

The draft guidelines of the General Operating Support for Organizations (GOS) Program start on page 2 of this document. Below is a quick summary of some features of the program, as well as how this program currently compares to similar general operating support programs at other state arts agencies.

KEY NEW FEATURES OF THE GENERAL OPERATING SUPPORT (GOS) PROGRAM.

- Explicit goals around recruitment of BIPOC-centered organizations, as well as organizations from municipalities currently unrepresented in program.
- Keeping three-year grant cycle and evaluation of organizations by budget size, but applications will now be “tiered” in relationship to budget size of organization.
- Fiscally-sponsored organizations with budgets under \$50,000 are now eligible for the new GOS program.
- While the Arts Access Grant program will still function as an eligibility determining program, changes have been made to align with RISCA’s recruitment goals.
- Panel Process will have an explicit BIPOC representation requirement, as well as other panel diversity requirements.
- Evaluation of the program is written into the guidelines at five years and ten years.
- Evaluation Criteria have been changed to: Artistic Vibrancy and Relevancy, Organizational Capacity and Ingenuity, and Commitment to Diversity, Equity, and Inclusion.
- Organizations that represent historically marginalized communities or constituencies in their mission, programming, staff leadership, and board (e.g BIPOC-centered organizations, organizations that are led by and serve people with disabilities) are automatically considered for grant awards 1.5 times higher than their budget cohort.
- The new program has a funding formula. Previously awards were based on historic funding without a consistent scheme, and ranged from approximately \$1,500 – \$91,000 a year. Awards will now be between \$4,000 - \$40,000 a year.

IN THE CONTEXT OF OTHER STATE ARTS AGENCIES:

The following comparisons are true as of February 19, 2021. With the GOS program:

- RISCA will be one among the minority of state arts agencies that:
 - provides general operating support to organizations with annual budgets of \$25,000 a year or less.
 - offers a year-to-year general operating support commitment over three years.
- RISCA will be one of a handful of state arts agencies that:
 - has a minimum general operating support grant award of at least \$4,000.
 - provide general operating support to fiscally-sponsored organizations.
- RISCA will be one of two state arts agencies that will provide additional funding consideration for organizations led by and serving historically marginalized communities (e.g. BIPOC-centered organizations, organizations that are led by and serve people with disabilities).



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RISCA GENERAL OPERATING SUPPORT FOR ORGANIZATIONS GRANT GUIDELINES.

RISCA's General Operating Support for Organizations Program (GOS), formerly called the Investments in Arts and Culture (IAC) Program, provides multi-year unrestricted operating support to arts and culture organizations and culturally-specific organizations across Rhode Island that meaningfully engage and inspire their community through arts and culture programming. Organizations in this program make important contributions to the diversity and vitality of our communities, the economy of our state, the enrichment of all Rhode Islanders, and our quality of life.

Curious if your organization is eligible for this program? Check out the **ELIGIBILITY CRITERIA** section of these guidelines. If you are still unsure, feel free to contact Todd Trebour, Organizations Program Director, at todd.trebour@arts.ri.gov or 401-222-3882.

Note: throughout this document, you will see an asterix (*) next to some terms which indicates there is a definition for this term in SECTION 10: GLOSSARY. This section is located at the end of the document.

SECTION 1: PROGRAM GOALS.

1. Provide multi-year unrestricted operating support for arts and culture organizations throughout the state through a competitive grant program.
2. Includes organizations that are evaluated by peer review panels as being responsive and accountable to the cultural needs of their identified communities*.
3. Through extensive recruitment and a streamlined entrance process, includes organizations that better represent the diversity of the state along the following parameters:
 - *Racial*: only five BIPOC-centered* organizations are in this program as of 2020. RISCA has set a goal of at least ten BIPOC-centered organizations in the program by 2025.
 - *Geographic*: there are towns and communities that have no organizational representation in GOS. RISCA has set a goal of including at least three organizations from three different, unrepresented towns or cities in the GOS program by 2025. Current unrepresented towns and cities include: Barrington, Burrillville, Charlestown, Coventry, Cumberland, Foster, Glocester, Hopkinton, Johnston, Little Compton, Middletown, Narragansett, North Kingstown, North Providence, North Smithfield, Richmond, Smithfield, Tiverton, Warren, Warwick, West Greenwich, and West Warwick.

