



STOCKTON UNIVERSITY
Office of The Open Public Records Custodian
101 Vera King Farris Drive
Galloway, New Jersey 08205
Phone: 609-652-4874
OPRArequest@stockton.edu
www.stockton.edu

February 8, 2021

Via Email at opra+request-19177-07e0c583@requests.opramachine.com

S. Elaine

Re: OPRA Request No. 011321-1

Dear S. Elaine:

Stockton University's Open Public Records Act (OPRA) Custodian received your OPRA Request on January 13, 2021. As such, the seven (7) business day deadline to respond to your request was January 25, 2021.

By letter dated January 25, 2021, and letter dated February 1, 2021, the OPRA Custodian extended the response time until February 8, 2021, to further search for records requested and review records received, if any, for responsiveness.

Your OPRA Request sought access to the following:

I would like to rephrase my request.

On October 27, 2020, the New Jersey State Council on the Arts awarded the following Stockton University entities 2021 Grant Awards:

Noyes Museum, \$26,633

Performing Arts Center, \$101,020

Stockton University (State of the Arts), \$250,000

....

I am requesting the grant application and/or documentation that Stockton University submitted in order to receive the above referenced grants.

This response is being timely provided. As applicable, the attached index identifies the records produced, redacted and/or denied, in whole or in part, as well as the legal basis for subject action, as required by N.J.S.A. 47:1A-6. A list of OPRA's exemptions also is attached to this response letter. This response is being transmitted to you via email at opra+request-19177-07e0c583@requests.opramachine.com, as per your request.

If your request for access to a government record has been denied, you have a right to challenge the decision to deny access. At your option, you may either institute a proceeding in the Superior Court of New Jersey or file a complaint with the Government Records Council ("GRC") by completing the Denial of Access Complaint Form. You may contact the GRC by toll-free telephone at 866-850-0511; by mail at P.O. Box 819, Trenton, NJ, 08625; by e-mail at grc@dca.state.nj.us; or, at its web site located at www.state.nj.us/grc. The GRC can also

answer other questions about OPRA. All questions regarding complaints filed in Superior Court should be directed to the Court Clerk in your County.

Sincerely,

Dawn Livingston

Dawn Livingston

On behalf of the OPRA Custodian

Tel. 609.652.4874

OPRArequest@stockton.edu

www.stockton.edu

Elaine OPRA Request # 011321-1
INDEX

<u>Records Requested</u> – Your OPRA request sought access to the following:	<u>Responses and/or documents responsive to OPRA Request</u>	<u>Bates Stamped #s of redacted pages</u> OPRA REQUEST 011321-1 ELANE 001-055	<u>Justification for Redactions/Exemptions (Refer to LEGEND and EXEMPTIONS attachments) (see Responses column for common law justifications)</u>
I would like to rephrase my request. On October 27, 2020, the New Jersey State Council on the Arts awarded the following Stockton University entities 2021 Grant Awards: Noyes Museum, \$26,633 Performing Arts Center, \$101,020 Stockton University (State of the Arts), \$250,000 I am requesting the grant application and/or documentation that Stockton University submitted in order to receive the above referenced grants.	Response to request for “ Noyes Museum, \$26,633...I am requesting the grant application and/or documentation that Stockton University submitted in order to receive the above referenced grants.” Please see attached documents Bates-stamped OPRA REQUEST 011321-1 ELAINE 001-021.	008	LEGEND D Student information has been redacted to comply with the Family Educational Rights and Privacy Act of 1974 (“FERPA”) 20 U.S.C. §1232g (implemented by regulations at 34 CFR Part 99) which regulates the disclosure of student information, which regulates the disclosure of student information
	Response to request for “Performing Arts Center, \$101,020...I am requesting the grant application and/or documentation that Stockton University submitted in order to receive the above referenced grants.” Please see attached documents Bates-stamped OPRA REQUEST 011321-1 ELAINE 056-079.	N/A	
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LEGEND: Legal explanation and statutory citation for the denial of access to records

A. Advisory, Consultative, Deliberative (general)

Content redacted includes “inter-agency or intra-agency advisory, consultative, or deliberative material” and therefore exempt from disclosure pursuant to N.J.S.A. 47:1A-1.1. See also Educ. Law Ctr. ex rel. Abbott v. N.J. Dep’t of Educ., 198 N.J. 274 (2009) (quoting In re Liquidation of Integrity Ins. Co., 165 N.J. 75 (2000)), finding that the deliberative process privilege permits the government to withhold documents that reflect advisory opinions, recommendations, and deliberations comprising part of a process by which governmental decisions and policies are formulated; and that the privilege exists to ensure free and uninhibited communication within governmental agencies so that the best possible decisions can be reached.

B. Advisory, Consultative, Deliberative (draft)

Content redacted is “inter-agency or intra-agency advisory, consultative, or deliberative material” and therefore exempt from disclosure pursuant to N.J.S.A. 47:1A-1.1. See also Parave-Fogg v. Lower Alloways Creek Township, GRC Complaint No. 2006-51 (August 2006) finding that draft meeting minutes that had not been approved by the governing body constitute inter-agency, intra-agency advisory consultative, or deliberative material and are exempt from disclosure.

C. Student E-mails

Student email(s) have been redacted pursuant to the Family Educational Rights and Privacy Act of 1974 (“FERPA”), 20 U.S.C. §1232g (implemented by regulations at 34 CFR Part 99) which regulates the disclosure of student information. Your request under OPRA must also be read in conjunction with FERPA. Though electronic mail addresses may be discloseable if designated by an institution as “directory information” under FERPA, the University, as permitted, elected not to include students’ electronic mail addresses as directory information. Accordingly, because under FERPA this information is protected, student electronic mail addresses are exempt from disclosure under OPRA.

D. Personal Identifying Information

The redacted content (e.g., home address, private/unlisted telephone number, social security number, etc.) contains “personal identifying information” and is therefore exempt from disclosure pursuant to N.J.S.A. 47:1A-1.1 and Burnett v. County of Bergen, 198 NJ 408 (2009) (holding that OPRA imposes an obligation on public agencies to protect against disclosure of personal information which would run contrary to reasonable privacy interests).

E. Job Applicant, Prior Employment, and/or Personnel Information

The redacted content references a candidate who never accepted employment with the College or details prior employment information. Except for an individual’s name, title, position, salary, payroll record, length of service, date of separation and the reason therefore, and the amount and type of any pension received, personnel records shall not be considered a government record and shall not be made available for public access. N.J.S.A. 47:1A-10. See also Toscano v. New Jersey Department of Human Services, Division of Mental Health Services, GRC Complaint No. 2010-147 (May 2011). Additionally, Executive Order 26 (McGreevy 2002) provides: “The résumés of successful candidates shall be disclosed once the successful candidates is hired. The résumés of unsuccessful candidates may be disclosed after the search has been concluded and the position has been filled, but only where the unsuccessful candidate has consented to such disclosure.”

F. Attorney-Client Privileged Communication¹

Content redacted is “within the attorney-client privilege” and therefore exempt from disclosure pursuant to N.J.S.A. 47:1A-1.1. See also Farneski v. Hunterdon County Prosecutor’s Office, GRC Complaint No. 2010-20 (October 2011), finding that the attorney-client privilege protects communications between a lawyer and the client made in the course of that professional relationship, and particularly protects information which, if disclosed, would jeopardize the legal position of the client. N.J.S.A. 2A:84A-20; RPC 1.6. Also confidential are mental impressions, legal conclusions, and opinions or theories of attorneys. In Re Environmental Ins. Actions, 259 N.J. Super. 308, 317 (App.Div.1982).

And/or, , the content was redacted pursuant to the “common interest rule” which extends the confidentiality of attorney-client communications and attorney work product to information shared with attorneys representing separate clients, in the context of a request for production of public records pursuant to OPRA, and the common law right to access government records. O’Boyle v Borough of Longport, 218 N.J. 168 (2014) [Adopting the common interest rule articulated in Laporta v Gloucester County Board of Chosen Freeholders, 340 N.J. Super. 254 (App. Div. 2001), and recognizing that the common interest exception to waiver of confidential attorney-client communications or work product due to disclosure to third parties applies to communications between attorneys for different parties if the disclosure is made due to actual or anticipated litigation for the purpose of furthering a common interest, and the disclosure is made in a manner to preserve the confidentiality of the disclosed material and to prevent disclosure to adverse parties.]

G. Information which, if disclosed, would give an Advantage to Competitors or Bidders

Content redacted is “information which, if disclosed, would give an advantage to competitors or bidders” and therefore exempt from disclosure pursuant to N.J.S.A. 47:1A-1.1.

H. Records in Pursuit of Charitable Contribution

Content redacted includes information concerning the pursuit of charitable contributions. N.J.S.A. 47:1A-1.1 provides “a government record shall not include, with regard to any public institution of higher education, the following information which is deemed to be privileged and confidential: records of pursuit of charitable contributions.”

I. Privacy Interest

A public agency has a responsibility and an obligation to safeguard from public access a citizen’s personal information with which it has been entrusted when disclosure thereof would violate the citizen’s reasonable expectation of privacy. N.J.S.A 47:1A-1 (Legislative Findings); N.J.S.A. 47:1A-6. See also Burnette v. County of Bergen, 198 NJ 408, 436 (2009); Andrew J. Mayer v. Borough of Tinton Falls (Monmouth), GRC Complaint No. 2008-245 (April 2010) (“There is also a privacy interest in non-disclosure of an individual’s e-mail address because e-mail addresses maintain an individual’s anonymity. Anonymity could be compromised if e-mail addresses are released to the public, especially when an e-mail address is contemporaneously coupled with or later used to obtain other personal identifying information such as a name and home address.”).

¹ Relative to this records production, attorneys representing Stockton University include: Brian Kowalski, Esq., Ellen Bailey, Esq., Brittany Medio, Esq.

- J. Certain records of higher education institutions
Pedagogical, scholarly and/or academic research records and/or the specific details of any research project, except that a custodian may not deny inspection of a government record or part thereof that gives the name, title, expenditures, source and amounts of funding and date when the final project summary of any research will be available.
- K. Redactions of Stockton IT email addresses to obtain new computer accounts
[newaccounts@stockton.edu and information.security@stockton.edu] under N.J.S.A. 47:1A-1.1 exemption for "administrative or technical information regarding computer hardware, software and networks which, if disclosed, would jeopardize computer security"; and "security measures which, if disclosed, would create a risk to the safety of persons, property, electronic data or software."

OPRA EXEMPTIONS

(Exceptions are noted in italics)

N.J.S.A. 47:1A-1 (Legislative Findings)

- 1) Privacy Interest - “a public agency has a responsibility and an obligation to safeguard from public access a citizen's personal information with which it has been entrusted when disclosure thereof would violate the citizen's reasonable expectation of privacy.” See Burnett v. Cnty. of Bergen, 198 N.J. 408 (2009).

N.J.S.A. 47:1A-1.1

- 2) Inter-agency or intra-agency advisory, consultative or deliberative material (Note: refers generally to draft documents or documents used in a deliberative process).
- 3) Legislative records. Specifically:
 - a. information received by a member of the Legislature from a constituent or information held by a member of the Legislature concerning a constituent, including but not limited to information in written form or contained in any e-mail or computer data base, or in any telephone record whatsoever, *unless it is information the constituent is required by law to transmit*;
 - b. any memorandum, correspondence, notes, report or other communication prepared by, or for, the specific use of a member of the Legislature in the course of the member's official duties, *except that this provision shall not apply to an otherwise publicly-accessible report which is required by law to be submitted to the Legislature or its members*.
- 4) Medical examiner records – photographs, negatives, print, videotapes taken at the scene of death or in the course of postmortem examination or autopsy, *except*:
 - a. *when used in a criminal action or proceeding in this State which relates to the death of that person,*
 - b. *for the use as a court of this State permits, by order after good cause has been shown and after written notification of the request for the court order has been served at least five days before the order is made upon the county prosecutor for the county in which the post mortem examination or autopsy occurred,*
 - c. *for use in the field of forensic pathology or for use in medical or scientific education or research, or*
 - d. *or use by any law enforcement agency in this State or any other state or federal law enforcement agency.*
- 5) Criminal investigatory records - records which are not required by law to be made, maintained or kept on file that are held by a law enforcement agency which pertain to any criminal investigation or related civil enforcement proceeding. (Note: N.J.S.A. 47:1A-3.b. lists specific criminal investigatory information which must be disclosed).

6) Victims' records

- a. an individually-identifiable file or document held by a victims' rights agency which pertains directly to a victim of a crime except that a victim of a crime shall have access to the victim's own records. "Victims' rights agency" means a public agency, or part thereof, the primary responsibility of which is providing services, including but not limited to food, shelter, or clothing, medical, psychiatric, psychological or legal services or referrals, information and referral services, counseling and support services, or financial services to victims of crimes, including victims of sexual assault, domestic violence, violent crime, child endangerment, child abuse or child neglect, and the Victims of Crime Compensation Board.
- b. any written OPRA request by a crime victim for a record to which the victim is entitled to access, including, but not limited to, any law enforcement agency report, domestic violence offense report, and temporary or permanent restraining order;

7) Personal firearms records:

- a. *Except for use by any person authorized by law to have access to these records or for use by any government agency, including any court or law enforcement agency, for purposes of the administration of justice.*
- b. Personal identifying information received by the Division of Fish and Wildlife in the Department of Environmental Protection in connection with the issuance of any license authorizing hunting with a firearm. For the purposes of this paragraph, personal identifying information shall include, but not be limited to, identity, name, address, social security number, telephone number, fax number, driver's license number, email address, or social media address of any applicant or licensee.

