



## New Jersey State Council on the Arts Folk & Traditional Arts Project (FTAP) Fiscal Year 2025 Rubric

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

Please read the [guidelines](#) thoroughly in conjunction with the rubric.

The [Notice of Intent to Apply](#) form is reviewed by Arts Council staff to determine if an applicant meets the eligibility criteria to advance to the second step of the application process. The following list and rubric are used to evaluate each *Notice of Intent to Apply* form.

### Successful Notice of Intent to Apply Forms

All “yes” answers to the eligibility requirement items, plus a rubric score of 6 or higher will indicate that an applicant is eligible to move to the Application Form stage. Scores below that range will not be advanced to the application process.

### Evaluation Criteria

For the following criteria, a yes/no response will be used to assess the first portion of the form. All answers must be “yes” to satisfy the eligibility requirements.

1. Is the Notice of Intent to Apply form complete? Y\_\_\_ N\_\_\_
2. Is the applicant a permanent New Jersey resident? Y\_\_\_ N\_\_\_
3. Is the applicant not currently a student, and not planning to be enrolled in school from July 2024 to June 2025? Y\_\_\_ N\_\_\_
4. Has the applicant affirmed, and Arts Council staff verified, they did not receive an Arts Council Folk & Traditional Arts Apprenticeship for two or more consecutive years during the past four years? Y\_\_\_ N\_\_\_
5. Has the applicant affirmed, and Arts Council staff verified, they did not receive an Arts Council New Jersey Heritage Fellowship grant? Y\_\_\_ N\_\_\_
6. Has the applicant affirmed, and Arts Council staff verified, the mentors/consultants/experts they propose to engage have not been engaged through the Arts Council’s Folk & Traditional Arts Apprenticeship grants for two or more consecutive years during the past four years?  
Y\_\_\_ N\_\_\_
7. Has the applicant provided evidence that they are an active and contributing member of the community/folk group of origin for their art form? Y\_\_\_ N\_\_\_

8. Has the applicant provided evidence that they have been practicing the art form for at least five years? Y\_\_\_ N\_\_\_

**Rubric Questions**

For the following criteria, the corresponding rubric will be used to determine a score.

1. Is the art form appropriate for a Folk & Traditional Arts Project grant?

Art form clearly not rooted in a community or folk group.	Art form/artist loosely rooted in a community (I.e. they say a city name).	Art form rooted in a community; unclear how the artist is part of the community mentioned.	Artist and art form are clearly deeply engaged with the folk group noted.
0	1	2	3

Guidance: Folk and traditional arts exist in communities, which can include families, geographic regions, religious groups, clubs, schools, ethnic, occupational or recreational groups and more. Folklorists call these different communities “folk groups.” The folk group of origin would be the folk group in which the traditional art form is rooted.

Members of a folk group share aesthetics, insider knowledge, language, and a similar worldview. Is this art form rooted in a community? Is it clear that the art form the applicant practices, is rooted in a *folk group*? Is the artist engaged deeply with the *folk group* of origin?

2. Is this art form learned only through person-to-person instruction?

Art form clearly not learned only from informal modes of learning.	Art form learned in part from person-to-person, but not solely learned that way. (i.e. can also take classes somewhere for this specific art form, but this artist learned in the community.)	Learning of this art form rooted in community instruction; unclear how the artist has learned this art form.	Artist clearly has extensively studied in an informal folk group setting; community study with gurus or other masters is acceptable, as is one-to-one training with master artists.
0	1	2	3

Guidance: The core of folk and traditional art is the way in which it is learned and shared – *through informal (as opposed to academic) modes of transmission within communities*. If you can study this art form in a secondary education setting, it is most likely not a folk and traditional art form.

Folk and traditional arts are artistic expression that are shared *informally within a folk group* and are essential to that group’s cultural identity. The Folk & Traditional Arts Project grant is designed to support non-academic study to improve a folk and traditional artist’s art-making skills.

3. Is the project proposed clearly described, and likely to result in measurable results improving the applicant’s artmaking skills?

Does the applicant clearly describe the “who, what, where and when” for the project proposed?  
Does the applicant present intended measurable results that are achievable as described?

The project is completely unclear and reviewer is unable to determine the planned project and its goals.	The project is described, but goals are not clear, or are unlikely to be achieved through this project.	It is clear the project could attain the goals described; the project plan is adequate.	The project proposed is clear and the goals described are highly likely to be achieved through the project.
0	1	2	3

**Guidance:** Master artists and tradition-bearers are exemplary practitioners of a folk group’s art forms. Their “master” status is determined by other members of the group. Successful project plans include artists who are “masters,” or experts in the art form who are likely to help the applicant achieve the goals described. Successful [Notices of Intent to Apply](#) will describe the project goals clearly, with goals that are achievable through the timeline, budget, and process as outlined in the [guidelines](#).

**END OF RUBRIC**