



# Individual Artists

## FY2020 GUIDELINES

**Application Deadline: March 28, 2019 by 4:00PM**



**Council on  
the Arts**

**ANDREW M. CUOMO**  
Governor

**KATHERINE NICHOLLS**  
Chair

**MARA MANUS**  
Executive Director

# Helpful Information

## TIMETABLE OF KEY EVENTS

Guidelines Released	January 23, 2019
Application Period Begins	February 11, 2019
<b>Applications Due</b>	<b>March 28, 2019 4 pm</b>
Award(s) Announced By	EST December 15, 2019

## PROGRAM STAFF



Arian Blanco  
Program Director  
[Arian.Blanco@arts.ny.gov](mailto:Arian.Blanco@arts.ny.gov)  
(212) 459-8815



Orin Chait  
Program Officer  
[Orin.Chait@arts.ny.gov](mailto:Orin.Chait@arts.ny.gov)  
(212) 459-8835



Deborah Lim (Dance Commissions only)  
Program Officer  
[Deborah.Lim@arts.ny.gov](mailto:Deborah.Lim@arts.ny.gov)  
(212) 459-8820

### PLEASE NOTE:

These program guidelines have been developed for the current funding year. NYSCA's grant recommendations each year are the result of funds available, the volume of applications received, and a review process that includes the evaluation of all eligible proposals by a peer review panel. Past funding is neither a factor considered by the review panel nor a guarantee of future funding.

# Funding Restrictions

## Limitations to the Number of Applications

Organizations are limited to two grant requests to NYSCA. Each ongoing multi-year grant counts as one of these requests. Please note that the following categories **do not count** towards an organization's limit of two requests:

- ❑ Architecture + Design Program — *Independent Projects category*
- ❑ Dance Program — *Rehearsal Space and Residencies categories*
- ❑ Electronic Media & Film Program — *Art & Technology Initiative (see Workspace category)*
- ❑ Facilities Projects 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 — *Translation category*
- ❑ State and Local Partnership Program — *Decentralization category*
- ❑ All Programs — *Regrants and Partnerships category*

## Ineligible Activities

New York State law and NYSCA policy restrict the types of activities and expenditures that NYSCA may fund. NYSCA is unable to award funding for the following:

- ❑ Accumulated deficits and debt reductions
- ❑ Activities not open to the public, for example, activities restricted to an organization's membership. Funded activities must be open to the public and promoted as such
- ❑ Competitions and contests
- ❑ Components of an organization's budget that are not directed towards programs in New York State
- ❑ Entertainment costs for receptions, openings, and fundraising benefits/events
- ❑ Major expenditures for the establishment of a new organization
- ❑ Operating expenses and fellowships at professional training schools that are not open to the general public
- ❑ Operating expenses of privately owned facilities (such as homes and studios)
- ❑ Out-of-state travel expenses
- ❑ Programs of public school districts or their components or affiliates
- ❑ Programs that are essentially recreational, rehabilitative, or therapeutic
- ❑ Programs of New York State agencies or departments
- ❑ Requests for amounts that are greater than an organization's total operating expenses minus its total operating income
- ❑ Programs of public colleges and universities except under limited circumstances. Entities with close public college or university affiliations will be examined on a case-by-case basis to determine eligibility. **Such applicants are strongly advised to contact NYSCA program staff listed on the previous page of this document in advance of the application deadline to determine eligibility.**

# Individual Artists - Overview

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**Please Note** two important changes to the FY2020 Application Process:

1. Applicants no longer need to register requests on the NYSCA website; and
2. Applicants must submit through the online NYSCA-New York State Consolidated Funding Application (NYSCA-CFA). *The Grants Gateway will continue to be a critical part of the NYSCA grants Prequalification and contracting process for FY2020.*

The NYSCA FY2020 [Application Manual \(PDF\)](#) explains how to:

1. Review NYSCA's general requirements;
2. Become Prequalified in the Grants Gateway
3. Register in the NYSCA-CFA
4. Submit an application through the NYSCA-CFA and get help for technical questions.

The NYSCA FY2020 Application Manual and online NYSCA application guide are available on the NYSCA website at [www.arts.ny.gov/application-guide](http://www.arts.ny.gov/application-guide) . Please read all instructions carefully.

**Individual Artists (IND)** offers support for the creation of new work by New York State artists through artist-initiated projects in electronic media (video, sound art, installations, and new technologies) and film production; and the creation of new work by composers, choreographers, and theatre artists. Artists at various career stages are welcome to apply.

Each application by an individual artist must be sponsored by an eligible New York State nonprofit organization; NYSCA cannot make grants directly to individuals. Grants are awarded to the sponsor organization, which then directs the funds to the individual artist.

