support, is the  
organization a current (FY10) General Operating Support or  
General Program Support grantee or a County Arts Agency?                       Yes     No     Not BAP

### Type of Grant Sought Enter the one type of support sought:

- 01X General Operating Support (GOS)                      03X Arts Project Support (APS)                      34 Building Arts Participation (BAP)  
02X General Program Support (GPS)  
*GOS, GPS, APS Choose a Panel Category Below*

### Panel Category (GOS, GPS, APS only) Enter the one category that best describes the nature of the grant activity. -

- |                          |                |  |
|--------------------------|----------------|--|
| 01 Dance                 | 05 Visual Arts | 12 Folklife/Traditional Arts*                      |
| 02 Music                 | 07 Crafts      | 14 Multidisciplinary*                              |
| 03 Opera/Musical Theatre | 09 Media Arts  | 15 Arts Basic to Education* (GOS and GPS only)     |
| 04 Theatre               | 10 Literature  | 17 Performing Arts Presenter*    *Consult Glossary |

# NOTICE OF INTENT TO APPLY

In 100 words or less...

GOS/GPS – Briefly describe your mission and the annual scope of programs offered.

APS – State the name/title of the project first and then briefly describe the project activities including where and when the project will occur and its duration.

In two pages or less...

BAP – State the name/title of the project first and then provide a brief description of the overall project concept addressing the following points in up to two pages:

1. Explain how the project reflects your mission and describe the activities planned for FY11.
2. State the target population upon which the project will focus and, if possible, define the participation issue or challenge to be addressed. Note why your organization decided to focus on building participation among this population.
3. Describe if your project will primarily seek to:
  - a. Broaden, deepen or diversify participation among
  - b. Audiences, stewards, or creators to address a
  - c. Practical, perceptual or experiential barrier.
4. If you plan to implement your project over multiple years, describe which portion of the project will be undertaken with FY11 NJSCA funding.
5. Briefly describe the methods you have taken, or plan to take to learn about the target population.
6. Briefly describe the methods planned to assess the effectiveness of your strategy, and to document outcomes.
7. If the project is an expansion of current activities, please note both current activities and the proposed expansion.

# NOTICE OF INTENT TO APPLY

Explain specifically how the organization, program or project demonstrates that it serves audiences across a two or more county region of the state or statewide. Present from your mailing lists, roster of events or presentations or audience surveys/attendance records the approximate percentages of audience from each county served. If applying for an BAP grant, project impact may be local, however explain specifically the primary impacts and beneficiaries of the proposed project.

## BUDGET

**GOS and GPS Applicants:** Present your income budgets for the periods listed to determine the maximum you may request:

	A. FY09 Actual (7/1/08-6/30/09)	B. FY10 Projected (7/1/09-6/30/10)	Avg. FY09/FY10 (A+B / 2)
Earned Income			
Contributed Income (including NJSCA grants received/awarded but excluding NJ Cultural Trust funds)			
Grantee Cash			
<b>TOTAL INCOME</b>			<b>C.</b>

Grant to be requested from NJSCA: \$ \_\_\_\_\_  
(no more than 25% of the total average of income from FY09 and FY10 - C)

**APS and BAP Applicants:** Present an expense budget for the project occurring between July 1, 2010- June 30, 2011:

Personnel	\$ _____
Outside Fees & Services, including outside artist fees	_____
Marketing	_____
Other Expenses	_____
<b>TOTAL EXPENSES</b>	<b>\$ _____</b>
Grant to be requested from NJSCA:	\$ _____
(APS: no more than 50% of project expenses)	
(BAP: request no more than \$30,000)	

**A copy of this Notice is automatically e-mailed to your County Arts Agency when you eSubmit to the NJ State Council on the Arts.**

# ORGANIZATIONAL PROFILE FORM

## Applicant Information

Applicant Organization/Agency

FEI (Federal Employers ID #)

Address

CH  
Charities Registration #

Address

County

City

State

Zip + four

Phone

Fax

E-mail

Website address

Mr. Ms. Mrs.

*Executive Director of applicant (if different than below)  
(this individual will be primary contact for all NJSCA correspondence)*

Title

Mr. Ms. Mrs.

*Project Director*

Title

Mr. Ms. Mrs.

