

# ARTS EDUCATION SPECIAL INITIATIVES

## **Arts Education Special Initiatives (AESI)**

Support for new or expanded arts education projects that make substantial contributions to quality arts education in schools. **This grant category is limited to organizations applying for or currently receiving General Operating Support (GOS) or General Program Support (GPS).** It is intended to help those arts organizations whose main focus and mission is *not* arts education to develop their full potential as community resources to educational systems throughout the state, and create a stronger infrastructure for arts education statewide. Initiatives may be localized (within a single county or town), or regional (multi-county). Partnerships with schools/school districts in developing the Initiative are strongly encouraged, as are partnerships with other community organizations. Eligible Initiatives must focus on in-school programming that augments, but does not replace, arts curriculum and/or existing co-curricular programming (programs that occur during or outside of the school day that connect back to and compliment school curriculum). Initiatives must include as their primary purpose art-making and development of specific arts skills even if teaching about the form, its development and its application are part of the plan. Initiatives may focus on student learning and training for teachers and/or teaching artists. Projects that focus on collaborative training for teachers and teaching artists are encouraged.

## **Eligibility**

Arts organizations (Non-Arts Education Mission or Focus) that are applying for or currently receive General Operating Support or General Program Support and have a strong track record and commitment to arts education programming.

Applicants for General Operating Support or General Program Support in the discipline of Arts Basic to Education may not apply for Arts Education Special Initiatives.

Schools may not apply, but may be partners with other organizations that are applying for other forms of NJSCA funding. Schools may seek funding through the Council's [Artists in Education program](#)

Review and consideration of AESI requests occurs every three years. Receipt of an AESI 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.

**File a Notice of Intent to Apply Deadline Wednesday, December 14, 2011** [System for Administering Grants Electronically \(SAGE\)](#)

## **What Makes a Complete Application**

All applications are composed of the same basic parts. Forms, Charts and Narrative will be submitted through the SAGE eGrant system and other required and optional supporting documents (4 identical collated sets of printed materials/1 set of audio-visual material, if required) 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. For example:

*“This NJSCA grant will help support the Regional Art Center’s placement of eight visual artists in three week residencies in four schools in Newark. The artists will work with approximately 400 fifth and sixth graders in building on the visual arts curriculum and provide classroom teachers with training on maximizing the residencies.”*

**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 proposed arts 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.

There is a limit of no more than 7 pages (28,000 characters or less) that addresses 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. Use the narrative topic headings to organize your narrative and use a return between sections. Refer to your support materials in the narrative.

**Program/Major Activities Chart** - List all school-based arts education activities for all three years and asterisk FY13 activities that are part of the new or expanded AESI Project (be sure the expansion is clearly noted).

**Board Chart** - current board

**Finance Chart #1a** - all three years for all (AESI & all other) school-based arts education programs.

**Finance Charts #1a&b and #2a&b** - FY13 columns for year one of Initiative project.

*For expansion of an existing program, be that the FY13 budget correlates to AESI project activities on the Program Chart.*

**Optional In-Kind Contributions Chart** - documents any in-kind goods or services received/to be received by an applicant.

***Please Note:** 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 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. Applicants are reminded that in-kind goods and services may not be counted toward the match.*

**Required and Optional Support Materials** - support materials vary according to discipline, please see the detailed information below.

## **To Prepare an Application**

The criteria against which all AESI applications will be measured are the same seven basic criteria as for all Council grants, but with particular focus as stated below. Be sure to address all criteria. 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.

### **Evaluation Criteria**

Significant educational benefit to students, educators and schools evidenced by sound understanding of who will be served; clear, measured, and documented educational benefit; and broad accessibility.