The creation of new work in the fields of architecture, landscape architecture, historic preservation, fashion, graphic, industrial and/or interior design is also supported through the [Architecture + Design program](#) (Independent Projects category). In addition, NYSCA funds artist fellowships in a variety of arts disciplines through the New York Foundation for the Arts' artist fellowships program. Visit [NYFA](#) for more information on the application process.

## PROGRAM GOALS

- ❑ Enhance and strengthen the vibrancy and diversity of the artistic voices of New York State-based art makers.
- ❑ Provide catalytical funds for the creation of artistically significant projects.
- ❑ Invest in projects that represent significant growth in the artistic development of individual artists.
- ❑ Strengthen the relationships between individual artists and the artistic goals and mission of the sponsoring or commissioning organization, as applicable.

## PREREQUISITES

- ❑ These categories are exempt from NYSCA's two request limit.
- ❑ Artists applying in these categories cannot apply for support in the following year even if no funding was received. An application for the same project cannot be submitted in the following year, even if the principal artist is different. This allows NYSCA to reach a greater number of artists and projects with its limited funds.
- ❑ Projects that have already received IND Program funding are not eligible to apply.
- ❑ Support will only be provided towards the work specified in the application.
- ❑ Sponsoring organizations other than service organizations may request support for only one Composer Composition and/or one Theatre Artist Commission and/or one Dance Commission per year, per artist in these Commission Categories.

# Individual Artists - Overview

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## ***Sponsoring Organization Eligibility Criteria***

In order to be eligible to serve as a fiscal sponsor for artists applying to IND, the sponsoring organization must be a non-profit organization incorporated or registered to do business in NY State, and must be fully Prequalified in the Grants Gateway in order to serve as a sponsor of an applicant artist.

Fiscal Sponsors are responsible for:

- Knowledge and understanding of NYSCA criteria and relevant guidelines.
- Verifying lead artist named in application is a current NY State resident.
- Ensuring work for which funding is sought will occur within the appropriate contract period.
- Consulting with the artist regarding project eligibility and conveying all relevant NYSCA application information, including deadlines and online access details.
- Registering requests and submitting applications with all required supporting information, including an Organizational Budget and Events Schedule (where applicable).
- Executing a letter of agreement with the artist that clearly outlines the administration of the grant and defines mutual responsibilities.
- Informing the artist of funding decisions in a timely manner (prior to the expiration of the appeals period).
- Receiving and disbursing granted funds.
- Submitting a final report on the expenditure of the grant funds after the end of the contract period.
- Ensuring that the artist(s) named in the application receive the contractually specified fee.

## ***Sponsored Artist Eligibility Criteria***

### 1. NYS Residency:

The applicant individual(s) must be a current New York State resident(s). Proof of New York State residency is required in the form of two different, current documents from the list below. All documentation must contain the individual's name and address. Documentation must be dated no earlier than two years prior to NYSCA application deadline.

- a. Telephone Bill.
- b. Credit card or bank statement (name and address page only; financial and account information should be blocked).
- c. NYS or Federal Tax form (first page only; social security and financial information should be blocked).
- d. Current lease or mortgage agreement listing the artist's name and showing a NYS address.
- e. NY State Driver's license or NY State ID card.
- f. Voter's Registration Card.

2. All requests must meet general eligibility requirements for all NYSCA organizational applicants. [Click here](#)
3. Student projects or applicants enrolled as full-time students at the time of application are not eligible for support.
4. Sponsored artists must be at least 18 years of age at the time of application.

Artists are responsible for:

- Supplying the Fiscal Sponsor with the completed Sponsored Request form, including the narrative questions and the budget sections, as well as any relevant support materials.
- Keeping themselves apprised of all NYSCA deadlines.
- Providing proper [NYSCA credit](#) upon receiving a grant.

# Types of Individual Artists Support

## COMPOSER COMPOSITIONS

NYSCA offers grants ranging from \$2,500 to \$10,000 in a variety of music genres to composers for the creation of new work. The composition may be commissioned by the sponsoring organization or be an artist initiated new work not specifically intended for a particular group. The composition may involve a solo work or collaboration, but only the principle artist may receive funding. Funding is directed solely toward the composer's creative fee, exclusive of production expenses or of other costs related to the project.

Requests are considered for Composer Compositions in the following genres:

- Chamber
- Choral/Vocal
- Electronic
- Opera
- Orchestral
- Jazz
- Solo Instrumental Music
- Scores for Dance, Theatre, Film, Video, New Media, and Radio

### Funding Priorities:

- Artistic significance of the project and its importance to the artistic development of the artist as demonstrated by the proposal and submitted samples of artist's work.
- Viability of the project's prospects for completion.
- Relationship and suitability of the project to the artistic goals and mission of the sponsoring or commissioning organization, as applicable.
- Appropriateness of the proposed artist's fee and track record of completing prior artist's projects as demonstrated by required support materials.

