

# Folk Arts

## Program Guidelines

**FY2021**

Guidelines  
Released

January 14, 2020

Application  
Period Begins

January 28, 2020

**Deadline:  
March 12,  
2020 4PM**

Award(s)

Announced By

EST December 15,  
2020

[Folk@arts.ny.gov](mailto:Folk@arts.ny.gov)



# 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, Dance Commission, 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 & Local Partnership Program — *Decentralization category*
- ❑ All Programs — *Regrants and Partnerships category*
- ❑ Regional Economic Development Council Initiative Opportunities - *All categories*

## 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
- ❑ Administrative overhead or fees charged by an affiliated institution or university
- ❑ 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.**

# Folk Arts – Overview

---

**Please Note** two recent changes to the NYSCA 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 FY2021.*

The NYSCA FY2021 [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.

An interactive version of the NYSCA FY2021 Application Manual is available on the NYSCA website at [www.arts.ny.gov/application-guide](http://www.arts.ny.gov/application-guide) and <http://www.arts.ny.gov/about-nysca-grants> Please read all instructions carefully.

The **Folk Arts Program** is devoted to sustaining New York State's living cultural heritage of folk arts by supporting activities designed to safeguard and perpetuate traditions practiced within communities. It also supports programming that enables general audiences to experience the traditional arts.

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 tradition 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.
- ❑ 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, other appropriate staff or consultants for program development, field research to document artists, interpretation and the production of presentations for general audiences.
- ❑ Development of community-driven projects and activities carried out in close consultation and collaboration with the communities whose traditions are to be presented. Support is not available for programming involving artists who revive the traditions of other communities. Presentations grounded in the traditional modes of practicing folk art and customary performance contexts are encouraged. The Folk Arts Program does not support programming involving theatricalization, stylization or choreography that substantially alters traditions.

# Folk Arts – Overview

---

## ***Priorities (cont.)***

- ❑ Interpretive practices that 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.
- ❑ Dance presentations should be accompanied by live traditional folk musicians, when possible.

**NYSCA** supports, values and encourages the sustained and concerted efforts of non-profit art, culture and heritage organizations to be inclusive and have their workforce, artists, and programmatic offerings reflect New York State's diversity of people, geography, and artistic interests.

## ***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 the organization's 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 the Program staff listed on the cover of these Guidelines.

## ***Technical Assistance***

Technical assistance is available free of charge to any individual or organization engaged in or planning folk arts programs in New York State. It is provided through New York Folklore's Mentoring and Professional Development Program for Folklore and the Traditional Arts, in partnership with the NYSCA Folk Arts Program. Mentoring may involve consultants about field research, artists self-management, interpreting and presenting folk arts, marketing and promotion, concert production, organizational management or archiving. Mentoring by traditional artists and support to attend conferences and meetings, observe exemplary programs and interact with colleagues is also available.

Applications are reviewed on an ongoing basis.

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

Email: [nyfs@folklore.org](mailto:nyfs@folklore.org)

P.O. Box 764

Schenectady, NY

12301

518 346-7008

# Types of Folk Arts Support

---

## GENERAL OPERATING SUPPORT

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

General Operating 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 Operating Support, NYSCA examines the nature, scope, and quality of an organization's programs and activities, its managerial and fiscal competence, and its public service.

General Operating 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. In FY20 the median grant awarded was \$70,000, and the largest grant awarded was \$90,000. General Operating Support is awarded on a multi-year basis.

