



FISCAL YEAR 2018 (1/1/18 to 12/30/18) NJSCA LOCAL ARTS PROGRAM Atlantic County Grant Guidelines – Page 1

Dennis Levinson
County Executive

Atlantic County
Board of
Freeholders

The Atlantic County Office of Cultural & Heritage Affairs (ACOCHA) is a unit of County government founded in 1975 to foster the growth and development of the local arts community. Through funds from the NJ State Council on the Arts (NJSCA) the ACOCHA is able to provide Atlantic County organizations an opportunity to apply for monies for projects that promote artistic excellence, provide public benefit, and are accessible to the public at large.

DEADLINE TO APPLY: Wednesday, September 6, 2017 at 4:00 pm

TWO FREE GRANTWRITING WORKSHOP SESSIONS ARE BEING PROVIDED:
Wednesday July 12 (focused on the narrative) & Wednesday July 19 (focused on the budget) at 7:00 pm, Canale Training Center, 5033 English Creek Avenue, Egg Harbor Township, NJ. To help us plan how many handouts are needed, registration is REQUIRED: email culturalaffairs@aclsys.org.

PLEASE NOTE: THESE WORKSHOPS ARE MANDATORY FOR ORGANIZATIONS NEW TO THE GRANT PROGRAM.

How many copies to submit? One (1) typed original signed in blue ink.

Where do they get submitted? Mail or hand-deliver to:

Atlantic County Office of Cultural & Heritage Affairs, (Atlantic County Library/Mays Landing),
40 Farragut Avenue, Mays Landing, NJ 08330. No electronic submittals will be accepted.

This and other programs of the Atlantic County Office of Cultural & Heritage Affairs (ACOCHA) are made possible in part through funding from the NJ State Council on the Arts/Dept. of State, a Partner Agency of the National Endowment for the Arts. The Local Arts Grant Program offered by the NJ State Council on the Arts/Dept. of State through designated agencies in each County provides the people of New Jersey access to quality arts experiences in their own neighborhood, making the arts an integral part of people's lives and the life of their communities.



This Application is available in Large Print upon request. 609-646-8699 X6314

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APPLICANT ELIGIBILITY: Applicant organizations must be:

- based in Atlantic County, NJ and the project for which you seek funding must take place in Atlantic County NJ
- incorporated in the State of New Jersey as a non-profit corporation.
- Up to date with NJ Charities registration (www.njconsumeraffairs.gov/charity/charfrm.htm)
- tax-exempt by determination of the Internal Revenue Service in accordance with Sections 501(c) 3 or (c) 4.

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COMPLIANCE WITH LAWS:

Applicant organizations must comply with all pertinent state and federal regulations including, but not 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); and The Drug Free Workplace Act of 1988; and Section 1913 of 18 U.S.C.

THIS GRANT WILL NOT FUND:

- Capital improvements and acquisitions
- Hospitality costs and foreign travel
- Deficits or replacement of funds normally budgeted for the activity.
- Student publications and scholarships.
- Projects in educational or religious institutions which are exclusive to students or members, take place during the school day and do not involve the public at large. (Schools may seek artist residency support through the NJSCA's Artists in Education program.)
- Fundraising events

TYPES OF GRANTS: (All grants must be matched dollar for dollar unless otherwise noted.)

General Operating Support (GOS): to support the overall operations of non-profit organizations with: missions devoted exclusively to the arts; fully developed Long Range Plans, an ADA Plan and a demonstrated history of organizational and programmatic strength, as well as a history with the grant program. Funds are for a 3 year period; this is dependent on funding availability from NJSCA

General Program Support (GPS): to support the costs of full-time, on-going arts programs presented by non-profit arts organizations, agencies, or institutions. These programs should have their own mission and goals and be considered permanent within the sponsoring institution and contain multiple events or activities.

Special Project (SP): to support the costs of an arts project or event presented by a non-profit agency, organization or institution. A special project is defined as an activity and/or service that is event-oriented, occurring either one-time or periodically for a short duration. **Non-arts organizations SP Grant match:** two dollars for every dollar awarded (2:1).

Technical Assistance (TA): up to \$1,800 for emerging/developing, minority arts, or special constituency organizations that demonstrate promise, and the ability to realize organizational stability through targeted financial assistance. TA grants are also available to existing arts organizations wishing to address a specific development problem within an organization.