### Prerequisites:

- Requests for artists currently on staff and/or on the board of the sponsoring organization will not be considered.
- Artists may be involved as principal personnel in connection with only one project request.
- Organizations may not impose a fee on artists for submitting their applications; however, if an application is funded, there is the option for mutual agreement between artist and sponsoring organization to charge up to 5% of the grant to help cover administrative overhead and expenses. This fee must be included in the project budget and indicated in the budget narrative question submitted in support of the application. No other expenses may be included in the project budget.
- The project must culminate in a public performance of the complete work or work-in-progress; however, a full-scale production is not required.
- Artists applying in this category cannot apply for support in the following year even if no funding was received. An application for the same project cannot be submitted in the following year, even if the principal artist is different. This allows NYSCA to reach a greater number of artists with its limited funds.
- Support will only be provided towards the work specified in the application.

### ***Fiscal Sponsorship of Composer Compositions:***

Sponsoring organizations may serve as fiscal agents for the composition, and limit their role to receiving, disbursing, and reporting on grants. The sponsoring organization may alternatively provide additional fiscal, administrative and production services to the artists they sponsor. When choosing a sponsor, the artist must understand and establish the role of the sponsor organization, which must be fully described in the NYSCA application. Artists are expected to meet with the sponsoring organization prior to the preparation of the application. The sponsoring organization should work with the artist(s) to comply with the Program's requirements and procedures. Artists may consult with NYSCA staff if they have questions about their relationship with their sponsor.

**NOTE:** Artistic control of, and proprietary rights to the project rest exclusively with the artist. In addition, any arrangement for services provided to the artist, including application consultation, budget or work samples, should be clearly described in the application.

# Types of Individual Artists Support

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## DANCE COMMISSIONS

Dance Commissions encourage choreographers and companies to collaborate in order to broaden their repertoires. Sponsoring organizations may request support ranging from \$2,500 to \$10,000 for each commissioning project for up to one commission request each year. Any dance commissioning funds awarded go entirely to the artist. **Dance Commissions are closely integrated into the programming of the sponsoring applicant and therefore require more organizational information in the application than Composer and Theatre Artist Commissions.**

### Funding Priorities:

- Artistic significance of the project and its importance to the artistic development of the artist as demonstrated by the proposal and the submitted samples of the artist's work.
- Viability of the project's prospects for completion.
- Relationship and suitability of the project to the artistic goals and philosophy of the sponsoring organization/commissioning company.
- Appropriateness of the proposed artist's fee and track record of completing artist's projects as demonstrated by required support materials.

### Eligibility Criteria:

New York State-based professional dance companies and alternative performance spaces that regularly present dance and have a prior NYSCA funding history for professional presenting series are eligible to apply. Alternative performance spaces are defined as venues of 299 seats or less.

For a dance company, commissioned works may be revivals, reconstructions of existing works or new works by guest choreographers. A guest choreographer is defined as one who does not have a permanent or ongoing relationship with the company as a resident choreographer. The company must schedule the premiere of the commissioned work in New York State, preferably during a home season, within the NYSCA grant period.

For an alternative performance space, the commissioned artist should not be a direct applicant to the NYSCA Dance Program in the same request year. The commissioned work must be presented during the NYSCA grant period.

### Prerequisites:

- Requests for artists currently on administrative staff and/or on the board of the sponsoring organization will not be considered.
- Artists may be involved as principal personnel in connection with only one project request.
- Organizations may not impose a fee on any dance commissioning funds awarded by NYSCA.
- The project must culminate in a public performance within the grant period. However, a full-scale production is not required.
- Artists applying in this category cannot apply for support in the following year even if no funding was received. An application for the same project cannot be submitted in the following year, even if the principal artist is different. This allows the Council to reach a greater number of artists and projects with its limited funds.
- Support will only be provided towards the work specified in the application.

### Role of Commissioning Organization:

An applicant organization may serve as a fiscal sponsor for the commissioning project and limit their role to receiving, disbursing, and reporting on grants. The sponsoring organization may alternatively provide additional fiscal, administrative, and production services. When choosing a sponsor, the artist must understand and establish the role of the sponsor organization, which must be fully described in the NYSCA application. Artists are expected to meet with the sponsoring organization prior to the preparation of the application. All sponsoring organizations should work with the artist(s) to comply with the Program's requirements and procedures. Artists may consult with NYSCA staff if they have questions about their relationships with their sponsors.

**NOTE:** Sponsors may not impose a fee on artists for submitting their applications. Artistic control of, and proprietary rights to the project rest exclusively with the artist. In addition, any arrangement for services provided to the artist, including application consultation, budget or work samples, should be clearly described in the application.

# Types of Individual Artists Support

## THEATRE ARTIST COMMISSIONS

NYSCA offers grants ranging from \$2,500 to \$10,000 to theater artists for the creation of new work in a variety of theatrical genres. Individual artists and unincorporated ensembles must apply under the sponsorship of an eligible New York State nonprofit organization. The commission may involve a collaboration, but only the principal artist may receive funding. Funding is directed solely toward the commissioned artist's creative fee, exclusive of production expenses or of other costs related to the project.