### ***Prerequisites***

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

- ❑ The applicant's primary focus or mission must be in the discipline in which the organization is seeking General Operating Support; or the organization must have significant ongoing activities that address the focus of the NYSCA program in which the organization is seeking support.
- ❑ The organization must have ongoing programs, exhibitions, productions or other art and cultural activities that are open to the general public.
- ❑ The organization must demonstrate a substantial commitment to arts and culture, with a prior record of accomplishment in producing or presenting folk arts activities for at least each of the past three years.
- ❑ The organization 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.
- ❑ The organization must currently employ one or more qualified, salaried (not contracted) full-time or part-time administrative staff.
- ❑ The organization must have a viable, committed board of directors, with officers, that exercises oversight and accountability for governance, operations, programming and finances.
- ❑ The organization must demonstrate a consistent policy of fair payment to artists.
- ❑ No more than one request may be submitted to the Folk Arts Program, with the exceptions of Folk Arts Apprenticeships, Sponsored Projects, and Re-grants and Partnerships requests approved for submission by Folk Arts Program Staff. This restriction also applies to applications currently funded on a continuing multi-year basis, which are considered as within the one request limit.
- ❑ Documentation carried out by the organization through field research must be publicly accessible, except as restricted by artists who are documented.

*Sponsored projects are not eligible for support in this category.*

# Types of Folk Arts Support

---

## 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 that have been supported for at least two consecutive years, and for two-year projects that include 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 and customary performance contexts 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 theatricalization, stylization or choreography 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 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.
- ❑ Documentation resulting from field research must be publicly accessible, except as restricted by artists who are documented.
- ❑ Applicants are also encouraged to document presentations supported through NYSCA funds.

# Types of Folk Arts Support

---

## PROJECT SUPPORT (CONT.)

### *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 will generally not exceed 50% of the total expenses of a project. This means that 50% of the project income must be drawn from non-NYSCA sources. In FY20 the median grant awarded was \$10,000, and the largest grant awarded was \$12,000.

No more than one request may be submitted to the Folk Arts Program, with the exceptions of Folk Arts Apprenticeships, Sponsored Projects, and Re-grants and Partnerships requests approved for submission by Folk Arts Program staff. This restriction also applies to applications currently funded on a continuing multi-year basis, which are considered as within the one request limit.

### *Sponsored Requests are accepted in this category:*

- ❑ Funding for sponsored projects will generally not exceed \$10,000.
- ❑ Organizations may not impose a fee for submitting a sponsored application but are permitted to charge a fiscal sponsorship fee if the application is funded. Fiscal sponsorship fees for funded applications may not exceed 7% and are determined by mutual agreement between the sponsored entity and the sponsoring organization. This expense must be included in the project budget and indicated in the budget narrative question included in the application.
- ❑ Applicants serving as fiscal sponsors must provide a fiscal sponsorship agreement stating the services provided by the fiscal sponsor, amount or percentage of the grant provided to the fiscal sponsor, and responsibilities of the sponsored organization relating to the fiscal sponsorship.
- ❑ The services of the sponsoring organization are limited to fiscal management of the project, submission of the application and final report, and, at the discretion of the sponsoring organization, publicizing the activity requested. Following notification of the funding decision by NYSCA, the fiscal sponsor is required to notify the sponsored organization as soon as possible about whether the application has been funded and the funding amount.
- ❑ Please review the [Sponsored Application Instructions](#). Please note that applicants for fiscal sponsorships answer application questions only on the sponsored request form.

# Types of Folk Arts Support

---

## 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 NYSCA's two-request limit.

### **Priorities**

- ❑ Funding priority is for the master's fee. Other eligible expenses that may be included in the project budget include travel, supplies, liability insurance costs, and no more than \$200 for 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(s) are not employed by the applicant organization. Awards for apprenticeships will 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. Costs for such presentations should not be included in the project budget.

### **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 with a small number of apprentices. In such cases support may be provided for apprenticeships involving more than one apprentice, but generally not exceeding three persons. In these cases, apprentices should be at approximately the same level of ability.
- ❑ 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 closely 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.
- ❑ Apprentices must be residents of New York State.
- ❑ Support for apprenticeships involving the same master artist and apprentice will not be supported for more than two years.
- ❑ Applicants in this category do not complete a Sponsored Request Form.