*Board President or Chairman*

Title

Address

City

State

Zip + four

Phone

E-mail

Congressional District of Applicant

State Legislative District of Applicant

Date of Incorporation

/

Fiscal Year Ends Month/Day

/

**Our organization is primarily** *(check one):*

- Producing Organization: prepares, creates or interprets, and performs a public performance or exhibition (e.g. theatre and dance companies, symphony orchestras, museums, chorales, literary center).
- Performing Arts Presenting Organization: selects performing artists and companies, engages them to perform, compensates them for performance and/or services, and brings them together with audiences and communities (e.g. performing arts center, cultural events series).
- Service Organization: provides services to the arts community (e.g. local arts council, cultural alliance, discipline specific service organization).

Our organization is current with its annual filings to the NJ Division of Revenue

Yes  No

Our organization is current with its annual filings to the NJ Charities Registration Bureau

Yes  No

Our organization is current with its State of New Jersey and federal payroll tax payments

Yes  No

# ORGANIZATIONAL PROFILE FORM

The following information is requested to report on statistics nationally and is forwarded to the National Endowment for the Arts and National Assembly of State Arts Agencies. Please call the Council office if you have any questions about the codes.

## Applicant Discipline

Enter the discipline code which best describes your organization's overall primary area of work.

  - 

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>01 Dance                             <ul style="list-style-type: none"> <li>A. Ballet</li> <li>B. Ethnic/Jazz Folk inspired</li> <li>C. Modern</li> </ul> </li> <li>02 Music                             <ul style="list-style-type: none"> <li>A. Band-Does not include Jazz or popular</li> <li>B. Chamber</li> <li>C. Choral</li> <li>D. New-Include experimental, electronic</li> <li>E. Ethnic/Folk Inspired</li> <li>F. Jazz</li> <li>G. Popular</li> <li>H. Solo/Recital</li> <li>I. Orchestra-Include Symphonic</li> </ul> </li> </ul> | <ul style="list-style-type: none"> <li>03 Opera Music Theatre                             <ul style="list-style-type: none"> <li>A. Opera</li> <li>B. Musical Theatre</li> </ul> </li> <li>04 Theatre</li> <li>05 Visual Arts</li> <li>06 Design Arts</li> <li>07 Crafts</li> <li>09 Media Arts</li> <li>10 Literature</li> <li>11 Inter-Disciplinary</li> <li>12 Folklife/Traditional Arts                             <ul style="list-style-type: none"> <li>A. Dance</li> <li>B. Music</li> <li>C. Crafts and Visual Arts</li> <li>D. Oral Traditions</li> <li>X. Other</li> </ul> </li> <li>13 Humanities                             <ul style="list-style-type: none"> <li>14 Multi-Disciplinary</li> <li>15 Non Arts/Non Humanities</li> </ul> </li> </ul> |
|---|---|

## Composition of Organization

Applicant organizations should code themselves based on the predominant group of which their staff or board or membership (not audience) is composed. Use the list below. Organizations should choose the one code that best represents 50 percent or more of their staff or board or membership:

- A: 50 percent or more Asian
- B: 50 percent or more Black/African-American
- H: 50 percent or more Hispanic/Latino
- N: 50 percent or more American Indian/Alaska Native
- P: 50 percent or more Native Hawaiian/Pacific Islander
- W: 50 percent or more White
- 99: No single group listed above represents 50 percent or more of staff or board or membership.

## Applicant Institution

Enter the code which best describes your organization:

 

