

New York State Council on the Arts

300 Park Avenue South, 10th Floor

New York, NY 10010-3953

212-459-8800

www.arts.ny.gov

Folk Arts

Robert Baron, Program Director, robert.baron@arts.ny.gov

Information Outlined Below:

[Program Goals](#)

[Program Information](#)

[Category Information & Questions](#)

- [General Support](#)
- [Project Support](#)
- [Folk Arts Apprenticeships](#)
- [Regional and County Folk Arts Programs](#)
- [Regrants and Partnerships](#)

[Support Materials](#)

- [Category Specific Support Materials](#)

For complete instructions on how to apply to NYSCA's FY2016 Grant Program, please [click here](#).

Program Goals

Definitions

By definition, folk arts are traditional cultural expressions through which a group maintains and passes on its shared way of life. They are practiced within and among ethnic, regional, occupational, and religious communities as well as other kinds of groups with a common identity. Traditional folk arts express a group's sense of beauty, identity, and values. Folk arts are usually learned informally through performance, by example, or in oral traditions among families, friends, neighbors and co-workers rather than through formal education. The practice of folk arts by traditional artists stems from their birthright, community membership or direct participation in the life of a community. Never static, folk arts change as they are adapted to new circumstances while they maintain their traditional qualities. The best folk artists work within artistic conventions shaped and refined over time while creating innovations recognized by other community members.

Priorities

- Appropriate compensation to artists, folklorists and arts professionals.
- Dance presentations accompanied by live traditional folk musicians, when possible.



- Field research to identify artists unrecorded or unrecognized outside of their immediate communities. Applicants are also encouraged to document presentations supported through NYSCA funds.
- Collaborative initiatives carried out on a regional or statewide basis among folk arts programs.
- Professional direction through folklorists, ethnomusicologists, or other appropriate staff consultants for program development, field research to document artists, interpretation and the production of presentations
- Development of projects in close consultation and collaboration with the communities and artists whose traditions are to be presented. Support is not available for programming involving artists who appropriate, interpret, or revive the traditions of other communities. Presentations grounded in the traditional modes of practicing folk art are encouraged. The Folk Arts Program does not support programming involving choreography, theatricalization, or stylization that substantially alters traditions. Strong evidence of interpretive practices which aid appreciation and understanding of a tradition's meaning and contexts, especially for unfamiliar art forms. These may include program booklets or other publications, websites, lecture/demonstrations, spoken introductions to performances, and/or interpretive signage to aid appreciation and understanding of a tradition's meaning and contexts.

The NYSCA grant program strives to make investments of public funds that serve all communities and people that comprise New York State's citizens and visitors. NYSCA strongly supports, values and encourages the sustained and concerted efforts of non-profit art, culture and heritage organizations to be inclusive and have its workforce, artists and programmatic offerings reflect New York State's diversity of people, geography and artistic interests.

Program Information

Types of Support Available:

Applicants may make a total of two requests Council-wide, except in categories exempt from the two-limit request (see below). Applicants wishing to make two requests in the Folk Arts project categories in FY16 should first speak to Program staff regarding eligibility for General Support.

General Support is provided for organizations whose primary mission is folk arts. General Support applicants may not apply in the project categories below, and are limited to one additional request Council-wide.

Project Support is provided for applicants in the following categories:

1. Project Support
2. Folk Arts Apprenticeships
3. Regional and County Folk Arts Programs

Regrants and Partnerships Support is made by invitation from the Council only, and is *exempt* from the Council-wide two-request limit.



Artistic Evaluation

NYSCA must be able to evaluate an applicant's artistic quality on an ongoing basis. It is the responsibility of all current and prospective applicants to inform staff of its events well in advance of the event date so that staff or advisory panelists may attend and evaluate the activity. Email notification of events should be sent to flk@arts.ny.gov.

Technical Assistance

Technical assistance is available to any individual or organization engaged in or planning folk arts programs in New York State. It is provided through the New York Folklore Society's Mentoring and Professional Development Program for Folklore and the Traditional Arts, in partnership with the NYSCA Folk Arts Program. This program encompasses diverse formats for technical assistance, including both short-term and long-term consulting, visits to the consultant's organization to observe activities, and assistance for master folk artists to advise other artists. Support is provided to attend conferences and meetings, observe exemplary programs, and interact with colleagues.

Applications are reviewed on an ongoing basis.