- 8) Trade secrets and proprietary commercial or financial information obtained from any source. Includes data processing software obtained by a public agency under a licensing agreement which prohibits its disclosure.
- 9) Any record within the attorney-client privilege. *This paragraph does not allow for a denial of attorney invoices in their totality*; however, redactions may apply for information contained in the invoices that are protected under the privilege.
- 10) Administrative or technical information regarding computer hardware, software and networks which, if disclosed would jeopardize computer security.
- 11) Emergency or security information or procedures for any buildings or facility which, if disclosed, would jeopardize security of the building or facility or persons therein.
- 12) Security measures and surveillance techniques which, if disclosed, would create a risk to the safety or persons, property, electronic data or software.

- 13) Information which, if disclosed, would give an advantage to competitors or bidders.
- 14) Information generated by or on behalf of public employers or public employees in connection with:
 - a. Any sexual harassment complaint filed with a public employer;
 - b. Any grievance filed by or against an individual; or
 - c. Collective negotiations, including documents and statements of strategy or negotiating position.
- 15) Information which is a communication between a public agency and its insurance carrier, administrative service organization or risk management office.
- 16) Information which is to be kept confidential pursuant to court order.
- 17) Certificate of honorable discharge issued by the United States government (Form DD-214) filed with a public agency, *except that a veteran or the veteran's spouse or surviving spouse shall have access to the veteran's own records.*
- 18) Any copy of an oath of allegiance, oath of office, or any affirmation for incoming, current, and former officers and employees in State, County, or municipal government, and including members all members of the Legislative, Executive, and Judicial branches of government, *except that:*

Full name, title, and oath date are not confidential.
- 19) Personal identifying information. Specifically:
 - a. Social security numbers, *except that a social security number contained in a record required by law to be made, maintained or kept on file by a public agency shall be disclosed when access to the document or disclosure of that information is not otherwise prohibited by State or federal law, regulation or order or by State statute, resolution of either or both houses of the Legislature, Executive Order of the Governor, rule of court or regulation promulgated under the authority of any statute or executive order of the Governor.*
 - b. Credit card numbers
 - c. Unlisted telephone numbers
 - d. Drivers' license numbers.

Except for:

- a. *Use by any government agency, including any court or law enforcement agency, in carrying out its functions,*
- b. *or any private person or entity acting on behalf thereof,*
- c. *or any private person or entity seeking to enforce payment of court-ordered child support; except with respect to the disclosure of driver information by*

the Division of Motor Vehicles as permitted by section 2 of P.L.1997, c.188 (C.39:2-3.4);

- 20) List of persons in need of special assistant during an emergency maintained at either the municipal or county level in accordance with section 1 of P.L.2017, c.266 (C.40:48-2.67) or section 6 of P.L.2011, c.178 (C.App.A:9-43.13).
- 21) Certain records of higher education institutions:
- a. Pedagogical, scholarly and/or academic research records and/or the specific details of any research project, *except that a custodian may not deny inspection of a government record or part thereof that gives the name, title, expenditures, source and amounts of funding and date when the final project summary of any research will be available.*
 - b. Test questions, scoring keys and other examination data pertaining to the administration of an examination for employment or academic examination.
 - c. Records of pursuit of charitable contributions or records containing the identity of a donor of a gift if the donor requires non-disclosure of the donor's identity as a condition of making the gift provided that the donor has not received any benefits of or from the institution of higher education in connection with such gift other than a request for memorialization or dedication.
 - d. Valuable or rare collections of books and/or documents obtained by gift, grant, bequest or devise conditioned upon limited public access.
 - e. Information contained on individual admission applications.
 - f. Information concerning student records or grievance or disciplinary proceedings against a student to the extent disclosure would reveal the identity of the student.

N.J.S.A. 47:1A-1.2

- 22) Biotechnology trade secrets.

N.J.S.A. 47:1A-2.2

- 23) Limitations to convicts - personal information pertaining to the person's victim or the victim's family, including but not limited to a victim's home address, home telephone number, work or school address, work telephone number, social security account number, medical history or any other identifying information. *Information may be released only if the information is necessary to assist in the defense of the requestor. A determination that the information is necessary to assist in the requestor's defense shall be made by the court upon motion by the requestor or his representative.*

N.J.S.A. 47:1A-3(a)

- 24) Ongoing investigations – any records pertaining to an investigation in progress by any public agency if disclosure of such record or records shall be detrimental to the public

interest. *This provision shall not be construed to allow any public agency to prohibit access to a record of that agency that was open for public inspection, examination, or copying before the investigation commenced.*

N.J.S.A. 47:1A-5(k)

- 25) Public defender records that relate to the handling of any case, *unless authorized by law, court order, or the State Public Defender.*

N.J.S.A. 47:1A-9(a)-(b)

- 26) Upholds exemptions contained in other State or federal statutes and regulations, Executive Orders of the Governor, Rules of Court, Constitution of this State, or judicial case law.

N.J.S.A. 47:1A-10

- 27) Personnel and pension records, *except specific information identified as follows:*
- a. *An individual's name, title, position, salary, payroll record, length of service, date of separation and the reason for such separation, and the amount and type of any pension received,*
 - b. *When required to be disclosed by another law, when disclosure is essential to the performance of official duties of a person duly authorized by this State or the United States, or when authorized by an individual in interest.*
 - c. *Data contained in information which disclose conformity with specific experiential, educational or medical qualifications required for government employment or for receipt of a public pension, but not including any detailed medical or psychological information.*

In accordance with OPRA's "catch-all" exemption at N.J.S.A. 47:1A-9, the following executive orders also apply as exemptions under OPRA:

Executive Order No. 21 (McGreevey 2002)

- 1) Records where inspection, examination or copying would substantially interfere with the State's ability to protect and defend the State and its citizens against acts of sabotage or terrorism, or which, if disclosed, would materially increase the risk or consequences of potential acts of sabotage or terrorism.
- 2) Records exempted from disclosure by State agencies' promulgated rules are exempt from disclosure by this Order.
- 3) Executive Orders No. 9 (Hughes), 11 (Byrne), 79 (Byrne) and 69 (Whitman) are hereby continued to the extent that they are not inconsistent with this Executive Order.

Executive Order No. 9 (Hughes) exemptions that are still active:

- a. Questions on examinations required to be conducted by any State or local governmental agency;
- b. Personnel and pension records (same as N.J.S.A. 47:1A-10);
- c. Records concerning morbidity, mortality and reportable diseases of named persons required to be made, maintained or kept by any State or local governmental agency;
- d. Records which are required to be made, maintained or kept by any State or local governmental agency which would disclose information concerning illegitimacy;
- e. Fingerprint cards, plates and photographs and other similar criminal investigation records which are required to be made, maintained or kept by any State or local governmental agency;
- f. Criminal records required to be made, maintained and kept pursuant to the provisions of R. S. 53:1-20.1 and R. S. 53:1- 20.2;
- g. Personal property tax returns required to be filed under the provisions of Chapter 4 of Title 54 of the Revised Statutes; and
- h. Records relating to petitions for executive clemency.

Executive Order No. 11 (Byrne) exemptions are the same as N.J.S.A. 47:1A-10.

Executive Order No. 79 (Byrne) exemptions are the similar to # 8, 9, 10 above under N.J.S.A. 47:1A-1.1.

Executive Order No. 69 (Whitman) exemptions that are still active: Fingerprint cards, plates and photographs and similar criminal investigation records that are required to be made, maintained or kept by any State or local governmental agency.

Executive Order No. 26 (McGreevey 2002)

1) Certain records maintained by the Office of the Governor:

- a. Any record made, maintained, kept on file or received by the Office of the Governor in the course of its official business which is subject to an executive privilege or grant of confidentiality established or recognized by the Constitution of this State, statute, court rules or judicial case law.
- b. All portions of records, including electronic communications, that contain advisory, consultative or deliberative information or other records protected by a recognized privilege.
- c. All portions of records containing information provided by an identifiable natural person outside the Office of the Governor which contains information that the sender is not required by law to transmit and which would constitute a clearly unwarranted invasion of personal privacy if disclosed.
- d. If any of the foregoing records shall contain information not exempted by the provision of the Open Public Records Act or the preceding subparagraphs (a), (b) or (c) hereof then, in such event, that portion of the record so exempt shall be

deleted or excised and access to the remainder of the record shall be promptly permitted.

- 2) Resumes, applications for employment or other information concerning job applicants while a recruitment search is ongoing. *The resumes of successful candidates shall be disclosed once the successful candidate is hired. The resumes of unsuccessful candidates may be disclosed after the search has been concluded and the position has been filled, but only where the unsuccessful candidate has consented to such disclosure.*
- 3) Records of complaints and investigations undertaken pursuant to the Model Procedures for Internal Complaints Alleging Discrimination, Harassment or Hostile Environments.
- 4) Information relating to medical, psychiatric or psychological history, diagnosis, treatment or evaluation.
- 5) Information in a personal income or other tax return
- 6) Information describing a natural person's finances, income, assets, liabilities, net worth, bank balances, financial history or activities, or creditworthiness, except as otherwise required by law to be disclosed.
- 7) Test questions, scoring keys and other examination data pertaining to the administration of an examination for public employment or licensing.
- 8) Records in the possession of another department (including NJ Office of Information Technology or State Archives) when those records are made confidential by a regulation of that department or agency adopted pursuant to N.J.S.A. 47:1A-1 et seq. and Executive Order No. 9 (Hughes 1963), or pursuant to another law authorizing the department or agency to make records confidential or exempt from disclosure.
- 9) Records of a department or agency held by the Office of Information Technology (OIT) or the State Records Storage Center of the Division of Archives and Records Management (DARM) in the Department of State, or an offsite storage facility outside of the regular business office of the agency. Such records shall remain the legal property of the department or agency and be accessible for inspection or copying only through a request to the proper custodian of the department or agency. In the event that records of a department or agency have been or shall be transferred to and accessioned by the State Archives in the Division of Archives and Records Management, all such records shall become the legal property of the State Archives, and requests for access to them shall be submitted directly to the State Archives.

Type of Support

- ☐ General Operating Support (GOS)
- ☒ General Program Support (GPS)

Panel Category

Panel Category

Visual Arts Organization

Application Detail Summary

Purpose of Funding: This statement is limited to 300 characters (approximately 50 words). It will be used in press releases and for other public inquiries. It should contain the basic "who, what, where, and when" information. Begin it with "This grant will help support..." See example in guidelines.

This NJSCA GPS grant will help support the continuation of the viable exhibitions, programs and collections for the community of southern New Jersey and New Jersey artists.

The following information is reported to the National Endowment for the Arts and National Assembly of State Arts Agencies.

Select the **Type of Activity:** 06 Exhibition

Type of Activity Descriptions

02 Audience Services

03 Fellowships

04 Artwork Creation

05 Concert/Performance/Reading

06 Exhibition

08 Fair/Festival

09 Identification/Documentation

11 Operating Support

12 Arts Instruction - Include lessons, class and other means used to teach knowledge of and/or skills in the arts.

13 Marketing

15 Professional Support - Artistic

16 Recording/Filming/Taping

17 Publication

19 Research/Planning

20 School Residency: Artists activities in an educational setting wherein one or more core student groups receive repeated artist contact over time.

21 Other Residency-artists: Artists activities in a non-school setting wherein one or more core student groups receive repeated artist contact over time.

22 Seminar/Conference24 Distribution of Art (not broadcasting)

25 Apprenticeship

29 Professional Development/Training: Activities enhancing career advancement.

30 Student Assessment: The measurement of student progress toward learning objectives. Not to be used for program evaluation.

31 Curriculum Development/Implementation: Include the design, implementation and distribution of instructional materials, methods, evaluation criteria, goals, and objectives.

33 Building Public Awareness: Activities designed to increase public understanding of the arts or to build public support for the arts.

34 Technical Assistance: With technical/administrative functions.

35 Web Site/Internet Development: Includes creation or expansion of websites, development of digital art collections, databases, discussion areas or other interactive services delivered via the Internet.

Application Detail Summary

36 Broadcasting: via television, cable, radio, the web or other digital networks.

99 None of the above

Arts Education

Enter the codes that best describe the Arts Education activities of this request:

01 - B

01 50% or more of this project's activities are arts education directed to:

A. K-12 Students

B. Higher education students

C. Pre-kindergarten children

D. Adult learners (including teachers and artists)

02 Less than 50% of this project's activities are arts education directed to:

A. K-12 Students

B. Higher education students

C. Pre-kindergarten children

D. Adult learners (including teachers and artists)

99 None of this project involves arts education

Select the **Project Descriptors** (Check all that apply)

Check which, if any, of the descriptors below comprise a significant portion (50% or more) of the grant's resources/activities.