*= check glossary for definition

- 1 4. Provide a just and equitable distribution of funding that helps address the damage done by
 2 generations of institutional racism*. For this goal to be realized, additional funding
 3 consideration will be given to organizations that represent historically marginalized
 4 communities or constituencies in their mission, programming, staff leadership, and board. In
 5 this context, historically marginalized communities may include but are not limited to BIPOC*
 6 communities, such as African and African American, Arab, Asian and Asian American, Latinx,
 7 Middle Eastern, Native American and Indigenous, or Pacific Islander communities; people with
 8 disabilities; or others who can make a case for being historically marginalized.
 9

10 **SECTION 2: HOW TO APPLY.**

11
 12 The deadline to apply for the General Operating Support Program (GOS) is 11:59 PM on April 1.

13
 14 With this newly restructured program, all organizations currently in the program will reapply to the
 15 program on April 1, 2022 for FY23.

16
 17 *Once organizations have been accepted into GOS, they will submit a full application once every three*
 18 *years according to a schedule based on organizational budget size.* Applicants are grouped by budget
 19 size, since organizations with similar sized operating budgets share more organizational characteristics.
 20 While all organizations will be evaluated using the same criteria (see **Evaluation Criteria**), applications
 21 and application requirements will be different for each budget cohort commensurate with the size and
 22 resources of different sized organizations. For the smallest budget cohort, applications will be similar in
 23 character to the new Arts Access Grant application (which will be developed in 2021).

- 24 • Budgets over \$500,000. FY24 – Deadline is April 1, 2023
- 25 • Budgets from \$100,000 - \$500,000. FY25 – Deadline is April 1, 2024
- 26 • Budgets under \$100,000. FY26 – Deadline is April 1, 2025.

27
 28 In the event that the April 1 deadline falls on a weekend or holiday, the revised deadline will be 11:59
 29 PM on the next business day. Late or incomplete applications will not be reviewed, without exception.
 30

31 **Final Reports.**

32
 33 GOS organizations will be required to file a simple final report each year (including the year in which
 34 they are up for full reapplication) that includes – but is not limited to:

- 35 • Budget documents and financial information from their most recently completed fiscal year.
- 36 • Evidence of RISCA acknowledgement on marketing materials.

37
 38 Each organization will be required to have an annual site visit with RISCA’s Organizations Program
 39 Director. This site visit replaces the narrative questions in the final report. The site visit will either be a
 40 visit to an organization’s physical space, an in-person meeting at a different location, a Zoom call, or a
 41 small group conversation that includes other GOS organizations. These meetings will last 60-90 minutes
 42 and will be an opportunity to share with the Organizations Program Director what the organization has
 43 accomplished over the previous year and what they plan for the year to come, along with any issues or
 44 concerns they are confronting.

45
 46 The final report filed by the organization combined with the Organizations Program Director’s site visit
 47 notes act as the final report for the fiscal year. (The State of Rhode Island’s fiscal year runs from July 1
 48 through June 30).

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1
2 *New applicants into the GOS category may submit a full application, regardless of their budget size, in*
3 *the year in which they become eligible. After that, they will submit a full application when their budget*
4 *cohort is up for review. New applicants will be contacted by the Organizations Program Director if they*
5 *meet the eligibility criteria but are always welcome to contact the Organizations Program Director if*
6 *they have questions about their eligibility.*

7
8 **SECTION 3: ELIGIBILITY CRITERIA.**

9
10 Please note that organizations no longer need to be invited to apply to this program but will be
11 contacted if they meet the following eligibility criteria. Organizations who believe they are eligible may
12 also reach out to the Organizations Program Director at any point.

13
14 In order to qualify for the GOS program, you must:

- 15
16 • **Be a nonprofit organization.** Your organization must be incorporated in, headquartered, and
17 conducting business in the State of Rhode Island, with 501(c)(3) tax exempt status from the
18 Internal Revenue Service, registered with the Rhode Island Secretary of State, governed by a
19 revolving board of directors, trustees or advisory board drawn from the community at large and
20 shown to be actively involved in the governance of the organization (for confirmation that your
21 nonprofit organization is incorporated in the State of Rhode Island, visit the Secretary of State's
22 [online database](#)).

23
24 The organization must have a Federal Employer Identification Number (FEIN), a DUNS number,
25 and have received federal tax-exempt status from the Internal Revenue Service (IRS).