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>01 Individual-Artist</li> <li>02 Individual-Non-Artist</li> <li>03 Performing Group</li> <li>04 Performing Group-College University</li> <li>05 Performing Group-Community</li> <li>06 Performing Group for Youth</li> <li>07 Performance Facility</li> <li>08 Museum-Art</li> <li>09 Museum-Other</li> <li>10 Gallery/Exhibition Space</li> <li>11 Cinema</li> <li>12 Independent Press</li> <li>13 Literary Magazine</li> <li>14 Fair Festival</li> <li>15 Arts Center</li> <li>16 Arts Council/Agency</li> <li>17 Arts Service Organization</li> <li>18 Union/Professional Association</li> <li>19 School District</li> <li>20 School-Parent/Teacher Association</li> <li>21 School-Elementary</li> <li>22 School-Middle</li> <li>23 School-Secondary</li> <li>24 School Vocational Technical</li> <li>25 Other School</li> <li>26 College/University</li> <li>27 Library</li> </ul> | <ul style="list-style-type: none"> <li>28 Historical Society Commission</li> <li>29 Humanities Council Agency</li> <li>30 Foundation</li> <li>31 Corporation/Business</li> <li>32 Community Service Organization</li> <li>33 Correctional Institution</li> <li>34 Health Care Facility</li> <li>35 Religious Organization</li> <li>36 Senior's Center</li> <li>37 Parks and Recreation</li> <li>38 Government-Executive</li> <li>39 Government-Judicial</li> <li>40 Government-Legislative (House)</li> <li>41 Government-Legislative (Senate)</li> <li>42 Media-Periodical</li> <li>43 Media-Daily Newspaper</li> <li>44 Media-Weekly Newspaper</li> <li>45 Media-Radio</li> <li>46 Media Television</li> <li>47 Cultural Series Organization</li> <li>48 School of the Arts</li> <li>49 Arts Camp/Institute</li> <li>50 Social Service Organization</li> <li>51 Child Care Provider</li> <li>99 None of the Above</li> </ul> |
|--|--|

## Applicant Status

Enter the code that best describes your organization's legal status

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>01 Individual</li> <li>02 Organization-Nonprofit</li> <li>03 Organization-Profit</li> <li>04 Government-Federal</li> <li>05 Government-State</li> </ul> | <ul style="list-style-type: none"> <li>06 Government-Regional</li> <li>07 Government-County</li> <li>08 Government-Municipal</li> <li>09 Government-Tribal</li> <li>99 None of the Above</li> </ul> |
|--|---|

NEW JERSEY STATE COUNCIL ON THE ARTS

P.O. Box 306, 225 W. State St., Trenton, NJ 08625; 609.292.6130; 609.633.1186 TTY; njzca@arts.sos.state.nj.us

Fill out this form for each type of support being requested.

Applicant Organization/Agency

FEI (Federal Employers ID #)

Type of Support Requested

Enter the one type of support you are requesting with this application. -

01X General Operating Support (GOS)

03X Arts Project Support (APS)

02X General Program Support (GPS)

34 Building Arts Participation (BAP)

(See Guidelines, page 7)

GOS, GPS, APS Choose a

Panel Category Below

Panel Category for GOS, GPS, APS only

Enter the one category that best describes the nature of the activity for which funding is requested.

This will direct which panel will evaluate this application

01 Dance

05 Visual Arts

12 Folk Arts\*

14 Multidisciplinary\*

02 Music

07 Crafts

A. Dance

15 Arts Basic to Education\*(GOS/GPS)

03 Opera/Musical Theatre

09 Media Arts

B. Music

C. Crafts and

17 Performing Arts Presenter\*

04 Theatre

10 Literature

Visual Arts

D. Oral Traditions

X. Other

\*Consult Glossary

GOS/GPS: Average of FY09 and FY10 total income \$ \_\_\_\_\_

Amount of this request (no more than 25% of above income figure) \$ \_\_\_\_\_

APS: Projected Project Expenses \$ \_\_\_\_\_

Amount of this request (no more than 50% of expenses) \$ \_\_\_\_\_

BAP: Projected Project Expenses \$ \_\_\_\_\_

Amount of this request (no more than \$30,000) \$ \_\_\_\_\_

**Purpose of Funding:** For publication purposes, state in 50 words or less what Council funding will help to support. This statement should illustrate both what will be made possible through the grant and its public benefit. GOS and GPS applicants should encompass the entire operation or program. Project applicants should describe the entire project. It will be used in press releases and other public inquiries. Begin it with "This NJSCA grant will help support...." See page 13 for examples.

The following information is requested to report on statistics nationally and is forwarded to the National Endowment for the Arts and National Assembly of State Arts Agencies. Please call the Council office if you have any questions about the codes.