To inquire about possible support from the Mentoring and Professional Development Program, please contact:

New York Folklore Society
E-mail: nyfs@folklore.org
P.O. Box 764
Schenectady, NY 12301
518 346-7008

Eligibility to Apply for other NYSCA Support and Exemptions from the Two-Request Limit:

Organizations applying for or receiving General Support from NYSCA may also apply for Project Support in one other program. Sponsored applicants and those funded under the following programs are exempt from the two-request limit:

Architecture and Design Program - *Independent Projects category*

Dance Program – *Rehearsal Space and Residencies category*

Electronic Media & Film Program – *Workspace, Art & Technology category* Facilities Program - *All categories*

Folk Arts Program - *Apprenticeships category*

Folk Arts Program - *Regional and County Folk Arts Programs category*

Individual Artists Program – *All categories*



Literature Program – *Literary Translation category*

Regional Economic Development Program – *All categories*

State and Local Partnership Program - *Decentralization category*

All Programs - *Regrants and Partnerships category*

Evaluative Criteria:

Grant requests are evaluated in accordance with [agency-wide criteria](#).

Category Specific Information & Questions

Applicants are required to complete those questions that correspond to the category for which they are applying

General Support

General Support represents an investment by NYSCA in an organization's ongoing work, rather than a specific project or program. General Support seeks to reward exemplary practice in all areas of administration, finance, programming, and other organizational activities.

General Support is directed toward ongoing activities of arts and cultural organizations, arts and cultural programs operated as independent entities within their own organizations, or significant ongoing arts and cultural programming within organizations whose mission is not primarily arts based, for example, a folk arts program operated as a separate entity within a college or university, or a folklife center operating as a discrete entity within a museum.

When considering the provision and level of General Support the Council examines the nature, scope, and quality of an organization's programs and activities, its managerial and fiscal competence, and its public service.

General Support grants will be no less than \$5,000 and will not exceed 25% of an organization's budget, *based on the income and expense statement for the organization's most recently completed fiscal year*. General Support is awarded on a multi-year basis.

Eligibility Criteria:

In order to be eligible to apply for General Support, an applicant organization must meet the following minimum criteria:

- It must be a governmental or quasi-governmental entity, a tribal organization, or duly incorporated non-profit organization, either incorporated in NY State or registered to do business in NY State, with its principal place of business located in NY State; and
- Unless it is otherwise exempted from prequalification, the nonprofit must be prequalified to do business with NY State by the time of the NYSCA application submission deadline date. For more information about how to Register and Prequalify in the Grants Gateway, click [here](#).
- The timely submission and staff approval of all mandated Final Reports is required before an application can be considered for funding. Please sign in to the NYSCA website and view the Organization Home Page on the online grant application system to review the reports that are due, overdue, or incomplete.
- Its primary focus or mission must be in the discipline in which the organization is seeking General Support; or the organization must have significant ongoing activities that address the focus of the NYSCA program in which the organization is seeking support; and
- It must have ongoing programs, exhibitions, productions or other art and cultural activities that are open to the general public; and
- The organization makes evident a substantial commitment to arts and culture, with a prior record of accomplishment in producing or presenting cultural activities; or the organizational mission is primarily devoted to arts and culture, with a prior record of accomplishment in producing or presenting cultural activities; and
- It must demonstrate fiscal stability as indicated by such factors as a positive fund balance, an absence of substantial, recurring organizational deficits, a realistic and balanced organizational budget, diverse revenue sources, and strong internal controls; and
- The organization must employ one or more qualified, salaried administrative staff; and
- It must have a viable, committed board of directors with officers that exercises oversight and accountability for governance, operations, programming and finances; and
- It must demonstrate a consistent policy of fair payment to resident artists and teaching artists.

Sponsored Projects are Not Eligible for Support in this Category.

General Support Questions:

Artistic/Programmatic

1. Background

Describe the organization and how it was established, focusing on the activities for which support is requested.



2. Artistic/Cultural Vision

Articulate the organization's artistic and/or cultural vision.

3. Program Overview

Describe programs, field research and/or services planned for the coming year. How will they help the organization to realize its artistic and cultural vision? Discuss any new programs, field research and/or initiatives that are planned for the next two years, as well as the goals and expected outcomes for these activities.

4. Changes and Challenges

Describe any recent significant programmatic changes, developments, and/or challenges, indicating how any challenges will be addressed.

Managerial/Fiscal

5. Staff

Identify the key administrative and artistic staff members responsible for this program. Detail any recent significant changes in key staff positions.