26
27 **OR**

- 28
29 • **A non-exempt, Rhode Island-based organization using a fiscal sponsor that fits the above**
30 **requirements (see Fiscal Sponsorship section).**
- 31
32 • **A semi-independent cultural entity associated with a university, only if they meet the**
33 **following additional eligibility criteria:**
- 34 ○ Manage their own budget.
 - 35 ○ Have at least one full-time (min. 30 hours per week) compensated administrative staff
 - 36 position dedicated solely to the operation of the cultural entity.
 - 37 ○ Have an advisory board that meets regularly to discuss policy, strategic direction, and
 - 38 resource development plans to ensure long-term sustainability.

39
40 Organizations must also:

- 41
42 • **Have arts and culture explicitly stated as a central part of your organization's mission.** Arts and
43 culture organizations* have as their primary mission regular cultural programs or services. An
44 organization that include arts and culture as a primary and major focus of a larger mission may
45 apply, if their larger mission is centered in serving a specific cultural group. Please see the
46 glossary for a definition of culturally-specific organizations*.

47
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- 1 • **Be in continuous operation and exhibiting or producing arts and culture programming for each**
2 **year of the past five years.** The programming may be seasonal in nature and not necessarily
3 take up a full academic or calendar year.
- 4
- 5 • **Present public programming in ADA accessible spaces.** Persons with disabilities have the right
6 to access all RISCA-funded programs. Section 504 of the federal Rehabilitation Act of 1973
7 states, in part, that “no otherwise qualified person with a disability ... shall solely by reason of
8 their disability be excluded from the participation in, be denied the benefits of, or be subjected
9 to discrimination under any program or activity receiving federal financial assistance.”

10
11 It is the applicant’s responsibility to ensure that all programming facilities meet or exceed
12 Americans with Disabilities Act (ADA) standards for audience members, and are accessible to all.
13 In general, Rhode Island arts facilities, and the managers of arts projects in Rhode Island, must
14 make their programs as accessible as possible to the widest number of people and work to
15 remove barriers that may block accessibility. This includes addressing the structural,
16 programmatic, communication and attitudinal barriers that keep people with disabilities from
17 fully participating in arts programs. See
18 <http://www.arts.gov/resources/Accessibility/Planning/BriefChecklist.PDF> for more information.

19
20 If your facilities for presenting public programming (or facilities you use for programming) do
21 not meet any one of the standards of the ADA, you are not in compliance and may be ineligible
22 for RISCA funding.

- 23
- 24 • **Have high scores in the Arts Access Grant or Project Grant in Education program.** Your
25 organization must have received an adjusted panel score of 83 or higher at least once a year for
26 *three* consecutive years of RISCA [Arts Access](#) OR Project Grant in Education support for your arts
27 programming. RI Expansion Arts Organizations, BIPOC centered organizations, organizations
28 representing historically marginalized communities, or organizations that are based in and serve
29 towns and communities unrepresented in the GOS program need to receive an adjusted panel
30 score of 83 or higher at least once a year for *two* consecutive years of RISCA [Arts Access](#) OR
31 Project Grant in Education program to be eligible.

32
33 RISCA may require written documentation that each of these eligibility requirements has been met
34 before funds are awarded in this grant category.

35
36 Organizations that do not qualify under these eligibility criteria may be eligible to apply for support
37 through RISCA’s [Arts Access](#) grant program.

38 ***Fiscal Sponsorship.***

39
40
41 *Organizations that do not have a 501(c)(3) tax exempt status from the Internal Revenue Service, and*
42 *who have annual budgets under \$50,000, may be sponsored by an eligible nonprofit organization.* In this
43 case, the application must be submitted in the name of the sponsor organization. If a grant is awarded,
44 it is understood that the sponsor organization is financially, administratively, and programmatically
45 responsible for all conditions of the grant. The sponsor is also responsible for signing any grant
46 documents, achieving compliance, and ensuring the submission of final report form.

1 Parent corporations and fiscal sponsors may be grantees or applicants in Arts Access and other RISCA
2 grant programs, including the GOS program.

3 **SECTION 4: REQUIREMENTS OF ONGOING PARTICIPATION.**

4
5 In addition to meeting the above eligibility criteria, an organization in the program must receive an
6 adjusted panel score of 80 or above at reapplication or they will not receive a grant. If an organization
7 receives a 79 or less at reapplication, they still maintain eligibility and are welcome to reapply at the
8 next deadline or apply for an Arts Access Grant at the upcoming October 1 deadline in the interim.

