

## Projects Serving Artists (PSA)

Support for projects whose primary beneficiaries are artists who reside in New Jersey and whose work has or will benefit New Jersey residents. This category addresses the Council's priority to support New Jersey artists and their work and to encourage New Jersey's arts organizations and other non-profits to work with, serve the needs of, and present works by the state's artists. Projects must demonstrate a direct benefit to individual New Jersey artists. Support through this category may not be used to further compensate the artistic leadership of the applicant organization.

This category does not support on-going or multiple programs or the general operations of the applicant 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 [Council staff](#).

### Eligibility Criteria

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

- have a clearly articulated artistic mission and focus for the project seeking support.
- 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.
- be tax-exempt by determination of the Internal Revenue Service in accordance with Sections 501(c)3 or (c)4.
- be registered with the NJ Charities Registration Bureau.
- at the time of application, have been in existence and actively providing public programs or services for at least the past two years.
- have a board of directors empowered to formulate policies and be responsible for the governance and administration of the organization, its programs and finances.
- demonstrate regional or statewide public impact through the organization's programs or project.

***Please note:*** 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 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.

***Reminder:*** 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 to a regional (multi-county) area.

**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 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.

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.

**Panel Categories for Projects Serving Artists**

To start the process, all applicants must identify which one of the following panel categories applies to the project for which support is being sought. There are two sub-categories of grants available in this category:

- ◆ **Services and Programming-** projects that provide a direct service or benefit to New Jersey artists. These projects must be new or expand on the efforts the organization has made to support New Jersey’s artists in the past. Proposals may be for service delivery of programs. The highest priority for funding in this category is for projects that include: technical assistance or services to artists in the areas of marketing and/or social media; space for artists to create and present work; legal services for artists; networking opportunities; professional development seminars; access to and training on equipment, especially new technologies; and, timely, relevant information on healthcare insurance.
- ◆ **Commissioning New Works-** projects in which an organization commissions a new work by a New Jersey artist and brings that work to the public in a meaningful way. This category may be used to support the planning, production, artistic development, and audience development aspects necessary to a successful project. Organizations may not apply to commission works from their own artistic leadership. Projects generally involve a single artist or small number of artists creating a single work. The category is intended to fund single commissions and not multiple commissions through one project.

## **Notice of Intent to Apply Deadline: Wednesday, December 17, 2014**

**Reminder:** *All applicants for Projects Serving Artists must submit a Notice of Intent to Apply. The Council will not accept an application that is not preceded by a Notice of Intent to Apply. [Submit your notice of intent to apply through the SAGE system.](#)*

### **What Makes a Complete PSA Application**

All applications are composed of the same basic parts. Forms, Charts and Narrative will be submitted through the SAGE eGrant system. Some required and optional supporting documents may be uploaded into SAGE. Some support material and a signed original of the Application Form are to be mailed or delivered.

The basic application is as follows:

**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 in the SAGE system. You will need to print and sign an original Application Form and mail it with your other supporting documents.

**Purpose of Funding:** 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. It should contain the basic who, what, where, and when information as well as the outcome expected.

**Examples:** *“This NJSCA grant will help support a series of seminars that will assist New Jersey literary, performing and visual artists in marketing themselves and their work. In addition to workshop sessions, artists will meet one on one with marketing professionals for advice and input.”*

*“This NJSCA grant will help enable the Dance Company to commission a new full length work by nationally renowned NJ choreographer Mary Smith. The grant will support the creation and rehearsal of the work. The piece will be presented to general audiences during the company’s regular season and will become part of its permanent repertory.”*

**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:** 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 proposed arts project—in other words, the who, what, when, where, why and how.

