

Building Demand for the Arts: Exploration Grants

Doris Duke Charitable Foundation



2015

PROGRAM SUMMARY

Building Demand grants support organizations that will host artists to imagine, plan and test new strategies to increase demand for jazz, modern/contemporary dance and/or theatre. The program is composed of two separate, complementary initiatives:

- **Exploration** Grants of \$20,000 or \$40,000 will support organizations hosting artists on-site for a minimum of 30 days within a maximum 15 month period to imagine and plan programs, projects or activities that will build demand for jazz, contemporary dance and/or theatre. 2015 is the final year of competition for Exploration Grants.
- **Implementation** Grants of \$55,000 or \$110,000 will support organizations hosting artists on-site for a minimum of 90 days within a maximum 36 month period to execute and evaluate such demand building programs, projects or activities. While an organization which has received an Exploration Grant may request Implementation funding to continue to move forward, receipt of prior Exploration support is neither a requirement nor an advantage to an organization in the Implementation competition.

Implementation Grants are being offered in 2015. DDCF anticipates one further round of Implementation Grants to be awarded through a process beginning in 2017 if there is sufficient interest in the program and the quality of applications worthy of support in the 2015 round. Implementation Grant guidelines can be found at www.ddcf.org.

A separate background document, **Building Demand 2015**, explaining program rationale, key questions to consider and lessons gleaned from the first round, is available at www.ddcf.org. **All interested applicants are strongly urged to review this additional document before deciding to apply or completing application materials.**

EXPLORATION GRANTS: PURPOSE

Exploration Grants support partnerships of artists and organizations working together to (1) plan a future program, project or activity designed to increase demand for jazz, theatre and/or contemporary dance among a target group¹; and (2) define a tentative plan for measuring the impact of the demand-building effort.

¹ The Initiative uses the term “group” in order to encourage expansive and imaginative thinking about building demand. More commonly used terms often carry associations that can inadvertently frame thinking in a limiting way. The word “audience,” for example, leads many to think automatically of proscenium, paid performances and presentations where artists and arts organizations perform for an often passive group of observers. Similarly, “market” can emphasize the transactional, while “community” may suggest that the focus is on events or interactions apart from the performance proper. These guidelines consequently use “target group” or “target population” instead, not to disqualify the relationships suggested by “audience,” “market,” and “community,” but simply to recognize the broader range of what demand building might mean and a fuller range of what kinds of projects might be supported.

Through at least 30 days with the artist hosted on site at the organization, the partners may engage in a variety of activities to achieve this goal, including but not limited to retreats, community meetings, staff planning sessions, Board meetings, audience discussions, meetings with civic leaders and groups outside of the organization, talkbacks, reflective time, writing or research projects. During the grant period, their joint explorations will focus on:

- Identifying a specific proposed action(s) designed to address and overcome the challenges that have limited the target group's demand in the past
- Developing a plan to test the proposed action(s) at an appropriate scale, with time given to reiteration and refinement of practices
- Establishing a working definition of success
- Defining a set of indicators that can be measured to gauge whether efforts are or are not succeeding
- Projecting a realistic timetable for measuring the impact of the demand-building effort, including indicators that can be measured within a 3-5 year period.

Some projects may progress quickly to testing potential approaches during the Exploration grant period. Such testing can be supported by Exploration funds, but the primary purpose of these grants is exploration and project development. (Project implementation and assessment is the primary purpose of the **Building Demand for the Arts Implementation Grants**; see separate guidelines on www.ddcf.org.)

ORGANIZATION ELIGIBILITY REQUIREMENTS

Applications must be created jointly between one organization and a partner artist(s). Organizational consortia applications are not accepted.

All applicant organizations must meet the following criteria:

- Be a publicly supported, 501(c)(3) tax-exempt organization
- Employ, contract, and/or serve professional artists and administrators
- Have a minimum of 3 years existence as a professional producing, presenting, or service entity
- Provide appropriate compensation to artists
- Demonstrate the capacity to host an artist(s) on site, to provide substantial support services to artists and to sustain pilot program efforts after the grant period has ended.
- Present, produce and/or provide services to jazz, theatre, and/or contemporary dance artists (i.e. be either presenting organizations, producing organizations and/or service organizations) as demonstrated through programming, services and/or activities in each of the last three years and the current year, totaling at least \$300,000 of related expenses in each of those years

Organizations with annual expenses related to professional jazz, contemporary dance and/or theatre of *less than \$300,000* in any of the prior three completed and audited fiscal *years and current year are not eligible to apply.*

Organizations may apply for Exploration or for Implementation Grants but may not apply for both programs in the same year. Similarly, artists may be part of only one application in total and may not be part of both an Exploration application and an Implementation application. Any organization submitting more than one application or any artist identified in more than one application will be deemed ineligible for further consideration and the application(s) rejected.