# Types of Folk Arts Support

---

## 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 to other organizations interested in developing folk arts programs and presenting folk artists. 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. Staff folklorists must be employed as salaried staff members rather than as consultants. 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. Applicants are required to consult with Folk Arts Program staff prior to submission of a request in this category.

This category is exempt from NYSCA's two-request limit.

### ***Prerequisites***

- A minimum of four significant folk arts public programs 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 publicly accessible, except as restricted by the artists documented.
- Staff folklorists have experience organizing folk arts public programs and graduate 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.
- Staff folklorists collaborate with and assist other organizations in their service area with the development of folk arts programs.
- Applicant organizations have a long-term commitment to folk arts services and programming, including direct support from a variety of revenue sources.
- Staff folklorists are strongly encouraged to have an advisory group with members who are from cultural groups in the service area and include members with expertise in the traditions of the area.

No more than one request may be submitted to the Folk Arts Program, with the exceptions of Folk Arts Apprenticeships, Sponsored Projects, and Re-grants and Partnerships requests approved for submission by Folk Arts Program Staff. This restriction also applies to applications currently funded on a continuing multi-year basis, which are considered as within the one request limit.

*Sponsored requests are not eligible for support in this category.*

# Types of Folk Arts Support

---

## REGRANTS AND PARTNERSHIPS SUPPORT

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

NYSCA may contract with nonprofit organizations to administer targeted funding and technical assistance in areas not directly funded by NYSCA Programs. Organizations are invited based on an identified, unmet need within a discipline by Program staff and the service profile of the applicant organization. This category covers a range of services from the administration of technical assistance funds to fees for artist appearances. Organizations applying to NYSCA in this category must show a willingness to reach beyond their membership in providing services or regrant awards.

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 NYSCA 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.

### ***Prerequisites***

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

- ❑ The organization's primary focus or mission must be in the discipline in which the organization is seeking Regrants 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;
- ❑ The organization must have ongoing services, programs, exhibitions, productions or other art and cultural activities that serve the general public and/or the arts discipline;
- ❑ 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;
- ❑ The organization 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;
- ❑ The organization must employ one or more qualified, salaried administrative staff;
- ❑ The organization must have a viable, committed board of directors with officers that exercises oversight and accountability for governance, operations, programming and finances;
- ❑ The organization must demonstrate a consistent policy of fair payment to consultants, organizations and Artists.

*Sponsored requests are not eligible for support in this category.*

# Folk Arts – Questions

---

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

## **STANDARD QUESTIONS** - ALL FOLK ARTS APPLICANTS 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**

# Folk Arts – Questions

---

## STANDARD QUESTIONS (CONT.)

**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)

**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)

# Folk Arts – Questions

---

**GENERAL OPERATING SUPPORT** *All applicants to GENERAL OPERATING SUPPORT must complete the following questions.*

- 1G. ARTISTIC/PROGRAMMATIC - Program Overview:**  
Describe programs, field research and/or services planned for the coming year. 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. (Max 2,000 characters)
- 2G. ARTISTIC/PROGRAMMATIC - Changes and Challenges:**  
Describe any recent significant programmatic changes, developments, and/or challenges, indicating how any challenges will be addressed. (Max 2,000 characters)
- 3G. ARTISTIC/PROGRAMMATIC - Documentation and Field Research:**  
How are folk arts activities documented? If field research is carried out, describe fieldwork currently underway and projected for the next two years. How will documentation resulting from field research be made publicly accessible? (Max 1,500 characters)
- 4G. MANAGERIAL/FISCAL - Staff:**  
Identify the key administrative and artistic staff members responsible for this program. Detail any recent significant changes in key staff positions. (Max 1,000 characters)
- 5G. MANAGERIAL/FISCAL - Governance:**  
Describe the board and/or governing body in detail, including committee structure, diversity, meeting schedule, and approach to staff and fiscal oversight. (Max 1,500 characters)
- 6G. MANAGERIAL/FISCAL - Organizational Development:**  
Describe institutional and succession planning, indicating key components and recommendations. How has the staff and board been involved in this process? (Max 2,000 characters)
- 7G. MANAGERIAL/FISCAL - 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? (Max 1,500 characters)
- 8G. MANAGERIAL/FISCAL - Artist and Programmatic Consultant Fees:**  
Indicate how payment to artists and any outside consultants is determined. Please include the range of fees. (Max 750 characters)
- 9G. SERVICE TO THE PUBLIC - Constituency:**  
Describe the audiences and communities served. (Max 1,000 characters)