**Reminder:** *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. All responses should focus on the project proposed for support and its benefit to artists, although some information about the applicant organization is necessary to provide*

*context. The highest priority for FY16 projects is access to technical assistance or services for artists in the areas of marketing and/or social media and space for artists to create and present work. Other priorities include: legal services for artists; networking opportunities; professional development seminars; access to and training on equipment, especially new technologies; and, timely, relevant information on healthcare insurance.*

There is a limit of no more than 5 pages (20,300 characters or fewer) that addresses the Evaluation Criteria through the “Narrative Topics” (see below). It is a good idea to craft the narrative in a Word document and then paste it into the SAGE narrative screen. It is in the applicant’s best interest to make the information as clear and easy to follow as possible employing a font size of 12 points. Use the narrative topic headings to organize your narrative and use a return between sections. Refer to your support materials in the narrative.

**Board Chart:** current board and/or the advisory board for the arts project

**Finance Charts (4):** two Income and two Expense Charts (just the FY16 columns unless the project has a prior history)

**Project Accessibility (ADA) Checklist:** 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 CANNJ self-assessment survey tool available on the Council website to review the accessibility of facilities to be used for the project and programmatic access.

**Optional In-Kind Contributions Chart:** documents any in-kind goods or services received/to be received by an applicant. Applicants are reminded that in-kind goods and services may not be counted toward the match.

***Please Note:** The Optional In-Kind Contributions Chart 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 Charts 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.*

**Required and Optional Support Materials:** support materials vary according to discipline; please see the detailed information which follows.

## **To Prepare a PSA Application**

As you prepare the narrative, charts, forms, required documents and support materials that make up a complete application, please refer to the Evaluation Criteria to be sure that all the various components of your application tell the same story, are reflective of your organization at its best, and reference the established criteria by which your application will be evaluated. Review the Evaluation Criteria and use the following sections on Narrative Topics and Support Material to help you create a strong application.

### **PSA Evaluation Criteria**

**High artistic quality and/or service quality that fulfills clearly stated goals to benefit New Jersey artists.** Panels will look for evidence of commitment to artistic excellence in all aspects of the project including any public presentation of work, and evidence of a sound process by which artist(s) were selected to participate.

**Significant primary benefit to New Jersey artists and additional benefit to the public 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 the targeted community of artists through input from that community, the involvement of the artists to be served in project planning and development, broad accessibility, and active efforts to identify and remove barriers to artists' participation. For commissioning projects, panels will look for evidence that the work created will be brought to the public, and for all commissioning projects that result in public works, panels will look for evidence of community input and/or involvement.

**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 appropriate compensation to the artist(s), financial support from the applicant organization and the 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.

**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 that the artist(s), 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 and the role of artists in our communities.

**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 there are unique circumstances that are not specifically queried, do not hesitate to present them under the appropriate topic heading.

### **I. Mission/Project Goals/Background**

State the mission of the applicant organization and briefly describe the organization's current services for artists as context for this project. State the goals of the project noting briefly the intended outcomes and the artists and public who will be served.

### **II. The Arts Project**

Describe the project in detail – what activities are planned, when, and where? A project timeline is helpful. Note if/how the project addresses any of the priorities stated for this category of support. Describe how the project is a new effort or expansion of current efforts to serve New Jersey artists.

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 quality (artistic and/or service) and success will be measured and evaluated.

***Reminder:** For Service Projects, consider submitting brief bios of the artist(s) or a representative sampling of the artists involved as optional support materials, as well as any materials that demonstrate the quality of any presenters or others providing non-artistic services. For Commissioning Projects, please submit the required audio-visual support material which demonstrates artistic quality, as well as the required credentials of the proposed artist(s) and a letter of commitment from the artist(s) receiving the commission.*

### **III. Artist and Public Benefit/Access**

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

Describe in detail the selected New Jersey artist or the target community of New Jersey artists intended to benefit from this project, their discipline(s), region and number. How were artists involved in the planning of the project? How will artists be selected for participation in the project? For commissioning projects, explain why this artist was chosen for this project, how will the public be involved and have input and how will the work be brought to the public?