ARTIST ELIGIBILITY REQUIREMENTS

Both United States-based and international artists are eligible for consideration: however, proof that a non-US artist has received all necessary approvals for visas or work permits, where applicable, will be required before any grant funds will be disbursed. All applicant artists must have worked a minimum of three years as a professional artist, and **may but are not required** to come from the jazz, contemporary dance and/or theatre field. The program will certainly support artists at an organization of the same discipline, but recognizing the benefit of new perspectives, will also support partnerships between organizations and artists not of the same discipline, e.g. a film artist at a jazz organization or a dance artist at a theatre, etc. In all cases, however, the purpose of the grant is to build demand for jazz, dance or theatre, even if the artist comes from another field.

Projects may also pair an organization with multiple artists or ensembles, although the issue of significant compensation for each artist will be a strong review consideration. Organizations engaging ensembles or multiple artists will likely need to provide funds above and beyond the Doris Duke Charitable Foundation grant. In addition, careful attention will be given to the amount of time each specific artist spends at the host organization.

PROPOSALS

Separate sections of the application will be completed by the organization and by the artist.

Organization applicants will be asked for the following information:

- Identification of the specific group targeted for demand building
- Reasons for choice of group
- Value of this group for the applicant organization
- Challenges or obstacles that have inhibited demand from this group in the past
- Evidence of past efforts to reach the target group, if any, and baseline information work undertaken with the proposed group to date, including numbers of those successfully engaged (if relevant), significant learnings, progress and obstacles encountered;

- Ultimate goal(s) of increased demand from the specific group
- Criteria for success of project
- Three critical questions to be explored during the hosted visit
- Three concrete examples of significant organizational change undertaken in last five years, including changes in services for artists if applicable
- Three significant ways in which the organization's work or connection to the target group has evolved in last five years. Rationale for identification of the particular artist(s) for this project
- Tentative structure of the hosted visit schedule with particular attention to length and consecutive time on site. Artist compensation level and budget detail
- Specific nature of the resources and support that the organization will offer to the artist(s)
- Audited financial statements for the last three completed fiscal years and budget for the current fiscal year. Presenters within colleges and universities need not submit larger audited financial statements for the *university* but should instead submit income statements for the last three years for the presenting programs.
- Programming for the last three completed years and the current year in the field for which demand is to be built (for presenting and producing organizations only)
- A description of services provided to relevant artists during each of the last three completed years and the current year (for service organization applicants only)

Artist applicants will be asked to provide the following:

- An explanation of the artist's philosophy and work
- Description of the artist(s)' past relationship with the organization
- History of artist(s)' work with the specific target group
- Reasons for wishing to participate in the project
- Anticipated activity during the project
- A work sample not to exceed 5 minutes (if video or audio), 15 images (if visual or design material) or 25 pages (if writing)

All grants will be determined by panel review. Applicants submitting full proposals will learn whether or not they have been selected for funding no later than September 30, 2015. Approved projects may begin no earlier than November 1, 2015, and must be completed within 15 months but no later than February 28, 2017. First grant payments will be made to grantee organizations no earlier than November 1, 2015.

ELIGIBLE USES OF GRANT FUNDS

This program supports grants of \$20,000 or \$40,000 only. No other amounts may be requested.

Organizations with annual expenses of \$300,000-\$749,999 in connection to jazz, contemporary dance and/or theatre in each of the last three completed fiscal years and the current year may apply only for grants of \$20,000.

Organizations with annual expenses of more than \$750,000 in connection to jazz, contemporary dance and/or theatre in each of the last three completed fiscal year and current year may choose to apply for grants of either \$20,000 or \$40,000.

Grant funds will be apportioned in the following way:

- **Artist Support.** At least half of the grant amount must be designated for compensation, benefits and per diem costs for the participating artist(s). Organizations may choose to allocate even more than half of the grant to artist support.
- **Organization Support.** Up to half of the grant amount is available to support the costs of the demand-building project and specific costs associated with the artist's work at the host organization. Eligible organization costs include:
 - Additional consultants/ retreats to help create new programs
 - Market research
 - Marketing and project costs incurred
 - Costs related to production/expansion of technology but only when it can be viewed as directly connected to and primarily targeted for this project and its outgrowth
 - Administrative overhead not to exceed 12% of the total grant award

Funds may not be used for:

- Production royalties
- Rehearsals, productions or running costs from productions or projects that are part of the usual season of activities
- Salaries of personnel already on staff or for paid positions already in existence (except as coming under the administrative overhead allowance of 12% or less listed above)

No organizational match is required for this program. Total project budget costs may equal or exceed the amount of support from DDCF.