## Type of Activity

Enter the code that best describes the activities of this request:

- 02 Audience Services
- 03 Fellowships
- 04 Artwork Creation
- 05 Concert/Performance/Reading
- 06 Exhibition
- 08 Fair/Festival
- 09 Identification/Documentation
- 11 Operating Support
- 12 Arts Instruction: Include lessons, class and other means used to teach knowledge of and/or skills in the arts.
- 13 Marketing
- 15 Professional Support-Artistic
- 16 Recording/Filming/Taping
- 17 Publication
- 19 Research/Planning
- 20 School Residency: Artists activities in an educational setting wherein one or more core student groups receive repeated artist contact over time.
- 21 Other Residency-artists: Artists activities in a non-school setting wherein one or more core student groups receive repeated artist contact over time.
- 22 Seminar/Conference
- 24 Distribution of Art (not broadcasting)
- 25 Apprenticeship
- 29 Professional Development/Training: Activities enhancing career advancement.
- 30 Student Assessment: The measurement of student progress toward learning objectives. Not to be used for program evaluation.
- 31 Curriculum Development/Implementation: Include the design, implementation, and distribution of instructional materials, methods, evaluation criteria, goals, and objectives.
- 33 Building Public Awareness: Activities designed to increase public understanding of the arts or to build public support for the arts.
- 34 Technical Assistance: with technical/administrative functions.
- 35 Web Site/Internet Development: includes creation or expansion of websites, development of digital art collections, databases, discussion areas or other interactive services delivered via the internet.
- 36 Broadcasting: via television, cable, radio, the web or other digital networks.
- 99 None of the Above

## Project Descriptors

Check which, if any, of the descriptors below comprise a significant portion (50% or more) of the grant's resources/activities. Check all that apply. If none apply, or if the below descriptors apply to a small or indeterminate portion of your funding/activities, leave this field blank. See Glossary for more information.

- |   |  |
|---|--|
| <input type="checkbox"/> Accessibility      | <input type="checkbox"/> Older Adults              |
| <input type="checkbox"/> International      | <input type="checkbox"/> Health/Healing            |
| <input type="checkbox"/> Presenting/Touring | <input type="checkbox"/> Economic Development      |
| <input type="checkbox"/> Technology         | <input type="checkbox"/> Cultural Heritage Tourism |
| <input type="checkbox"/> Youth at Risk      |  |

## Arts Education

Enter the codes that best describe the Arts Education activities of this request:

-

- 01 50% or more of this project's activities are arts education directed to:
  - A. K-12 students
  - B. Higher education students
  - C. Pre-kindergarten children
  - D. Adult learners (including teachers and artists)
- 02 Less than 50% of this project's activities are arts education directed to:
  - A. K-12 students
  - B. Higher education students
  - C. Pre-kindergarten children
  - D. Adult learners (including teachers and artists)
- 99 None of this project involves arts education

## Certification

I certify that to the best of my knowledge and belief the information in this application is true and accurate. I understand that submission of this application implies prior review of all representations therein by my organization's board or official governing body. I also understand and accept that in applying for this grant the organization is agreeing to comply with all grant contractual terms and conditions, and pertinent state and federal laws and regulations required of a grantee. I hereby authorize release of all public documents submitted as part of this application in accordance with state and federal laws regarding public access to information.

\_\_\_\_\_  
Authorizing Official's Signature

\_\_\_\_\_  
Printed Name Title Date

\_\_\_\_\_  
Authorizing Signature of Board

\_\_\_\_\_  
Printed Name Office Date

# PROGRAMS/MAJOR ACTIVITIES

Applicant: \_\_\_\_\_

Required of all GOS, GPS and AESI applicants; optional for all others. This chart lists your organization's or program's major public arts activities – performances, concerts, classes, readings, exhibitions, etc. for last year (FY09), this year (FY10) and next year (FY11). It is not necessary to list every activity, and you should group them wherever possible, e.g. 9/15 – 30, 10 performances of THE CRUCIBLE; 10/1-31, exhibition of works by 20 NJ artists; 9/25-5/10, 47 10-day opera residencies; 1/15-4/30 ten six-week visual arts classes (see course catalog for details); 10/5 & 6 Moscow Ballet; 3/25 Subscription concert – Guest artist Midori; etc. Presenters should provide specific names of artists/companies presented.

It is important for the panels to clearly understand the Role of the applicant in these activities, which ones are produced or presented by the applicant itself, and which ones reflect a use of applicant facilities by other persons or organizations. For each entry indicate the Role of the applicant using the codes below.

