



## **New Jersey State Council on the Arts Special Guidance for FY25 GOS/GPS Applicants Folk and Traditional Arts**

*Este documento también está disponible [en español](#).*

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Diversity is one of New Jersey's most significant and valuable characteristics. The state's many geographic and demographic settings are interwoven with ethnic, cultural, and occupational networks, creating a dynamic array of communities. In them, folk and traditional arts are often valued ways of expressing identity and strengthening group ties. To support this cultural richness, as well as the broader public appreciation and understanding of it, the Council has established a multi-faceted Folk and Traditional Arts Program, of which this grant-making function is one important part.

Folk and traditional arts and crafts are those that are learned as part of the lifestyle of a community whose members share identity based upon ethnic origin, religion, occupation, or geographic region. These highly varied traditions are shaped by the aesthetics and values of the community and passed from generation to generation.

What is essential about them all is that they are practiced as part of community life and play important roles in events and activities of the community. These art forms are traditions that have been continuously practiced by communities – they are not revivals of art forms no longer practiced. Folk and traditional artists are practitioners who learn these arts in community contexts by watching, practicing, and apprenticing with other community members. While they consider it important to maintain traditional forms and standards, they also bring their own individual interpretations and stylistic touches, and it is the community itself that evaluates the excellence and traditionality of the art.

Grants in the discipline of Folk and Traditional Arts are opportunities for applicants to help preserve and share with a broader public the unique folk arts that are practiced in New Jersey communities. In composing the narrative and assembling support material, keep the above information in mind, and detail the following:

- Include resumes and other information showing the involvement of personnel or consultants with training and experience in folk and traditional arts/cultural programming.
- Include biographies and other information on folk and traditional artists that demonstrate their traditionality by explaining how they learned and developed their arts and how they are connected to the community whose art they perform/practice.
- Include audio/visual support materials that demonstrate excellence and traditionality of the folk and traditional artists (required) and descriptions of how the folk arts/artists will be presented, (e.g. formats, facilitators, program notes, signage that help audiences understand and appreciate them and achieve the goals of the project). Consult the examples of support materials suggested for the panel categories for submission selections and instructions.

- Describe how the community of people whose art is being presented, as well as cultural specialists, were involved in the planning, and how folk and traditional artists and art forms were identified for inclusion in programming.
- In regards to evaluating success, be sure to discuss how the applicant has ascertained or will ascertain community evaluations or quality based on community standards.
- Describe how materials and documentation of folk and traditional artists will be archived and made accessible to others.
- Include samples of the applicant's previous folk and traditional arts program or project materials, if applicable.
- Include letters of support from community members who are involved in planning projects about their culture.