Check all that apply. If none apply, or if the below descriptors apply to a small or indeterminate portion of your funding/activities, leave this section blank.

- | | |
|---|--|
| ☐ Accessibility | ☐ Older Adults |
| ☐ International | ☐ Health/Healing |
| ☐ Presenting/Touring | ☐ Economic Development |
| ☐ Technology | ☐ Cultural Heritage Tourism |
| ☐ Youth at Risk | |

Board Chart Information Review Page

Asterisk (*) those individuals who are African-American, Asian, Hispanic/Latino, American Indian/Alaskan Native, or Native Hawaiian/Pacific Islander.

Double asterisk (**) those for whom resumes are attached as required support materials. Triple asterisk (***) those who require ADA accommodations.

Diversity	Name	Years of Service	Term of Office	Executive Office Held	County of Residence	Profession or Special Interests
	Tony Coppola	15	11-19	Board Member, Past President	Atlantic	Resort Owner
	Judy Courter	7	09-19	Board Member, 2nd Vice Pres.	Atlantic	Educator
	Lisa Honaker	2	13-16	Board Member	Atlantic	Professor, Literature and Interim Dean, Arts & Humanities
	Suzanne Horvitz	4	11-19	Board Member	Philadelphia	International Artist
	Michael Hyett	11	11-17	Board Member, Past Vice Pres.	Atlantic	Lawyer
	Martin Klein	4	10-19	Board Member, Treasurer	Atlantic	Health Care Administrator
	Charles Kramer	7	12-19	Board Member	Atlantic	Beverage Owner
	Christine McCullough	3	11-19	Board Member, President	Atlantic	HR Manager
	Kate Ogden	2	12-18	Board Member	Atlantic	Art History Professor
	Bill Parker	3	10-19	Vice President, Secretary	Atlantic	Ad Agency Owner
Yes	Nestor Smith	8	10-19	Board Member, 1st VP	Atlantic	Lawyer
	Tom Sykes	16	11-19	Board Member	Atlantic	Architect
	Lewis Leitner	6	10-16	Board Member, Past President	Atlantic	Dean of Graduate and Continuing Studies

Board Chart Information Review Page

Staff Chart

If applying for GOS, include current full-time and key part-time staff of the organization and the # of minor part-time or seasonal staff. For ALL other support types, include only the staff dedicated to the program and pro-rate hour and wage information devoted to the program.

Asterisk (*) those individuals who are African-American, Asian, Hispanic/Latino, American Indian/Alaskan Native, or Native Hawaiian/Pacific Islander. Double asterisk (**) those for whom resumes are attached as required support materials. Triple asterisk (***) those who require ADA accommodations.

Name	Title	Hrs./ Week	Years of Service	Total Wages
------	-------	------------	------------------	-------------

Artistic

Add. part-time/seasonal

Total Artistic

Name	Title	Hrs./ Week	Years of Service	Total Wages
------	-------	------------	------------------	-------------

Technical/Production

Add. part-time/seasonal

Total Technical/Production

Staff Chart

Name	Title	Hrs./ Week	Years of Service	Total Wages
Administrative				
Michael Cagno	Executive Director of Museum	35	12	
Saskia Schmidt	Director of Education	23	16	
Emily Sramaty	Arts Garage Manager	35	2	
Jenieve Colon	Assistant to Director of Educ.	26	1	

Add. part-time/seasonal

Total Administrative

\$167,890.00

Name	Title	Hrs./ Week	Years of Service	Total Wages
Clerical/Support				
Katie Simkins	Arts Garage staff	26	3	
Julian Constantino	Arts Garage staff	18	1	
Jim Murray	Arts installer	18	6	
Ryan Costello	Web/Social Media	18	1	
	student worker			
	student worker			

Add. part-time/seasonal

Total Clerical/Support

\$69,220.00

Number of Volunteers

Finance Chart #1a - Expenses

PERSONNEL	FY19 Actual (7/18-6/19)	FY20 Projected (7/19-6/20)	FY21 Projected (7/20-6/21)
Administrative**	\$211,523	\$306,710	\$308,540
Artistic**	\$0		
Technical/Production**	\$0		
Fringe Benefits**	\$67,446		
OUTSIDE FEES & SERVICES			
Artistic - See Chart 1B	\$0	\$0	\$0
Other		\$26,210	\$27,000
CAPITAL EXPENDITURES (not funded by NJSCA grants)			
Equipment and Acquisitions		\$5,100	\$6,100
Maintenance and Repairs		\$3,500	\$3,700
OTHER OPERATING EXPENSES			
Space Rental & Mortgage Payments		\$24,480	\$27,000
Marketing - See Chart 1B (includes advertising, public relations, etc.)	\$0	\$0	\$0
Travel & Transportation		\$2,500	\$2,700
Phone & Postage		\$5,000	\$5,100
Rentals			
Supplies & Materials		\$3,750	\$3,900
Janitorial and other facility services		\$5,400	\$5,600
Insurance		\$18,000	\$18,200
Technical Production (non-personnel)			
Repayment of Loans (lines of credit, etc.)			
Other - See Chart 1B (itemize if over 5% of total)	\$0	\$0	\$0
TOTAL CASH EXPENSES	\$278,969	\$400,650	\$407,840
TOTAL CASH INCOME (Chart #2a)	\$278,969	\$498,991	\$436,000
Deficit or Surplus - Click the SAVE button to update the calculations (income minus expenses)	\$0	\$98,341	\$28,160
For Organizational Budget Only: Accumulated (Deficit)/Surplus			

Finance Chart #1a - Expenses

BUDGET NOTES - EXPENSES NARRATIVE:

Fully utilize this section to provide information about the organization's/project's complete financial picture. Panelists expect to review accompanying budget notes to provide clear information about the relationship of the expense budget to the described activities. Make sure you fully articulate your organization's plan or strategy for those financial decisions.

Finance Chart #1b - Itemization Of Expenses

OUTSIDE FEES & SERVICES	FY19 Actual (7/18-6/19)	FY20 Projected (7/19-6/20)	FY21 Projected (7/20-6/21)
Artistic- list artists, companies, etc.			
Total:	\$0	\$0	\$0

OTHER OPERATING EXPENSES

[illegible]

Finance Chart #1b - Itemization Of Expenses

Total:	\$0	\$0	\$0
Other			
Total:	\$0	\$0	\$0

BUDGET NOTES:

Use this section to fully amplify and explain all information in the above chart.

Finance Chart #2a - Income

EARNED INCOME	FY19 Actual (7/18-6/19)	FY20 Projected (7/19-6/20)	FY21 Projected (7/20-6/21)
Admissions	\$0	\$0	\$0
Contracted Service Revenue	\$45,597	\$0	\$0
Other (include sales and all investment income to be spent)	\$44,034	\$297,399	\$245,000
Subtotal Earned Income	\$89,631	\$297,399	\$245,000
CONTRIBUTED INCOME			
Corporations/Businesses - See Chart #2B	\$0	\$0	\$0
Foundations - See Chart #2B	\$0	\$0	\$0
Government – See Chart #2B (include all County, State and Federal grants)	\$0	\$0	\$0
Individuals & Other Private Sources	\$0	\$16,000	\$0
Subtotal Contributed Income	\$0	\$16,000	\$0
APPLICANT CASH (include carry-forward surplus, parent institution cash* and other unearned and non-contributed income)	\$159,746	\$156,000	\$156,000
NJSCA AWARD - received '19, awarded '20, projected '21	\$29,592	\$29,592	\$35,000
SUBTOTAL CASH INCOME	\$278,969	\$498,991	\$436,000
Average FY19 and FY20 Income - \$388,980			
GOS/GPS only, may project up to 25% of this figure - \$97,245			
NJ Cultural Trust	\$0	\$0	\$0
TOTAL CASH INCOME	\$278,969	\$498,991	\$436,000

*Parent institution cash may include both any organizational line item appropriation for the project and the pro-rated value attributable to the program or project of any cash appropriated to the salary and operating accounts of the unit sponsoring the program or project.

BUDGET NOTES - INCOME NARRATIVE:

Fully utilize this section to provide information about the organization's (GOS) or project's (GPS) complete financial picture. Panelists expect to read accompanying budget notes to provide clear information about the relationship of the income budget to the described activities. Make sure you fully articulate your organization's plan or strategy for those financial decisions.

Finance Chart #2b - Itemization of Income

SOURCES	FY19 Actual	FY20 Projected	FY20 Received to date	FY21 Projected
Corporations/Businesses				
Number and total of all others 0				
Subtotal Corporations/Businesses	\$0	\$0	\$0	\$0
Foundations				
Number and total of all others 0				
Subtotal Foundations	\$0	\$0	\$0	\$0
Government (other than this NJSCA request; do not include NJ Cultural Trust grants)				
Number and total of all others 0				
Subtotal Government	\$0	\$0	\$0	\$0
GRAND TOTALS	\$0	\$0	\$0	\$0

BUDGET NOTES

Use this section to fully amplify and explain all information in the above chart.

Images - Support Materials: 1

Description of Image/Title of Work	Artist	Medium	Dimensions	Year	Image
Noyes 48 Blocks 2018					https://njsage.intelligra.nts.com/ Upload/1972010_1596691-Noyes48Blocks2018.jpg
Noyes Allan Willoughby Exhibit					
Noyes Donna Dodson Exhibit Arts Garage					
Noyes DWB Artist Lavette Ballard					https://njsage.intelligra.nts.com/ Upload/1972010_1596701-NoyesDWBartistLavettBallard.jpg
Noyes Hammonton Plein Air Event 2018					https://njsage.intelligra.nts.com/ Upload/1972010_1596704-NoyesHammontonPleinAirEvent2018.jpg
Noyes Hammonton Touch a Truck					
Noyes Mina Exhibit 2018					https://njsage.intelligra.nts.com/ Upload/1972010_1596710_1-NoyesHammontonTouchaTruckSummer2018.jpg
Noyes Installation Arts Garage					https://njsage.intelligra.nts.com/ Upload/1972010_1596710_1-NoyesHammontonTouchaTruckSummer2018.jpg

Images - Support Materials: 1

Noyes Korean Lantern Workshops

[https://njsage.intelligentarts.com/ Upload/1972010_1596713-NoyesInstallationArtsGarage2019.JPG](https://njsage.intelligentarts.com/Upload/1972010_1596713-NoyesInstallationArtsGarage2019.JPG)

Noyes Kramer Hall Gallery 1

[https://njsage.intelligentarts.com/ Upload/1972010_1596716-NoyesKoreanLanternWkspArtsGarage.jpg](https://njsage.intelligentarts.com/Upload/1972010_1596716-NoyesKoreanLanternWkspArtsGarage.jpg)

[https://njsage.intelligentarts.com/ Upload/1972010_1596719-NoyesKramerHallGallery1.jpg](https://njsage.intelligentarts.com/Upload/1972010_1596719-NoyesKramerHallGallery1.jpg)

Media - Support Materials: 1

Sample 1:

() Support Material Website Location:

Date of Performance:

Performance Location:

Title of work:

Creator:

Length of sample:

Length of complete work:

Description:

Sample 2:

() Support Material Website Location:

Date of Performance:

Performance Location:

Title of work:

Creator:

Length of sample:

Length of complete work:

Description:

Sample 3:

() Support Material Website Location:

Date of Performance:

Performance Location:

Title of work:

Creator:

Length of sample:

Length of complete work:

Description:

Sample 4:

() Support Material Website Location:

Date of Performance:

Performance Location:

Title of work:

Media - Support Materials: 1

Creator:

Length of sample:

Length of complete work:

Description:

Sample 5:

() Support Material Website Location:

Date of Performance:

Performance Location:

Title of work:

Creator:

Length of sample:

Length of complete work:

Description:

Document - Support Materials

Required Items:

Bios of key staff/Artists Credentials (all bios should be combined and uploaded as one document)	https://njsage.intelligrants.com/_Upload/1971902_1598894-ResumesNoyes.doc
Long Range Strategic Plan	https://njsage.intelligrants.com/_Upload/1971902_1598895-2017ApprovedNoyesMuseumStrategicPlan.ppt
Audit or Financial Review (both audits should be combined and uploaded as one document)	https://njsage.intelligrants.com/_Upload/1971902_1598896-FY17StocktonUniversityUGFinancials.pdf
Audit Review and Financial Summary (ARF) Most recent completed ARF and response to Due Diligence questions (combined and uploaded as one document)	
Deficit Reduction Plan (if carrying a deficit for more than 5% of budget)	
Board approved nondiscrimination policy	https://njsage.intelligrants.com/_Upload/1971902_1600622-NoticeofNondiscriminationPolicy.docx
Board approved grievance procedure for patrons	

Optional Items:

Item 1:

☐ Website Location:

☒ Upload Document

https://njsage.intelligrants.com/_Upload/1971902_1598901-NoyesToshikoExhibit2019ArtsGarage.jpg

Description of Support Materials:

Noyes Toshiko Exhibit 2019

Item 2:

☐ Website Location:

☒ Upload Document

https://njsage.intelligrants.com/_Upload/1971902_1598905-NoyesTeenArts2018.jpg

Description of Support Materials:

Noyes Teen Arts 2018

Item 3:

☐ Website Location:

☒ Upload Document

https://njsage.intelligrants.com/_Upload/1971902_1598910-NoyesSummerCamp2018.jpg

Description of Support Materials:

Noyes Summer Camp 2018

Document - Support Materials

Item 4:

☐ Website Location:

☒ Upload Document

https://njsage.intelligrants.com/_Upload/1971902_1598915-NoyesRAWPhotoExhibit.jpg

Description of Support Materials:

Noyes Raw Photo

Item 5:

☐ Website Location:

☒ Upload Document

https://njsage.intelligrants.com/_Upload/1971902_1598920-NoyesTransgenderExhibit.jpg

Description of Support Materials:

Noyes Transgender Exhibit

Council Notifications: FY21 STOCKTON UNIV NOYES NOTIFICATION

Description

FY21 STOCKTON UNIV NOYES NOTIFICATION

[https://njsage.intelligrants.com/ Upload/2335198_1822847-FY21NJSCASTOCKTONUNIVNOYESNOTIFICATION.docx](https://njsage.intelligrants.com/Upload/2335198_1822847-FY21NJSCASTOCKTONUNIVNOYESNOTIFICATION.docx)

Description

Description

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Description

Organizational Profile Information Review Page

Name	Stockton University - School of Arts and Humanities				
Federal Tax I.D. Number					
Address	101 Vera King Farris Drive				
City	Galloway	State	New Jersey	Zipcode	08205-9441
County	Atlantic County				
Phone	609-652-4844	Fax			
Email	pantelia.bairaktaris@stockton.edu				
Website	www.stockton.edu				

Charities Registration #		
Division of Revenue Registration #		
Executive Director of applicant	Dr. Harvey Kesselman	President
Project Director	Dr. Lisa Honaker	Dean, School of Arts and Humanities
Board President or Chairman	Dr. Harvey Kesselman	President
Address	101 Vera King Farris Drive	
	Galloway, New Jersey 08205	
Phone	(609)652-4844	
Email	pantelia.bairaktaris@stockton.edu	
Congressional District of Applicant	2	
State legislative District of Applicant	9	
Date of Incorporation	09/01/1971	
Fiscal Year Ends	06/30	

Our organization is primarily a...

Producing Organization: prepares, creates or interprets, and performs a public performance or exhibition (e.g. theatre and dance companies, symphony orchestras, museums, chorales, literary center).

The following information is reported the National Endowment for the Arts a National Assembly of State Arts Agencies .
Please call the Council office if you have any questions about the available selections .

Applicant Discipline	14 Multi-Disciplinary
Applicant Institution	26 College/University
Composition of organization	W: 50 percent or more White
Applicant Status	05 Government-State

[✓] By checking this box you're confirming information derived from the Additional Profile Information is accurate to the best of your knowledge.

Type of Support

Please select the type of funding being requested.

- ☐ Co-Sponsored Project Annually (CSPA)
- ☒ Co-Sponsored Project Multi-Years (CSPM)

Panel Category

Panel Category

Media Arts

Application Detail Summary

Purpose of Funding: This statement is limited to 300 characters (approximately 50 words). It will be used in press releases and for other public inquiries. It should contain the basic "who, what, where, and when" information. Begin it with "This grant will help support..." See example in guidelines.

This grant will help support the production of the award-winning public media series State of the Arts, going on location with the most creative people in New Jersey. The weekly series is broadcast on public TV throughout the Mid-Atlantic and has a strong online presence.

The following information is reported to the National Endowment for the Arts and National Assembly of State Arts Agencies.

Select the **Type of Activity:** 36 Broadcasting

Type of Activity Descriptions

02 Audience Services

03 Fellowships

04 Artwork Creation

05 Concert/Performance/Reading

06 Exhibition

08 Fair/Festival

09 Identification/Documentation

11 Operating Support

12 Arts Instruction - Include lessons, class and other means used to teach knowledge of and/or skills in the arts.

13 Marketing

15 Professional Support - Artistic

16 Recording/Filming/Taping

17 Publication

19 Research/Planning

20 School Residency: Artists activities in an educational setting wherein one or more core student groups receive repeated artist contact over time.

21 Other Residency-artists: Artists activities in a non-school setting wherein one or more core student groups receive repeated artist contact over time.

22 Seminar/Conference24 Distribution of Art (not broadcasting)

25 Apprenticeship

29 Professional Development/Training: Activities enhancing career advancement.

30 Student Assessment: The measurement of student progress toward learning objectives. Not to be used for program evaluation.

31 Curriculum Development/Implementation: Include the design, implementation and distribution of instructional materials, methods, evaluation criteria, goals, and objectives.

33 Building Public Awareness: Activities designed to increase public understanding of the arts or to build public support for the arts.

34 Technical Assistance: With technical/administrative functions.

Application Detail Summary

35 Web Site/Internet Development: Includes creation or expansion of websites, development of digital art collections, databases, discussion areas or other interactive services delivered via the Internet.

36 Broadcasting: via television, cable, radio, the web or other digital networks.

99 None of the above

Arts Education

Enter the codes that best describe the Arts Education activities of this request:

0 9 - 9

01 50% or more of this project's activities are arts education directed to:

- A. K-12 Students
- B. Higher education students
- C. Pre-kindergarten children
- D. Adult learners (including teachers and artists)

02 Less than 50% of this project's activities are arts education directed to:

- A. K-12 Students
- B. Higher education students
- C. Pre-kindergarten children
- D. Adult learners (including teachers and artists)

99 None of this project involves arts education

Select the **Project Descriptors** (Check all that apply)

Check which, if any, of the descriptors below comprise a significant portion (50% or more) of the grant's resources/activities. Check all that apply. If none apply, or if the below descriptors apply to a small or indeterminate portion of your funding/activities, leave this section blank.

- | | |
|---|--|
| ☐ Accessibility | ☐ Older Adults |
| ☐ International | ☐ Health/Healing |
| ☐ Presenting/Touring | ☐ Economic Development |
| ☐ Technology | ☐ Cultural Heritage Tourism |
| ☐ Youth at Risk | |

Grant Narrative

Applicants for **Co-Sponsored Projects** are asked to compose a narrative of no more than 32,800 characters (approximately eight pages) that addresses the Evaluation Criteria through the Narrative Topics presented in the CSPM or CSPA application guidelines.

Section 1: Request

Stockton University (Stockton) is privileged to apply for a co-sponsored grant from the New Jersey State Council on the Arts (NJSCA) in FY21 for the 10th year of our co-production of State of the Arts, the award-winning series airing weekly on NJTV Public Media, WNET/Thirteen, WHYY Philadelphia, ALL ARTS, and online through PBS.org, StateoftheArtsNJ.com, and the State of the Arts NJ YouTube channel. The project supports Stockton's mission as a state university to strengthen cultural ties throughout New Jersey. For FY21, Stockton requests an increase to \$275,000 in funding from the NJSCA in order to meet the project's growing demands and to more fully realize its value.

Mission and History

From its beginning in the 1980s, the mission of State of the Arts has been to cover the cultural scene in New Jersey, sharing the state's creative energy on public television. The series has documented the work of both established and emerging artists of all kinds: painters, poets, glass artists, choreographers, composers, banjo players, folk dancers; the list goes on. State of the Arts has become integral to the arts scene in New Jersey, entertaining, educating, and engaging a wide public in the state and beyond. The project's importance has increased as New Jersey's newspapers have cut their arts coverage. The series reaches all corners of the state and documents all varieties of artistic activity, providing contemporary context as well as historical background in short documentary films of long-lasting value.

State of the Arts began as a simple talk show on NJN Public Television in 1982, but when the New Jersey State Council on the Arts became a producing partner in 1985, its scope and vision grew. FY21 marks the 39th season of the weekly arts series! Its format has evolved from a host-driven magazine show in the late 1980s, to an award-winning studio performance/interview program in the 1990s, to a field-produced documentary series in the 2000s. Many of its short films have been the impetus for national public television documentaries and performance specials, bringing the rich cultural scene of New Jersey to viewers across the nation and even the world. When NJN closed in 2011, Stockton was pleased to join the NJSCA as the new co-producer of State of the Arts, ensuring its ongoing viability.

As Stockton and the NJSCA joined forces, the show began yet another transformation, while remaining true to its core mission of covering the most creative people in New Jersey. A team of award-winning former NJN producers began an independent production company, PCK Media, which worked with Stockton to transition the show to a new media environment. The series is now broadcast by NJTV Public Media as one of its flagship programs. In addition, State of the Arts is on the schedules of WNET/Thirteen in New York, ALL ARTS (a 24/7 arts cable channel aired by WLIW in Long Island and streamed nationally), and WHYY in Philadelphia. These new distribution partnerships have greatly expanded the program's audience. Each week's episode airs 10 times in the most densely populated media market in America.

As online viewership took hold, State of the Arts was ready: viewers can search and watch full half-hour episodes or individual 5-10 minute feature stories on PBS.org, which can be accessed from any public television station's website. (See NJTV's link in supporting document.) Viewers can also watch the State of the Arts NJ YouTube channel. The series website not only provides access to over 300 short films on YouTube, it also provides information such as where to see the show and a producer's blog. As Stockton begins our 10th season as co-producer of State of the Arts, the infrastructure is in place. The

Grant Narrative

series has a rich history and solid foundation, and the steps needed in order to achieve sustainable growth and greater impact are clear. These steps are described throughout this narrative.

Our Content

The heart of State of the Arts is the people, organizations, and events that we cover. In the earliest days, poet Allen Ginsberg, choreographer Mark Morris, and a young glass artist named Paul Stankard appeared on the show. In the 1990s, there was a report on AIDS in the arts, on-set performances by jazz drummer Max Roach and poet Sharon Olds, and profiles of the iconic American painters Elsie Driggs and Jacob Lawrence. More recently, we produced short films about experiments Rutgers University is conducting on artificial intelligence in the arts, and Woody Guthrie's last days at Greystone Psychiatric Hospital. The producers of State of the Arts often draw on its rich 38-year archive; for instance, State of the Arts traveled with Princeton's McCarter Theatre to North Carolina for a community reading of Emily Mann's play about the Greensboro Massacre on the 40th anniversary of the event. The story, which aired in 2020, included a clip featuring the play's 1996 world premiere, as found in the State of the Arts archives.

State of the Arts looks for the challenging, the emerging, and the intriguing. As the producers will tell you, the more you look, the more there is. Over the past three years, the series has showcased a photographer who documented Newark's Central Ward for over 30 years, a poet who pays the bills by playing poker in Atlantic City, a theatrical production designed for people with autism, the ways Princeton University used the arts to examine its legacy of slavery, an all-boys middle school dance class, Steampunk artists, women making pottery as they transition from homelessness, the legacy of artist Ben Shahn in the New Deal community of Roosevelt, and much, much more. Some of these short films have won awards, others are popular on YouTube, but all of them share fascinating stories of the arts in New Jersey.

Our Dilemma

Since FY12, State of the Arts has maintained a steady stream of production and has expanded distribution beyond what was ever originally envisioned. The past eight seasons have been produced with flat funding from the NJSCA. A small part of the project's budget comes from the Dodge Foundation, New Jersey Manufacturers Insurance, and private donors; all of which have remained fairly steady. Each season has seven or eight new episodes. A weekly presence is maintained by repeating programs over a three-year period. However, this has proved more challenging as the series has gained prominence on air, especially as some programs must be retired from broadcast early when critical information becomes outdated (although programs live forever online, where they are presented in historical context).

Producing new content and more episodes has always been our priority. However, dedicating funds to hire a quarter-time social media producer three years ago was clearly the right move. Viewership went up, word spread more widely, and value increased for everyone involved, especially the artists and organizations being featured. Although the pressure is always on to produce more content, we anticipate that State of the Arts will reap similar benefits by focusing on community connections. Faced with the dilemma of more production vs. engagement, we don't want to choose! We hope to do both. An increase in the series's budget will lead to the production of more episodes, meaning more stories about how the arts are transforming lives in New Jersey. An increased budget will also allow time for producers to engage more deeply with communities across the state, both through on-site events and by working with local partners to develop long-term coverage of the arts. Currently, we are planning an episode on the arts in Camden. We plan to work closely with arts leaders in the city and hold a community event in conjunction with the premiere.

Grant Narrative

With additional funding, we will hire from a larger pool of freelancers, diversifying our production staff. More time will be spent on story development, and on crucial advocacy activities such as reaching out to legislators every time the arts in their districts are featured. Critically, a half-time associate producer will be hired, resulting in more time and resources spent on strengthening the infrastructure of the series, engaging with the community, and managing and fully utilizing our ever-increasing archives. State of the Arts continues to evolve. Additional funding will target immediate, quantifiable goals; it will spur growth, and propel the series forward, allowing it to move successfully into this decade and beyond.

Value

State of the Arts supports the mission of the NJSCA by supporting, encouraging, and fostering public interest in the arts. By all accounts, State of the Arts is the longest-running regional arts program in the country. In New Jersey, there's no other publication of any kind covering the arts throughout the state as consistently, and with as wide a scope. New Jersey is often neglected by New York and Philadelphia media; but State of the Arts is always on the beat. Each weekly episode features four highly-crafted features, raising the profiles of the artists and organizations covered. On TV, a computer, or a smartphone: State of the Arts is there.