9
10 Substantive changes to an organization's mission, scope of programming, or organizational structure
11 may necessitate a review at any time by RISCA staff to determine ongoing eligibility. It is the
12 responsibility of the organization to inform RISCA staff of such changes when they occur. Financial
13 malfeasance (meaning intentional deception or fraud) will result in immediate ejection from the
14 program.

15 **SECTION 5: FUNDING CONSIDERATIONS.**

16
17
18 GOS applicants will not request specific grant amounts. Rather, grant awards will be determined by the
19 following factors:

- 20 • Panel ranking and funding recommendation.
- 21 • Organization's annual operating budget.
- 22 • If the organization represents historically marginalized communities or constituencies in their
23 mission, programming, staff leadership, and board.
- 24 • The amount of funds allocated for organizational support by the Council.

25

Budget Class	Award Range	"Middle" Award	Award Increments
under \$50K	\$3,000 - \$5,000	\$4,000	\$3,000; \$4,000; \$5,000
\$50-\$100K	\$4,000 - \$7,000	\$5,500	\$4,000; \$5,500; \$7,000
\$100-\$250K	\$5,000 - \$9,000	\$7,000	\$5,000; \$7,500; \$9,000
\$250-\$500K	\$6000 - \$13,000	\$9,500	\$6,000; \$9,500; \$13,000
\$500K-\$1M	\$8000 - \$17,000	\$12,500	\$8,000; \$12,500; \$17,000
\$1-\$2M	\$10000 - \$21,000	\$15,550	\$10,000; \$15,500; \$21,000
>\$2M	\$15,000 - \$40,000	\$27,500	\$15,000; \$21,250; \$27,500; \$33,750; \$40,000

26

27

28 *NOTE: Each year GOS award amounts are determined based on RISCA's legislative budget allocation.*
29 *Award amounts listed for the previous cycle do not represent guaranteed minimums and maximums, and*
30 *organizations are strongly encouraged to budget conservatively when forecasting potential awards, due*
31 *to the fluid nature of RISCA's budget post-pandemic, and related fluctuations of available grant funds*

32

33 In line with RISCA's strategic plan and the goals of this program, additional funding consideration will be
34 given to organizations that represent historically marginalized communities or constituencies in their
35 mission, programming, staff leadership, and board. For organizations who fit these criteria, award
36 ranges will be automatically 1.5 times larger:

37

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Budget Class	Award Range	"Middle" Award	Award Increments
under \$50K	\$4,500 - \$7,500	\$6,000	\$4,500; \$6,000; \$7,500
\$50-\$100K	\$6,000 - \$10,500	\$8,250	\$6,000; \$8,250; \$10,500
\$100-\$250K	\$7,500 - \$13,500	\$10,500	\$7,500; \$10,500; \$13,500
\$250-\$500K	\$9,000 - 19,500	\$14,250	\$9,000; \$14,250; \$19,500
\$500-\$1M	\$12,000 - \$25,500	\$18,750	\$12,000; \$18,750; \$25,500
\$1-\$2M	N/A for now	N/A for now	
>\$2M	N/A for now	N/A for now	

Historically marginalized communities may include but are not limited to BIPOC communities, such as African and African American, Arab, Asian and Asian American, Latinx, Middle Eastern, Native American and Indigenous, or Pacific Islander communities; people with disabilities; or others who can make a case for being historically marginalized.

Panels will make funding recommendations based on applicant scores, with award options determined by an organization's budget class. Panels cannot edit the scoring scheme when making funding recommendations.

Other funding considerations:

- GOS grantees are ineligible to apply for or receive funding from any other RISCA grant program.** All applicants, however, are encouraged to collaborate as partners on other RISCA-funded projects where non-GOS organizations may be lead applicants. GOS grantees may serve as a fiscal sponsor to organizations applying in other project grant programs, Other funding considerations:
- If you receive a grant, you must credit RISCA on all marketing materials.** Grants awarded by RISCA are provided by the Rhode Island State General Assembly and the National Endowment for the Arts, a federal agency, on behalf of the citizens of Rhode Island. For that reason, grant recipients must credit RISCA on all printed material where funders and supporters are listed and on all printed programs (see **Grant Award Requirements** below for details).
- All RISCA grant awards are contingent upon the availability of funds from the Rhode Island State General Assembly and the National Endowment for the Arts.** For example, any delays in passing the state budget will affect the timing of your grant payments being processed.
- Grant applications are considered on a competitive basis.** No applicant is guaranteed funding, even if all basic criteria have been met.
- All grantees are subject to periodic audit or review by RISCA or the State of Rhode Island.** Grantees must retain fiscal records for a period of seven (7) years following completion of the grant period.