Requests are considered for Theatre Artist Commissions from:

- Playwrights
- Directors
- Designers
- Librettists for Musical Theatre & Opera
- Solo Theatre Artists
- Performance Artists

### ***Funding Priorities:***

- Artistic significance of the project and its importance to the artistic development of the artist as demonstrated by the proposal and the submitted samples of the artist's work.
- Viability of the project's prospects for completion.
- Relationship and suitability of the project to the artistic goals and philosophy of the sponsoring organization/commissioning company.
- Appropriateness of the proposed artist's fee and track record of completing artist's projects as demonstrated by required support materials.

### ***Prerequisites:***

- Requests for artists currently on staff and/or on the board of the sponsoring organization will not be considered.
- Artists may be involved as principal personnel in connection with only one project request.
- Organizations may not impose a fee on artists for submitting their applications; however, if an application is funded, there is the option for mutual agreement between artist and sponsoring organization to charge up to 5% of the grant to help cover administrative overhead and expenses. This fee must be included in the project budget and indicated in the budget narrative question submitted in support of the application. No other expenses may be included in the project budget.
- The project must culminate in a public performance of the complete work or work-in-progress; however, a full-scale production is not required.
- Artists applying in this category cannot apply for support in the following year even if no funding was received. An application for the same project cannot be submitted in the following year, even if the principal artist is different. This allows NYSCA to reach a greater number of artists with its limited funds.
- Support will only be provided towards the work specified in the application.

### ***Fiscal Sponsorship of Theatre Artist Commissions:***

Sponsoring organizations may serve as fiscal agents for the commission, and limit their role to receiving, disbursing, and reporting on grants. The sponsoring organization may alternatively provide additional fiscal, administrative and production services to the artists they sponsor. When choosing a sponsor, the artist must understand and establish the role of the sponsor organization, which must be fully described in the NYSCA application. Artists are expected to meet with the sponsoring organization prior to the preparation of the application. The sponsoring organization should work with the artist(s) to comply with the Program's requirements and procedures. Artists may consult with NYSCA staff if they have questions about their relationship with their sponsor.

**NOTE:** Artistic control and proprietary rights to the project rest exclusively with the artist. In addition, any arrangement for services provided to the artist, including application consultation, budget or work samples, should be clearly described in the application.

# Types of Individual Artists Support

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## FILM, MEDIA, AND NEW TECHNOLOGY PRODUCTION

NYSCA offers grants ranging from \$5,000 to \$25,000 annually for the creation of new works in a variety of media related mediums. A project can combine media, including, but not limited to, work for tape, installation, single-channel work, or interactive disc formats. The Individual Artists Program supports projects utilizing production methods and tools ranging from analog to digital. Support will only be provided towards the work specified in the application.

Requests are considered for Film, Media and New Technology Production projects in the following genres:

- Animation (pre-production, production and post-production)
- Art/Experimental (pre-production, production and post-production)
- Audio Art/Installation (pre-production, production and post-production)
- Documentary (post-production only)
- Installation/Performance (pre-production, production and post-production)
- Interactive/Digital Technology (pre-production, production and post-production)
- Narrative (pre-production, production, post-production)
- Radio (pre-production, production and post-production)

### ***Funding Priorities:***

Funds from this category **do not cover equipment purchase and out-of-state travel** expenses. Support for documentaries is only provided for the post-production phase. Eligible expenses include the following:

- Pre-production: expenses related to research and development, scriptwriting and archive searches. The director must initiate pre-production requests.
- Production: expenses of shooting, equipment rental, stock, crew, field or studio recording, processing, synthesis, creation of software and hardware specific to the artwork, and personnel.
- Post-production: completion expenses such as flatbed or facilities rental, effects, sound mix, captioning for the hearing impaired, and editing salaries that are incurred up to and including the first-release print/master tape or equivalent.
- Experimental approaches to documentary production are encouraged.

### ***Prerequisites:***

- Artists applying for a documentary project are eligible for post-production support only.
- Artists may be involved as principal personnel in connection with only one project request.
- Projects that have already received a Film, Media and New Technology Production grant are not eligible to apply in this category.
- Organizations may not impose a fee on artists for submitting their applications; however, if an application is funded, there is the option for mutual agreement between artist and sponsoring organization to charge up to 7% of the grant award to help cover administrative overhead and expenses. This fee must be included in the project budget and indicated in the budget narrative question submitted in support of the application.
- First-time directors may apply, but it is recommended that their work sample should represent a project approaching the rough-cut phase.
- Interdisciplinary work must demonstrate that the core tools are electronic as an aesthetic discipline and primary conceptual component. Technology employed as an art form must be the predominant focus.
- The project must culminate in a public showing of the complete work or work-in-progress.
- Artists applying in this category cannot apply for support in the following year even if no funding was received. An application for the same project cannot be submitted in the following year, even if the principal artist is different. This allows NYSCA to reach a greater number of artists and projects with its limited funds.
- Support will only be provided towards the work specified in the application.