Describe the specific benefit(s) you intend to provide to these artist(s) and the public through the project.

Describe how any barriers to full participation by artists from the target community will be addressed. Describe how the project will be promoted to artists to make them aware of this opportunity and how any public programming will be promoted to potential audiences.

**Reminder:** Consider submitting as optional support material letters of support for the project from the target community of artists and documentation of any needs assessment process the project is based on.

#### **IV. 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 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.

#### **V. Financial Resources**

In conjunction with the information provided on the Finance Charts, describe the current financial picture of the applicant organization, and explain the financial planning for the 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. For commissioning grants clearly explain the commissioning fee to the artist(s) vs. other artistic fees that may be part of the project budget. 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 an expansion of an existing project, 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. Make sure that information on the finance charts supports the description of financial resources in the narrative.

**Please Note:** 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.

#### **VI. Public Understanding/Advocacy**

Describe how this project will promote greater public understanding, awareness and appreciation of arts and artists and the value of artists in our communities. Discuss any ways that the project will help artists become more effective advocates. 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 artists and the arts.

## **VII. Leadership/Council Priorities/Best Practices and Models**

Describe specific areas of the project which significantly advance or contribute to **no more than two** of the [Council Priorities](#). Within the context of the organization's mission, identify and describe ways in which the project or an aspect of it might evidence **one or two** "best practices" as recognized by others in its field. Briefly reference or highlight areas in your narrative that describe any ways that you share these models and best practices and exert leadership in your field. If applicable, describe how this project might serve as a "model," that may be replicable by other organizations.

## **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 complete picture and a firm basis for evaluation. Applicants are required to submit some specific support materials and have the option of submitting up to another 8 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. Please know that panelists will be directed to review your website and/or other internet sources to better understand your organization. If samples of artistic work are not available online, then applicants must provide documentation of artistic quality. CDs or DVDs you 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.

Also, the requirement 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. Consider referring to your support materials in your narrative.

If not uploaded into SAGE, applicants must mail **four identical and collated sets** of required and/or optional printed support material, but **only one audio-visual set**. All printed support material should fit within an 8 ½ x 11 format. Binders or large bulky materials will not be accepted; two-pocket folders are encouraged with required items on one side and optional on the other.

***Please note:*** *The Council must retain the support material for a period of time after which it will be discarded, so please send copies only and not originals.*



## **Required Support Materials**

### **Brief Bios of Key Personnel/Artists Credentials**

Provide biographical summaries with the qualifications of persons (paid staff, board members or volunteers) playing key artistic, administrative, and/or educational roles. It is important to provide both artistic and educational credentials for artists who are providing instruction or educational services.

### **Commissioning New Works Applicants**

- Samples of the artist(s)' recent work, such as DVDs or CD's, according to the instructions provided below for specific disciplines.
- A letter of commitment from the artist(s) receiving the commission.
- A letter of commitment from any other partners, particularly in cases where the work of art will be presented in a public setting.

### **Website, Audio-Visual Support Materials and Other Discipline-Based Special Information**

Please provide information regarding your website, Facebook, Twitter, YouTube, and other internet or social media references. Panelists will be directed to review any or all of these online sources as part of your application. If samples of artistic work are not available online, then applicants must provide the documentation of artistic quality as required below.

Please take great care to submit only the best work as samples, on the best quality CDs or DVDs available. Even if specific support materials are not required, all applicants should make every effort to provide samples of work and programs produced or presented. If uncertain about what is appropriate to submit in the way of the support materials, please consult with [Council staff](#). Please submit only one CD or DVD with all of your samples clearly identified and easily accessible.

### **All Performing Arts Applicants**

Applicants should include programs/playbills and information related to any performance submitted on CD or DVD. Examples that focus on work produced or presented are preferred in documenting artistic quality. Please do not send promotional audio visual materials except to illustrate marketing materials. Please indicate if any performance material is on your website.

