

GENERAL OPERATING SUPPORT

General Operating Support (GOS)

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

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 organization seeking support.
- Be incorporated in the State of New Jersey as a non-profit corporation.
- 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 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 would be classified as local in impact. An organization 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. In the Notice of Intent to Apply the applicant must demonstrate that the organization **already serves a regional audience.**

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 General Operating Support

To start the process, all applicants will need to decide which one of the following panel categories best applies to the organization 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 Sample Theatre Company’s main stage season of four productions serving an estimated audience of 13,000 northern NJ residents; a six-play summer reading series for an invited audience of 3,000; a Youth Conservatory serving 75 young people and a Saturday Children’s Series.”

Table of Contents - provides a list of all materials making up the total application package including itemization of all the support materials. This will greatly facilitate the panel's ability to easily identify and locate support materials.

Narrative - the narrative is the heart of the application. It is your opportunity to communicate to the panel the context, goals, standards, plans, methods, processes, controls, public impact and benefit of your organization, program or project – in other words, the who, what, when, where, why and how. In composing the narrative and assembling support materials pay close attention at all times to the evaluation criteria, as well as to the Council's funding considerations and priorities. Look on the specified section topics of a narrative as the opportunity to tell your full story and not as limits to what needs to be communicated.

There is a limit of no more than 10 pages (41,000 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.

Programs/Major Activities Chart - includes three years of information

Board Chart - current board

Staff Chart - current staff

Finance Charts (4) - two Income and two Expense Charts including three years of financial information

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.*

Audits/Financial Statements - private, non-profit organizations must submit two copies each of the two most recently completed audits or reviews of financial statements. The reports provided should be at minimum an independent corroboration and review of finances and internal controls conducted by a CPA or by a Public Accountant certified before 12/31/70, and be in accordance with Charities Registration Bureau requirements and any other state and federal requirements.

***Please Note:** In all cases in which a management letter is referenced in the audits, a copy should be submitted. An applicant's response to any audit findings may also be included and submitted with the report. If the audit/financial review for an organization's 2011 fiscal year is not completed by the application due date, but will be available by March 1, 2012, the applicant should substitute a memo noting this fact and then must submit the FY11 report to the Council by March 1.*

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 organization's programs in pursuit of an organizational mission that provides/creates public benefit and value. Panels will look for evidence of commitment to artistic excellence and the ability of the organization to achieve and sustain it, and connect its programs to people and communities in meaningful ways.

Significant public benefit and broad accessibility based on a sound understanding of who is/will be served by the organization's programs. Public benefit must be clear, measured, and documented. Panels will look for evidence of the organization's responsiveness to the needs of both local and regional communities, the involvement of communities to be served in organization planning and development, broad accessibility, active efforts to identify and remove barriers to building broader, more diverse audiences and deeper arts experience, and efforts to make the arts an integral part of community life.

Sound governance, management and operations based on good strategic planning. Panels will look for evidence of a committed, well-organized and appropriately composed board; adequate and qualified human resources; sound management practices, and a strategic plan that includes and responds to community input and is regularly monitored.

Sound finances and full accountability. Panels will look for evidence of quality financial planning and management; a credible and responsible operating budget that shows active fundraising, broad-based and diverse sources of earned and contributed income; and appropriate allocation of resources and of financial stability and solid planning toward that goal.

Commitment to arts education and to providing opportunities for meaningful arts learning. Panels will look for evidence of specific arts education programs and functions provided by the organization; work undertaken in and with schools and in community education settings; and efforts made to educate audiences and patrons about the artistic products it provides.

Commitment to raising public understanding and valuation of the arts, artists and arts education and advocating for their support. Panels will look for evidence of organization and board involvement in local, state and national advocacy efforts; communications developed on the public benefits the organization provides and on the arts overall; and of efforts to include and educate the public, in particular public officials, on the value of the arts.

Leadership in meeting statewide [Council Priorities](#) and developing and sharing models and best practices. Panels will look for specific and notable examples of dedication and significant accomplishment from among the many priority areas identified by the Council, and for the ways that the organization seeks to share and assist others in the field in achieving that success.

Narrative Topics

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

I. Mission/History

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

II. Artistry and Programming

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

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

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

Reminder: Please use the required and optional support materials to help amplify and highlight the artistic information provided in this section

III. Public Benefit and Access

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

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

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

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

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

IV. Governance/Management and Operations/Strategic Planning

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

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

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

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

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

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

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

V. Fiscal Soundness/Financial Resources

In conjunction with the information provided on the Finance Charts and included in your audits, describe the current financial picture of the organization and explain the financial planning that leads to budget development and monitoring. Discuss the sources of income, earned and contributed, and explain any significant increases or decreases projected. If the organization receives significant in-kind

contributions, provide detail on the In-Kind Contributions Chart and explain how and the degree to which these goods and services have impact on the organization. Detail any assets and/or financial instruments that contribute to fiscal soundness, such as an endowment, property, cash reserve, investments, or line of credit. Discuss any significant upward or downward income or expense figures from year to year. Describe the organization's policies and procedures for ensuring adequate fiscal controls. Is the board involved in financial review and how often are financial plans reviewed?

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

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

Describe your sources of earned income and your strategies for developing its potential. Who leads this effort? Is the board required to contribute? Describe its role and obligations in fundraising and developing income.

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

VI. Arts Education/Arts Learning

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

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

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

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

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

VI. Public Understanding/Advocacy

How does the organization advocate for support of the arts in New Jersey? Describe all specific ways that the organization communicates to public officials, educators, business, and community leaders and others not already connected to the work of the organization about the public value of its work and of

the arts in general. Describe any programs or services offered that contribute to better public understanding of the value of the arts. Describe any partnerships or collaborations with non-arts organizations that may contribute to advancing greater public value for the arts.

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

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

VII. Leadership/Council Priorities/Best Practices and Models

Describe any specific areas of operations or programs that significantly advance or contribute to the [Council Priorities](#). These can exist in any aspect of the organization's operations, governance, planning, programs, or services. 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.

Long Range Strategic Plan

The plan should provide the long-range (three or more years) goals and objectives of the organization, provide action steps for the realization of those goals, place the action steps on a realistic and detailed timeline, and give thought to the development of resources necessary to realize the goals within the timeline. Applicants are encouraged to consider their own long-range planning in the context of ArtsPlan New Jersey, (downloadable from www.artsplannj.org). Applicants are encouraged to append to the plan an update that briefly notes what goals or objectives have been attained to date. Those without a long range plan or in between plans should describe in the narrative the process for the development of a plan, including how the process will be conducted, who will be involved and a timeline. Applicants that do not demonstrate the ability to plan for the needs of their organization for at least a three-year period will not receive a three-year commitment of support from the Council.

Audio-Visual Support Materials and Other Discipline-Based Special Information

All applicants proposing to produce or present the arts must provide the documentation of artistic quality required below. Please take great care to submit only the best work as samples, on the best quality CDs, DVD's or videos available. Even if specific support materials are not required below, all applicants should make every effort to provide samples of work and programs produced or presented. If uncertain what is appropriate to submit in the way of the support materials listed below, please consult with Council staff. 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, brochures, programs, press clippings and reviews, etc. Each item is counted as one piece of support material. For example a multi-page program book is considered one piece; each press clipping or article is considered one piece, as is each photo, brochure, letter of support, etc. Stapling items together, such as 20 press clippings and labeling it "our book of press clippings," is not permitted (except for theatre companies submitting a compendium of critical reviews). Applicants should therefore be judicious and select a limited number of its strongest items to help illustrate key points made in the narrative. Please do not send more than 10 pieces of 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](#).