# Types of Individual Artists Support

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## FILM, MEDIA, AND NEW TECHNOLOGY PRODUCTION (cont.)

### ***Fiscal Sponsorship of Media Artists:***

Sponsoring organizations may serve as fiscal agents for the project and limit their role to receiving, disbursing, and reporting on grants. The sponsoring organization may alternatively provide additional fiscal and administrative services to the artists they sponsor. When choosing a sponsor, the artist must understand and establish the role of the sponsor organization, which must be fully described in the NYSCA application. Artists are expected to meet with the sponsoring organization prior to the preparation of the application. The sponsoring organization should work with the artist(s) to comply with the Program's requirements and procedures. Artists may consult with NYSCA staff if they have questions about their relationships with sponsors.

**NOTE:** Artistic control and proprietary rights to the project rest exclusively with the artist. In addition, any arrangement for services provided to the artist, including application consultation, budget or work samples, should be clearly described in the application.

# Individual Artists - Questions

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*The Questions below must be completed in the NYSCA-CFA under the QUESTIONNAIRE and NYCSA Tabs.*

**STANDARD QUESTIONS - ALL INDIVIDUAL ARTISTS APPLICANTS** (i.e., the SPONSORING ORGANIZATION) MUST ANSWER THE QUESTIONS BELOW:

**LEGAL NAME OF APPLICANT**

**APPLICANT ADDRESS TABLE:** Street, City, State, Zip

**CONTACTS TABLE:** (For Primary and Secondary Contact, Executive Director/Equivalent Position and Board Chair/President): First Name, Last Name, Title (for Primary and Secondary Contact), Phone, Email

**MISSION:** Please enter your organization's current mission statement. (Max 250 characters)

**ACTIVITIES:** Provide a brief overview of your organization's programs and activities as it relates to your mission in the previous question. (Max 1,000 characters)

**STAFF LIST TABLE:** First Name, Last Name, Title, Salary Range for Up to Five Primary Staff.

**DIVERSITY/INCLUSIVENESS:** Given your mission and the community you serve, how does your organization address diversity and inclusiveness? In your response, discuss in terms of staff, board, and audience composition, as well as the programs and services your organization provides. (Max 1,000 characters)

**ACCESSIBILITY:** A universal and inclusive environment for the arts allows everyone, including people with and without disabilities, and people of all ages, to access the facilities and programs of an organization. What actions has your organization taken to make your facilities, programs, and communications systems accessible and usable by all? (Max 1,000 characters)

**FACILITIES:** Briefly describe your facilities. Explain any relocations, expansions, renovations, or major improvements undertaken in the recent past or planned for the future. (Max 750 characters)

**ORGANIZATION'S FACILITIES/REAL ESTATE ARE:** Choose "Owned" or "Rented"  
**IF RENTED, DATE CURRENT LEASE EXPIRES:**  
**DAYS/HOURS/SEASONS OF OPERATION:**

**TOTAL NUMBER OF VISITORS/USERS/AUDIENCE:** How many audience members, exhibition visitors, service users, or visitors to your facility do you serve? Provide an average annual figure.

**SOCIAL MEDIA TABLE:** Provide links to primary website and two additional social media, if your organization maintains.

**FISCAL YEAR END DATE:** Format MM/DD

**YEAR INCORPORATED:** Format YYYY

**PROJECT NAME** (\* Completed when the application is created)

**PROJECT DESCRIPTION:** Provide a brief description of your project. (Max 250 characters)

**PROJECT OBJECTIVE:** Please indicate the primary goals of this request. (Max 250 characters)

**PROJECT PERFORMANCE MEASURE:** Indicate how you will measure the success of the request, should it be supported. (Max 250 characters)

# Individual Artists - Questions

## STANDARD QUESTIONS (cont.)

**PROJECT CAPACITY:** Indicate how your staffing will provide sufficient support for the project (experience, training activities). (Max 250 characters)

**PROJECT REQUEST AMOUNT:** (\* Completed under the Funding Tab)

**PROJECT TOTAL EXPENSES:** (\* Completed under the Funding Tab)

**ARTIST INFORMATION:** Basic contract information for the sponsored artist(s)

**COMPOSER COMPOSITIONS** *All applicants to COMPOSER COMPOSITIONS must complete the following questions.*

**All narrative questions have a 2000-character limit. These questions will be completed in the Sponsored Request Form:**

**1. ARTISTIC/PROGRAMMATIC** — Project Description:

Describe the project for which you are seeking support. If the project is commissioned by the sponsoring organization, indicate how the composition will be incorporated in the sponsor's repertoire and music program.