# Folk Arts – Questions

---

## GENERAL OPERATING SUPPORT (CONT.)

- 10G. SERVICE TO THE PUBLIC** - Community Engagement and Diversity:  
How does the organization define diversity, and what specific communities is it trying to serve? Detail efforts being undertaken to cultivate and broaden the organization's constituency. Describe specific actions the organization is taking to achieve greater diversity in its staff, board and programming. (Max 2,000 characters)
- 11G. SERVICE TO THE PUBLIC** - Marketing:  
Describe the organization's marketing strategies. (Max 1,000 characters)
- 12G. SERVICE TO THE PUBLIC** - Education, Interpretation and Audience Engagement:  
Describe how the content and themes of your programming will be interpreted and audience involvement engaged, including lecture/demonstrations, lectures, pre- and post-concert events, family programs, program booklets and exhibition catalogues. (Max 1,500 characters)
- 13G. SERVICE TO THE PUBLIC** - Use of Social Media:  
Describe the organization's use of social media. (Max 1,000 characters)
- 14G. SERVICE TO THE PUBLIC** - Evaluation:  
Articulate how the organization evaluates its programs, services, and/or other organizational initiatives. (Max 1,000 characters)
- 15G. SERVICE TO THE PUBLIC** - 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 these organizations. (Max 2,000 characters)

## PROJECT SUPPORT *All applicants to PROJECT SUPPORT must complete the following questions.*

- 1P. ARTISTIC/PROGRAMMATIC** - 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. (Max 2,000 characters)
- 2P. ARTISTIC/PROGRAMMATIC** - 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?  
(Max 2,000 characters)
- 3P. ARTISTIC/PROGRAMMATIC** - Documentation and Field Research:  
How are folk arts activities documented? 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. Indicate how documentation resulting from field research will be made publicly accessible. (Max 1,000 characters)

# Folk Arts – Questions

---

## PROJECT SUPPORT (CONT.)

**4P. ARTISTIC/PROGRAMMATIC** - Exhibitions:

For exhibition requests, indicate the kinds of objects to be exhibited, approximate number of objects, dates and venue. If the exhibition does not entirely involve living traditions, state the rationale for including historical materials and the extent to which they will be used. (Max 1,500 characters)

**5P. MANAGERIAL/FISCAL** - 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. (Max 1,000 characters)

**6P. MANAGERIAL/FISCAL** - 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, artists' fees, marketing and remaining operating expenses. (Max 1,500 characters)

**7P. MANAGERIAL/FISCAL** - Facilities:

Provide a description of the facility or facilities for this project. (Max 1,000 characters)

**8P. SERVICE TO THE PUBLIC** – Collaboration, Community Involvement, and Diversity:

Describe how communities represented through this project will participate in its planning and implementation. Describe actions being undertaken to achieve greater diversity in the organization and its activities, including specific diverse communities. 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. (Max 2,000 characters)

**9P. SERVICE TO THE PUBLIC** - 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, interpretive labels and exhibition catalogues. 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. (Max 1,500 characters)

**10P. SERVICE TO THE PUBLIC** - 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. (Max 1,000 characters)

**11P. SERVICE TO THE PUBLIC** - Participation:

Describe any participatory dimensions of this program (hands-on workshops, dance involving audience members, etc.). (Max 750 characters)

