

ARTS PROJECT SUPPORT

Arts Project Support (APS)

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 exceeding six weeks**. Examples include a concert, an exhibition, a reading, the run of a single theatrical production, or a festival. 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.

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. 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. 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.

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.

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 Arts Project Support

To start the process, all applicants will need to decide which one of the following panel categories best applies to the 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*](#)
Performing Arts Presenters*

* You may wish to consult the [Glossary](#) for the definition of applicants to this category.

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 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.”

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 5 pages (20,000 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.

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

Finance Charts (4) - two Income and two Expense Charts (just the FY13 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.

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

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

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

I. 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.

II. 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.*

III. 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.

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. 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, 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.

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. 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, 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.

VI. 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.

VII. 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, corporate 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.

VIII. Leadership/Council Priorities/Best Practices and Models

Describe any specific areas of the project which significantly advance or contribute to the [Council Priorities](#). Identify and describe ways in which the project or an aspect of it might evidence “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 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.

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 15, 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 17, 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](#).