6. Governance

Describe the board and/or governing body in detail, including committee structure, diversity, meeting schedule, and approach to staff and fiscal oversight.

7. Facilities

Describe the facilities used for programming and administration.

8. Organizational Development

Outline the approach to institutional and succession planning, highlighting the roles of staff and board.

9. Finances

- Detail plans for meeting current and future expenses, including sources of earned and unearned income.
- Explain any current and/or recurring surplus or deficits.
- How will the scope of the activity change if the full request for NYSCA funding is not received?

10. Artist and Programmatic Consultant Fees

Indicate how payment to artists and any outside consultants is determined. Please include the range of fees.

Service to the Public

11. Constituency

Describe the audiences and communities served.

12. Development and Outreach

Detail efforts being undertaken to cultivate and broaden the organization's constituency.

13. Marketing

Describe the organization's marketing strategies.



14. Online Resources

Describe the organization's use of the Internet and social media.

15. Evaluation

Articulate how the organization evaluates its programs, services, and/or other organizational initiatives.

16. Community Context

Identify the other organizations in the area that provide similar arts and cultural activities, and tell us how their activities support, enhance, or differ from those of this organization.

Project Support

The Project Support category supports concerts, exhibitions, festivals, lecture/demonstrations, residencies, and oral narrative programs. Projects may involve music, dance, and drama; traditional verbal arts; festivals; traditional visual arts and material culture, architecture and the adornment and transformation of the built environment. Requests may include field research expenses to identify and document folk artists to be included in a presentation.

Exhibitions are supported which present the work of living folk artists, explore issues in the folk arts, or interpret the traditional culture of a specific community through its folk arts. They may consist of objects of folk art and/or photographic representations of folk culture.

Applications may involve one type of activity or a series of thematically related activities. Multi-year support may be provided for ongoing presentation activities which have been supported for at least three consecutive years, and for two-year projects that consist of a planning and documentation phase during the first year.

Priorities:

- Artists are presented in ways appropriate to both the community where this project takes place and the art form that is to be presented. Presentations grounded in the traditional modes of practicing folk art are encouraged. Smaller, more intimate presentation formats (which may include such participatory activities as dancing) are often more suitable than a large public festival or concert. The Folk Arts Program does not support programming involving choreography, theatricalization, or stylization that substantially alters traditions.
- Use of live traditional folk musicians to accompany dance performances.
- Development of projects in close consultation and collaboration with the communities and artists whose traditions are to be presented. Support is not available for programming involving artists who appropriate, interpret, or revive the traditions of other communities.
- Strong evidence of interpretive practices which aid appreciation and understanding of a tradition's meaning and contexts, especially for unfamiliar art forms. These may include program booklets or other publications, websites, lecture/demonstrations, spoken introductions to performances, and/or interpretive signage to aid appreciation and understanding of a tradition's meaning and contexts.

- Field research to identify artists unrecorded or unrecognized outside of their immediate communities. Applicants are also encouraged to document presentations supported through NYSCA funds.

Eligibility Criteria:

In order to be eligible to apply for Project Support, an applicant organization must meet the following minimum criteria:

- It must be a governmental or quasi-governmental entity, a tribal organization, or duly incorporated non-profit organization, either incorporated in NY State or registered to do business in NY State, with its principal place of business located in NY State; and
- Unless it is otherwise exempted from prequalification, the nonprofit must be prequalified to do business with NY State by the time of the NYSCA application submission deadline date. For more information about how to Register and Prequalify in the Grants Gateway, click [here](#).

For Applications for Sponsored Requests, Please see Application Instructions for Sponsored Organizations or Individuals.

Prerequisites:

- A clearly articulated thematic focus for the event or series requested.
- If a folk arts activity is a component of a larger, non-folk arts program, the folk arts activity is a distinct part of the program, with its own interpretive materials, and includes promotional materials substantially publicizing the folk arts event.
- If an exhibition is requested, it focuses on traditions practiced currently or within living memory.
- Personnel and consultants with appropriate cultural expertise and technical skills are involved in the proposed project. These may include, but are not limited to: folklorists, ethnomusicologists, exhibition designers, graphic designers, guest curators, publicists and/or specialists in lighting, sound reinforcement, stage management, promotion and marketing.
- Artists are appropriately compensated for presentations, with adequate travel expenses
- Programs are publicized within the communities practicing the traditions to be presented through ethnic and local media, ethnic organizations, restaurants, houses of worship, and other community sites.