State of the Arts serves artists by documenting their work, making all of us aware of the creative people and projects around the state. Artists and arts organizations profiled on the series use our stories, sharing and posting them to their own networks. Our short films are shown in museums and galleries during exhibitions: the NJ State Museum, the Noyes Arts Garage in Atlantic City, Wave Hill Cultural Center in the Bronx, Blue Star Contemporary in Austin, and others. Each short documentary film produced becomes part of a bank of material that is constantly reused. For instance, we focus on monthly themes in our weekly e-newsletters and daily social media posts: Native American Heritage, Arts and Community, Mentoring, Black History, Women, Jazz, and more. These thematic postings have been among our most popular, with our related stories widely reshared on Twitter and Facebook. State of the Arts is even a source of footage for other producers: the national PBS series Craft in America used our footage of ceramic artist Toshiko Takaezu, and the NJ Performing Arts Center and the Dodge Foundation used dozens of our clips in their own videos.

State of the Arts features revered names: pianist Chick Corea, architect Steven Holl, U.S. Poet Laureate Tracy K. Smith, and actor Robert DeNiro are just a few of the luminaries who have appeared on the show. But our mission is to focus on emerging and homegrown talent as well, and we believe that our local stories make State of the Arts truly unique in a celebrity-obsessed world. Over the coming three-year grant cycle we propose to double down on community engagement. State of the Arts will be present at cultural and heritage festivals, presenting our features on Carnatic Indian music, blacksmithing, and Puerto Rican Bomba, for instance, and meeting people face to face. We will attend conferences focusing on accessibility, caregiving, education, and more, presenting our work and learning from the field.

State of the Arts has been an incubator for full-length documentaries and performance specials, all of which have aired nationally on PBS or American Public Television. A good short film can help raise the funds needed for additional filming, research, music, rights and other production costs. Most recently, a story about an exhibit at Morven Museum led to a documentary about Anne Morrow Lindbergh, the New Jersey native who married the brilliant, controversial aviator Charles Lindbergh, and who wrote the classic, *Gift from the Sea*. Other examples include a story about a rare musical score collector that became a performance special featuring Beethoven's Ninth, and a story about Broadway legend Jerry Herman's Jersey City childhood that led to a full-length documentary - as did stories about artist Ben Shahn, Newark jazz pianist Willie "the Lion" Smith, realist painter Mel Leipzig, and architect Michael Graves. Although not included anywhere in the budget for State

Grant Narrative

of the Arts, this is a powerful and long-lasting outcome of our co-sponsored project.

Measuring Success

The most recent Neilsen numbers show that the broadcasts of State of the Arts were seen by over a million viewers this year, an increase of 28% from the same period a year ago. Each episode is repeated by our public media partners semi-annually over a period of three years, making the cost of production a remarkable value over time. Our numbers are good, especially in today's fragmented media environment. This is due to the presence of State of the Art on the schedules of four public media outlets (NJTV, WNET, ALL ARTS, and WHY), each serving a distinct geographic area.

We have over 1.5 million unique views on YouTube, and well over 3,400 subscribers (a 300% increase over three years). Among the most popular of the over 300 short films on YouTube are a 2015 story about the Hunchback of Notre Dame at Paper Mill Playhouse (160,000+ views), a 1994 studio performance by jazz drummer Max Roach (140,000+ views), and a 1992 documentary about artist Toshiko Takaazu (100,000 views). In addition, many people see our shows and stories on PBS.org, for which we do not have numbers. More riches are hidden in the State of the Arts archives: readings by U.S. Poet Laureates, performances by jazz and classical masters, stories about great choreographers and painters no longer with us. With additional producer time, more of these treasures can be brought to light.

State of the Arts has a consistent presence on Facebook, Twitter, and Instagram. Our part-time social media producer has made a big difference, and we anticipate continued growth. An increase in posts per week this year led to increased engagement from our followers. Currently, State of the Arts has 1,000+ Instagram followers, 2,000+ Twitter followers, 1,320+ Facebook followers, and numbers are climbing. The comments on social media are enlightening and often touching (see sample in supporting documents).

We publish the State of the Arts e-newsletter on a weekly basis, and send it to a subscriber database that hovers about 3,000. In addition to promoting current broadcasts, the e-news has a "Happening Now" section promoting 10-12 upcoming events with photographs and links, as well as our related stories. For example: "Regina Carter has been called the finest jazz violinist of our time - her newest album celebrates the influence of Ella Fitzgerald. Watch her perform Simply Ella at Kean Stage in Union, NJ on Feb 15. Watch our related story: Regina Carter." Also featured are stories related to our monthly themes, such as Mentoring and Jazz.

Planning the Season

PCK Media's producers comb through news articles and websites, searching for good stories. They are in constant contact with sources in the field, getting inside information on future plans. This is critical as preparing for an episode of State of the Arts begins months in advance. Story pitches come from the general public via the "info" email on the State of the Arts website, on Facebook and through Twitter, and from people all over the state who contact the producers directly. Being familiar with the arts and cultural scene in New Jersey is a must, and the co-series producers both have years of experience working in the state. Moving forward, it is a priority to hire an associate producer for the series who will join the team on a permanent basis, and who shares a commitment to the arts in New Jersey.

Determining what makes a good story is an art in itself. Is it visual? Different from the norm? Who are the players, and what makes them interesting to a wider public? Is something happening in a part of the state that is rarely covered? Is a truly great artist in town? Is a rare folk art being revived, and taught to a new generation? Does the timing of an exhibition or performance

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fit our production and broadcast schedules? Can it be filmed with our given resources? Many stories deserve to be explored, and the producers often make hard choices. However, over its season of episodes, State of the Arts aims to balance geographic areas, artistic disciplines, and other considerations including entertainment value, historical importance, and more.

Project Guidance

Stockton provides fiscal oversight for State of the Arts and holds the copyright. The grant is under the oversight of Stockton's Division of Academic Affairs and the College of Arts and Humanities. The series is produced in cooperation with PCK Media, an award-winning production company with the mission to create socially responsible video content about the arts, culture, history, and the environment. The State of the Arts advisory group consists of representatives from the co-producers (NJSCA and Stockton) and PCK Media. Meetings are held monthly, either virtually or in-person. This committed group of advisors follows State of the Arts with care, acting as a sounding board and giving suggestions and feedback. The State of the Arts producers retain editorial independence as to the selection and treatment of features.

Growing Stronger

State of the Arts must grow in order to maintain and fully realize its value. This growth includes more content; more new half-hour episodes per year will help tremendously with the ability to cover the cultural scene in New Jersey, and to provide fresh new shows for our public television partners. With increased distribution has come the pressure to create fresh new content, fully covering the diversity of the arts in the state. State of the Arts must also strengthen its daily operations in order to be sustainable moving forward. This includes the ability to hire freelance producers on a more regular basis, adding to both the range and diversity of perspectives. Community engagement, long a goal of State of the Arts, requires a dedicated approach with "feet on the ground," which can be accomplished by hiring a half-time associate producer. The State of the Arts Archives are valuable and, with extra staff time, their riches could be revealed in a more consistent flow. Finally, it is time to update the website, adding new features for users.

Production quality remains a priority, both depth of coverage and technical standards. We use multiple cameras in the field to record performances, and are now shooting in 4K, greatly enhancing the visual product and adding flexibility during editing. PCK Media has updated its editing systems to accommodate the new 4K workflow. As we move forward, our goal is to expand our depth of coverage as well. This includes filming stories over time, and in multiple locations. Often the highlight of a New Jersey artist's or an arts organization's year takes place elsewhere. We strive to include these elements: artist Willie Cole's exhibition at Harvard; the McCarter Theatre's journey to Greensboro; Pulitzer prize-winning poet Stephen Dunn at home in western Maryland; the Athens, Greece studio of a Byzantine icon painter of a mural in South Jersey; and a visit to meet native New Jerseyan Lonnie Bunch, the founding director of the Smithsonian's African American Museum of History and Culture in Washington, D.C. The travel for these stories, produced over the past few years, stretched our budget to the limit, yet the results were worth it, and we need to do more.

More short documentary films, more in-depth coverage, greater community engagement, the latest production methods, greater use of the archives, an updated website: all these are within reach, and worth reaching for.

Accolades

State of the Arts has long been recognized for its productions, with 32 Mid-Atlantic and New York Emmys to its credit in the categories of Arts and Entertainment, History and Culture, Magazine Program, Documentary, and Writing. Every year, the series is nominated for multiple Emmys - the last round gave us ten more. NJTV features the series as a flagship program,

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promoting it via their monthly TV guide, on-air promos, and social media. The fact that WNET in New York and WHYY in Philadelphia, two of the most-watched public television stations in America, feature State of the Arts in their line-ups speaks volumes about the quality of the series.

Engagement

Public media, by definition, discriminates against no one and is available to all. State of the Arts is broadcast on public television stations that cover the densely populated Mid-Atlantic region, including all of New Jersey, all of Delaware, eastern Pennsylvania, southeastern New York including the metro NYC area, and parts of Connecticut. Through ALL ARTS, the series has a streaming presence throughout the country. Online, PBS.org and YouTube are options for viewing around the world. Our demographic information is anecdotal, as television and online metrics do not reveal age, gender, or ethnicity. We do know a bit more about our YouTube viewers, who skews younger and are 65% male, with 26% under age 24, 32% aged 25-34, and 15% aged 35-44. The remainder are aged 45 plus.

As a public media production, State of the Arts is available without charge to all. However, as detailed elsewhere, our goal is to work more diligently to engage communities on an in-person and local level. We have included in our budget funding for a half-time associate producer responsible for community engagement. "City" shows covering Trenton, Newark, Montclair, and Princeton have been successful, but the connection with community members could have been stronger. In our upcoming season we are focusing on the city of Camden, and hope to see the benefits of dedicating additional staff time to working with local arts leaders and involving community in an on-location event.

State of the Arts has a bare bones staff, particularly when compared to comparable programs in New York and Philadelphia. PCK Media's principals, Susan Wallner and Eric Schultz, are the co-series producers. A woman and an LGBTQ man, they produce, write and direct the majority of the segments. They work with Aubrey Kauffman, an African American producer who has produced stories about the history of Black comics and a photographer who mentors students in Camden. This season, Nemuna Ceesay, a classically trained actor and woman of color, joined Dan Gordon as a narrator of the series. Clearly, employing more freelancers and an associate producer will increase the diversity of our small production team.

Marketing, Communication, and Accessibility

In our previous three-year funding cycle, State of the Arts reported on the success of a graphic redesign and branding spanning all media, from broadcast to Twitter. The graphic look of the show remains strong, and is not yet due for a refresh. However, the website has grown dated and needs replacement (although it is still functional). We will also align the e-news more fully with the graphic look of the website. The funding for a new website is reflected in our budget.

Episodes are promoted on NJTV with a 30-second preview including the broadcast time. These promos are also seen on the State of the Arts website and Facebook and are widely shared. The State of the Arts e-newsletter comes out on Fridays to promote that week's episode. Facebook updates, tweets, and Instagram posts alert viewers to both broadcast and online opportunities to view the show. Special attention is given to premiere episodes, including an additional primetime broadcast on NJTV. Our FY21 budget includes buying ad space in selected online journals including NJarts.net and New Jersey Stage. These economical ads will reach audiences with a demonstrated interest in the arts.

State of the Arts values viewer input. Every broadcast episode ends with an invitation to contact the program via our website. Facebook and other social media comments are monitored and timely responses made. Meeting our viewers and followers in

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person is welcomed, and we will increase these opportunities with our expanded community engagement efforts. Every State of the Arts episode and all individual stories are closed-captioned for both television and online viewing.

State of the Arts strives to provide insight and entertainment on multiple levels, with stories of value to both long-time arts lovers and newer arts patrons of all ages and backgrounds. Of utmost importance is the fact that the topics covered are accessible to a wide public, and as diverse as the state of New Jersey itself.

SECTION 2: Governance and Management

Stockton is the co-producer of State of the Arts and contracts PCK Media to produce all content, manage social media, marketing and distribution for the project. Stockton oversees financial management and grant writing. PCK Media coordinates other fundraising efforts in cooperation with the Stockton University Foundation. PCK Media is an independent production company formed in 2010 by producers Eric Schultz and Susan Wallner. Both are award-winning PBS producers with numerous nationally and internationally distributed arts programs to their credit in addition to State of the Arts.

Advisory Board

The project's advisory committee is comprised of representatives from co-producers Stockton University and the NJSCA, along with the principals of PCK Media. Stockton is represented by Lisa Honaker, Dean of the School of Arts and Humanities, and a professor of British literature, and Pantelia Bairaktaris, Associate Director, Research and Sponsored Programs. The New Jersey State Council on the Arts is represented by Elizabeth Matson, NJSCA Chairperson and Michelle Baxter-Schaffer, NJSCA Communications and Engagement Specialist. This committee meets monthly to review all aspects of the project, including selection of subjects to feature, finances, marketing and distribution.