- PROD Activities produced by the applicant (include exhibitions curated by applicant)
- PRES Activities presented by the applicant (include exhibitions curated by others)
- HOST Activities presented or produced by other entities at the applicant's facility – no rent charged
- RENT Activities presented or produced by other entities at the applicant's facility – rent received
- OTHR Major public activities (classes, lectures) which the applicant directly sponsors/coordinates

				Perf. Arts Only		
Date(s)	Name of Program/Artist/Exhibit/Event	Role	Artists' Fee (if applic.)	# of Perf.	% of capacity	Total Attendance
<b>PROJECTED YEAR (7/1/10-6/30/11)</b>						
<b>CURRENT YEAR (7/1/09 – 6/30/10)</b>						
<b>LAST YEAR (7/1/08 – 6/30/09)</b>						
Totals/Average if %						

# BOARD CHART

Applicant: \_\_\_\_\_

All applicants must submit the Board Chart listing the governance board for the organization. Colleges and universities should provide the advisory board for the program or project, not the college's board of trustees. Other project applicants that are overseen by an advisory board should also list that board after the institutional governing board. Asterisk (\*) those who are African-American, Asian, Hispanic/Latino, American Indian/Alaskan Native, or Native Hawaiian/Pacific Islander.

Name	Years of Service	Term of Office e.g. '09-'11	Executive Office Held	County of Residence	Profession or Special Interests	*Diversity
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						
11.						
12.						
13.						
14.						
15.						
16.						
17.						
18.						
19.						
20.						

# STAFF CHART

Applicant: \_\_\_\_\_

If applying for GOS, include current (FY10) full-time and key part-time staff of the organization and the # of minor part-time or seasonal staff. For GPS, include only the staff dedicated to the program and pro-rate hour and wage information to that devoted to the program. APS, and BAP applicants do not need to complete this chart. Asterisk (\*) those who are African-American, Asian, Hispanic/Latino, American Indian/Alaskan Native, or Native Hawaiian/Pacific Islander. Double asterisk (\*\*) those for whom resumes are attached as required support materials.

Name	Title	Hrs./week	Yrs. of Service	Total Wages
<b>Artistic</b>				
( ) Additional part-time/seasonal				
Total Artistic				\$
<b>Technical/Production</b>				
( ) Additional part-time/seasonal				
Total Tech./Production				\$
<b>Administrative</b>				
( ) Additional part-time/seasonal				
Total Administrative				\$
<b>Clerical Support</b>				
( ) Additional part-time/seasonal				
Total Clerical/Support				\$

Number of Volunteers \_\_\_\_\_

# FINANCE CHART #1a – EXPENSES

Applicant: \_\_\_\_\_

Complete this Chart for the cash expenses of the organization (GOS-operating budget), program (GPS) or project (all others). See instructions under each Grant Type Section, pages 6-8 and Glossary for expense line definitions.

PERSONNEL	FY09 Actual (7/08-6/09)	FY10 Projected (7/09-6/10)	FY11 Projected (7/10-6/11)
Administrative*			
Artistic*			
Technical/Production*			
Fringe Benefits*			
<b>OUTSIDE FEES &amp; SERVICES</b>			
Artistic*			
Other			
<b>CAPITAL EXPENDITURES</b> <i>(not funded by NJSCA grants)</i>			
Equipment and Acquisitions			
Maintenance and Repairs			
<b>OTHER OPERATING EXPENSES</b>			
Space Rental & Mortgage Payments			
Marketing (includes advertising, public relations, etc.)*			
Travel & Transportation			
Phone & Postage			
Rentals			
Supplies & Materials			
Janitorial and other facility services			
Insurance			
Technical Production (non-personnel)			
Repayment of Loans			
Other (itemize if over 5% of total)*			
<b>TOTAL CASH EXPENSES</b>			
<b>TOTAL CASH INCOME (Chart #2a)</b>			
Deficit or Surplus (income minus expenses)			
For Organizational Budget Only: Accumulated (Deficit)/Surplus			

\*All applicants must itemize outside Artistic fees, Marketing and other Operating expenses on Chart #1b

\*\*APS and BAP applicants must itemize these lines on an attached page which will help the panel better understand project budget. For personnel, it will help if the itemization makes clear what percentage of an individual's time is dedicated to the project.



# FINANCE CHART #2a – INCOME

Applicant: \_\_\_\_\_

Complete this Chart for the organization (GOS), program (GPS) all three years, or project (all others) for FY11 and prior years if the project has occurred in FY10 and/or FY09.