### **Music and Opera Applicants**

Submit one CD of sample works performed within the past 18 months that are representative of the applicant's repertoire. Label the CD with the applicant's name and complete and submit the Media Identification Sheet.

Record or identify the selections in the order you wish them to be played. The panel will listen to several selections but likely no more than 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 and not solely that of guest artists. A list of repertoire is also recommended as optional support material. Applicants in Opera may submit a DVD of a recent performance or upload images 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 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. Images may be uploaded to demonstrate production values and should follow the format instructions described below under "Visual Arts."

### Dance Applicants

Submit a DVD of work performed within the past 18 months (excluding "The Nutcracker"). Promotional videos are strongly discouraged. All DVDs should be labeled with the name of the applicant and a Media Identification Sheet should be provided for the DVD submitted.

Record or identify the selections in the order in which you wish them to be viewed. For DVDs, identify the first selection to be played. The panel may then view other selections but likely no more than 10 minutes total.

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

Upload 10 to 20 images, including up to four images 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 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.

Do not submit more than one exhibition catalog. Be sure to include sufficient information on the qualifications of artistic staff and guest curators.

### Media Arts Applicants

Submit a DVD of work(s) produced or presented within the past 18 months. 16 mm, 8 mm films and split reels should be transferred to a single DVD for submission as work in these formats cannot be reviewed.

### Literature Applicants

Submit sufficient support material to document artistic quality, particularly of 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. Please limit the number of publications submitted.

### Folk Arts Applicants

[Special guidance is provided.](#)

### Multidisciplinary Applicants

Those whose main mode of activity is producing works in more than one discipline with no one discipline predominating (see [Glossary](#)). While no specific materials are required, Multidisciplinary applicants are strongly encouraged to submit a DVD or CD as may be determined appropriate based on the different disciplines involved in the program.

### Performing Arts Presenters Applicants

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 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.

## **Optional Support Materials**

In addition to the above required support materials, applicants may submit up to 8 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. Applicants should therefore be judicious and select a limited number of its strongest items to help illustrate key points made in the narrative.

***Reminder:** Do not send more than 8 pieces of optional support material.*

## **Application Submission**

The main part of your application will be submitted through the [SAGE system](#). These parts include:

- Organizational Profile Form
- Application Form
- Table of Contents
- Charts/Forms
- Narrative

Some other items that may be submitted in SAGE include:

- Written documents such as artists' statements, staff or artist bios
- Visual images, some support materials

If not uploaded in SAGE, items will be mailed or delivered. These items include:

- Signed original Application Form
- Audio-visual materials not uploaded such as CDs, DVDs
- Optional published support materials, such as books, exhibit catalogs

**Application Deadline is Wednesday, February 4, 2015.** Application deadline must be met by [submission in SAGE](#) by 11:59 pm on the deadline date.

The required original signed documents and support materials must be **postmarked on or delivered to the Council office by Friday, February 6, 2015.**

**Please use street address for carriers such as Federal Express, UPS, etc.:**

New Jersey State Council on the Arts  
FY16 Grant Application  
225 West State Street, 4th Floor  
Trenton, NJ 08608

**Please use mailing address for delivery by the US Postal Service**

New Jersey State Council on the Arts  
FY16 Grant Application  
P.O. Box 306  
Trenton NJ 08625-0306

Requests for extensions to the deadlines will be permitted only in extreme circumstances. To request an extension, complete the [Extension Form](#) at least one week prior to the deadline. Late applications that do not have an approved extension will be disqualified.

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.

## **General Guidance**

- There is a great deal of information to be considered. Please read the guidelines carefully in their entirety.
- 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.
- Complete all the required charts accurately.
- Triple check all numerical entries.
- Review the information on support materials, what makes a complete application, and any special guidance to be sure of requirements.
- Use the checklist to assure a complete submission.

Please click here for a list of [Frequently Asked Questions](#).