Organizational Structure

PCK Media handles all day-to-day management of the project using a team of skilled freelance video professionals, including producers, videographers, audio engineers, narrators, post-production editors, a social media producer, a webmaster, and graphic artists. For the past year, PCK Media principals Susan Wallner and Eric Schultz have written, produced and directed most of the content that appears on State of the Arts. Contributor Aubrey Kauffman, working with Eric, has produced several feature stories. In each of the past three years, the invoices submitted by PCK Media include 26 weeks of full-time work for both Eric Schultz and Susan Wallner. They are always on call, and often devote time to proposal writing, fundraising, research and development, filling requests for media, responding to story pitches and viewer inquiries, organizing archival footage, and other tasks not included in the budget.

Twenty percent of Eric's and Susan's time on the project is spent on administrative work, including financial and legal management, sourcing vendors, hardware and software maintenance, production planning, broadcast scheduling, metadata prep, website maintenance, communications with broadcast partners, posting features to YouTube and PBS.org, fundraising, grant writing, and preparing for and attending board meetings. Thirty percent of their time involves technical aspects of production, i.e., logistics, planning, and location shoots. Another thirty percent of Eric's and Susan's time is devoted to the artistic tasks of filmmaking, i.e., directing, interviewing, writing, and editing. The final twenty percent of their time is spent on marketing and outreach. This includes copywriting, video promo production, managing the weekly e-blasts and social media, design of promotional materials, and screenings.

Staff Development

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PCK Media works closely with the social media producer for State of the Arts, Mae Eli Kellert, who has assumed new responsibilities as they become more familiar with the field. Interns are hired on an occasional basis, providing valuable field production assistance; they are sometimes hired as freelancers later on. It is absolutely essential that a part-time associate producer be hired. This position will encompass production, community outreach, and event planning. Over the history of State of the Arts, many full producers began as production assistants. This is the best way to learn how to produce a good story, and to become familiar with the rich landscape of the arts throughout the state. Initially this will be a part-time job with the goal to increase hours as resources become available. The addition of our part-time social media producer three years ago made an enormous difference, and we know that hiring an associate producer will make a tremendous difference as well.

Fiscal Soundness and Financial Resources

Stockton hires PCK Media to produce the series State of the Arts. PCK Media submits detailed invoices to Stockton itemizing time and resources used including producer time, contract freelancer and social media producer time, videographers, audio engineers, grips, narrators, graphic artists, post-production color correction and audio mixing, closed captioning, travel, mileage, and media drives.

Fundraising

Diversifying and expanding our financial support continues to be an important focus. We have received renewed support from our underwriters, New Jersey Manufacturers Insurance Company, and the Geraldine R. Dodge Foundation. Our support from the Scheide Funded ended three years ago, when the foundation itself was closed. This year, PCK Media established a "Producers Circle" for individual supporters at the \$1,000 and above level. This is a new endeavor and at this early stage we already have eight Producer Circle members. They are acknowledged on-air as a group after the co-producer and underwriting credits at the beginning and end of every half-hour broadcast episode. Moving forward, our goal is to secure a major corporate underwriter. This is a traditional mainstay of support for PBS content. Most viewers are familiar with the corporate messages seen at the beginning and end of series like the PBS Newshour or American Masters. Our additional distribution on WNET and ALL ARTS, along with increased distribution on NJTV, WHYY and PBS.org, should help the series obtain corporate support.

All fundraising activities for State of the Arts are done by PCK Media in coordination with the Stockton Foundation, independent of activities paid for by the co-sponsored grant from NJSCA. These activities are time-consuming, but we hope for success given the unique and high-profile work being done.

In-Kind Services

Stockton's Pantelia Bairaktaris, Associate Director, Research and Sponsored Programs, provides fiscal management and grant application support for State of the Arts. Dean Lisa Honaker, the project director of State of the Arts, also provides her time as part of her responsibilities at Stockton. Their time is provided as part of Stockton's producing partnership and is not indicated on the project's budgets.

Projected Funding Increase

Stockton is requesting an increase in funding for State of the Arts in order to build on recent gains. An increase will benefit New Jersey's artists and arts organizations, and create a sustainable future for the project. The details of increased production and other activities have been described in Section I of the project narrative. These increases are reflected in the budget lines for freelance producers, an associate producer, paid advertising, and increased series producer time. The budget also reflects

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an increase in funding from non-NJSCA sources, including foundation, individual, and corporate support.

SECTION 3: Advocacy

Everything that State of the Arts does, on every level, advocates for the arts in New Jersey. Education is key to understanding and appreciation, and State of the Arts provides life-long learning for a wide and diverse audience. By going in-depth and behind the scenes, we hear from the artists themselves, and visit the spaces where they work. Stories about how the arts can heal, enrich people's lives, and make communities more livable are found throughout New Jersey. State of the Arts chronicles these stories and considers them central to our mission.

The State of the Arts e-newsletter is shared with all of New Jersey's legislators, but we plan to do more. All of our short films take place in someone's legislative district - our proposed budget will allow us to personally contact individual legislators in each district we visit, making them aware of the rich cultural scene in their own backyards.

Asterisk (*) those individuals who are African-American, Asian, Hispanic/Latino, American Indian/Alaskan Native, or Native Hawaiian/Pacific Islander. Double asterisk (**) those for whom resumes are attached as required support materials. Triple asterisk (***) those who require ADA accommodations.

Diversity	Name	Years of Service	Term of Office	Executive Office Held	County of Residence	Profession or Special Interests
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Board Chart Information Review Page

Staff Chart

If applying for GOS, include current full-time and key part-time staff of the organization and the # of minor part-time or seasonal staff. For ALL other support types, include only the staff dedicated to the program and pro-rate hour and wage information devoted to the program.

Asterisk (*) those individuals who are African-American, Asian, Hispanic/Latino, American Indian/Alaskan Native, or Native Hawaiian/Pacific Islander. Double asterisk (**) those for whom resumes are attached as required support materials. Triple asterisk (***) those who require ADA accommodations.

Name	Title	Hrs./ Week	Years of Service	Total Wages
Artistic				
Eric Schultz	Producer/Director/Writer	13	9	
Susan Wallner	Producer/Director/Writer	13	9	

Add. part-time/seasonal

Total Artistic \$58,000.00

Name	Title	Hrs./ Week	Years of Service	Total Wages
Technical/Production				
Susan Wallner	Producer/Director	13	9	
Eric Schultz	Producer/Director	13	9	

Add. part-time/seasonal

Total Technical/Production \$58,000.00

Staff Chart

Name	Title	Hrs./ Week	Years of Service	Total Wages
Administrative				
Susan Wallner	Producer/Director	7	9	
Eric Schultz	Producer/Director	7	9	
Lisa Honaker	Co-Producer/Co-Director	3	6	
Pantelia Bairaktaris	Financial/Grants Manager	3	6	

Add. part-time/seasonal
Total Administrative

\$48,348.00

Name	Title	Hrs./ Week	Years of Service	Total Wages
Clerical/Support				

Add. part-time/seasonal
Total Clerical/Support

Number of Volunteers

Finance Chart #1a - Expenses

PERSONNEL	FY19 Actual (7/18-6/19)	FY20 Projected (7/19-6/20)	FY21 Projected (7/20-6/21)
Administrative**	\$24,700	\$24,700	\$31,500
Artistic**	\$46,900	\$46,900	\$58,000
Technical/Production**	\$46,900	\$46,900	\$58,000
Fringe Benefits**			
OUTSIDE FEES & SERVICES			
Artistic - See Chart 1B	\$65,650	\$66,000	\$100,550
Other	\$0	\$0	\$0
CAPITAL EXPENDITURES (not funded by NJSCA grants)			
Equipment and Acquisitions			
Maintenance and Repairs			
OTHER OPERATING EXPENSES			
Space Rental & Mortgage Payments			
Marketing - See Chart 1B (includes advertising, public relations, etc.)	\$13,725	\$17,000	\$40,585
Travel & Transportation	\$1,613	\$3,500	\$4,458
Phone & Postage	\$425	\$500	\$257
Rentals			
Supplies & Materials	\$0	\$0	\$1,000
Janitorial and other facility services			
Insurance			
Technical Production (non-personnel)	\$3,150	\$3,450	\$4,050
Repayment of Loans, Lines of Credit, etc.			
Other - See Chart 1B itemize if over 5% of total)	\$11,200	\$11,200	\$16,100
TOTAL CASH EXPENSES	\$214,263	\$220,150	\$314,500
TOTAL CASH INCOME	\$228,600	\$219,700	\$314,500

Finance Chart #1a - Expenses

(Chart #2a)			
Deficit or Surplus - Click the SAVE button to update the calculations (income minus expenses)	\$14,337	(\$450)	\$0
For Organizational Budget Only: Accumulated (Deficit)/Surplus			

**CSPA & CSPM applicants must itemize these lines in Finance Chart 1B which will help the panel better understand the project budget. For personnel, it will help if the itemization makes clear what percentage of an individual's time is dedicated to the project.

BUDGET NOTES - EXPENSES NARRATIVE:

Fully utilize this section to provide information about the organization's/project's complete financial picture. Panelists expect to review accompanying budget notes to provide clear information about the relationship of the expense budget to the described activities. Make sure you fully articulate your organization's plan or strategy for those financial decisions.

As outlined in our narrative, the proposed increase in funds will support:

- 1) An increase in the number of features and 30-minute episodes we produce for our PBS partners. We propose producing nine 30-minute episodes, resulting in 36 highly-produced documentary features about New Jersey artists and arts-related topics.
- 2) An increase in marketing and community engagement.
- 3) A part-time associate producer tasked with community engagement, organizing live events, assisting with production, and increasing our communication with legislators and other community leaders.

Finance Chart #1b - Itemization Of Expenses

OUTSIDE FEES & SERVICES	FY19 Actual (7/18-6/19)	FY20 Projected (7/19-6/20)	FY21 Projected (7/20-6/21)
Artistic- list artists, companies, etc.			
Videographers: Joe Conlon, Kirk Sohr	\$43,350	\$47,500	\$56,650
Field Audio	\$400	\$0	\$0
Narrators: Dan Gordon, Nemuna Cheesay	\$3,000	\$4,200	\$5,400
Post Production: Color Correction,Audio	\$10,500	\$10,500	\$13,500
Contract Producers	\$7,900	\$1,200	\$9,000
Graphic Artist: Charlie Starkey	\$0	\$300	\$1,000
Grip/Interns	\$0	\$1,800	\$2,500
Associate Producer: Production 1/4 Time	\$0	\$0	\$11,250
Photo Rights, Getty Images,Archival Film	\$500	\$500	\$1,250
Total:	\$65,650	\$66,000	\$100,550
OTHER OPERATING EXPENSES			
Marketing/public relations			
PCK Producers:Eric Schultz,Susan Wallner	\$1,000	\$4,000	\$10,000
Social Media Producer: Mae Kallert	\$12,225	\$12,200	\$12,360
Associate Producer: Community Engagement	\$0	\$0	\$11,250
Website Maintenance/Updates/River Graph	\$0	\$300	\$4,500

Finance Chart #1b - Itemization Of Expenses

Constant Contact/Subscription	\$500	\$500	\$675
Paid Advertizing Online	\$0	\$0	\$1,800
Total:	\$13,725	\$17,000	\$40,585
Other			
Facilities Maintenance: 2 Avid Systems	\$11,200	\$11,200	\$16,100
Total:	\$11,200	\$11,200	\$16,100

BUDGET NOTES

Finance Chart #1b - Itemization Of Expenses

Use this section to fully amplify and explain all information in the above chart.

Finance Chart #2a - Income

Complete this Chart for projected FY21 and prior years if the project has occurred in FY20 and/or FY19.

EARNED INCOME	FY19 Actual (7/18-6/19)	FY20 Projected (7/19-6/20)	FY21 Projected (7/20-6/21)
Admissions	\$0	\$0	\$0
Contracted Service Revenue	\$0	\$0	\$0
Other (include sales and all investment income to be spent)	\$0	\$0	\$0
Subtotal Earned Income	\$0	\$0	\$0
CONTRIBUTED INCOME			
Corporations/Businesses - See Chart #2B	\$17,500	\$7,500	\$17,500
Foundations - See Chart #2B	\$5,000	\$5,000	\$10,000
Government - See Chart #2B Include all County, State, and Federal grants.	\$0	\$0	\$0
Individuals & Other Private Sources	\$6,100	\$7,200	\$12,000
Subtotal Contributed Income	\$28,600	\$19,700	\$39,500
APPLICANT CASH (include carry-forward surplus, parent institution cash* and other unearned and non-contributed income)	\$0	\$0	\$0
NJSCA REQUEST - received '19, awarded '20, projected '21	\$200,000	\$200,000	\$275,000
SUBTOTAL CASH INCOME	\$228,600	\$219,700	\$314,500
TOTAL CASH INCOME	\$228,600	\$219,700	\$314,500

*Parent institution cash may include both any organizational line item appropriation for the project and the pro-rated value attributable to the program or project of any cash appropriated to the salary and operating accounts of the unit sponsoring the program or project.

BUDGET NOTES

Use the Budget Note section to fully amplify and explain all information in the above chart.

Stockton is requesting an increase in support for the State of the Arts project from \$200,000 to \$275,000.