Project Support Questions:

Artistic/Programmatic

1. Overview

Describe the event(s) or series, indicating the theme or focus, representative artists, the kinds of traditions to be presented and where and when it will take place. If the series is a component of a larger, non-folk arts program, describe how the folk arts component will be distinguished from, and relate to, the larger program.

2. Project Development

Describe how the organization arrives at programming decisions for its folk arts presentations and the development of this particular project. Does this event or series build on previous activity, or does it represent a new programming direction?

3. Field Research and Documentation

Describe any documentation to be undertaken of presentations occurring through this project. If this project involves field research to identify artists, describe the traditions and artists to be documented, the credentials of the field researcher and any relevant field research undertaken prior to the project's development.

4. Touring

If this project will travel to other venues in New York State, indicate the schedule and itinerary and describe plans for revising the content for other sites.

5. Exhibitions

For exhibition requests, indicate whether the exhibition entirely involves living traditions. If it also includes historical materials, indicate the rationale for including these materials and the extent to which they will be used. Summarize research, noting relevant previous scholarship and exhibitions on this topic.

Managerial/Fiscal

6. Project Personnel

List the project personnel responsible for selecting and interpreting the artists to be presented or exhibited along with the personnel administering this project, summarizing their backgrounds and credentials. For exhibitions, also provide this information for the exhibition designer.

7. Finances

Describe plans for meeting expenses, including fundraising activities to generate funding to be directly applied to this project. How would the scope of the project change if the full request for NYSCA funding is not received? Utilize the Budget Notes section of the Project Budget to indicate sources of income and to itemize principal expense items, including personnel, marketing and remaining operating expenses.

8. Facilities

Provide a description of the facility or facilities for this project.

Service to the Public

9. Collaboration and Community Involvement

Describe how communities represented through this project will participate in its planning and implementation. What other organizations in the community present programs similar to those proposed in this project? Describe any plans to work in partnership with these or other organizations.

10. Education and Interpretation

Describe how the content and theme of this project will be interpreted, including lecture/demonstrations, lectures, pre-and post concert events, family programs, program booklets and exhibition catalogues. If an exhibition catalogue is planned, describe the contents and identify the author(s) and their relevant credentials. If your presentation is a component of a larger, non-folk arts program, indicate the specific interpretive materials to be provided for the folk arts component.

11. Marketing

How will this activity be promoted and marketed as a folk arts program, both within the community whose traditions will be represented and to general audiences? Indicate the primary audience for this activity as well as other communities targeted for this project.

12. Participation

Describe any participatory dimensions of this program (hands-on workshops, dance involving audience members, etc.).

Folk Arts Apprenticeships

Folk arts traditionally are transmitted from elders to younger generations in the same distinctive ethnic, regional, occupational, or religious community. Where the chain of transmission is no longer as strong as it once was, apprenticeships can stimulate the continuity of these traditional arts. Folk Arts Apprenticeships help to ensure the continuation of traditional arts by providing individuals experienced in a folk art with opportunities to study with master folk artists from their own community.

This category is exempt from the Council's two request limit.

Priorities:

- Funding priority is for the master's fee. Support may also be provided for travel, supplies, liability insurance costs and the recording of the skills being taught through audio, video or still photography. Project expenses may also include administrative costs of no more than \$500 if the master or apprentice are not staff members of the applicant organization. Awards for apprenticeships generally do not exceed \$5,000.
- Priority is given to apprenticeships involving the transmission of traditions no longer widely practiced.
- Applicants are encouraged to include the master and apprentice in a public presentation following the completion of the apprenticeship.

Eligibility Criteria:

In order to be eligible to apply for Folk Arts Apprenticeship Support, an applicant organization must meet the following minimum criteria:

- It must be a governmental or quasi-governmental entity, a tribal organization, or duly incorporated non-profit organization, either incorporated in NY State or registered to do business in NY State, with its principal place of business located in NY State; and
- Unless it is otherwise exempted from prequalification, the nonprofit must be prequalified to do business with NY State by the time of the NYSCA application submission deadline date. For more information about how to Register and Prequalify in the Grants Gateway, click [here](#).