**2. ARTISTIC/PROGRAMMATIC** — Artist's Statement:

Provide a statement written by the composer describing the overall vision, stylistic and thematic qualities of the proposed work.

**3. ARTISTIC/PROGRAMMATIC** — List and describe each work sample's relationship to proposal:

Describe each work sample and the relationship between the work sample and the proposed project, noting any stylistic or technical elements that are directly related to the proposed project. If the proposed project represents a new direction or departure from your past work as demonstrated in the work sample, this should also be discussed.

**4. MANAGERIAL/FISCAL AND SERVICE TO THE PUBLIC** — Prior Support:

Describe any prior support from the NYSCA Individual Artists Program to the artist, sponsoring or commissioning organization (if not a service organization), the year it was funded, and the status of the project.

**5. MANAGERIAL/FISCAL AND SERVICE TO THE PUBLIC** — Artist Credentials:

Summarize the work history and related skills and/or expertise of the lead artist and key collaborators in relation to the proposed composer composition.

**6. MANAGERIAL/FISCAL AND SERVICE TO THE PUBLIC** — Schedule:

List projected performance dates and locations of the composer composition.

**7. MANAGERIAL/FISCAL AND SERVICE TO THE PUBLIC** — Budget:

Does the organization have other funding committed for this composer composition? Indicate if a fee is being charged for sponsoring this request. **NOTE:** The project budget must only include the artist's fee, along with an administrative fee (if applicable) not exceeding 5% of the total grant awarded. **DO NOT** include any production-related expenses as part of this project budget.

**8. Support Materials:** Please list all of the support materials and/or media work samples being submitted. Be sure to describe the format for each work sample and give instructions necessary to view each work sample properly and in what order. **Please do not require passwords to access online materials. All links must remain live until December 31, 2019.** These materials are critical to the application's assessment.

# Individual Artists - Questions

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## DANCE COMMISSIONS

**All narrative questions have a 2,000-character limit. These questions will be completed in the Sponsored Request Form:**

**1. ARTISTIC/PROGRAMMATIC** — Project Summary:

Describe the proposed commissioning project including choreographer name(s), brief bio(s), and plan for the work. If known, provide information on the number of dancers, music, production elements, etc. Give the projected dates and location for the New York State premiere of the commissioned work. Note how and why the commissioned artist(s) was selected.

**2. ARTISTIC/PROGRAMMATIC** — Artist Statement:

Provide a brief statement written by the artist(s) that addresses their distinctive vision and any stylistic and thematic qualities to be expressed in the proposed work.

**3. ARTISTIC/PROGRAMMATIC** — Program Update:

If any NYSCA funded dance commissions were realized in the last year, provide the artistic details, including when and where the work(s) premiered in New York State and number of public performances.

**4. ARTISTIC/PROGRAMMATIC** — *(for alternative performance spaces only)* Dance Presentation History:

List the dance events and artists presented in the last 2 years.

**5. MANAGERIAL/FISCAL** — Budget:

Does the organization have other funding committed for this Commission? For alternative performance spaces, will the dance artist receive a separate performance fee in addition to this commissioning award? Indicate the amount. NOTE: DO NOT include any production-related expenses as part of this project budget.

**6. MANAGERIAL/FISCAL** — Facility:

Describe the venue and facilities used for dance programming including venue capacity, stage dimensions, dance floor/surface and production-related amenities. Note any obstructions to the performance space such as columns.

**7. SERVICE TO THE PUBLIC** — Public Performances:

How many public performances will the commissioned work receive in New York and on tour during the grant period?

**8. SERVICE TO THE PUBLIC** — Audience Development:

Describe plans for outreach and educational efforts that will assist in the interpretation of the artist(s) work for the public (i.e., performance program notes, lecture demonstrations, pre-performance discussions, etc.).

**9. Support Materials:**

Please list all of the support materials and/or media work samples being submitted. Be sure to describe the format for each work sample and give instructions necessary to view each work sample properly and in what order.

**Please do not require passwords to access online materials. All links must remain live until December 31, 2019.** These materials are critical to the application's assessment.

# Individual Artists - Questions

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## THEATRE ARTISTS COMMISSIONS

*All narrative questions have a 2,000-character limit. These questions will be completed in the Sponsored Request Form:*

**1. ARTISTIC/PROGRAMMATIC** — Project Description:

Describe the project for which you are seeking support.

**2. ARTISTIC/PROGRAMMATIC** — Artist's Statement:

Provide a statement written by the artist describing the overall vision, stylistic and thematic qualities of the proposed work.

**3. ARTISTIC/PROGRAMMATIC** — List and describe each work samples' relationship to proposal:

Describe each work sample and the relationship between the work sample and the proposed project, noting any stylistic or technical elements that are directly related to the proposed project. If the proposed project represents a new direction or departure from your past work as demonstrated in the work sample, this should also be discussed.