<b>EARNED INCOME</b>	FY09 Actual (7/08-6/09)	FY10 Projected (7/09-6/10)	FY11 Projected (7/10-6/11)
Admissions			
Contracted Service Revenue			
Other (include sales and all investment income to be spent)			
<b>Subtotal Earned Income</b>			
<b>CONTRIBUTED INCOME</b>			
Corporations			
Foundations			
Government - Other than this NJSCA grant category. Do not include NJ Cultural Trust grants here, enter at end of chart			
Individuals & Other Private Sources			
<b>Subtotal Contributed Income</b>			
<b>APPLICANT CASH</b> (include carry-forward surplus, parent institution cash*, and other unearned and non-contributed income)			
<b>NJSCA REQUEST</b> - received '09, awarded '10, projected '11			
<b>SUBTOTAL CASH INCOME</b>			
<b>Average FY09 and FY10 Income - GOS/GPS only, may apply for up to 25% of this figure</b>			
<b>NJ Cultural Trust</b>			
<b>TOTAL CASH INCOME</b>			

\*Parent institution cash may include both any organizational line item appropriation for the project and the pro-rated value attributable to the program or project of any cash appropriated to the salary and operating accounts of the unit sponsoring the program or project.

# FINANCE CHART #2b – INCOME

Applicant: \_\_\_\_\_

Totals should correspond to those listed on Chart #2a. List top contributors in order of largest to smallest contributions. Enter the number and total of all other contributors.

SOURCES	FY09 Actual	FY10 Projected	FY10 Received to date	FY11 Projected
<b>Corporations/Businesses</b>				
1.				
2.				
3.				
4.				
5.				
6.				
7.				
Number and total of all others ( )				
Subtotal Corporations/Businesses				
<b>Foundations</b>				
1.				
2.				
3.				
4.				
5.				
6.				
7.				
Number and total of all others ( )				
Subtotal Foundations				
<b>Government</b> (other than this NJSCA request; do not include NJ Cultural Trust grants)				
1.				
2.				
3.				
4.				
Number and total of all others ( )				
Subtotal Government				
<b>GRAND TOTALS</b>				

# OPTIONAL IN-KIND CONTRIBUTIONS CHART

Applicant: \_\_\_\_\_

This form is available to complete and submit by applicants who wish to itemize in-kind goods and services, which are not to be included on the Finance Charts. All in-kind contributions shown must be documented in your records.

**Estimated Value**

<b>Services Rendered</b>	<b>FY10</b>	<b>FY11</b>
By: _____ Hrs. Description: _____		
By: _____ Hrs. Description: _____		
By: _____ Hrs. Description: _____		
By: _____ Hrs. Description: _____		
<b>Goods Donated</b>		
Item: _____		
Item: _____		
Item: _____		
Item: _____		
Item: _____		
Item: _____		
Item: _____		
<b>Facilities Provided</b>		
Place: _____		
Place: _____		
Place: _____		
<b>Other</b> – describe: _____		
<b>Total</b>		

# PROJECT CHECKLIST FOR ACCESSIBILITY (ADA)

To be completed and submitted by Arts Project Support applicants only who are not also General Operating or General Program Support grantees. Evidence of information contrary to what is presented on this Checklist could result in rescission of any grant award. See ADA Guidelines in the Glossary for further information.

This checklist covers only very basic accessibility issues and ADA (Americans with Disabilities Act) requirements. A comprehensive self-assessment is recommended for an organization to better understand its full obligations under the law. A self-assessment survey tool has been developed by the NJ Arts Access Task Force and is available on the Council's website at [www.njartscouncil.org](http://www.njartscouncil.org) or by calling the Council at 609-292-6130.

Throughout the checklist reference is made to sections of the self-assessment survey tool, where applicants can find very specific, helpful information about the various issues addressed in this checklist, such as the full facility guidelines, information on programmatic accommodations, sample non-discrimination policies, methods for training personnel, and sample grievance procedures. Most issues of compliance, such as adopting a non-discrimination policy or grievance procedure, or providing sensitivity training to personnel can be quickly and easily accomplished with the resources provided in the self-assessment survey tool.