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1 **What RISCA Will and Will Not Fund.**

2
3 Council support may not be used for:

- 4
- 5 • **Capital projects.** Bricks and mortar activities and capital improvements, or for the purchase of
6 permanent equipment.
 - 7
 - 8 • **Addressing Debt.** Eliminating or reducing existing debt, or for contributions to an
9 endowment fund.
 - 10
 - 11 • **Fundraising.** Any development efforts, such as social events or benefits.
 - 12
 - 13 • **Prizes and awards.** Note: your project having an award or competition component does not
14 make the project ineligible; RISCA funds just may not be used for the prize or award.
 - 15
 - 16 • **Hospitality expenses.** This includes food and beverages for openings or receptions. Under no
17 circumstances will the purchase of alcoholic beverages be supported. Note: your project can
18 have hospitality expenses; RISCA funds just may not be used for hospitality expenses.
 - 19
 - 20 • **Expenses outside of award period.** Expenses incurred or activities occurring prior to July 1 or
21 after June 30 in the fiscal year in which the grant has been awarded.
 - 22
 - 23 • **Regranting funds.** Applications where the purpose is to “regrant” or award funds using
24 some or all of the RISCA grant funds.
 - 25
 - 26 • **Undergraduate or graduate school activities.** Activities which are part of a graduate or
27 undergraduate degree program, or for which academic credit is received.
 - 28
 - 29 • **Religious activities.** Applications for projects that proselytize or promote religious
30 activities, or which take place as part of a religious service.
 - 31
 - 32 • **Private functions, or programs that are not ADA complaint.** Performances and
33 exhibitions not available to the general public, or which are inaccessible to people with
34 disabilities.

35
36 **SECTION 6: REVIEW PROCESS**

37 Applicants are strongly encouraged to be in touch with the Organizations Program Director throughout
38 the application process. Because RISCA staff are not involved in any funding decisions, they can assist
39 applicants through the entire process, including answering questions, having informational one-on-one
40 meetings virtually or in-person at the applicant’s request, or reading drafts of applications. If you would
41 like to access this support, it is recommended you reach out to the Organizations Program Director as
42 early as January of the year in which the applicant is applying or re-applying.

43 Once the application deadline has occurred, no alterations or additions may be made to your
44 application. Applications are reviewed by a peer panel based on the contents of your application only.

- 1 • **Review of applications by RISCA staff.** RISCA staff reviews each application for compliance with
2 eligibility and submission requirements. If RISCA staff detects issues, they may call upon
3 applicants or grantees to furnish proof of their eligibility.
4
- 5 • **Panel orientation and review of grant applications by panel.** A panel consisting of five
6 individuals from inside and outside of Rhode Island – chosen for their experience working at arts
7 and culture organizations of similar size to that budget cohort being evaluated that year, as well
8 as expertise in the field – is selected. In line with our strategic plan, at least two panel members
9 will be BIPOC individuals, and at least one will be a practicing artist*. Additionally, RISCA will
10 continue to consider age, gender identity or expression, disability, sexual orientation,
11 geography, discipline of arts experience, type of arts administrative experience, and other
12 factors when curating diverse GOS panels. *Note: panelists can only serve once every three years*
13 *at RISCA in any grant program. This ensures a changing and diverse array of individuals*
14 *evaluating our grant applications.*
15

16 The panels will receive a two-part panel training: the first part will focus on implicit bias and
17 provide an overview of Rhode Island demographics and communities; the second will be specific
18 to the GOS grant program, including an orientation to the application and rubric. Then, the
19 panel will review, score, and take notes on each application based on review criteria online prior
20 to the panel meeting.
21