# Folk Arts – Questions

---

**FOLK ARTS APPRENTICESHIPS** *All applicants to FOLK ARTS APPRENTICESHIPS must complete the following questions.*

**1AP. ARTISTIC/PROGRAMMATIC** - Master Folk Artist:

Who is the master folk artist? Is the master artist employed by the organization as a staff member or 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. (Max 1,500 characters)

**2AP. ARTISTIC/PROGRAMMATIC** - 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? (Max 2,000 characters)

**3AP. ARTISTIC/PROGRAMMATIC** - Apprentice:

Who is the apprentice and what is his/her experience in practicing this or any related folk art form? Is the apprentice employed by the organization as a staff member or artist? How was this apprentice selected? If the apprentice previously worked with this master artist, describe the nature and length of their association and explain why this apprenticeship is needed to develop new skills and/or repertoire. (Max 1,500 characters)

**4AP. ARTISTIC/PROGRAMMATIC** - 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. (Max 1,000 characters)

**5AP. ARTISTIC/PROGRAMMATIC** -Apprentice Responsibilities:

Will the apprentice have other responsibilities, such as assisting the master with his/her own projects? If so, please describe. (Max 750 characters)

**6AP. MANAGERIAL/FISCAL** - 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? (Max 750 characters)

**7AP. MANAGERIAL/FISCAL** - Study Plan:

Provide a session by session outline of the proposed study plan indicating what will be learned at each session. (Max 1,500 characters)

**8AP. MANAGERIAL/FISCAL** -Administrative Support:

Describe administrative and technical support to be provided by the applicant organization. (Max 750 characters)

# Folk Arts – Questions

---

## FOLK ARTS APPRENTICESHIPS (CONT.)

**9AP. SERVICE TO THE PUBLIC-** 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. (Max 1,000 characters)

**10AP. SERVICE TO THE PUBLIC-** Continuity of this Tradition:

How will this apprenticeship contribute to the sustainability 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. (Max 1,000 characters)

***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 direct expenses for the master's fee, travel, liability insurance costs and supplies specifically needed for the apprenticeship. Project expenses may also include administrative costs of no more than \$500 if the master and apprentice(s) are not employed by the applicant organization, and expenses for the recording of the skills being taught of no more than \$200.

# Folk Arts – Questions

---

**REGIONAL AND COUNTY FOLK ARTS PROGRAMS** *All applicants to REGIONAL AND COUNTY FOLK ARTS PROGRAMS must complete the following questions.*

**1RC. ARTISTIC/PROGRAMMATIC** - Overview:

Describe ongoing public programs presented each year, providing specific examples of themes, programs and artists presented. (Max 2,000 characters)

**2RC. ARTISTIC/PROGRAMMATIC** - Changes/Developments- Programming:

Describe, with specific examples, new programming, services and field research initiated during the past year and planned for the next two years. Indicate the relationship of this field research to the development of new programs. (Max 2,000 characters)

**3RC. ARTISTIC/PROGRAMMATIC** - 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. (Max 1,500 characters)

**4RC. ARTISTIC/PROGRAMMATIC** - Collections of Field Research Materials:

Describe how documentation resulting from field research is made accessible to the public. Indicate materials in the collection, description and cataloguing methods. (Max 1,500 characters)

**5RC. MANAGERIAL/FISCAL** - Staff Folklorist:

Describe the qualifications, training, experience and responsibilities of the staff folklorist. 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. (Max 1,500 characters)

**6RC. MANAGERIAL/FISCAL** - Changes /Developments- Staffing:

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 NYSCA. (Max 1,500 characters)

**7RC. MANAGERIAL/FISCAL** - 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. (Max 1,500 characters)

# Folk Arts – Questions

---

## REGIONAL AND COUNTY FOLK ARTS PROGRAMS (CONT.)

**8RC. MANAGERIAL/FISCAL** - 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, programming costs, marketing and remaining operating expenses. (Max 1,500 characters)

