

Community Arts Grant Guidelines

WYOMING COUNTY – 2018

This Decentralization Program is made possible in part with funds from New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature administered in Wyoming County by the Arts Council for Wyoming County.



Community Arts grants can fund but are not limited to: exhibitions, workshops, performances, concerts (all disciplines), festivals, demonstrations and workshops screenings or readings. This grant is not difficult to write! It only requires planning and organization. ACWC is eager for you to write a successful proposal. Do not hesitate to contact us with questions.

Community Arts grants provide support to community-based organizations, groups, collectives or artists for arts and cultural projects. It enables emerging artists and organizations to grow professionally and to enhance the cultural climate in communities and neighborhoods where they live and work.

This is a competitive process. All applications are extensively evaluated according to the criteria and priorities. Through Community Arts Grants, the Arts Council for Wyoming County, NYSCA and the NYS Legislature hope to expand, enhance, and increase arts and cultural programs in our community.

Application Workshops:

The person who will be writing the grant should attend the workshop.

**APPLICATION DEADLINE THURSDAY, OCTOBER 19 AT 5 PM IN THE ACWC OFFICE
31 S. MAIN STREET
PERRY, NY 14530**

Applicant Notification Mailed
Awards Night & Checks distributed
2018 Final Reports due

TBD
March 2018
January 30, 2019

Eligibility

To be eligible to apply for a Community Arts Grant or to be a sponsor for an artist or artist group, organizations in Wyoming County must:

Have one of the following, with proof of same: on IRS 501c(3) status, registered with NYS Charities Registration, chartered by the NYS Board of Regents, or incorporated under Section 402 of the Not-for-Profit Law. Additionally, an active Board of Directors is required.

-OR -

Have official authorization as an arm of a local government (i.e., a letter on official stationery signed by the appropriate county, town or village executive).

ELIGIBLE ARTISTS AND ARTS GROUPS

Individual artists or collaborating artists are eligible if sponsored by an organization meeting the requirements described on this page, and the following is provided with application:

1. A letter of commitment from the sponsoring organization stating its willingness to fulfill all obligations and duties as a fiscal and administrative agent for a grant award.
2. Indication in the application narrative that funds will be used for cultural or artistic programs or services in Wyoming County.
3. An artistic resume and sample(s) of work.
4. Proof of Wyoming County Residency.

In addition, an **artist group**, such as a writer's group, musical group, or collaborating artists must be based in Wyoming County to be eligible.

INELIGIBLE Applicants include:

- Organizations applying directly to the New York State Council on the Arts, regardless of the application's status.
- Past sub-grantees that have failed to submit final reports or have failed to comply with any other contractual obligations.
- Public school districts, private or parochial schools, their affiliates or components, or activities exclusively meant to serve a student audience (although Parent-Teacher Organizations/Associations ARE eligible; include copy of charter from NYS Board of Regents with application);
- Individuals, unless formally sponsored by a not-for-profit organization meeting all other qualifications.
- New York State agencies, departments, universities and colleges.

FUNDING RESTRICTIONS

Community Arts Grants may not be used for:

- New York State agencies and departments (including SUNY schools); Public universities, colleges; and public, private, or parochial secondary and elementary schools; DEC site Staff or Board members ; unincorporated applicants without an eligible sponsor or partner organization (Exception: Individual Artist category); NYSCA applicants, including fiscally-sponsored applicants that have applied to NYSCA in the most recent cycle. After NYSCA's application deadline a list of organizations that have applied directly to

NYSCA can be obtained upon request. Organizations on this list are ineligible for DEC funding; projects involving partners that apply directly to NYSCA; non-incorporated chapters of organizations whose "parent" is incorporated outside of the Decentralization service area; Start-up or seed funding for the establishment of a new organization; general operating expenses; requests greater than an applicant's project expenses minus total project income; past re-grantees that have failed to submit final reports; operating expenses of privately owned facilities (e.g. homes and studios); activities not opened to the general public such as camps, clubs or college associations; events that take place in private homes; contingency funds; acquisition of works of art; permanent equipment or capital improvements; creation of textbooks or classroom material; lobbying expenses; programs in which children are used as professional artists (paid a fee); regrants by applicants to fund other activities; Cash prizes, juried shows, fellowships, scholarships and other awards to students; non-arts related activity including:

- Galas, benefits or fundraising events including entertainment costs for receptions, food or fundraising events
- Entertainment such as balloons, clowns, magicians, Paint nights
- Projects that are recreational, therapeutic, rehabilitative or religious in nature including at-risk/social service programs when the purpose is primarily for rehabilitative, therapeutic or worship

IF YOU HAVE ANY ELIGIBILITY RELATED QUESTIONS FOR THE DECENTRALIZATION PROGRAM CONTACT CONTACT KATHRYN HOLLINGER 585-237-3517 EX 102

APPLICATION REQUIREMENTS

Applications must be legible.