NOTE: Applicants should select one category and may not be funded by ACOCHA and State Council on the Arts at the same time, except for an allowable grant program advertised by the State.

GRANT PERIOD: January 1, 2018 – December 30, 2018

Note: For those applying for GOS Grants, 2018 will be YEAR ONE of the 3-year grant process.

AWARD AMOUNTS: Between \$500 and \$6200. Amounts are contingent on awarded amounts to the ACOCHA from the NJSCA. *This is a competitive grant; an award for one year does not guarantee an award for the next year.*

REVIEW CRITERIA FOR ALL APPLICANTS: Awards are highly competitive, the review and evaluation is based on:

- Artistic Excellence
- Broad public benefit – Participation and visibility
- Accessibility to the public, including those with special needs
- Accountability - Fiscal soundness with broad support and accountability of public funds including the ability to complete *by deadline* the grant application, contract and final report

TAX EXEMPT STATUS: All organizations should be incorporated in the State of New Jersey as non-profit corporations. All organizations must have 501(c) 3 tax exempt status from the Internal Revenue Service. New applicants must submit a copy of the IRS letter of tax exempt determination with application. *Organizations that do not have tax exempt determination may apply for a Technical Assistance grant (only) to help them with legal or accounting costs to apply for and acquire this determination.* Any organization with gross contributions greater than \$10,000 in a given year must be registered with the NJ Charities Registration: www.state.nj.us/oag/ca/charity/charfrm.htm

NJ STATE COUNCIL ON THE ARTS PRIORITIES:

The following is a list of what the Council considers as the primary reasons behind this funding process. Application evaluators will be looking for applications that seek to fulfill one or many of these priorities.

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

ADA COMPLIANCE: Ensuring that arts programming is available to the widest possible audience is a high priority. This includes access for people with disabilities. Accessibility includes not only the physical performance/exhibition space (whether you own it, rent it or are given its use for free) but also programming, audience marketing, personnel training, audience development and printed materials. All grant applications must include the ADA Accessibility Checklist included with the application. Organizations requesting GOS funding are expected to have in place an ADA Plan or evidence that they have begun the process to develop one.

AUDIENCE SURVEYS TO ASSIST EVALUATION AND COLLECT DATA: Every organization involved in the grant program should develop and use an evaluative survey to help better understand the levels of participation, interest and success of their programs and projects. The survey should help to collect both quantitative data as well as qualitative data. There is a generic survey online at the County webpage for the use: www.aclink.org/culturalaffairs. It is in both pdf and Word format; the latter so it can be copied and customized by your organization.

This is a link to a Google digitized version of NEA's publication "SURVEYING YOUR ARTS AUDIENCE":
<https://babel.hathitrust.org/cgi/pt?id=mdp.39015010981267;view=1up;seq=31>

APPLICATION & EVALUATION PROCESS:

Step 1: Atlantic County Office of Cultural & Heritage Affairs (ACOCHA) applies for funding to NJ State Council on the Arts.

Step 2: Local groups submit funding proposals to ACOCHA. Staff reviews for completeness and forwards only complete proposals to a panel of independent arts experts who review and evaluate them based on stated criteria. *(No one involved with ACOCHA, the advisory board or Atlantic County government is involved with the review and evaluation.)* Reviewers are consultants, not employees, of the ACOCHA and are selected after a review of their backgrounds that includes education and experience. Effort is made to select backgrounds reflecting the arts disciplines of the proposals being reviewed.

Step 3: Panelists meet to review and rank the proposals according to how well they meet the stated criteria and priorities, come to a consensus and recommend full funding, partial funding or no funding. Recommendations are submitted to the Advisory Board's Grants Committee. At this time ACOCHA staff is asked to submit information about current filing and reporting status of applicants. The grant committee prepares the final decisions of dollar amounts. If the amount awarded to ACOCHA is less than the amount recommended for funding, an across the board formula established by staff and approved by the Advisory Board is implemented.

Step 4: Recommendations for funding are approved as a whole by the Advisory Board and forwarded to the County Executive. Award letters are prepared by ACOCHA, signed by the County Executive and mailed out. A copy of the panel comment, an agreement sheet and vouchers are sent under separate cover from ACOCHA staff. (Or a general meeting of the grant recipients is held at which time all materials are disbursed.)

Step 5: Unsuccessful applicants receive a letter from the ACOCHA. They may appeal the decision in writing, but only on the grounds that the original proposal was misinterpreted or misunderstood, no new information will be accepted for consideration. An applicant will have ten days from the date of the notification letter in which to submit an appeal. Decisions on appeals are final.