Prerequisites:

- Support in this category is intended for one apprentice to work with one master artist, except in circumstances where the art form is traditionally learned in small groups. In such cases support may be provided for apprenticeships involving more than one apprentice, but generally not exceeding three persons.
- The master artist and the apprentice are from the community practicing the tradition.
- Apprentices demonstrate experience in the art form to be taught, or a related traditional art form.
- Both the master and apprentice have worked together to develop the study plan, which indicates the sequence of lessons, what will be learned in each lesson and the skills to be mastered.

Folk Arts Apprenticeships Questions:

Artistic/Programmatic

1. Master Folk Artist

Who is the master folk artist? How long has the master artist practiced this folk art? Where and from whom was it learned? Describe the master artist's experiences in teaching this tradition.

2. Folk Art Form

Describe the folk art form to be taught by the master artist, touching on the ways the art form is currently practiced in the community where the master lives/works. Who else practices this art form in this community?

3. Apprentice

Who is the apprentice and what is his/her experience in practicing this or any related folk art form? How was this apprentice selected? If the apprentice previously worked with this master artist, describe the nature and length of their association.

4. Project Goals

What level of ability/accomplishment can be achieved through the project? Please be as specific as possible, for example, indicate an object to be made, a body of songs to be learned, an instrumental technique or dance style to be taught, building on any prior accomplishments.

5. Apprentice Responsibilities

Will the apprentice have other responsibilities, such as assisting the master with his/her own projects? If so, please describe.

Managerial/Fiscal

6. Project Development

How will the apprentice's level of skill affect the work plan for the apprenticeship? How was the study plan developed and by whom?

7. Study Plan

Provide a session by session outline of the proposed study plan.

8. Administrative Support

Describe administrative and technical support to be provided by the applicant organization.

Service to the Public

9. Project Documentation and Products

Will the sessions be recorded for study purposes and to document the apprenticeship? Who will own any objects created and tools purchased for this apprenticeship? Indicate if any public presentations by the master artist and apprentice will occur, during or after the apprenticeship.

10. Continuity of this Tradition

How will this apprenticeship contribute to the perpetuation of the folk art form to be taught? Indicate how the apprentice plans to continue to practice this tradition following the completion of the apprenticeship.

Budget note: Please specify the master folk artist's fee in the Budget Notes field of the project budget, and itemize other principal expense items. The project budget may only include expenses for travel, supplies, liability insurance costs and the recording of the skills being taught through audio, video or still photography. Project expenses may also include administrative costs of no more than \$500.

Regional and County Folk Arts Programs

The Folk Arts Program supports regional and county-wide folk arts programs that carry out field research, produce public programs and provide services to artists and other organizations interested in developing folk arts activities. Regional and county programs supported through this category are carried out as a partnership of the Folk Arts Program with regional and county-wide cultural organizations.

Support is available towards the salaries of staff folklorists as well as expenses for field research on local traditions and the production of public programs.

Organizations that are not principally devoted to folk arts but have developed an ongoing folk arts program that is consistent with their mission may apply through this category.

This category is exempt from the Council's two request limit.

Eligibility Criteria:

In order to be eligible to apply for Project Support, an applicant organization must meet the following minimum criteria:

- It must be a governmental or quasi-governmental entity, a tribal organization, or duly incorporated non-profit organization, either incorporated in NY State or registered to do business in NY State, with its principal place of business located in NY State; and
- Unless it is otherwise exempted from prequalification, the nonprofit must be prequalified to do business with NY State by the time of the NYSCA application submission deadline date. For more information about how to Register and Prequalify in the Grants Gateway, click [here](#).



- Applicants have received support from the Folk Arts Program for each of the past three years.

Sponsored Requests are Not Eligible for Support in this Category.

Prerequisites:

- A minimum of four significant public programs are organized each year.
- Programs are based to a significant extent upon field research with work plans of the Staff Folklorist including sufficient time for field research.
- Field research materials collected are maintained in a locally accessible archive.
- Staff folklorists have experience organizing folk arts public programs and academic training in folklore or ethnomusicology.
- The staff folklorist is employed for a minimum of three days each week.
- Programming and documentation deals with diverse traditions and multiple forms of folk art, and occurs in multiple venues within the organization's service area.
- Staff folklorists directly assist individual folk artists through such activities as initiating apprenticeships and assistance with promotion and marketing.
- Applicant organizations have a long-term commitment to folk arts services and programming, including direct support from a variety of revenue sources

Regional and County Folk Arts Programs Questions:

Artistic/Programmatic

1. Overview

Describe ongoing public programs presented each year, providing specific examples of themes, programs and artists presented.