**Facilities:** Your organization is legally responsible for ensuring that the facilities in which you present your project comply with the accessibility requirements of all pertinent federal and state laws, regardless of whether you own, rent, or use them rent-free. (SEE NJ ARTS ACCESS SELF-ASSESSMENT SURVEY – FACILITIES SECTION)

- The facility(ies) we will use for this project is accessible to people with disabilities. We can assure this because:
- Our organization conducted a comprehensive survey of the facility(ies)
- A qualified architect or other professional conducted a comprehensive survey of the facility(ies)
- We have received a completed physical assessment from the venue we are renting/borrowing, which indicates the site is accessible
- Other – explain:

# ADA PROJECT CHECKLIST – PAGE TWO

The facility(ies) we will use for this project is not currently accessible, however we/the rented venue offer the following reasonable accommodations and we/the rented venue have an adequate ADA plan to make the facility accessible in a reasonable timeframe.

Describe accommodations:

**Programmatic Accommodations/Marketing:**

Our organization will convey in all materials promoting the event that we will provide the following programmatic accommodations (see Glossary for information on accommodations below). **(SEE ALSO SELF-ASSESSMENT SURVEY – EFFECTIVE COMMUNICATION AND PROGRAMS & SERVICES SECTIONS):**

Accommodation	Check if you will provide accommodation or service without prior request	Check if you will provide accommodation upon request. If so, include length of advance notice required ✓ <i>Length of notice</i>	Note “NA” if not applicable for this type of project or artform
Assistive Listening System			
Sign Interpretation			
Audio Description			
Open Captioning			
Tactile exhibits			
Braille publications			
Large Print publications			
Publications on audio cassette			
Other:			

Has your organization budgeted to provide programmatic and service access accommodations for this project? *(Note: You may use NJSCA funds for cost of accommodations, except those related to facility renovation/construction or purchase of equipment)*  yes  no.

If no, please explain why budgeting is not required.

**Employment:**

Our organization has a board-approved policy that states it will not discriminate against potential staff, volunteers, artists or others due to a disability in the engagement for services. **(SEE SELF-ASSESSMENT SURVEY – MANAGEMENT PRACTICES SECTION/EMPLOYMENT)**

# ADA PROJECT CHECKLIST – PAGE THREE

**Sensitivity Training:**

Have/will key project personnel having contact with the public in conjunction with this project been/be provided with appropriate information/training in disability awareness and service to audiences with disabilities? **(SEE NJ ARTS ACCESS SELF-ASSESSMENT SURVEY – MANAGEMENT PRACTICES SECTION/POLICIES)**

yes  no

**Grievance Procedure:**

Our organization has a procedure for addressing grievances or complaints in regard to accessibility for people with disabilities. **(SEE SELF-ASSESSMENT SURVEY – MANAGEMENT PRACTICES SECTION/GRIEVANCE PROCEDURE AND APPENDIX FOR SAMPLE GRIEVANCE PROCEDURES):**

**Name/Title of your organization’s designated ADA Coordinator:**

---

*By submission of this part of the application through the SAGE system we certify that to the best of our knowledge the information provided on this checklist is true and accurate. We understand that in accepting any grant funds from the New Jersey State Council on the Arts our organization must be in full compliance with all pertinent federal and state laws and regulations including the Americans with Disabilities Act and, if accepting a grant including federal funds, Section 504 of the Rehabilitation Act of 1973.*

# CD IMAGE IDENTIFICATION SHEET

Applicant: \_\_\_\_\_

For Visual Arts, Crafts or Folk Arts Applicants and others submitting images on CD. Please attach sheet to the CD containing images. It is important to identify the images clearly, including distinguishing between works or artists already exhibited vs. those planned to be exhibited and between professional artists and student work. For exhibitions of contemporary artists' work, samples should be of recent works, unless the exhibition is retrospective or has an historical perspective.

Description of Image/Title of Work	Artist	Medium	Dimensions	Year
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				
11.				
12.				
13.				
14.				
15.				
16.				
17.				
18.				
19.				
20.				

# TAPE/CD/DVD IDENTIFICATION SHEET

For performing arts, media and other applicants submitting tapes, audio CDs or DVDs. One tape/CD/DVD is preferred with various sample excerpts and full pieces included. Five to six samples are generally sufficient. Be sure to adequately describe the sample.