All applications including proof of non-profit status and support materials must be delivered by:

Thursday, October 19 at 5 pm

Please mail or hand deliver to

Community Arts Grants Program Coordinator at:

Arts Council for Wyoming County

PO Box 249, Perry, New York 14530

GRANT AMOUNTS & LIMITS

Minimum Grant Amount: **\$300**

Maximum Grant Amounts **\$5000** for all requests from one organization

Up to \$5000 to an individual artist sponsored by a not-for-profit organization.

Be advised that there will be much more requested than is available in funding. Requests that best fulfill the criteria and priorities will be given greater consideration.

GRANTEE RESPONSIBILITIES

(Non-compliance will affect future funding).

All grant recipients:

Must file a final report by January 31, 2019.

Must attend the grant awards ceremony.

Are responsible for providing ACWC with copies of publications and promotional materials related to the funded project.

Are responsible for providing ACWC advance schedules / announcements of funded events.

Dates included in the application are not sufficient. Six weeks of notice is required.

Are required to credit ACWC in the following manner: "This (event, project, program) is made possible in part with funds from New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature administered in Wyoming County by the Arts Council for Wyoming County."

Are required to use the ACWC Logo in all promotional material. Available under the grantees tab at www.artswyco.org

REVIEW PROCEDURES

All Community Arts Grant Applications are screened by ACWC staff for eligibility and fulfillment of application requirements. **Early submission of your grant for staff review is welcome. Final responsibility for completeness of application remains with the applicant.** Applications are reviewed by an independent panel of Wyoming County residents. This group, comprised of community leaders, artists and educators, makes funding recommendations to ACWC's Board of Directors. Upon final approval by the board, the recipient enters into a contractual agreement with ACWC, with payment to follow.

EVALUATIVE CRITERIA

This is a competitive process. The Criteria and Priorities are the measurements that the panel uses to evaluate applications. Each criterion is solicited in specific parts of the application as noted in parenthesis. These are qualities of the application which may be measured or compared.

1. Credentials of artist for the project. (Resume, narrative)
2. Community interest and benefit. (Narrative, budget)
3. Clearly defined objectives and a clear plan to meet them (narrative, budget)
4. Stability of applicant or conduit organization. (Board list, annual finance report)
5. Evidence of fiscal & managerial competence. (Budget, annual finance report)
6. Level of detail in the application, appropriate to the proposed program. (Ex. a performance series should include names of artists and dates of performance(s). Ex. a traveling musical group's plan should include dates & locations.) (narrative, budget)

FUNDING PRIORITIES

These application qualities are based on the Wyoming County Cultural Plan. *The nature of these priorities means that each application will only meet some of them. This is an opportunity to highlight your projects' strengths.*

1. Wyoming County **arts and cultural** organizations.
2. Projects that engage the community in a ~~lively conversation~~. new experience

-
3. Projects that promote community partnerships
 4. Projects that encourage community growth, through economic development, increased diversity, greater utilization of community assets and esprit d'corps.
 5. Projects that engage community members as participants in the arts.
 6. Project that serve communities that have not received funding in three years: Castile, Covington, Pike, Weathersfield.

Application Instructions

PAGE 1: ORGANIZATIONAL INFORMATION

Enter the following as requested:

Program Title: The name of the project.

Legal Name of Organization: Name of the organization applying for the grant. If an individual artist, collaborating artists or a group is applying, this is the name of the sponsoring organization.

Legal Mailing Address: Address where the organization is based and receives its mail.

Telephone, Fax, E-mail Enter all information that applies. Write N/A if it doesn't apply.

Contact person 1 and 2: *These should be the key people in the project and available to answer questions* (project coordinators). Individual artists should always be listed as first primary contacts. Please include email addresses.

Mission Statement: Please state your mission statement or briefly describe the purpose and activities of your organization.