2. Changes/Developments

Describe, with specific examples, new programming, services and field research initiated during the past year and planned for the next three years. Indicate the relationship of this field research to the development of new programs.

3. Educational and Interpretive Programming

Provide an overview of the educational and interpretive programming of the folk arts program, including the interpretive components typically used in its presentations to the public.

4. Collections of Field Research Materials

Describe the archive receiving field research materials, including materials in the collection, storage equipment, accessibility, location, description and cataloguing methods and policies pertaining to access to the public.



Managerial/Fiscal

5. Professional Direction

Who are the principal artistic and administrative staff responsible for planning and implementing the folk arts program? Describe their experience, and their training and qualifications in the folk arts and public folklore field.

6. Staff Folklorist

If the organization employs a staff folklorist, describe his/her qualifications, training, experience and responsibilities. If the folklorist also has additional, non-folk arts responsibilities, indicate how much time per week is devoted to them. If you are recruiting for a staff folklorist position, describe the recruitment process, including how the job opening has been publicized and the status of the search.

7. Changes/Developments

Indicate any significant changes in the folk arts program staffing and relevant changes in the organization as a whole since the program was last reviewed by the Council.

8. Organizational Context

How does the folk arts program relate to the organization's mission? Describe its relationship to other programmatic areas in the organization. Indicate any relevant changes in the organization's management, governance or programming since the last review by the NYSCA Folk Arts Program, and changes expected for the proposed grant period.

9. Finances

What are the plans for meeting current and future expenses of the folk arts program, including new fundraising initiatives? Describe organizational fundraising for the folk arts program. How would the scope of the program change if the full request for NYSCA funding is not received? Please utilize the Budget Notes section of the Project Budget to indicate income sources and itemize principal expenses, including staff folklorist salary and benefits, marketing and remaining operating expenses.

Service to the Public

10. Facilities

Briefly describe the facilities used for folk arts programming and services

11. Services to Artists

Describe specific services provided to individual artists, such as the development of apprenticeships, assistance with marketing, facilitating performances, and the creation of promotional materials.

12. Current Audience

Who are the audiences and communities served by the folk arts program? Describe the impact of the folk arts programs and services on those artists and communities.

13. Expanding your Audience

Summarize strategies to expand and diversify audiences for the folk arts program. Provide specific examples of audience development efforts, including promotion and marketing initiatives.

14. Assessment and Planning

Describe the involvement and role of the organization's board, folk arts advisory group (if any), and folk arts program staff in the planning and ongoing assessment of programs and services. How is the folk arts program incorporated into the organization's long-range plan?

15. Community Context and Collaboration

How is the folk arts program providing assistance to other organizations in the service area for developing folk arts programs? What other organizations are providing similar or complementary folk arts programming in the service area? Is the organization working in partnership with them?

16. Online Resources

How are the Internet and social media used in the folk arts program? Include any current or projected digitization initiatives as well as access through the Internet for field research collections. Provide the URL for the Folk Arts Program.

Regrants and Partnerships

The Council may contract with nonprofit organizations to administer targeted funding and technical assistance in areas not directly funded by NYSCA Programs. These activities are carried out with funds granted through the Regrants & Partnerships category.

Application to the Regrants and Partnerships Programs category is by invitation only.

All applicants are required to obtain staff approval prior to submitting a request in this category.

This category covers a range of services from the administration of technical assistance funds to fees for artist appearances. Services can either have a long-term role in the arts community or be developed to meet a short-term need. Some organizations may use a panel review process to determine regrant awards for their projects, while others may be limited primarily to assigning and accounting for consulting services. A working knowledge of the target audience, arts discipline, and service area is essential for those organizations receiving grant contracts in this category. Organizations applying to the Council in this category must show a willingness to reach beyond their membership in providing services or regrant awards.

Administrative costs for delivery of services can vary depending on the nature, depth, and scope of the work, but should rarely exceed 15% of project costs. Organizations receiving support for regrants in this category are required to report on the distribution of funds, describing the demographics of the recipients.