Over the past eight years, PCK Media, in partnership with the Stockton Foundation, has raised between \$20,000 and \$50,000 annually to support this co-sponsored project. Going forward, PCK Media plans to devote additional resources to

Finance Chart #2a - Income

maintaining and increasing this support. We will particularly focus on a major corporate sponsor and on growing our support from individuals in our newly established Producers Circle. For example, PCK Media's Eric Schultz recently returned from the New Jersey Chamber of Commerce Walk to Washington and will be following up on contacts at Wells Fargo, Investors Bank, First Bank, Bank of America, Jersey Central Power & Light, New Jersey American Water and other companies. Eric is also in contact with a number of potential Producer Circle members.

Finance Chart #2b - Itemization of Income

SOURCES	FY19 Actual	FY20 Projected	FY20 Received to date	FY21 Proje cted
Corporations/Businesses				
NJM	\$7,500	\$7,500	\$7,500	\$7,500
Bramnick Law	\$10,000	\$0	\$0	\$10,000
Number and total of all others				
0				
Subtotal Corporations/Businesses	\$17,500	\$7,500	\$7,500	\$17,500
Foundations				
Dodge Foundation	\$5,000	\$5,000	\$5,000	\$10,000
Number and total of all others				
0				
Subtotal Foundations	\$5,000	\$5,000	\$5,000	\$10,000
Government (other than this NJSCA request)				
Number and total of all others				
0				
Subtotal Government	\$0	\$0	\$0	\$0
GRAND TOTALS	\$22,500	\$12,500	\$12,500	\$27,500

BUDGET NOTES

Finance Chart #2b - Itemization of Income

Use this section to fully amplify and explain all information in the above chart.

Images - Support Materials: 1

Description of Image/Title of Work	Artist	Medium	Dimensions	Year	Image
Director Alex Tobey of INKubator interviewed by State of the Arts Producer Susan Wallner at Art House Productions in Jersey City, NJ				2019	https://njsage.intelligra.nts.com/ Upload/2198794_1738521-DirectorAlexTobeyofINKubatorinterviewedbyStateoftheArts.jpg
State of the Arts featured Broadway performer Laionna Michelle as Nina Simone at the George Street Playhouse in New Brunswick, NJ				2019	https://njsage.intelligra.nts.com/ Upload/2198794_1738525-LaionnaMichelleasNinaSimoneatGeorgeStreetPlayhouse.jpg
McVay Poetry Trail with founder Scott McVay leading the pack, as featured in State of the Arts: The Princeton Show				2018	https://njsage.intelligra.nts.com/ Upload/2198794_1738528-McVayPoetryTrailwithScottMcVayleadingthepack.jpg
Mudgirls, a group of women learning the craft of pottery as they transition from homelessness, unloading the kiln, Atlantic City, NJ				2019	https://njsage.intelligra.nts.com/ Upload/2198794_1738531-MudgirlsUnloadingKiln.jpg
Documentary photographer Todd Darling with the band Guwii Kidz in Paterson, NJ				2018	https://njsage.intelligra.nts.com/ Upload/2198794_1738534-PhotographerToddDarling

Images - Support Materials: 1

		<u>withthebandGuwiiKidzinPaterson.JPG</u>
Princeton Children's Book Festival with local author and cartoonist Patrick McDonnell	2018	<a href="https://njsage.intelligra<sup>nts.com/ Upload/2198794 1738537-PrincetonChildren'sBookFestivalwithAuthorPatrickMcDonnell.jpg</sup>nts.com/ Upload/2198794 1738537-PrincetonChildren'sBookFestivalwithAuthorPatrickMcDonnell.jpg">https://njsage.intelligra^{nts.com/ Upload/2198794 1738537-PrincetonChildren'sBookFestivalwithAuthorPatrickMcDonnell.jpg}nts.com/ Upload/2198794 1738537-PrincetonChildren'sBookFestivalwithAuthorPatrickMcDonnell.jpg
David Rago, one of the main appraisers on PBS's Antiques RoadShow, at Rago Art and Auctions in Lambertville, NJ	2018	<a href="https://njsage.intelligra<sup>nts.com/ Upload/2198794 1738540-RagoArtandAuctionsinLambertville.jpg</sup>nts.com/ Upload/2198794 1738540-RagoArtandAuctionsinLambertville.jpg">https://njsage.intelligra^{nts.com/ Upload/2198794 1738540-RagoArtandAuctionsinLambertville.jpg}nts.com/ Upload/2198794 1738540-RagoArtandAuctionsinLambertville.jpg
A community reading of Emily Mann's play Greensboro: A Requiem in Greensboro, NC	2019	<a href="https://njsage.intelligra<sup>nts.com/ Upload/2198794 1738543-ReadingofEmilyMannplayinGreensboro.jpg</sup>nts.com/ Upload/2198794 1738543-ReadingofEmilyMannplayinGreensboro.jpg">https://njsage.intelligra^{nts.com/ Upload/2198794 1738543-ReadingofEmilyMannplayinGreensboro.jpg}nts.com/ Upload/2198794 1738543-ReadingofEmilyMannplayinGreensboro.jpg
Artist Tyler Ballon in his studio at Mana Contemporary, Jersey City, NJ	2018	<a href="https://njsage.intelligra<sup>nts.com/ Upload/2198794 1738546-TylerBalloninstudioatManaContemporary.JPG</sup>nts.com/ Upload/2198794 1738546-TylerBalloninstudioatManaContemporary.JPG">https://njsage.intelligra^{nts.com/ Upload/2198794 1738546-TylerBalloninstudioatManaContemporary.JPG}nts.com/ Upload/2198794 1738546-TylerBalloninstudioatManaContemporary.JPG
Xian Zhang conducts the New Jersey Symphony Orchestra in Prokofiev's Romeo and Juliet	2020	<a href="https://njsage.intelligra<sup>nts.com/ Upload/2198794 1738549-Xian</sup>nts.com/ Upload/2198794 1738549-Xian">https://njsage.intelligra^{nts.com/ Upload/2198794 1738549-Xian}nts.com/ Upload/2198794 1738549-Xian

Images - Support Materials: 1

ZhangconductsNJSOinRomeoandJuliet.jpg

Document - Support Materials

Required Items:

Bios of key staff/Artists Credentials

(all bios should be combined into a single document, then uploaded)

https://njsage.intelligrants.com/_Upload/2198816_1738155-KeyPersonnel-StateoftheArts.pdf

Audit Review and Financial Summary (ARF)

[https://njsage.intelligrants.com/_Upload/2198816_1768411-FY19StocktonUniversityUGNJDoTFS\(1\).pdf](https://njsage.intelligrants.com/_Upload/2198816_1768411-FY19StocktonUniversityUGNJDoTFS(1).pdf)

Optional Items:

Item 1:

(✓) Website Location: <https://www.njtvonline.org/programs/state-of-the-arts/>

() Upload Document

Description of Support Materials: NJTV Public Media, the only broadcast entity covering the entire state, features State of the Arts on air and online. This link is to NJTV's homepage for State of the Arts episodes and stories.

Item 2:

(✓) Website Location: <https://www.pbs.org/video/state-of-the-arts-december-2019-yjnm dx/>

() Upload Document

Description of Support Materials: State of the Arts can be seen on PBS.org, or on any public television station's website in the United States. This link is to the December 2019 episode of State of the Arts.

Item 3:

(✓) Website Location: <https://www.youtube.com/watch?v=crDXWLu72H8>

() Upload Document

Description of Support Materials: The link is to a Mid-Atlantic Emmy winning feature on the State of the Arts NJ YouTube Channel, where stories continue to gain views and comments. Stories stream on both PBS.org and YouTube.

Item 4:

() Website Location:

(✓) Upload Document

https://njsage.intelligrants.com/_Upload/2198816_1738174-TenSocialMediaComments.pdf

Description of Support Materials: Comments are made on the State of the Arts YouTube, Facebook, Twitter, and Instagram feeds. As these comments show, stories from years ago are as important to viewers as are newer productions.

Item 5:

Document - Support Materials

(✓) Website Location:

<https://www.stateoftheartsnj.com/>

() Upload Document

Description of Support Materials:

The State of the Arts website contains basic information such as what's on this week, links to stories, and more. Although useful, the site is somewhat dated and will be replaced in the coming season.

Application Certification

I certify that to the best of my knowledge and belief the information in this application is true and accurate. I understand that submission of this application implies prior review of all representations therein by my organization's board or official governing body. I also understand and accept that in applying for this grant the organization is agreeing to comply with all grant contractual terms and conditions, and pertinent state and federal laws and regulations required of a grantee. I hereby authorize release of all public documents submitted as part of this application in accordance with state and federal laws regarding public access to information.

[✓] I accept and agree

Authorizing Official: Pantelia Bairaktaris
Authorizing Official's Title: Associate Director, ORSP

Authorizing Board Member or Governing Body Name: Harvey Kesselman
Authorizing Board Member or Governing Body Office: Office of the President

Submitted By:		
<u>Pantelia Bairaktaris</u>	<u>Agency Administrator</u>	<u>3/5/2020</u>
Name	Title	Date

Please note – Applications must be electronically signed and certified in SAGE.

Submission Instructions

When you've completed your application, it is a good idea to go review it before submitting. You can review your application by selecting the "View Full Application PDF" link on the Application-Forms Menu and print a PDF draft. Check all entries and uploads. After you have carefully reviewed the application, you can submit the application by clicking on the "Apply Status" button, under the "Status Changes" on the section of your application. To confirm your submission, check the "Current Status" section on the Application Forms-Menu for "Application Submitted". Remember to go back to the "View Full Application PDF" link and print a final copy of your application submission for your records.

All Council's recommendations refer to the guidelines for the grant cycle schedule.

Please note – Applications are electronically signed and certified in SAGE.

Thank you.

New Jersey State Council on the Arts

- ☐ By checking this box you certify that you have read the above instructions and have completed the application to the best of your ability.

Type of Support

- ☐ General Operating Support (GOS)
- ☒ General Program Support (GPS)

Panel Category

Panel Category

Performing Art Presenters

Application Detail Summary

Purpose of Funding: This statement is limited to 300 characters (approximately 50 words). It will be used in press releases and for other public inquiries. It should contain the basic "who, what, where, and when" information. Begin it with "This grant will help support..." See example in guidelines.

This NJSCA grant will help support the Stockton Performing Arts Center and its audiences from across the Greater Atlantic City region and beyond with the opportunity to experience a wide selection of programs by professional touring companies of regional, national and international stature.

The following information is reported to the National Endowment for the Arts and National Assembly of State Arts Agencies.

Select the **Type of Activity:** 05 Concert/Performance/Reading

Type of Activity Descriptions

02 Audience Services

03 Fellowships

04 Artwork Creation

05 Concert/Performance/Reading

06 Exhibition

08 Fair/Festival

09 Identification/Documentation

11 Operating Support

12 Arts Instruction - Include lessons, class and other means used to teach knowledge of and/or skills in the arts.

13 Marketing

15 Professional Support - Artistic

16 Recording/Filming/Taping

17 Publication

19 Research/Planning

20 School Residency: Artists activities in an educational setting wherein one or more core student groups receive repeated artist contact over time.

21 Other Residency-artists: Artists activities in a non-school setting wherein one or more core student groups receive repeated artist contact over time.

22 Seminar/Conference 24 Distribution of Art (not broadcasting)

25 Apprenticeship

29 Professional Development/Training: Activities enhancing career advancement.

30 Student Assessment: The measurement of student progress toward learning objectives. Not to be used for program evaluation.

31 Curriculum Development/Implementation: Include the design, implementation and distribution of instructional materials, methods, evaluation criteria, goals, and objectives.

33 Building Public Awareness: Activities designed to increase public understanding of the arts or to build public support for the arts.

34 Technical Assistance: With technical/administrative functions.

35 Web Site/Internet Development: Includes creation or expansion of websites, development of digital art collections,

Application Detail Summary

databases, discussion areas or other interactive services delivered via the Internet.

36 Broadcasting: via television, cable, radio, the web or other digital networks.

99 None of the above

Arts Education

Enter the codes that best describe the Arts Education activities of this request:

02 - B

01 50% or more of this project's activities are arts education directed to:

A. K-12 Students

B. Higher education students

C. Pre-kindergarten children

D. Adult learners (including teachers and artists)

02 Less than 50% of this project's activities are arts education directed to:

A. K-12 Students

B. Higher education students

C. Pre-kindergarten children

D. Adult learners (including teachers and artists)

99 None of this project involves arts education

Select the **Project Descriptors** (Check all that apply)

Check which, if any, of the descriptors below comprise a significant portion (50% or more) of the grant's resources/activities.

Check all that apply. If none apply, or if the below descriptors apply to a small or indeterminate portion of your funding/activities, leave this section blank.

- | | |
|--|--|
| ☐ Accessibility | ☐ Older Adults |
| ☐ International | ☐ Health/Healing |
| ☒ Presenting/Touring | ☐ Economic Development |
| ☐ Technology | ☐ Cultural Heritage Tourism |
| ☐ Youth at Risk | |

Board Chart Information Review Page

Asterisk (*) those individuals who are African-American, Asian, Hispanic/Latino, American Indian/Alaskan Native, or Native Hawaiian/Pacific Islander.

Double asterisk (**) those for whom resumes are attached as required support materials. Triple asterisk (***) those who require ADA accommodations.