Fiscal Year/Year Organization Formed: Enter the month and year your fiscal year begins and ends. Enter the year that your organization was formed/incorporated.

Additional Information: US Congressional and NYS Assembly and Senatorial district numbers have been entered for you.

Proof of Not-For-Profit Status: Indicate the non-profit status of the organization applying or sponsoring an artist or group by checking the appropriate line. Documentation is also required.

PAGE 2: GENERAL PROJECT INFORMATION

Project Title: The name of the project.

Facility, location - the building(s) or location(s) where event(s) will take place. Use an additional sheet of paper if needed.

Project Start/End Dates - all projects must be completed between 01/01 & 12/31/2016.

Target Audience & Number Served - (Ex. general, youth, senior citizens, etc.); estimate total size of audience who will view or attend event as indicated.

Total Estimated Expenses: Enter the amount you calculated on the budget sheet on page 3.

Amount Being Requested: Enter the amount you calculated on the budget sheet on page 3.

PAGE 3: PROJECT BUDGET

This budget is only for the proposed project. Include a breakdown if there is a large expense that requires an explanation and there is not enough space. For example: If you have a figure of \$800

under Expenses/ Non-Personnel/ Artists, please break down the fees for each artist, if there are more than one involved.

EXPENSES:

Expenses/Personnel: For applicant organizations with paid staff, whether administrative or artistic, itemize your personnel costs for this project. Individual artists or artist groups applying include your fees in this column.

All-volunteer organizations enter estimates in *In-Kind* column (application pg. 4)

Expenses/Non-Personnel: Itemize costs for contracted visual or performing artists, Other outside professionals (consultants, graphic designers, legal, choreographers, and other services), space rental, travel and transportation (for artists, staff, or volunteers), advertising and promotion (printing, mailing, and advertising, etc.). Space is provided for additional items.

ANYTHING DONATED TO YOUR PROJECT SHOULD GO IN THE IN-KIND COLUMN (Application pg. 4).

Expenses/ Remaining Operating (Application pg.3): All items not entered in other categories. Supplies & Materials, Equipment Rental, and Other. Itemize these costs in your "budget notes" attachment.

INCOME

Earned Income: Itemize projected income from tickets, fees for workshops, performances, concessions, advertising, parking, etc.

Unearned Income: Itemize income from corporate sponsors, foundations, membership and individual contributions, government grants (federal, state, or local), & other unearned income (e.g. interest income).

PLEASE NOTE: Projects will not be completely funded by a Community Arts Grant. All applicants should show additional sources of revenue in their budgets. Ideally no more than 50 % of the cash expenses should be grant funded. Please do not include your Community Arts Grant request as Income.

Community Arts Grant Request: Your request equals Project Expenses minus Project Income. Minimum and maximum award amounts apply; see page 3 of these guidelines. ***Do not include In-Kind estimates in this amount.***

PAGE 4: IN-KIND COLUMN

For each line, calculate estimated donated goods and services in the In-Kind column. This includes all goods and services that would be project expenses if they were not donated. Services may include volunteer staff, time on a computer, free advertising, etc. Non-cash donations include office supplies, groceries for refreshments, material for costumes, etc. This total shows the panel the true cost of your project, and *should not be included in the Project Expense column of Budget pg. 3*. Break each one of these figures down, and provide explanation, on a separate "In-Kind" budget notes" page, attached to application, with additional copies as required (see checklist, application Pg. 5).

PAGE 5: PROJECT NARRATIVE

This narrative should be included with your application. Submit the narrative on separate, 8 1/2 x 11" paper, with additional copies as required (see checklist, page 4). Type or use word processing

software, if possible. **Your proposal will be evaluated on the basis of this narrative**, so be as thorough as possible, and be sure to have in mind the evaluation criteria and priorities (see guidelines). Answer the questions in the order presented (please number your corresponding responses). Give a complete, concise description of the project for which funds are being requested. Include all information requested.

N.B. The plural of medium is media. While the English language is continually evolving, we cling to the beautiful and arcane.

PAGE 6: CHECKLIST & CERTIFICATION

Checklist: Carefully check to make sure all required information and requested copies are included in your *collated* packet (pages 1-4, narrative and page 6) before submitting to the ACWC.