Step 6: Funding is disbursed in two payments (75% and 25%). The first payment is released by County Finance after the agreement sheet and vouchers have been received by ACOCHA and forwarded to County Finance. Final payment is made upon approval of the Final Report by ACOCHA staff. The Final Report includes financial documentation, attendance figures, a description of what was accomplished, images and samples of completed evaluation forms.

Step 7: Final reports must be submitted no later than December 30, 2018. Reports for TA, SP and GPS can be submitted as soon as the funded project is completed.

TIMELINE FOR APPLICATION AND REVIEW:

1. Emails are sent to arts organizations with application attached in Word and PDF format the week of July 1, 2016. Press releases about the availability of the grant are sent to all media and application and guidelines are posted and available online at the same time.
2. Grant workshop sessions are available in July 12 & 19, 2017.
3. Application submission deadline: Wed. September 6, 2017 at 4:00 PM.
4. Packages of submitted proposals sent to review panel before September 20, 2017. Review panel convenes for final time before October 27, 2017 and submits funding recommendations to Advisory Board grants committee and ACOCHA staff. Staff prepares information about applicant's past and current performance in the grant program with regard to reporting and successful project completion and submits to Advisory Board Grants Committee.
5. Final approval by vote of the full board at Atlantic County Cultural & Heritage Advisory Board at its November meeting. The list of approved awards is submitted immediately to the Atlantic County Executive. Award letters are sent out from County Administration

BUDGET EXPENSE DEFINITIONS

Personnel-Administrative-Payments for salaries specific to the project or organization, e.g. administrative staff, program directors, managing directors, business managers, fundraisers, secretaries, bookkeepers, maintenance and security staff, etc.

Personnel-Artistic-Payments for salaries specific to project e.g. artistic directors, directors, conductors, curators, poets, composers, choreographers, designers, video artists, singers, filmmakers, painters, authors, sculptors, graphic artists, actors, dancers, musicians, teachers, instructors, puppeteers, etc.

Personnel-Technical/Production- Payments for salaries for technical staff: e.g. technical directors; wardrobe, lighting, and sound crew; stage managers, stagehands; video and film technicians, exhibit preparatory and installers.

Outside Artistic Fees & Services-Artistic-Payments to firms or individuals (not employees of "Applicant,") whose services are specifically identified with the project: e.g. artistic directors, directors, conductors, curators, dance masters, composers, designers, choreographers, designers, video artists, folklorists, poets, filmmakers, painters, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc.

Outside Fees & Services-Other-Payments to firms or individuals (not employees of the applicant) for non-artistic services specifically identified with the project or organization.

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

Marketing-All costs for marketing/ publicity/promotion specifically identified with the project/organization. *Do not include payments to individuals or firms that belong under "Personnel," or "Outside Fees & Services."* Include costs of newspaper, radio, and television advertising, printing and mailing of brochures, flyers, and posters and space rental when directly connected to promotion, publicity or advertising. *Fundraising expenses go in "Remaining Operating Expenses."*

Travel-All costs of travel directly related to the travel of an individual or individuals specifically identified with the project/organization. It can include fares, lodging expenses, toll charges, mileage, car rental costs, etc. *For transportation not connected with the travel of personnel, e.g. shipping expenses see "Remaining Operating Expenses."*

Remaining Operating Expenses-All expenses not entered in other categories and specifically identified with the project/organization: e.g. scripts and scores, lumber and nails, electricity, telephone and telegraph, storage, postage, interest charges, photographic supplies, public purchases, sets and props, equipment rental, insurance fees, non-structural renovations or improvements, shipping, and hauling expenses.

In-Kind Services or Contributions-The value of materials or services specifically identified with the project/organization which have been provided to the organization by volunteers or outside parties at no cash cost to the organization.

BUDGET REVENUE DEFINITIONS

Government Support-Federal-Cash support derived from grants or appropriations given to this agency by agencies of the federal government.

Government Support-State/Regional-Cash support derived from grants or appropriations given to this agency (other than this grant request) by agencies of the state government and/or multi-state consortia of state agencies.

Government Support-Local-Cash support derived from grants or appropriations given to this agency by city, in-state regional and other local government agencies.

Corporate Support-Cash support derived from contributions given for this agency by businesses, corporations or corporate foundations.