**9RC. SERVICE TO THE PUBLIC** - Facilities:

Describe the facilities used for folk arts programming and services. (Max 750 characters)

**10RC. SERVICE TO THE PUBLIC** - Services to Artists and other Organizations:

Describe specific services provided to individual artists, such as the development of apprenticeships, assistance with marketing and the creation of promotional materials. (Max 1,500 characters)

**11RC. SERVICE TO THE PUBLIC** - 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. (Max 1,500 characters)

**12RC. SERVICE TO THE PUBLIC** - Audience Expansion and Diversity:

Summarize strategies to expand and diversify audiences for the folk arts program. Provide specific examples of audience development efforts, including promotion and marketing initiatives. (Max 1,000 characters)

**13RC. SERVICE TO THE PUBLIC** - 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? (Max 1,000 characters)

**14RC. SERVICE TO THE PUBLIC** - 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? (Max 1,500 characters)

**15RC. SERVICE TO THE PUBLIC** - Use of Social Media:

How is social media used by the folk arts program? (Max 1,000 characters)

# Folk Arts – Questions

## **REGRANTS AND PARTNERSHIPS** *All applicants to REGRANTS AND PARTNERSHIPS*

*must complete the following questions*

- 1R. ARTISTIC/PROGRAMMATIC - Program Summary:**  
Describe the regrant or partnership program, its priorities, and the constituents served. How does it differ from or complement other programs in the community or field?  
(Max 2,000 characters)
- 2R. ARTISTIC/PROGRAMMATIC - Scope of Activity:**  
For ongoing regrant projects, describe the number of requests received 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.  
(Max 1000 characters)
- 3R. MANAGERIAL/FISCAL - 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. (Max 1,000 characters)
- 4R. MANAGERIAL/FISCAL - 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. (Max 1,000 characters)
- 5R. MANAGERIAL/FISCAL - 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. Itemize principal income and expense items in the project budget. How would the scope of the project change if the full request for NYSCA funding is not received? (Max 1,000 characters)
- 6R. SERVICE TO THE PUBLIC - Constituency:**  
Describe the audiences and communities served. (Max 1,000 characters)
- 7R. SERVICE TO THE PUBLIC - 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? (Max 1,000 characters)
- 8R. SERVICE TO THE PUBLIC - Selection Process:**  
Describe the application and selection process, noting what is required of applicants, restrictions, and whether there is a panel review. Describe the review process as well as eligibility and selection criteria. (Max 1,500 characters)
- 9R. SERVICE TO THE PUBLIC - 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. (Max 1,000 characters)
- 10R. SERVICE TO THE PUBLIC - 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. (Max 1,000 characters)

# Folk Arts – 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. If an attachment question requires more than one document, you must create a single PDF or JPG file that contains all the required documents or a ZIP file that contains the required documents.*

## **STANDARD SUPPORT MATERIALS - All Applicants:** ALL FOLK ARTS

*APPLICANTS must submit the support materials below:*

1. **BOARD OF DIRECTORS LIST, including affiliations.** A sample template is available at <https://www.nysca.org/downloads/files/sample-board-directors-profile-v2.pdf>

## **GENERAL OPERATING SUPPORT** *All applicants to GENERAL OPERATING SUPPORT must submit the following support materials.*

1. **Resumes or biographical statements** of up to 3 key staff, maximum of 1 page each
2. 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.
3. **Audio and/or visual examples and print materials** representing recent (within the last year or two) 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.

*Print materials, photographs, audios and/or video samples must be provided through a URL link. Please indicate the year that the sample was recorded or photographed and the start and stop points of each video. URLs for videos cannot be password protected and must remain live until December 31, 2020.*

4. **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 event name, representative artists, venues, dates and actual or projected attendance.

## **PROJECT SUPPORT** *All applicants to PROJECT SUPPORT must submit the following support materials.*

1. **Brief biographical information** of representative artists to be included in the project.
2. **Recent (within the last year or two) audio or visual examples** of representative artists to be included in the presentation(s) or exhibition. 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. If the project includes an exhibition, provide installation shots of the exhibition designer's pastwork.