**4. MANAGERIAL/FISCAL AND SERVICE TO THE PUBLIC** — Prior Support:

Describe any prior support from the NYSCA Individual Artists Program to the artist, sponsoring or commissioning organization (if not a service organization), the year it was funded and the status of the project.

**5. MANAGERIAL/FISCAL AND SERVICE TO THE PUBLIC** — Artists Credentials:

Summarize the work history and related skills and/or expertise of the lead artist and key collaborators in relation to the proposed commission.

**6. MANAGERIAL/FISCAL AND SERVICE TO THE PUBLIC** — Schedule:

List projected pre-production, rehearsal (if applicable), performance dates, even if it is only projected at this time, and locations of the commissioned work.

**7. MANAGERIAL/FISCAL AND SERVICE TO THE PUBLIC** — Budget:

Does the organization have other funding committed for this Commission? Indicate if a fee is being charged for sponsoring this request.

**NOTE:** The project budget must only include the artist's fee, along with an administrative fee (if applicable) not exceeding 5% of the total grant awarded. DO NOT include any production-related expenses as part of this project budget.

**8. Support Materials:**

Please list all of the support materials and/or media work samples being submitted. Be sure to describe the format for each work sample and give instructions necessary to view each work sample properly and in what order. **Please do not require passwords to access online materials. All links must remain live until December 31, 2019.** These materials are critical to the application's assessment.

# Individual Artists - Questions

## FILM, MEDIA AND NEW TECHNOLOGY PRODUCTION:

*All narrative questions have a 2,000-character limit. These questions will be completed in the Sponsored Request Form:*

### **1. ARTISTIC/PROGRAMMATIC** — Project Description:

Describe the project for which you are seeking support and the stage of the proposed project (pre-production, production or post-production). What makes this project unique with regard to its topic, aesthetic approach and/or creative and innovative use of technology?

### **2. ARTISTIC/PROGRAMMATIC** — List and describe each work samples' relationship to proposal:

List titles of each work sample and be sure to note “WIP” to indicate work-in-progress if applicable. Note the release date for completed works and any awards or special recognition. Describe each work sample and the relationship between your work sample and the proposed project, including any notable stylistic or technical elements, new directions or departures from your past work as demonstrated in the work sample.

### **3. MANAGERIAL/FISCAL AND SERVICE TO THE PUBLIC** — Prior Support:

If this proposed project or any other project by the applicant artist received previous support from the Individual Artists Program, indicate project title, fiscal sponsor, year of support and status of project.

### **4. MANAGERIAL/FISCAL AND SERVICE TO THE PUBLIC** — Artist Credentials:

Summarize the work history and related skills and/or expertise of the lead artist and key collaborators in relation to the proposed project.

### **5. MANAGERIAL/FISCAL AND SERVICE TO THE PUBLIC** — Production Schedule:

Outline the full production schedule for the proposed project, even if applying for only a specific phase of production. Also, briefly outline the marketing/distribution plans and any firm commitments for exhibition or broadcast.

### **6. MANAGERIAL/FISCAL AND SERVICE TO THE PUBLIC** — Additional principal Crew and/or Consultants:

List the names, titles and fees of each principal member of the crew for the proposed project. Briefly summarize each member’s tasks and responsibilities as they relate to proposed project.

### **7. MANAGERIAL/FISCAL AND SERVICE TO THE PUBLIC** — Budget:

The budget form should include both projected and committed financial support for the full project, even if applying for only a specific phase of production. Also, briefly outline the fundraising plan and list funder sources, indicating whether each is confirmed or projected. The budget is important to clarify the applicant’s fiscal and managerial abilities. Be sure to describe any in-kind support and how NYSCA funds will be spent. Please note that the request amount may not exceed 50% of the total Project Budget, up to a maximum request of \$25,000.

### **8. Support Materials:**

Please list all of the support materials and/or media work samples being submitted. Be sure to describe the format for each work sample and give instructions necessary to view each work sample properly and in what order. **Please do not require passwords to access online materials. All links must remain live until December 31, 2019.**

Submitted work samples are the most critical component of the review process, note the following: Additional material beyond the maximum allowable time will not be reviewed by Panel. Submission of a work-in-progress sample is encouraged and is required for post-production requests.

# Individual Artists - Support Materials

*Required Support Materials must be uploaded in the NYSCA-CFA under the DOCUMENTS tab (other than Board list which will be uploaded within the NYSCA tab), unless otherwise noted below*

Uploaded files must be in PDF, JPG or ZIP format (unless specifically noted otherwise below) and cannot be larger than 10 MB in size. You may combine multiple PDF files into a single .ZIP file if necessary. Avoid using special characters like \*,%,#,:; in your document name as this will cause errors in the upload. If an attachment question requires more than one document, you must create a single multi-page file that contains all the required documents.