Eligibility Criteria:

In order to be eligible to apply for Regrants and Partnerships Support an applicant organization must meet the following minimum criteria:

- It must be a governmental or quasi-governmental entity, a tribal organization, or duly incorporated non-profit organization, either incorporated in NY State or registered to do business in NY State, with its principal place of business located in NY State; and



- Unless it is not otherwise exempted from prequalification, the nonprofit organization must be prequalified to do business with NY State by the time of the NYSCA application submission deadline date. For more information about how to Register and Prequalify in the Grants Gateway, click [here](#).
- Its primary focus or mission must be in the discipline in which the organization is seeking Re grants and Partnerships Support; or the organization must have significant ongoing activities or services that address the focus of the NYSCA program in which the organization is seeking support; and
- It must have ongoing services, programs, exhibitions, productions or other art and cultural activities that serve the general public and/or the arts discipline; and
- The organization must make evident a substantial commitment to arts and culture, with a prior record of accomplishment in producing or presenting cultural activities or services; or the organizational mission must be primarily devoted to arts and culture, with a prior record of accomplishment in producing or presenting cultural activities or services; and
- It must demonstrate fiscal stability as indicated by such factors as a positive fund balance, an absence of substantial, recurring organizational deficits, a realistic and balanced organizational budget, diverse revenue sources, and strong internal controls; and
- The organization must employ one or more qualified, salaried administrative staff; and
- It must have a viable, committed board of directors with officers that exercises oversight and accountability for governance, operations, programming and finances; and
- It must demonstrate a consistent policy of fair payment to consultants, organizations and artists.

Sponsored Requests are Not Eligible for Support in this Category.

Re grants and Partnerships Questions:

Artistic/Programmatic

1. Program Summary

Describe the re grant or partnership program, its priorities, and the constituents served. How does it differ from or complement other programs in the community or field? Provide the organizational URL.

2. Mission

How does this program relate to the organization's mission, goals and programming?

3. Scope of Activity

For ongoing re grant projects, describe the number of requests received, on average, for each of the past two years. Include the average request amount and grant amount. If this is a new request or service, project the number of anticipated requests and the range of grant amounts to be awarded.

Managerial/Fiscal

4. Staffing

Who is responsible for the administration of this project? Describe their role, detailing their duties and noting whether this is a full time, part-time or consultant position. If the coordinator has other responsibilities within the organization, describe them.

5. Governance

Describe the involvement of the board in management and program oversight.

6. Work Plan

Outline the schedule and work plan for the next granting or activity cycle. Provide an overview of annual regrant or program deadlines and related activities.

7. Finances

- Detail plans for meeting current and future expenses beyond income from NYSCA, if appropriate to the regrant or partnership project. Include sources of earned income.
- Explain any current and/or recurring surplus or deficits. How would the scope of the project change if full request for NYSCA funding is not received?

Service to the Public

8. Constituency

Describe the audiences and communities served.

9. Marketing/Outreach

What are the strategies for outreach and marketing to diverse communities, arts groups and artists, including those not currently served by the program? Include details about any technical assistance resources for emerging artists and arts groups.

10. Selection Process

Describe the application and selection process, noting what is required of applicants, restrictions, and whether there is a panel review. If applicable, describe the composition of the panel and the review process.

11. Evaluation

How is the effectiveness of this program evaluated and assessed? Has evaluation led to change in the program? Describe the benefits of this regrant or partnership to the community and general public.

12. Community Context

Identify the other organizations in the area that provide similar arts and cultural activities, and tell us how their activities support, enhance, or differ from those of this organization. Describe any partnerships or collaborations with other organizations.

13. Support Materials

Please list all of the support materials and/or work samples being submitted. These materials are critical to the application's assessment.

Support Materials

Support Materials must be submitted by uploading each into the Pre-Submission Upload menu in the Grants Gateway Grant Opportunity Portal.

Acceptable file types: Adobe Acrobat PDFs, Microsoft Word DOC or DOCX, Microsoft PowerPoint PPT or PPTX. To submit URLs, please create a Word or PDF file with a list of URLs with any notes or description. URLs cannot be password protected and must remain live until December 31, 2015. NYSCA is not responsible for any broken, inactive or password protected links.

In the event that an applicant fails to submit one or more of the following required materials, the application will not be eligible for review. For a more detailed description of how to submit your support materials for this application, please click [here](#) for more information.

Category Specific Support Materials:

Applicants are required to submit those support materials that correspond to the category for which they are applying.