Foundation Support-Cash support derived from grants given for this agency by private foundations.

Other Private Support—Cash support derived from cash donations given to the organization. Include gross proceeds from fundraising events. *Do not include corporate, foundation or government contributions and grants.*

Earned Income would be from the following three areas:

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

Contracted Services Revenue – This is revenue derived from fees earned through the sale of services: e.g., sale of

workshops to other community organizations, government contracts for specific services, performance or residency fees & tuition, etc.

Other Revenue—Revenue derived from sources other than those listed above: e.g. catalog sales, advertising space in programs, gift shop income, concessions, parking, investment income, etc.

Applicant Cash—Funds from the organization's present and/or anticipated resources that the organization plans to provide to the program that is neither earned nor received during the grant period.

BROADENING, DEEPENING & DIVERSIFYING - HELPING TO BUILD AUDIENCES & PARTICIPATION:

- **Diversify participation** - attracting different kinds of people than the regular audience to programs.
- **Broaden participation** - attracting more people or a larger number of people than the usual participation rate.
- **Deepen participation** - increasing the current participants' levels of involvement in the program and/or the organization.

The NJSCA and the ACOCHA share an interest in building audience participation in Atlantic County. The narrative will direct applicants back to this page to answer one question. The hope is that each applicant will give additional consideration to reviewing the barriers that might keep an individual from participating in their program(s) and put into place an effort to remove those barriers. These participation goals are based on research done by the Wallace Foundation. Each participation goal is appropriate for a specific target population and this specific target population determines which factors are relevant in devising effective tactics, in example:

a. Efforts to diversify participation are most appropriate for individuals not inclined to participate. These people believe the arts are not likely to be of benefit to them and thus must be persuaded of the benefits they could derive from participation. They are at the stage in the decision making process where perceptual factors are most relevant.

b. Efforts to broaden participation are most appropriate for individuals already inclined to participate but not currently doing so. These individuals must be provided with information on what types of programs are available, when, and at what prices, and on why these programs might interest them. In other words, this group is at the stage of the decision making process where practical factors are most relevant.

c. Efforts to deepen participation are most appropriate for individuals currently participating. For these people, the challenge is to convince them to become more involved, which means making their participation more rewarding. The key goals here are to increase these people's knowledge of the art form relevant to them and to instill in them a sense of belonging to the institution's community. In other words, this group is at the stage where the experience factors are most relevant.

TARGET TACTICS TO BUILD PARTICIPATION:

a. To increase participation among people not inclined to participate (**to diversify participation**) the greatest challenge is to overcome the perceptual barriers and change their attitudes toward the arts. As long as these people view the arts as exclusive, elite, abstract, or otherwise not related to their lives, they will not consider participating. The aim here is thus to make them see the arts as accessible, tangible, and more closely related to their everyday lives. Specific outreach tactics might include programming that relates to their particular interests, sending artists into their communities to discuss art, and helping them recognize the continuum between entertainment forms they may be familiar with (e.g., commercial films, religious music) and the more traditional nonprofit arts (e.g., theater and music). To reach this group, organizations may need to send representatives to non-arts venues where these individuals spend their time and feel

comfortable. Another tactic is to emphasize the social aspects of the arts, which might entail approaching individuals through their own social groups and emphasizing the opportunities the arts offer for social interaction.

b. To increase participation among the population inclined to participate but not currently doing so (**to broaden participation**) the key is to overcome the existing practical barriers. The main barrier for this group is likely to be lack of information about an organization's programs and what they offer. Other barriers are inconvenience of the programs, high prices, lack of access to program venues, and childcare problems. The aim here is to understand the life-styles of these people and to adjust accordingly. Getting the needed information to these people may involve first determining the channels they use to get information (the media; personal recommendations from friends, relatives, or community groups; presentations at workplaces, direct mailings, etc.) and

the types of messages best for reaching them (messages that emphasize aspects likely to resonate with particular age or ethnic groups or that highlight the creative aspects of the arts). Similarly, to help overcome the practical barriers to this population's participation, program schedules and locations might be varied, transportation provided, and programs and activities priced more affordably.

c. To increase the level of involvement of current participants (to deepen participation) the key is to make the arts

experiences of these individuals as rewarding as possible. One tactic for doing this is to increase this population's knowledge about the arts by providing special events, seminars, workshops, and pre and post-performance discussions. Another tactic is to enhance the social dimension of the arts experience by offering social events before or after programs, the aim being to develop in these people a sense of belonging to a community.