## **STANDARD SUPPORT MATERIALS – All Applicants:** *ALL INDIVIDUAL ARTISTS*

*APPLICANTS must submit the support materials below:*

**1. ALL APPLICANTS - Sponsored Request Form:** Please complete and upload the [Sponsored Request Form \(SRF\)](#).

**2. ALL APPLICANTS - Proof of New York State residency** of the artist whose work is to be commissioned must be provided along with other support materials by the application deadline. For proof of residency, **two different**, current documents from the list below must be provided. All documentation must contain the artist's name and address. Documentation must be dated no earlier than two years prior to NYSCA application deadline. Because NYSCA awards public funds, the Agency reserves the right to request additional documentation to verify New York State residency.

- Telephone Bill.
- Credit card or bank statement (name and address page only; financial and account information should be blocked).
- NYS or Federal Tax form (first page only; social security and financial information should be blocked).
- Current lease or mortgage agreement listing the artist's name and showing a NYS address.
- NY State Driver's license or NY State ID card.
- Voter's Registration Card.

**3. BOARD OF DIRECTORS LIST OF SPONSOR ORGANIZATION**, including affiliations. A sample template is available at:

<https://grantsmanagement.ny.gov/system/files/documents/2018/10/sample-board-directors-profile.pdf>

**COMPOSER COMPOSITIONS:** *All applicants to COMPOSER COMPOSITIONS must submit the following support materials.*

**1. Work Samples:** no more than two representative audio samples of up to 8 minutes each. Applications involving opera must also include at least one video recording. Each work sample must include the title and the year it was composed. Each media work sample must be provided as a URL link. 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, 2019.** NYSCA is not responsible for any broken, inactive or password protected links.

**2. Résumé** of the principal composer, limited to two pages.

**3. OPTIONAL:** Up to two 5-page excerpts of previously completed scores

# Individual Artists - Support Materials

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**DANCE COMMISSIONS:** *All applicants to DANCE COMMISSIONS must submit the following support materials.*

1. A signed **letter of intent** from the choreographer/re-stager including the proposed commissioning fee and scheduled rehearsal period. For alternative performance venues, also include the performance fee for the presented artist/company.
2. **Résumé** of the choreographer/re-stager, limited to one page.
3. **Work Samples:** unedited media work samples of the choreographer's recent work and one recent work sample of the host dance company (if appropriate), totaling no more than 20 minutes. Each media work sample must be provided as a live URL link. To submit URLs, please create a Word or PDF file with a list of URLs. Each work sample URL listed must include the name of artist/company, work titles, year of creation and event date. **URLs cannot be password protected and must remain live until December 31, 2019.** NYSCA is not responsible for any broken, inactive or password protected links.

**THEATRE ARTISTS COMMISSIONS:** *All applicants to THEATRE ARTISTS COMMISSIONS must submit the following support materials.*

1. **Work samples** for directors, designers, performance and solo artists, work samples may include diagrams and sketches of proposed work, and/or slide images of previous projects. No more than 20 images may be submitted.
2. For playwrights and librettists, **work samples** must include one 20-page excerpt of a previously completed play/libretto. Performance and solo artists, though not required, may also include one 20-page excerpt of a previously completed play/libretto.
3. **Résumé** of the principal artist(s), limited to two pages each.
4. **OPTIONAL:** Media work samples of previous work not to exceed more than two representative samples of up to 5 minutes each. Each media work sample must be provided as a URL link. To submit URLs, please create a Word or PDF file with a list of URLs. Each work sample URL listed must include the title, the company performing the work and the year it was presented. **URLs cannot be password protected and must remain live until December 31, 2019.** NYSCA is not responsible for any broken, inactive or password protected links.

**FILM, MEDIA AND NEW TECHNOLOGY PRODUCTION:** *All applicants to FILM, MEDIA AND NEW TECHNOLOGY PRODUCTION must submit the following support materials.*

1. **Work samples** for applicants applying in Pre-Production or Production phases, provide one or two work samples totaling no more than 10 minutes each.  
**OR**  
**Work samples** for applicants applying in Post-Production, a work-in-progress of a minimum of 15 minutes and no more than 20 minutes is required. In addition, a sample of a previously-completed work no longer than 5 minutes is required.

Each media work sample must be provided as a URL link. To submit URLs, please create a Word or PDF file with a list of URLs. Each work sample URL listed must include the title, the company performing the work and the year it was presented. **URLs cannot be password protected and must remain live until December 31, 2019.** NYSCA is not responsible for any broken, inactive or password protected links.

2. **Résumé** of applicant artist and principal crew and consultants, limited to two pages each.
3. Applicants for new technology or installation work may submit **diagrams, sketches or slides** of the proposed work in addition to media work samples. No more than 15 images should be submitted.
4. If applying for pre-production, please provide **materials that illustrate the level of work to date**, such as a script, description of research, treatment and/or treatment outline. Additionally, any applicant may supply a detailed line item project budget.