High artistic and educational quality and commitment to arts education. Panels will look for: evidence that the proposed activities advance the organization's artistic and educational mission; evidence of a history of quality and successful arts education programs and services, innovative ideas, and/or productive partnerships demonstrating public benefit; clearly stated artistic and educational goals developed collaboratively with educators and other school partner staff; evidence that the core activities provide learning in arts skills and art-making, performing, and interpretive experiences for students and teachers; and evidence that the activities meet the NJ Core Curriculum Content Standards in the Visual and Performing Arts and/or in Language Arts.

Adequate and appropriate project planning, implementation and evaluation developed collaboratively with the educational and artistic community.

Appropriate/adequate management, governance, and human resources for the project. Panels will look for evidence that: teaching artists for the project are qualified and well-prepared to plan, implement and collaborate with teachers and administrators, and effectively serve the specific school population(s) identified; educational materials are designed with teachers and reflect current research or professional practices that are appropriate for the population being served; appropriate evaluation and assessment strategies planned for the participants and the activity to guide and develop current and future programming are in place.

For AESI grantees funded in the last round: previous work and learning are reflected in the new or expanded proposed program design.

Appropriateness of the project budget, evidence of financial support from the applicant organization and community, and the ability of the applicant to raise and expend, with appropriate financial oversight, the funds necessary for the program.

Active advocacy for arts education with strategies for assisting partner schools to institutionalize the benefits of the project, especially through professional development for teachers and development of models and best practices.

## **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 its Initiative the ability to assess the Initiative against the criteria. If there are 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.

### **I. Mission/History/Educational Programming**

State the mission of the applicant organization and its educational commitment and goals. Briefly describe how the proposed new or expanded initiative will advance the mission and educational goals of the organization. Briefly describe the arts education programs and services offered by your organization in the past three years. How have you documented the success and quality of those programs? Highlight any innovative approaches and/or productive partnerships.

### **II. The Initiative**

Describe the Initiative and the core activities and components including: the arts skills to be learned and art-making experiences for students; professional development for teachers; and any activities that will involve parents/community members. Indicate how these activities meet the NJ Core Curriculum Standards in the Visual and Performing Arts, and/or Language Arts.

How and with whom did the idea for the project develop? How is it new or a significant expansion of existing or past programs?

***Reminder:*** these funds may not be used to replace other funds to support an on-going function.

Describe the school/school district(s) and/or community partners participating in the Initiative. What specific need(s) will the Initiative fulfill?

Describe the artistic and educational goals developed collaboratively with teachers and other school partner staff. How will it impact school curriculum and/or teacher training?

Describe the process by which artistic and educational decisions will be made.

How will the project evolve over the next three years?

***Reminder:*** Submit the required work samples of both teaching artists' work and student work completed under past arts education programs and brief bios of the artistic/arts education leadership. Consider submitting as optional support materials other documents which demonstrate the artistic and educational quality of programs.

### **III. Public Benefit/Accessibility**

Describe the core group to be impacted by this project including grade levels, any special needs, etc. Provide key demographic or other distinguishing features of the learners, educators, systems, institutions, and/or communities you intend to serve. Realistically estimate the number of students, educators and community members you will serve through this project annually for the next three years.

Will the core group change over the three years of the Initiative?

Describe the methods you will use and steps you will take to make your target educational communities aware of your services and to attract them to secure those services.

Discuss ways that this Initiative broadens, deepens or diversifies arts participation (see Glossary).

Describe how any barriers (economic, geographic, cultural, linguistic, physical, transportation, etc.), that may impede access to and participation in the project, will be addressed.

**Reminder:** *Submit the required letters of support from the schools served and to be served. Consider optional support materials that further document the benefit and impact the organization's arts education program has had such as research, evaluations, or surveys, collaborative planning with schools and teachers, as well as marketing and outreach materials.*

#### **IV. Project Planning, Implementation and Evaluation**

Briefly describe the management structure for the applicant organization and how it will manage this Initiative. Describe how the project will be managed day-to-day. Include all relevant information about the organization's board or advisory committee responsible for the project, and all staff or volunteers essential to carrying out the project. List key people and their qualifications.