- 22 • **Panel review.** The panel then meets either in-person or virtually to discuss each application, and
23 adjust their scores based on their conversation as a panel. *Applicants will have the ability to call*
24 *in and listen to the panel discuss their application.*
25
- 26 • **Funding recommendations.** Funding recommendations are determined by the funding formula
27 detailed in the **Funding Considerations** section.
28
- 29 • **Council review of panel recommendations.** The panel’s recommendations are presented for
30 approval to the Governor-appointed Council which oversees RISCA.
31
- 32 • **Notification of grant awards.** Notifications will be made *approximately* 3 months after the
33 application deadline, and after the state budget has been passed by the General Assembly and
34 signed by the Governor. Be aware that there is no guarantee that the process will move
35 according to this schedule, as RISCA’s grant awards are dependent on both federal and state
36 funding.
37

38 Once a grant has been awarded, applicants should understand that the grant processing procedure can
39 take 6-10 weeks. Applicants should be aware of this possibility and plan their cash flow accordingly.
40 RISCA cannot process grant payments for a grantee if they have an overdue RISCA grant reports.
41

42 **SECTION 7: REVIEW CRITERIA.**

43 **Artistic Vibrancy and Relevancy (50 Points):** this criterion reflects an organization’s ability to
44 meaningfully engage and inspire its community through arts and culture in order to achieve its mission.

45 An organization demonstrates this by:
46

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- 1 • Having a clear relationship between core programming and mission.
- 2 • Being able to define the geographic area and communities* they serve.
- 3 • Demonstrate that the organization understands, works with, and is responsive to its community
- 4 through its programming.
- 5 • Identifying groups in their community who are underrepresented in their programming, and
- 6 showing evidence of proactively working to engage those groups.
- 7 • Building meaningful relationships with community partners, within and outside of the arts and
- 8 culture sector.
- 9 • Being accessible and inviting to its community and open to the public.

10 **Organizational Capacity and Ingenuity (40 Points):** this criterion reflects the ability of an organization’s
 11 board and staff to manage resources, plan, evaluate, and – when necessary - creatively pivot their
 12 organization and their programming now and for years to come.

13 An organization displaying strong organization capacity and ingenuity will:

- 14 • Have a diverse* board and staff that is demographically reflective of the community being
- 15 served by the organization.
- 16 • Clearly articulate how their organization functions and the context of their financial information.
- 17 • Display processes and strategies for responding to changing financial circumstances.
- 18 • Engage in short and long-term planning using processes commensurate with the size and
- 19 capacity of the organization - and take action based on those plans.
- 20 • Evaluate the quality of their programs, services, and administration using processes
- 21 commensurate with the size and capacity of the organization – and take action based on those
- 22 evaluations.
- 23
- 24

25 **Commitment to Diversity, Equity*, and Inclusion* (10 points):**

- 26 • Exhibit practices that are inclusive and welcoming of all people including those who have been
- 27 historically marginalized and underrepresented.
- 28 • Demonstrate history and commitment to creating a work practice centered in diversity, equity,
- 29 and inclusion through concrete actions and well-developed work plans.
- 30 • Show that staff at a variety of levels, board, artists and key collaborators include those who have
- 31 been historically marginalized and underrepresented in both their public-facing programming
- 32 and administrative work.
- 33

34 **SECTION 8: ACCESSING APPLICATION SUPPORT.**

35
 36 Because RISCA staff is not involved in any decision-making regarding grants, they are available
 37 to assist you with your grant application throughout the entire process. You should feel free
 38 to reach out to Organizations Program Director with any questions you have. In addition, we
 39 wanted to highlight application accommodations we have for non-English speakers and
 40 people with disabilities.

41 ***Application Accommodations for Non-English Speakers.***

42
 43 For applicants who are non-English speakers or who would feel more comfortable completing an
 44 application in a different language, RISCA can provide translation and interpretation support. Please
 45 contact the Organizations Program Director, they will be happy to help.

