

# Building Demand for the Arts: Exploration Grants

Doris Duke Charitable Foundation



2013

**Doris Duke Charitable Foundation: Building Demand for the Arts** supports organizations and artists working together to increase demand for jazz, theatre, and/or contemporary dance. This program builds upon, refines and replaces the program launched in 2012/2013 under the title “Doris Duke Artist Residencies.”

## **NEW PROGRAM STRUCTURE AND SCHEDULE**

In 2013, DDCF made a first round of ten grants under the program title “Doris Duke Artist Residencies.” The program sought to support artists and organizations, working in creative and new ways, to imagine and pilot new ways of reaching community(ies)/ market(s)/audience(s) and building demand for the jazz, contemporary dance and/or theatre, while also providing significant resources to artists. Those objectives are retained in the new program structure and schedule.

While the list of grantees and the projects submitted by many other applicants in 2012 were deeply inspiring, we recognized that the use of the word “residency” may have inadvertently guided and even limited thinking for a significant number of applicants in ways we had not intended. Perhaps because traditional residency programs have been so valuable to artists and organizations for decades, “residency” as an organizing idea automatically carries numerous assumptions, expectations and limitations (some perhaps unconscious). In order to encourage more expansive and imaginative projects, panelists charged with choosing grantees in the first grant round urged DDCF to rethink the very title of the program, leading to the new title emphasizing demand building.

The sheer volume of applications supported our belief that the performing arts sector wants to build community(ies)/ market(s)/audience(s) and increase demand; however, the first round of the program was structured in a way that posed three challenges for applicants:

- Especially in a constrained economic environment when so much emphasis by necessity is placed on day-to-day survival, few artists and organizations have had the luxury of time and resources to stand back, reflect, probe, imagine and dream together about how they might approach demand building in new and expansive ways. While the program stimulated discussions at a number of organizations, the application schedule was perhaps too compressed to allow these conversations to have the necessary “air” and reflective time that would have produced more imaginative projects;
- The final application, asking both what applicants hoped to discover and what they hoped to do, may have posed an impossible challenge, especially in cases where the conversation and prior relationships between artists and organizations were not extensive. It simply may not have been possible for many applicants to think expansively in the absence of at least a short-term hosted visit designed to explore ideas.

- While the program encouraged groups to consider partnerships with artists outside their disciplines (e.g. a film maker at a jazz organization) and to consider the implications of technology, very few proposals were conceived in either cross-discipline or media-driven ways.

As a result, the second round of this initiative reflects a new structure, a new schedule and a new emphasis.

Building Demand grants will continue to promote deeper partnerships, longer relationships and new kinds of conversation and cooperation between organizations and artists, while providing substantial resources to artists and affording organizations the opportunity to embark on new kinds of behavior. Organizations and artists are again encouraged to be creative, imaginative and expansive in thinking about these partnerships and what might be accomplished.

The total amount to be awarded through the Building Demand for the Arts initiative will be \$7,500,000. 10 grants totaling \$1,425,000 were awarded in the first round in 2013, leaving a balance of \$6,075,000 to be awarded through the three remaining grant competition cycles (see page 14 for the projected timeline).

Starting with this round, two different kinds of awards will be made:

- 1) **Exploration grants.** Grants of either \$20,000 or \$40,000 (depending on size of host organization) will be awarded to support artists on site for at least 30 days at host organizations to engage in conversations, exploration and planning with arts organizations and community(ies)/ market(s)/audience(s). The 30 days may be spent consecutively or spread over a period not to exceed 15 months.
- 2) **Implementation grants.** Grants of either \$55,000 or \$110,000 (depending on size of host organization) will be awarded to support artists on site for at least 90 days over to continue exploration and implement pilot projects designed to build demand. The 90 days may be spent consecutively or spread over a period not to exceed 24 months.

**In this second round, only Exploration grants, totaling no more than \$800,000, will be awarded.**

Both Exploration and Implementation grants will be awarded through a third competition beginning in spring 2015. Separate guidelines for Implementation grants will be published no later than late fall 2014, well in advance of the proposal deadline.

The fourth and final grants competition will be held in 2018 and will be for Implementation grants only. (This four competition schedule is a change from the earlier schedule predicted in guidelines for Round 1.)

## GRANT PURPOSES

The ultimate goal of this larger Building Demand initiative (composed of Exploration and Implementation grants) is increasing demand for jazz, theatre and/or contemporary dance.

Exploration grants are designed to support organizations and artists working together to imagine new ways to build demand for jazz, contemporary dance and/or theatre. These Exploration grants support exploration of issues and beginning steps towards specific project design. These grants will not support project implementation. Implementation grants will be approved through a second competitive selection round that will begin in 2015 with issuance of separate guidelines.