Describe how teaching artists will be selected and trained to plan, implement, and collaborate with teachers and administrators to effectively serve the specific school population identified. List the teaching artists who have made a commitment to be involved in this Initiative. Describe how teaching artists are to be compensated for their work.

Describe plans for the development of educational materials, how they will be designed with teachers to reflect current research or professional practices and how they are appropriate for the population being served.

Describe how the Initiative will be both artistically and educationally evaluated and assessed. Be clear about desired learning and behavioral outcomes and appropriate assessment tools and measures.

For re-applying AESI applicants – describe how previous work and learning are reflected in the proposed program design.

**Reminder:** *Submit the required resumes of key management personnel for the project, brief bios of the artists to be involved, and sample curriculum materials. Consider submitting as optional support materials documentation of the artist training process and of current/planned evaluation and assessment tools.*

#### **V. Finances**

Estimate the projected expenses of the Initiative in each of the next three years, noting the specific total projected annual expenses for years 2 and 3. Describe the fundraising strategies to be used to secure all funds necessary to accomplish the project as proposed. Be specific about how income projections will be realized. Indicate all commitments already obtained including those of the applicant organization. Describe how the activities will be sustained after the three-year funding period has ended. If this is an expansion of an existing project, discuss any significant upward or downward income or expense figures.

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

## **VI. Arts Education Advocacy**

How will the applicant organization communicate to public officials, educators, business and community leaders associated with the school(s) involved in the Initiative and others that are not connected to the Initiative? Describe any specific programs or services offered in the community that may contribute to public understanding of the value of arts education. Describe any partnerships or collaborations with non-arts organizations that may contribute to advancing greater public value for arts education.

What is the role of the applicant's board in advocacy efforts for promoting the value of arts education? 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 arts education.*

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

Describe any specific areas of the Initiative that significantly advance or contribute to the [Council Priorities](#). 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.

## **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. Consider referring to your support materials in your narrative.

Whether required or optional, applicants must mail **four identical and collated sets** of printed support material and **only one audio-visual set**. All printed 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**

The 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.

**Work Samples** of both teaching artists' work and student work completed under arts education programs

**Letters of support** from the schools and/or agencies served and to be served

**Sample curriculum materials**

### **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. It is best if you submit only one CD or DVD with all of your samples clearly identified and easily accessible on the disk.

### **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. The CD itself should be labeled with the applicant's name and a Media Identification Sheet submitted.

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 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 10 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 within the past 18 months, (excluding "The Nutcracker"). Promotional videos are strongly discouraged. All videos and DVD's should be labeled with the name of the applicant and a Media Identification Sheet should be provided for the video or DVD submitted.

Record or identify the selections in the order in which you wish them to be seen. For DVDs identify the first "track/chapter" 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)**

Submit 10 to 20 images on a single CD, 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 two exhibition catalogs. 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 within the past 18 months. 16 mm, 8 mm films and split reels should be transferred to a single 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. 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 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**

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.

## **Optional Support Materials**

In addition to the above required support materials, applicants may submit up to 10 additional pieces of support material such as additional planning documents, marketing materials, 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. 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 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

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

- Signed original Application Form
- Required documents such as audits and long range plans
- Required support materials such as personnel bios, artist bios
- Audio-visual materials: CDs, videos, DVDs
- Optional support material

Make sure your application package is complete and accurate.

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.

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.

**Application Deadline is Wednesday, February 22, 2012.** Application deadline must be met by eFiling by midnight on the deadline date.

Mailed required original signed documents and support materials must be **postmarked or delivered to the Council office by Friday, February 24, 2012.**

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

New Jersey State Council on the Arts  
FY13 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  
FY13 Grant Application  
P.O. Box 306  
Trenton NJ 08625-0306

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

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 may be disqualified.

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.

For [additional guidance](#) and Frequently Asked Questions.