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1
2 **Application Accommodations for People with Disabilities.**

3
4 Applicants who need assistance completing an application and/or require an interpreter should
5 contact RISCA well in advance of the deadline. RISCA can provide interpretation support or other
6 means of application support. LARGE PRINT GUIDELINES ARE AVAILABLE UPON REQUEST.
7

8 **SECTION 9: HOW TO APPLY.**

9
10 Applicants must submit a completed GOS application form via
11 <https://www.grantinterface.com/Home/Logon?urlkey=artsri>. Organizations up for reapplication or first-
12 time applicant organizations will be provided with instructions on how to access the GOS application
13 once logged in. Complete applications, including attachments, must be submitted by the deadline in
14 order to be considered by the panel. Application should include the following attachments:
15

- 16 • Letter of determination for 501c3 tax-exempt status from the IRS. *If an applicant is using a fiscal*
17 *sponsor, they would submit the letter of determination for their fiscal sponsor.*
- 18 • Most recent IRS form 990, 990-EZ, or 990-N. *If an applicant is using a fiscal sponsor, they would*
19 *submit the 990 for their fiscal sponsor.*
- 20 • Board-approved Organizational Budget for your current fiscal year, on the form provided in the
21 application.
- 22 • Current list of staff and board members with affiliations. *If an applicant is using a fiscal sponsor,*
23 *they would submit the list of the advisory board/committee(s) guiding their organization's work.*
- 24 • Work samples and other support materials (see below).
25

26 For any questions regarding the form or attachments, contact Todd Trebour, Organizations
27 Program Director, at 401-222-3882 or todd.trebouri@arts.ri.gov.
28

29 **Work samples and other support materials.**

30
31 You will be asked to provide representative samples of programs/work produced during the last two
32 years. If files are too large to upload here, you may instead include links to work located on external
33 sites. It is the applicant's responsibility to ensure that links are operable.
34

35 Materials can include:

- 36 • Documentation of artistic products (e.g., audio recordings, film, video, photos).
- 37 • Documentation of public participation (e.g. photos, slides, video of people participating in
38 activities).
- 39 • Letters of support or testimonials from participants, audience members, or partner
40 organizations.
- 41 • Season brochures.
- 42 • Printed programs.
- 43 • Resumes or CVs of artists and/or staff.
- 44 • Press clippings (please send no more than six).
- 45 • Sample evaluation tools (e.g., audience or membership survey).
- 46 • Summary of evaluation results.
47

1
2 In the text box provided for each item, please list the title, year, duration, medium, etc. as applicable.
3 Please limit audio and video clips to 2 minutes. (If a sample is longer than 2 minutes, you must indicate
4 start and end times for the clip you would like the panel to review.)
5

6 A variety of materials is encouraged in order to illustrate your strengths and impact to the review panel.
7

8 PLEASE NOTE: The online system can accommodate images, text documents, video, and audio in most
9 formats, however *there is a 25 MB limit for ALL support materials combined*. We recommend that video
10 be uploaded to a site such as Vimeo or YouTube, and links provided in submission box. If you have any
11 questions, contact Todd Trebour, Organizations Program Director, at 401-222-3882 or
12 todd.trebour@arts.ri.gov.
13

14 **Grant Award Requirements.**

- 16 • **You must acknowledge RISCA support** in a prominent manner in all materials and
17 announcements, both audio and visual, related to the grant program. Grant recipients must also
18 display, in a prominent manner, the RISCA logo in association with that acknowledgment.
19 Further detail regarding acknowledgement can be found at [https://risca.online/grants/public-
20 acknowledgement/](https://risca.online/grants/public-acknowledgement/).
21
- 22 • **You must submit a final grant report to RISCA via the online grant system.** All GOS grantees are
23 required to submit a final report online annually, no later than July 31.
24
- 25 • **You must notify RISCA of any significant changes in organizational leadership.** Any changes
26 must be reported to RISCA within two (2) months of the change.
- 27 • **RISCA reserves the right to use any submitted materials for promotional purposes.** This
28 includes any text, photographs, audio, or video submitted as part of funded grant applications
29 for limited non-commercial educational or promotional use in publications or other media
30 produced, used or contracted by RISCA including, but not limited to: brochures, invitations,
31 newsletters, postcards, websites, etc.
32

33 **SECTION 10: PROGRAM EVALUATION AND EVOLUTION**

34
35 *Note: this section may or may not be something included in the guidelines per se, but should be*
36 *somewhere in the publicly available documentation for this program.*
37

38 Each summer, RISCA staff will meet to assess whether or not this restructured grant program is
39 accomplishing its goals and if it is being responsive to the current moment. This will be partially
40 informed by annual site visits with organizations in the program. Unless there is a need to convene to
41 address issues in the program prior to the summer of 2025, the Organizations Program Director will
42 organize a stipended, BIPOC Advisory Group (or majority BIPOC Advisory Group) who will review
43 prepared assessments of the program in one to two meetings in the summer of 2025. They will suggest
44 modifications or evolutions to the program within its current structure. RISCA staff will modify the
45 program within its current structure taking into account the Advisory Group's suggestions, share them

1 for public reaction in a meeting at the end of summer of 2025, and then implement in time for the
 2 opening of the FY27 grant cycle.