FINAL REVIEW CRITERIA

Applications will be reviewed by a peer panel charged with creating a grant roster that supports demand building efforts in dance, jazz and theatre, through both extra-discipline and intra-discipline partnerships.

Applications will be evaluated in four criteria areas:

- Potential value of the project:

- The relationship between the proposed project and the organization's long term goals and plans
- Evidence of preliminary conversations between artist and organization that have preceded submission of the application and clarity of objectives
- Potential ability of the organization to change and adapt as a result of the partnership, and for the artist(s) to change or adapt as a result of the time in residence
- The potential resonance of the project for the larger field
- Strength of partners and partnership, including:
 - Evidence of the organization's commitment to the relevant art form
 - Artistic accomplishments of the participating artist(s)
 - Achieved performance and/or program standards of the participating organization
 - History of past relationship between artist and organization
 - Past history of the organization's and the artist's work with the target group
 - The fit between the artist and the objectives of the organization
- Capacity, including:
 - Financial health of organization
 - Perceived ability of organization to host artist
 - Evidence of credibility of artist and organization with the target group
- Evaluation capacity
 - Evidence of baseline data around target group

APPLICATION PROCESS

All organizations intending to submit a full proposal must file an *Intent to Apply* form online, identifying both the organization and the proposed artist no later than April 24, 2015. The *Intent to Apply* will not be used to pre-screen potential applicants in any way but will allow Foundation staff to identify potential conflict-free panelists in a timely manner and expedite the review process. The *Intent to Apply* form is available online at www.ddef.org

Any organization that fails to submit the *Intent to Apply* form by the deadline will be considered ineligible at the full proposal stage.

On April 27, 2015 (Monday), a link to the online *Full Proposal* application form will be sent only to those organizations that have submitted the *Intent to Apply* form. Proposals must be for the partnerships identified in the *Intent to Apply* form; substitutions of artists or organizations will not be allowed.

An education webinar will be offered to interested applicants at 1:00 p.m. EDT on May 5, 2015.

Full proposals are due no later than 3:00 PM Eastern daylight time on May 29, 2015 (Friday). All deadlines will be strictly observed. No exceptions will be made. Applicants must submit all materials electronically (unless otherwise noted on the application form). *Online forms* include clear instructions about space, formatting, etc., which must be followed. Hard copy and fax applications will not be accepted.

GRANTEE REQUIREMENTS

A formal grant agreement will be issued to each organization selected for funding. That agreement will contain specific crediting language that must be used in all of the organization's relevant programs and publications issued during the grant period.

Grants will be paid in full once the grant agreement has been signed and accepted by both the Foundation and the applicant organization. Grantees will be required to file a final report containing both financial and narrative information, once the hosted visit period has concluded.

SUMMARY TIMELINE

April 24, 2015, 3 pm EDT	Intent to Apply form due
April 27, 2015	Link to Full Application Form sent
May 5, 2015, 1 pm EDT	Educational webinar
May 29, 2015, 3 pm EDT	Full Applications due
No later than September 30, 2015	Applicants notified about panel decisions
November 1, 2015	Earliest beginning of grant period
February 28, 2017	Latest end of grant period
Late spring/early summer 2017	Intent to apply form due for Implementation Grants (grant start date in 2018)

LOOKING AHEAD TO FINAL ROUND OF IMPLEMENTATION GRANTS

One final round of Implementation Grants will be awarded in 2018, assuming sufficient interest in the program in 2015 justifies this projected funding. Although subject to change, the anticipated timeline for these grants begins in April 2017 with an intent to apply deadline, followed by preliminary proposals due in May, full proposals invited in July

and grant decisions reached in November. Anticipated project start dates begin in January 2018, and all projects completed by the end of June 2021.

QUESTIONS AND ASSISTANCE

These grants will be adjudicated through peer panel reviews and administered by the Doris Duke Charitable Foundation.

Questions about program intent or review process should be addressed to:

- Ben Cameron, Program Director for the Arts: 212-974-7107 or BCameron@ddcf.org
- Cheryl Ikemiya, Senior Program Officer: 212-974-7108 or CIkemiya@ddcf.org
- Zeyba Rahman, Program Officer: 212-974-7104 or ZRahman@ddcf.org

Logistic questions about deadline dates, submission of electronic forms, and/or technological difficulties should be addressed to:

- Lillian Osei-Boateng, Program Associate: 212-974-7109 or LOsei-Boateng@ddcf.org