Diversity	Name	Years of Service	Term of Office	Executive Office Held	County of Residence	Profession or Special Interests
	Hazel Mueller	15	08-20	President	Atlantic	Health Care
	Carmine Bonanni	5	10-20	Treasurer	Atlantic	Educator
	Delores Mastrangelo	18	08-20	VP-Hospitality	Atlantic	Nurse - Retired
	Roger Steedle	5	08-19	N/A	Atlantic	Attorney
	James Foreman	12	08-19	N/A	Atlantic	Educator - Retired
	Suze DiPietro	10	N/A	Ex Officio	Cape May	PAC Manager
	Diane Grams	2	N/A	N/A	Atlantic	N/A

Board Chart Information Review Page

Staff Chart

If applying for GOS, include current full-time and key part-time staff of the organization and the # of minor part-time or seasonal staff. For ALL other support types, include only the staff dedicated to the program and pro-rate hour and wage information devoted to the program.

Asterisk (*) those individuals who are African-American, Asian, Hispanic/Latino, American Indian/Alaskan Native, or Native Hawaiian/Pacific Islander. Double asterisk (**) those for whom resumes are attached as required support materials. Triple asterisk (***) those who require ADA accommodations.

Name	Title	Hrs./ Week	Years of Service	Total Wages
-------------	--------------	-------------------	-------------------------	--------------------

Artistic

Add. part-time/seasonal

Total Artistic

Name	Title	Hrs./ Week	Years of Service	Total Wages
-------------	--------------	-------------------	-------------------------	--------------------

Technical/Production

Daniel Wright	Technical Facilities Director	35	8	
---------------	-------------------------------	----	---	--

Add. part-time/seasonal

Total Technical/Production

\$77,144.00

Staff Chart

Name	Title	Hrs./ Week	Years of Service	Total Wages
Administrative				
Suze DiPietro	Director	35	13	
Anjanette Christy	Ticketing Director	35	7	
Susan Wallace	Office Manager	35	5	

Add. part-time/seasonal

Total Administrative

\$240,143.00

Name	Title	Hrs./ Week	Years of Service	Total Wages
-------------	--------------	-------------------	-------------------------	--------------------

Clerical/Support

Add. part-time/seasonal

Total Clerical/Support

Number of Volunteers

Finance Chart #1a - Expenses

PERSONNEL	FY19 Actual (7/18-6/19)	FY20 Projected (7/19-6/20)	FY21 Projected (7/20-6/21)
Administrative**	\$329,607	\$340,268	\$350,476
Artistic**	\$0	\$0	\$0
Technical/Production**	\$60,871	\$85,188	\$87,744
Fringe Benefits**	\$166,080	\$111,725	\$115,077
OUTSIDE FEES & SERVICES			
Artistic - See Chart 1B	\$101,020	\$184,543	\$190,079
Other	\$0	\$0	\$0
CAPITAL EXPENDITURES (not funded by NJSCA grants)			
Equipment and Acquisitions		\$0	
Maintenance and Repairs		\$88	
OTHER OPERATING EXPENSES			
Space Rental & Mortgage Payments			
Marketing - See Chart 1B (includes advertising, public relations, etc.)	\$20,261	\$59,000	\$60,861
Travel & Transportation	\$8,290	\$1,226	\$1,263
Phone & Postage	\$391	\$401	\$413
Rentals	\$0	\$0	\$0
Supplies & Materials	\$11,753	\$40,823	\$42,048
Janitorial and other facility services	\$0	\$0	\$0
Insurance	\$0	\$0	\$0
Technical Production (non-personnel)	\$29,046	\$44,437	\$45,770
Repayment of Loans (lines of credit, etc.)	\$0	\$0	\$0
Other - See Chart 1B (itemize if over 5% of total)	\$1,406	\$1,266	\$1,304
TOTAL CASH EXPENSES	\$728,725	\$868,965	\$895,035
TOTAL CASH INCOME (Chart #2a)	\$729,152	\$868,965	\$895,035
Deficit or Surplus - Click the SAVE button to update the calculations (income minus expenses)	\$427	\$0	\$0
For Organizational Budget Only: Accumulated (Deficit)/Surplus			

Finance Chart #1a - Expenses

BUDGET NOTES - EXPENSES NARRATIVE:

Fully utilize this section to provide information about the organization's/project's complete financial picture. Panelists expect to review accompanying budget notes to provide clear information about the relationship of the expense budget to the described activities. Make sure you fully articulate your organization's plan or strategy for those financial decisions.

Finance Chart #1b - Itemization Of Expenses

Total:	\$20,261	\$59,000	\$60,861
Other			
Other expenses	\$1,406	\$1,266	\$1,304
Total:	\$1,406	\$1,266	\$1,304

BUDGET NOTES:

Use this section to fully amplify and explain all information in the above chart.

Finance Chart #2a - Income

EARNED INCOME	FY19 Actual (7/18-6/19)	FY20 Projected (7/19-6/20)	FY21 Projected (7/20-6/21)
Admissions	\$210,077	\$333,287	\$343,286
Contracted Service Revenue	\$2,975	\$0	\$0
Other (include sales and all investment income to be spent)	\$1,250	\$0	\$0
Subtotal Earned Income	\$214,302	\$333,287	\$343,286
CONTRIBUTED INCOME			
Corporations/Businesses - See Chart #2B	\$0	\$0	\$0
Foundations - See Chart #2B	\$3,030	\$8,390	\$8,642
Government – See Chart #2B (include all County, State and Federal grants)	\$0	\$0	\$0
Individuals & Other Private Sources	\$0	\$0	\$0
Subtotal Contributed Income	\$3,030	\$8,390	\$8,642
APPLICANT CASH (include carry-forward surplus, parent institution cash* and other unearned and non-contributed income)	\$410,800	\$426,268	\$439,056
NJSCA AWARD - received '19, awarded '20, projected '21	\$101,020	\$101,020	\$104,051
SUBTOTAL CASH INCOME	\$729,152	\$868,965	\$895,035
Average FY19 and FY20 Income - \$799,059			
GOS/GPS only, may project up to 25% of this figure - \$199,765			
NJ Cultural Trust	\$0	\$0	\$0
TOTAL CASH INCOME	\$729,152	\$868,965	\$895,035

*Parent institution cash may include both any organizational line item appropriation for the project and the pro-rated value attributable to the program or project of any cash appropriated to the salary and operating accounts of the unit sponsoring the program or project.

BUDGET NOTES - INCOME NARRATIVE:

Fully utilize this section to provide information about the organization's (GOS) or project's (GPS) complete financial picture. Panelists expect to read accompanying budget notes to provide clear information about the relationship of the income budget to the described activities. Make sure you fully articulate your organization's plan or strategy for those financial decisions.

Finance Chart #2b - Itemization of Income

SOURCES	FY19 Actual	FY20 Projected	FY20 Received to date	FY21 Projected
Corporations/Businesses				
Number and total of all others 0				
Subtotal Corporations/Businesses	\$0	\$0	\$0	\$0
Foundations				
Stockton Foundation	\$3,030	\$8,390	\$8,390	\$8,642
Number and total of all others 0				
Subtotal Foundations	\$3,030	\$8,390	\$8,390	\$8,642
Government (other than this NJSCA request; do not include NJ Cultural Trust grants)				
Number and total of all others 0				
Subtotal Government	\$0	\$0	\$0	\$0
GRAND TOTALS	\$3,030	\$8,390	\$8,390	\$8,642

BUDGET NOTES

Use this section to fully amplify and explain all information in the above chart.

Optional In-Kind Contributions Chart-Services Rendered

Service Rendered

FY19

FY20

Hrs.

By:

Description:

Optional In-Kind Contributions Chart-Services Rendered

Service Rendered

FY19

FY20

Hrs.

By:

Description:

Optional In-Kind Contributions Chart-Services Rendered

Service Rendered

FY19

FY20

Hrs.

By:

Description:

Optional In-Kind Summary Chart

Source	FY20	FY21
Services Rendered	\$0	\$0
Goods Donated	\$0	\$0
Facilities Provided	\$0	\$0
Other	\$0	\$0
Totals:	\$0	\$0

Images - Support Materials: 1

Description of Image/Title of Work	Artist	Medium	Dimensions	Year	Image
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Media - Support Materials: 1

Sample 1:

(✓) Support Material Website Location: <http://www.stocktonpac.org/event/55d8aaf3ef915f75d2beb16dc55d7af0>

Date of Performance: 2/13/2019
Performance Location: Stockton PAC
Title of work: The Franklin Institute: The Human Body
Creator: The Franklin Institute
Length of sample: 8 days
Length of complete work:
Description:

Come with us on a wild journey through The Human Body. Discover how nutrients in the food we eat convert into the energy that keeps us on the move.

Sample 2:

(✓) Support Material Website Location: <http://www.stocktonpac.org/event/63d989dcc525b3a7f2dc061fd632ba42>

Date of Performance: 2/23/2019
Performance Location: Stockton PAC
Title of work: Poetry of Warrior Writers
Creator: Veterans
Length of sample: 1 day
Length of complete work:
Description:

Experience a transformative night of powerful and insightful poetry written and performed by veterans. Warrior Writers is a national non-profit.

Sample 3:

(✓) Support Material Website Location: <http://www.stocktonpac.org/event/1c4365671b71a188ade1000ed1f2b173>

Date of Performance: 11/2/2018
Performance Location: Stockton PAC
Title of work: Terrance Simien & Zydeco Experience
Creator: Terrance Simien & Zydeco
Length of sample: 1 day
Length of complete work:
Description:

“The Zydeco Master” and Grammy-winning Terrance Simien & The Zydeco Experience will serve up a night of authentic, spicy New Orleans music! Terrance Simien "probably has the best voice in his genre" and has delivered a live performance that was voted by Billboard Magazine as one of the “Top Ten Live Performance Acts of the Year.”

Sample 4:

Media - Support Materials: 1

(✓) Support Material Website Location: <http://www.stocktonpac.org/event/1c894e06b287032b41d55ce20736ba0e>

Date of Performance: 11/4/2018

Performance Location: Stockton PAC

Title of work: The Nature of Forgetting

Creator:

Length of sample:

Length of complete work:

Description:

“The Nature of Forgetting” is “Profoundly moving... An action packed celebration of life,” heralds John Wilson of Front Row - BBC Radio 4. Audiences will be astounded as they experience the emotion and beauty of one man’s compelling journey through the stages of dementia.

Sample 5:

(✓) Support Material Website Location: <https://stockton.edu/events/dance-residency-robert-moses-kin.html>

Date of Performance: 10/20/2018

Performance Location: Stockton PAC

Title of work: Robert Moses’ Kin

Creator:

Length of sample:

Length of complete work:

Description:

Robert Moses’ Kin uses movement as the medium through which race, class, culture and gender are used to voice the existence of our greater potential and unfulfilled possibilities.

Document - Support Materials

Required Items:

Bios of key staff/Artists Credentials (all bios should be combined and uploaded as one document)	https://njsage.intelligrants.com/_Upload/1971695_1598894-Staffresumes.pdf
Long Range Strategic Plan	https://njsage.intelligrants.com/_Upload/1971695_1598895-LongRangeStrategicPlan.pdf
Audit or Financial Review (both audits should be combined and uploaded as one document)	https://njsage.intelligrants.com/_Upload/1971695_1598896-FY17StocktonUniversityUGFinancials.pdf
Audit Review and Financial Summary (ARF) Most recent completed ARF and response to Due Diligence questions (combined and uploaded as one document)	
Deficit Reduction Plan (if carrying a deficit for more than 5% of budget)	
Board approved nondiscrimination policy	https://njsage.intelligrants.com/_Upload/1971695_1600622-SACDiscriminationPolicy(1).docx
Board approved grievance procedure for patrons	https://njsage.intelligrants.com/_Upload/1971695_1600623-SACGrievancePolicy(1).docx

Optional Items:

Item 1:

- ☐ Website Location:
- ☐ Upload Document
- Description of Support Materials:

Item 2:

- ☐ Website Location:
- ☐ Upload Document
- Description of Support Materials:

Item 3:

- ☐ Website Location:
- ☐ Upload Document
- Description of Support Materials:

Item 4:

- ☐ Website Location:

Document - Support Materials

☐ Upload Document

Description of Support Materials:

Item 5:

☐ Website Location:

☐ Upload Document

Description of Support Materials:

Council Notifications: FY21 STOCKTON UNIV PAC NOTIFICATION

Description

FY21 STOCKTON UNIV PAC NOTIFICATION

[https://njsage.intelligrants.com/ Upload/2335200_1822847-FY21NJSCASTOCKTONUNIVPACNOTIFICATION.docx](https://njsage.intelligrants.com/Upload/2335200_1822847-FY21NJSCASTOCKTONUNIVPACNOTIFICATION.docx)

Description

Returning FY21 Award and Declining FY22 letter

[https://njsage.intelligrants.com/ Upload/2335200_1822849-letterfromStocktondecliningtheFY21andFY22award12.2020.pdf](https://njsage.intelligrants.com/Upload/2335200_1822849-letterfromStocktondecliningtheFY21andFY22award12.2020.pdf)

Description

Description

Description

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