Tape/CD/DVD: <i>circle one</i>	Audio tape	Video tape	CD	DVD
<b>Sample 1:</b> Date/Performance Location*:				
Title of work/creator:				
Length of sample:				
Description including length of complete work:				
<b>Sample 2:</b> Date/Performance Location*:				
Title of work/creator:				
Length of sample:				
Description including length of complete work:				
<b>Sample 3:</b> Date/Performance Location*:				
Title of work/creator:				
Length of sample:				
Description including length of complete work:				
<b>Sample 4:</b> Date/Performance Location*:				
Title of work/creator:				
Length of sample:				
Description including length of complete work:				
<b>Sample 5:</b> Date/Performance Location*:				
Title of work/creator:				
Length of sample:				
Description including length of complete work:				
<b>Sample 6:</b> Date/Performance Location*:				
Title of work/creator:				
Length of sample:				
Description including length of complete work:				

\* Media applicants should provide date work was completed.

# APPLICATION CHECKLIST

The Checklist represents an entire Application package, how it should be sent, and the order in which the materials should be packaged. All items are required unless noted as optional or applicable only to certain Grant Types.

<u>Item</u>	<u>Via SAGE*</u>	<u>Mailed Hardcopy*</u>
• Return receipt postcard for verification of receipt of mailed materials (optional)		<input type="checkbox"/>
• Any tapes, CDs or DVDs – one copy		<input type="checkbox"/>
• If submitting CDS or DVDs completed Identification Sheet	<input type="checkbox"/>	
• Profile Form	<input type="checkbox"/>	
• Application Form	<input type="checkbox"/>	
• Table of Contents (mainly to list all support material)	<input type="checkbox"/>	
• Narrative	<input type="checkbox"/>	
• GOS/GPS: Program/Major Activities, Board, Staff, and 4 Finance Charts (In-Kind Chart optional)	<input type="checkbox"/>	
• All others: Board and 4 Finance Charts (In-Kind Chart optional)	<input type="checkbox"/>	
• Original, signed Application Form – one original		<input type="checkbox"/>
• Audit or financial review (required only of private non-profits) – 2 copies		<input type="checkbox"/>
• Project Accessibility Checklist (APS applicants)	<input type="checkbox"/>	
• Resumes of key staff/artists' credentials – 4 sets		<input type="checkbox"/>
• Required or recommended support material, such as catalogues (Visual Arts) or compendium of reviews (Theatre) – 4 sets		<input type="checkbox"/>
• GOS/GPS: Long range strategic plan – 4 copies		<input type="checkbox"/>
• GOS/GPS: Deficit reduction plan (if carrying a deficit of more than 5% of budget) – 4 copies		<input type="checkbox"/>
• Optional Support Materials (4 identical collated sets) – no more than 10 pieces (each article, press clipping, letter of support, brochure, program, additional planning document, etc. counts as one item or piece)		<input type="checkbox"/>

## Did you remember to....

- Hit the "Submit" button to send your application through the SAGE system?
- Print and sign the Application Form original in blue ink?
- Explain any large surpluses or deficits and include an appropriate deficit reduction plan, as applicable?
- Provide sufficient information and documentation upon which to assess artistic quality?
- Repeat the narrative topic headings?
- Check the entry of all figures and assure the subtotals and totals are as you intended on Finance Charts?

# EVALUATOR NOMINATIONS/RETURN RECEIPT POSTCARD

The Council maintains and constantly builds a comprehensive list of potential evaluators for panels. We invite you to submit the names of persons whom you believe are qualified to evaluate programs and projects.

Applicant: \_\_\_\_\_

Discipline: \_\_\_\_\_

1. Name and Telephone \_\_\_\_\_

Address, City, State and Zip \_\_\_\_\_

2. Name and Telephone \_\_\_\_\_

Address, City, State and Zip \_\_\_\_\_

3. Name and Telephone \_\_\_\_\_

Address, City, State and Zip \_\_\_\_\_

**NJSCA  
P.O. Box 306  
Trenton, NJ 08625-0306**

*Place  
Stamp  
Here*

-----  
-----  
-----

Your \_\_\_\_\_ mailed application materials have been received.



**New Jersey State Council on the Arts**  
**PO Box 306**  
**Trenton, NJ 08625-0306**

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**Notices of Intent due 12/11/09**  
**GOS/GPS/APS eApplications due**  
**2/17/10 – mailed materials 2/19/10**  
**BAP eApplications due 2/24/10**  
**mailed materials 2/26/10**

See inside front  
cover for application  
workshop schedule



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NEW JERSEY  
STATE  
COUNCIL  
ON THE  
ARTS

**FY 2011 Organizational Grant  
Guidelines & Applications**