*Photographs, audio and /or video samples must be provided through a URL link. Indicate the year that the sample was photographed or recorded and the start and stop points of each video. URLs for videos cannot be password protected and must remain live until December 31, 2020. Indicate the year that the sample was recorded or photographed and the start and stop points of each video.*

# Folk Arts – Support Materials

---

## PROJECT SUPPORT (CONT.)

3. If your organization has been supported in this category in the past, provide **printed materials** produced for the most recent project.
4. **Resumes or bios of consultants** involved in artist selection, documentation and/or interpretation, limited to no more than two pages. For exhibitions, include the resume of the exhibition designer.
5. If this project involves field research, provide **samples of recent (within the last year or two) 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.

*Photographs, audios and/or video samples must be provided through a URL link. URLs for videos cannot be password protected and must remain live until December 31, 2020. Indicate the year that the sample was recorded or photographed and the start and stop points of each video.*

6. 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.
7. **Optional:** For projects involving exhibitions, provide an **exhibition design layout** or sample exhibition script.

**FOLK ARTS APPRENTICESHIPS** *All applicants to FOLK ARTS APPRENTICESHIPS must submit the following 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(s) in this support material.

*Photographs, audios and/or video samples must be provided through a URL link. Indicate the year that each sample was recorded or photographed and the start and stop points of each video. URLs for videos cannot be password protected and must remain live until December 31, 2020.*

2. A **letter of commitment**, signed and dated by the master artist, agreeing to accept the apprentice indicated in the application.

# Folk Arts – Support Materials

---

**REGIONAL AND COUNTY FOLK ARTS** *All applicants to REGIONAL AND COUNTY FOLK ARTS must submit the following support materials.*

1. **Resumes of the staff folklorist.** If a new staff folklorist is to be hired, provide a recruitment announcement including qualifications expected of candidates.
2. **Audio and/or visual examples** representing recent (within the last year or two) 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.

*Photographs, audios and/or video samples must be provided through a URL link. Indicate the year that the sample was recorded or photographed and the start and stop points of each video. URLs for videos cannot be password protected and must remain live until December 31, 2020.*

3. **Audio and/or visual examples** representing recent (within the last year or two) 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.

*Photographs, audios and/or video samples must be provided through a URL link. Indicate the year that the sample was photographed or recorded and the start and stop points of each video. URLs for videos cannot be password protected and must remain live until December 31, 2020.*

4. **Sample brochures** or other printed materials used for public programs.
5. **Sample data sheets and release forms** used for interviewees in field research projects.
6. **A listing of folk arts events** that occurred during the past year and that are planned for the coming year, including artists, venues and actual or projected attendance.

# Folk Arts – Support Materials

---

**REGRANTS AND PARTNERSHIPS** *All applicants to REGRANTS AND PARTNERSHIPS must submit the following support materials.*

1. Up to **5 representative marketing materials** (sample brochures, promotional materials and /or application forms.) that reflect regrant or partnership activity for the past year.
2. If this is a regrant or technical assistance program, a **list of grants or technical assistance awards** provided over the past 2 years, project descriptions and funding amounts.
3. **Outreach/promotional plan** for proposed regrant or partnership.
4. **Additional (Optional) Materials** - Please list any optional support materials uploaded along with the Online Application on the NYSCA-CFA. These materials may be important to the application's assessment. For video, please indicate start and stop points. URLs for videos cannot be password protected and must remain live until December 31, 2020.

**SUPPORT MATERIAL** *ALL SPONSORED REQUEST FOLK ARTS APPLICANTS must submit the following support materials.*

1. [Sponsored Request Form](#) and the required fiscal sponsor agreement described in the Project Support -- Prerequisites section of the Program Guidelines, and all the other required support materials for the project support category.