3
 4 Unless there is a need to restructure this program prior to 2030, the general operating support program
 5 should go through a full review and a new restructuring process in 2030. The restructuring process
 6 should relate to the strategic plan and value statement in existence in that moment.

7 8 **SECTION 11: GLOSSARY.**

9
 10 **Arts and Culture Organization:** Not-for-profit based groups that provide as their primary mission regular
 11 cultural programs or services, which may include producing or presenting a series or regular program of
 12 performances, educational programming, exhibitions, media presentations, festivals, readings, or
 13 literary publications. Producing is a primary focus on direct creation, production, performance or
 14 exhibition of arts; presenting is a primary focus on organizing, selecting or curating and contracting a
 15 series, season or festival of performances or events created by other artists and producing groups.

16
 17 Not-for-profit organizations that include arts and culture as a primary and major focus of a larger
 18 mission may apply, if their larger mission is centered in serving a specific cultural group.

19
 20 **BIPOC:** an acronym that stands for “Black, Indigenous, and people of color.” The term BIPOC is meant to
 21 “emphasize the particular hardships faced by Black and Indigenous people in the US and Canada –
 22 especially because Indigenous people often get forgotten in social justice causes and that anti-Black
 23 racism is particularly virulent.” (dictionary.com)

24
 25 **BIPOC-centered organization:** organization with a mission and programming that is explicitly reflective
 26 of a community or communities of color, and where the board, staff, artists, and collaborators, include a
 27 significant representation of that community.

28
 29 **Community:** the constituents an organization intends to serve. This should include audience members,
 30 artists, students, and other groups that are significant to the organization. Descriptions of communities
 31 should include demographic and geographic makeup of these communities, including information about
 32 relevant socioeconomic factors, as well as diversity of age, ethnicity, race, gender, ability, education, etc.

33
 34 **Culturally specific organizations** with a significant arts and cultural program are organizations that serve
 35 a specific cultural community but might not have arts and culture as their primary mission. Many of
 36 these organizations were established to serve communities that were historically marginalized from
 37 receiving equitable access to existing programs. Many of these non-arts organizations evolved to
 38 support their communities in holistic ways and as a result developed significant and meaningful arts and
 39 cultural programs to better serve the needs of their communities.

40
 41 **Diverse:** composed of distinct qualities and characteristics; age, color, ethnicity, ancestry, sex, family or
 42 marital status, gender identity or expression, language, national origin, physical and mental disability,
 43 political affiliation, race, religion, sexual orientation, socio-economic status, veteran status, citizenship
 44 status and other characteristics that make individuals unique.

45
 46 **Equity:** The fair treatment, access, opportunity, and advancement for all people, while at the same time
 47 striving to identify and eliminate barriers that have prevented the full participation of some groups.
 48

1 **Inclusion:** The act of creating an environment in which every person feels welcomed, respected,
2 supported, and valued to fully participate. An inclusive and welcoming place embraces differences and
3 offers respect in words and actions for all people, where each person is able to share the full spectrum
4 of their humanity and be seen and heard without fear.

5
6 **Institutional Racism:** Institutional racism, or systemic racism, describes societal patterns and structures
7 that impose oppressive or otherwise negative conditions on identifiable groups on the basis of race or
8 ethnicity (wikipedia.com). It is a form of racism that is embedded as normal practice within society or an
9 organization. It can lead to such issues as discrimination in criminal justice, employment, housing, health
10 care, political power, and education, among other issues (thoughtco.com). In arts and culture funding,
11 institutional racism has led to the historic exclusion and undervaluing of BIPOC communities and
12 individuals, and an inequitable distribution of philanthropic dollars. To learn more, see the study [Not](#)
13 [Just Money: Where is the Money Going?](#) by the Helicon Collaborative.

14
15 **Practicing Artist:** an artist whose primary professional focus is artmaking, and who derives the majority
16 of their income from their artmaking practice. In the context of the GOS grant panels, a practicing artist
17 may also be affiliated with organization as an artist, but not an administrator.

18