Certification and Release: Must be signed and dated by an officer of the organization applying. If the organization is a sponsor, the sponsoring organization is the signatory. This is a person who can legally obligate the applicant organization. This is not necessarily the contact person for the project. Please be sure to read carefully before signing.

NOTE! All applications are collated for the panel's convenience; therefore coversheets, special binders and fancy folders are not necessary and are discarded.

APPEALS PROCESS

Applicants have 10 days from the postmark of the notification letter to appeal a funding decision. In order to begin the appeals process, the applicant must speak with the grant coordinator. Dissatisfaction with a denial is not eligible grounds for an appeal. An appeal may be based on the following grounds:

- **Non presentation of application information by staff or panelist;**
- **Misrepresentation of application information by staff or panelist;**
- **Improper procedure.**

How to write a successful grant proposal

A grant proposal is a contract between your organization and a funder. The funder has clearly delineated what it wishes to support and your job is to fulfill those wishes. You should carefully consider whether the interests and purpose of the funder are aligned with the mission of your organization.

Once you have determined that an agreement with a funder is good for your organization, it is your job to show that you can fulfill the grant requirements. Community Arts grant funding, and most grant funding, is determined by a panel of people who evaluate each proposal with care and thought. Panelists use each piece of material you submit to evaluate your proposal. By carefully reading the grant requirements, you can communicate the information the panel needs to favorably evaluate your application.

By far, the most important part of your application is the narrative. A simple, clear description of your project, the people who will be served by and participate in it, your reasoning in its planning and implementation and your goals for both the project and how it will help your organization are what the panel is interested in. When the discussion is opened concerning your application, you, the grant writer, want the discussion to be short and favorable to your project. A good narrative and clear budget are the keys to a positive panel discussion.

General tips concerning your narrative:

-Do not project an attitude. Panelists don't want to hear how "important" or "inspiring" your project is. You invite a panelist to disagree with your assessment and sidetrack the conversation. Avoid flip or sarcastic remarks; they work against your interests every time.

-keep historical and background information very brief. The proposal is for future work.

-Don't write about activities that are not part of the project. Quantity does not equal quality. Too much information can confuse panelists and make for side discussions, which will not help your proposal.

Summary: Make sure every word supports the funding request. Keep proposals free of extra words. Avoid praising yourself or criticizing the panel. Too much information is as bad as too little information.

The first sentence is the most important sentence:

Compare these two sample opening sentences and see which one makes a clear request:

The Atlas Dance Company began in 1956 when my father, Harold Atlas, determined that the state of modern dance in the Central New York region needed serious improvement.

OR

The Atlas Dance company requests a grant of \$2000 in support of artist fees, musicians and costumes for its 2014-15 season.

Only one sentence can be the first sentence; it is important to use it wisely. The first sentence of the request must clearly state how much money is requested and what the money will be used for.

The principle is simple: the most important and relevant information should appear first. The next most important relevant information appears next, and so on.

A proposal is not a history lesson, or a music lesson, or an art history course, or a personal statement. It is a simple request for support of a project.

Context:

Often there is a reason to place the current project in some kind of context, perhaps it is the fifteenth year of a successful concert series; perhaps a current program will be expanded. This kind of context can help make a strong argument for support. However, it should appear later in the narrative, as briefly as possible, and not distract from the main point.

Summary: the first sentence of the proposal is the most important sentence, so don't waste it!

Structure the narrative so that the most important information is at the top, the next most important information is next and so on. When extra context is needed, keep it brief and place it at the end of the request narrative.

CREATE THE BUDGET AND THE NARRATIVE AT THE SAME TIME

Your proposal narrative and budget provide the same information in two forms. You should write them together so they support each other and strengthen your case.

There are two fundamental mistakes made in project budgets

- Including a budget item **not** mentioned in the narrative
- Excluding a budget item that **is** mentioned in the narrative

You do not want the panel to discuss your mistakes.

The solution is to write the narrative and budget at the same time, side by side. Here is an example:

Narrative	Budget Item	
The concert will include three Musicians	Musicians (3@ \$250)	\$750
We plan to record the concert	Recording services	350
We will advertise in local newspapers	Advertising	600

As you see, every line in the narrative that describes any expense must be reflected in the project budget.

Every project must show outside income. This shows the panel that the community supports your project.

Remember when you write your proposal that your goals and the ACWC's are the same: We bring arts to the people and people to the arts. We are here to help you and require that you comply with our rules for the good of all of us.