Demand can manifest itself in various ways: some organizations may choose to equate demand building with increasing attendance at paid performances, for example, whether for an entire season or for a particular kind of work (e.g. new works, or classics, etc.); others may focus on increasing enrollment in classes or free activities; still others on increasing public personal practice (independent of classes); others on moving the needle in public opinion polls or achieving greater success in public referenda to support the arts, or more. The challenge for applicants in this program is to be clear about the kind of demand to be built and the means used to track and measure success in demand building. (A paper by Alan Brown entitled “Building Demand for the Performing Arts” is available on the DDCF website. Additional publications worth noting include the James Irvine Foundation report, “Getting in on the Act” and the “Public Engagement Artist in Residence” report describing the work of the Machine Project with the Hammer Museum.)

Both artists and organizations are expected to imagine, reflect and strategically consider together how demand might be increased among a **specific** community(ies)/market(s)/audience(s)—a group that might be defined by age, culture, race, physical ability, sexual orientation, geographic boundary, religious affiliation, psychographic behavior or political affiliation, among a wider range of many possibilities.

Applicants will be expected to address the specific community(ies)/market(s)/ audience(s) among whom demand is to be built, the rationale behind the choice of that specific group, a projected general structure of how the artist’s time will be spent (e.g. whether the artist(s) will be on site for 30 consecutive days, one week a month for four months, etc.), and the results that are ultimately sought.

## HOSTED VISITS

Grantee artists must spend a minimum of 30 days on site at the host organization.

During the visit, Exploration grant artists are expected to immerse themselves into the organization, work to understand its issues and resource limitations, explore its core activities and assumptions, and engage in dialogue with relevant leaders.

Exploration grant organizations are expected to open themselves to this kind of exploration, to disclose what might often feel difficult, to solicit and consider feedback from the artist(s), and engage in open dialogue about future possibilities.

Through at least 30 days with the artist on site at the organization (which may happen in consecutive days or be spread over up to 15 months), applicants may engage in a variety of activities, 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.

While artists may spend 30 consecutive days on site, the program is agnostic about the whether the time on site occurs in a compressed vs. an extended period. The schedule for the artist's onsite presence is to be defined by artist and organization working together to be mutually sensitive to one another's needs and to be strategic about the value of the time structure. Grantees will be given up to 15 months for the full 30 days to occur.

## ORGANIZATION ELIGIBILITY REQUIREMENTS

Three types of organizations are eligible to apply:

- **Producing organizations** that have produced a significant body of work in jazz, theatre and/or contemporary dance (as evidenced by at least \$300,000 in expenses for these productions over each of the last three complete fiscal years) and that have the organizational capacity to host an artist(s) on site, provide substantial support services to artists and to sustain pilot program efforts after the grant period has ended;
- **Presenting organizations** that have presented a significant body of work in jazz, theatre and/or contemporary dance (as evidenced by at least \$300,000 in expenses for these presentations over each of the last three complete fiscal years) and that have the organizational capacity to host an artist(s) on site, provide substantial support services to artists and to sustain pilot program efforts after grant period has ended;
- **Service organizations** that provide meaningful services, programs and activities for professional artists in jazz, theatre and/or contemporary dance (as evidenced by at least \$300,000 in expenses for these services over each of the last three complete

fiscal years) and that have the organizational capacity to host an artist(s) on site, provide substantial support services to artists and to sustain pilot program efforts after the grant period has ended.

Additionally, organizations must meet the following criteria:

- Be a publicly supported, 501(c)(3) tax-exempt organization
- Employ or contract professional artists (for producing and presenting organizations) and administrators
- Have a minimum of 3 years existence as a professional producing/presenting/service entity
- Have an ongoing commitment to presenting, producing and/or providing services to jazz, theatre, contemporary dance artists , as evidenced through programming, services and/or activities in each of the last three years and the current year
- Compensate artists appropriately
- Have minimum annual expenses related to the fields of jazz, contemporary dance and/or theatre of at least \$750,000 in order to apply for grants of \$40,000, or at least \$300,000 to apply for grants of \$20,000.

### **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 be professional artists with a minimum of three years of work as a professional, and **may, but are not required**, to come from the jazz, contemporary dance and/or theatre field. Recognizing the benefit of new perspectives, however, the program 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. As a reminder, however, the purpose of the grant is to build demand for jazz, dance or theatre, even if the artist comes from another field. **At least 35% of Exploration grants will support cross-discipline partnerships; see page 8 for further explanation.**

The ideal artist partner will be an “outside insider”—someone with enough of a history to have both the trust of the organization to engage in exploration and the conviction that there is a shared commonality of values and purpose. As a result, *first-time relationships will not be supported in this program*. As significant programs at other foundations have indicated, successful partnerships are likely to be those where the artist(s) and organizations have had some significant past relationship, even if only a single performance or production. Organizations interested in engaging an artist for the first time in line with the Building Demand for the Arts program should explore a working relationship first and, should the relationship be fruitful, apply for funding in a subsequent round.