General Support/Support Materials:

1. *Résumés or biographical statements* of up to 3 key staff, maximum of 1 page each
2. *Organizational Chart*
3. *Up to 5 representative marketing materials* (sample programs, flyers, catalogs or brochures) that reflect activity for the past year. Do not include press coverage, reviews or notices.
4. *Website, Facebook, Twitter, YouTube, and other social media links.* We also reserve the right to review any/all of these online sources as part of your application.
5. *Audio and/or visual examples and print materials representing recent public programs, presentations and/or exhibitions.* Music or oral narrative must be represented through audio or video examples, and dance through video. If the organization undertakes field research of living traditions, provide audio and/or visual examples of documentation activity, as well as sample release forms used for interviewees. Be sure to identify clearly the artist, tradition and event represented in each sample. Panels generally view no more than three minutes of video or audio, so please indicate clearly which portion of a longer sample should be viewed first.
6. *A listing of folk arts events that occurred in New York State during the past year and that are planned for the coming year, including artists, venues and actual or projected attendance.*

7. Optional: *Long-range or Strategic Plan*
 8. *Additional materials* – any additional materials you wish the Council to consider
-

Project Support/Support Materials:

1. *Organizational Chart*
 2. *Brief biographical information of representative artists to be included in the project.*
 3. *Audio or visual examples of representative artists to be included in the presentation(s).*
Music or oral narrative must be represented through audio or video examples, and dance through video. Audio or video documentation samples should only present the excerpts the panel should see or hear.
 4. If your organization has been supported in this category in the past, provide *printed materials produced for the most recent project.*
 5. *Résumés or bios of consultants involved in artist selection, documentation and/or interpretation, limited to no more than two pages.*
 6. *If this project involves field research, provide samples of audio, still photography and/or video documentation previously undertaken by relevant project personnel.* Examples of musicians or storytellers must be in an audio or video format, and dance examples must be provided through video. Complete a visual support materials script to accompany audio or visual examples. Sample release forms must also be provided. Audio or video documentation samples should only present the excerpts the panel should see or hear.
 7. *A listing of events that occurred during the past year and are planned for the coming year, including artists, venues and actual or projected attendance.*
-

Folk Arts Apprenticeship Support Materials:

1. *Up to 10 visual images or up to five minutes of audio or video examples demonstrating the artistic abilities and skills of both the master folk artist and the apprentice.* Examples of musicians or storytellers must be in an audio or video format, and dance examples must be provided through video. Clearly indicate the master and the apprentice in this support material.
 2. *A letter of commitment, signed and dated by the master artist, agreeing to accept the apprentice indicated in the application.*
-

Regional and County Folk Arts Programs Support Materials:

1. *Résumés or biographical statements* of up to 3 key staff, maximum of 1 page each
 2. *Organizational Chart*
 3. *Audio and/or visual examples representing recent programs.* Complete a Script for Work Samples to accompany the audio or visual examples. Music or oral narrative must be represented through audio or video examples, and dance through video. Audio or video samples should present only the excerpts the panel should see or hear. Panels view no more than three minutes of video or audio, so please indicate clearly which portion of a longer sample should be viewed first.
 4. *Audio and/or visual examples representing recent documentation undertaken by the staff folklorist.* Music or oral narrative must be represented through audio or video examples, and dance through video. Audio or video samples should present only the excerpts you would like the panel to see or hear.
 5. *Résumé of the folk arts program director or staff folklorist.* If the organization is currently selecting a new folk arts program director or staff folklorist, provide a job description.
 6. *Sample brochures or other printed materials used for public programs.*
 7. *Sample data sheets and release forms used for interviewees in field research projects.*
 8. *A listing of events that occurred during the past year and that are planned for the coming year, including artists, venues and actual or projected attendance.*
-

Regrants and Partnerships Support Materials:

1. *Résumés or biographical statements* of key project staff, maximum of 1 page each.
2. *Organizational chart.*
3. *Up to 5 representative marketing materials* (sample brochures, promotional materials and/or application forms.) that reflect regrant or partnership activity for the past year.
4. *Website, Facebook, Twitter, YouTube, and other social media links.* We also reserve the right to review any/all of these online sources as part of your application.
5. If this is a regrant, *a list of most recent grantees*, project descriptions and grant amounts.
6. *Outreach/promotional plan* for proposed regrant or partnership.
7. If applicable, service-related projects must provide *evaluation materials* such as samples of surveys or feedback forms, along with outcomes/results.
8. *Additional (Optional) Materials* - Please list any optional support materials being uploaded along with the Online Application Form. These materials may be important to the Application's assessment. Please label non-mandatory support materials in the preferred order of viewing ("Optional Support Material Sample #1, #2", etc.). For video, please indicate start and stop points.