PREPARING FOR THE FINAL REPORT: (due no later than December 30, 2018)

The final payment is made upon evaluation and approval of the final report, but may be withheld or reduced if grant funds are not expended based on the contract; if the ACOCHA and NJSCA are not credited in accordance with credit/publicity guidelines; the appropriate cash match is not made or if the final report is not complete. The final report includes a financial statement, attendance figures, narrative, and audience survey information.

- **Narrative:** Talk about the project: When and where did it take place, did you accomplish what you intended? Go back to the goals, were you successful?
- **Participant information:** Artists: how many, how many from NJ, age and other demographic breakdowns. Audience: how many, ages and other demographic breakdowns
- **Financial documentation:** – copies of cancelled checks, etc. to document how both the funding and the cash match were spent. This should agree with what was indicated in the grant application and/or the financial page of the signed agreement sheet. *(The latter would be used especially if the award was less than anticipated in the grant application.)*
- **Survey information:** Statistics from the audience survey should be submitted with the final report. These statistics should reflect information collected at all grant-funded programs. GOS recipients should submit information from a minimum of three activities held during the grant cycle. Three random samples of completed surveys (completed by program audience/participants) should also be submitted. (See page 4 of guidelines.)
- **Photographs:** (minimum of 2) Saved as a jpeg (minimum 300 dpi) onto a CD or email to:cmasonpurdie@aclsys.org. Supply information about the photograph
- **Brochures, ads, flyers, etc.** (a minimum of 2) highlighting the correct funding credit line

THE FUNDING CREDIT LINE:

All successful grant applicants must acknowledge the award with an appropriate credit line. The correct wording: "This program" or "This project" has been funded... or "Funding has been provided ... in part by the NJ State Council on the Arts/Department of State, a partner Agency of the National Endowment for the Arts through the Local Arts Grant administered by the Atlantic County Office of Cultural & Heritage Affairs."

LOGOS: Images of the NJSCA's logo are available for download: www.nj.gov/state/njsca/dos_njsca_grants-manage.html

MAKING CHANGES TO THE PROJECT: If for any reason, as the project or program proceeds, you find you must make changes to the original request, you must contact the staff of the Atlantic County Office of Cultural & Heritage Affairs as soon as possible through email or a certified letter. A new agreement sheet and financial page will have to be drawn up. No changes will be accepted after October 30, 2018.)

Some suggestions for preparing a proposal that best represents your organization and the work it does.

1. Have someone outside the organization read through the application with specific eye to the narrative. Write about the organization and its work as if describing it to complete strangers. Panelists are most often from outside Atlantic County and probably ARE strangers to the programs of local organizations. This funding is for organizations not individuals; therefore the proposal narrative should never refer to "I", or "MY" it should only refer to "the organization."
2. Resumes of persons involved in the coordination of the project are required. There are many online samples of what a basic resume looks like. In it a person can list not only any type of paid position but also volunteer committees where they organized programs or took leadership roles which can speak to their abilities in coordinating the project being discussed in the proposal.
3. It should go without saying... applications containing typos and grammatical problems don't paint a picture of professionalism. Incomplete and sloppy applications make it very difficult for the panel to evaluate the proposal. It is to the advantage to make the application as clear, concise, organized and as easy to read as possible. The panelists are reading between 20-30 grants.
4. Refer to the checklist for what should be included in a complete application. Submit one original typed application (with original signatures in blue ink).
5. Include no more than 4 support items such as press clippings, programs, advertisements, press releases etc. If funded in the past, highlight the funding statement and logos in those materials. Be sure to refer to UTube videos or other online presence for programs by the organization, it can be critical to evaluating the artistic quality of the project or program. If there are multiple online sites, prepare a sheet listing the web links to reviews or articles that pertain to the programs.
6. No more than two photographic images can be printed onto pages of the application – please make the image at least 4" by 6" and provide a caption to explain the content.
7. Organizations are best served if members maintain strong prep and writing skills for this type of funding proposal, as well as proposals to other funding sources such as foundations or corporations. The Internet provides access to many free online courses such as "Grant Space" a service of the Foundation Center (www.grantSPACE.org/course-offerings). (If you do not have access to a computer and/or the internet, you can easily arrange for access to both in any Atlantic County Library branch as well as municipal libraries.)