At the same time, the artist must have some distance from the organization to be optimally effective. As Margaret Heffernan has written in *Willful Blindness*, “Outsiders—whether you call them Cassandras, devil’s advocates, dissidents, mentors, troublemakers, fools or coaches—are essential to any leader’s ability to see. But it’s impossible for outsiders to remain outsiders forever....Over time, the outsider’s familiarity with the business biases him or her in its favor, or in favor of its ends and goals.” Consequently, this program will not support artists who are already considered to be full-time affiliates or company/ensemble/ resident/staff members or who have held such positions at the applicant organization within the last four years.

Projects may also pair organizations with multiple artists or ensembles, although the issue of significant compensation for each artist will be a strong review consideration. Given the goal of this program to offer significant and appropriate compensation to artists, organizations engaging ensembles or multiple artists will likely need to provide funds above and beyond Doris Duke Charitable Foundation support to insure that such a goal is met. Projects that merely divide grant support required for artist compensation among multiple artists are unlikely to be competitive. In addition, careful attention will be given to the amount of time each specific artist spends at the host organization.

Organizations are encouraged to be strategic and imaginative as they consider the artist with whom they wish to partner: the role of the artist, the quality of the past working relationship between the proposed artist and the organization, and the quality of the artist’s work will be key considerations in funding. Organizations may partner with local or regional artists or with artists from outside the organization’s home city, town or community. Residencies for managers, administrators, marketing experts or critics, among others, will not be supported.

**Organizations and artists may be a party to only one application. Organizations and artists who appear on more than one application in a given grant cycle will be considered ineligible for support for that grant cycle, and all applications listing those artists or organizations will be disqualified.**

## **PROPOSALS**

Applicants must propose a target community(ies)/ market(s)/audience(s). Separate sections of the application will be completed by the organization and by the artist. This proposal is not expected to discuss specific plans to increase demand; rather, proposals are designed to help a panel understand what has led both the organization and the artist to this point of desired partnership and the anticipated structure and substance of the hosted visit.

The program is especially interested in the value of cross-discipline partnerships and projects that intend at an implementation stage to embrace technology and social media. A minimum of 35% of grants will be made to partnerships that are cross-discipline and/or have the potential to address technology and social media.<sup>1</sup>

Full applications will ask for the following information:

- Identification of the specific community(ies)/ market(s)/audience(s) targeted for demand building
- Reasons for choice of community(ies)/ market(s)/audience(s)
- Value of this community(ies)/ market(s)/audience(s) for the applicant organization
- Evidence of past efforts to reach target community(ies)/ market(s)/audience(s), if any, and baseline information work undertaken with the proposed community(ies)/ market(s)/audience(s) to date, including audience numbers (if relevant), significant learnings, progress and obstacles encountered;
- Ultimate goal(s) of increased demand from the specific community(ies)/ market(s)/audience(s)
- Three critical questions to be explored during the hosted visit
- Criteria for success of project
- Rationale for identification of the particular artist(s) for this project
- Strength of the artist(s)' past relationship with the organization
- History of artist(s)' work with the specific community(ies)/ market(s)/audience(s)
- Structure of the hosted visit schedule with particular attention to length and consecutive time on site
- 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 community(ies)/ market(s)/audience(s) connection has evolved in last five years
- Artist compensation level and budget detail
- Specific nature of the resources and support that the organization will offer to the artist(s)

**All applicants** are required to submit audited financial statements for the last three completed fiscal years and budget for the current fiscal year, unless otherwise noted below. Applicants who have completed the Cultural Data Project profile for all of the last three

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<sup>1</sup> Some partnerships of course may strive to do both. If the grants that address technology have no overlap with the cross disciplinary partnerships, a minimum of 70% of the grants awarded would be awarded to these kinds of grants and a maximum of 30% of grants would be available to within-discipline partnerships that have no technology focus. If the two priorities overlap entirely—e.g. all cross-discipline partnerships have a technology focus—a minimum of 35% of grants would address these areas, and a maximum of 65% of grants would be available to within-discipline partnerships with no technology focus. The reality is that the percentages for both cross-discipline/technology grants and single discipline/non-technology grants are likely to fall between these two extremes.

completed fiscal years may submit copies of those profiles in lieu of the audited financial statements.

All applicants are required to submit work samples, as described below.

**Presenting organization applicants** must provide work samples for the applicant artist and season information, outlining the relevant work presented during the past three seasons and the current season. (Relevant work is defined as work in the same discipline for which demand will be built.) 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.

**Producing organization applicants** must provide season information, outlining the work produced during the past three seasons and the current season, and work samples for the applicant artist. Ensemble producing organizations will also be required to provide work samples for the ensemble. Non-ensemble based producing arts organization need not provide work samples from the organization.

**Service organizations applicants** must provide work samples for the applicant artist and information on programs and services provided to the jazz, contemporary dance, theatre or presenting fields (whether to artists, organizations or both) in lieu of artistic organizational work samples.

## **FINAL REVIEW CRITERIA**

Applications will be evaluated in four criteria areas:

- Potential of the hosted visit to lead to viable project, including:
  - The relationship between the proposed project and the organization's long term goals and plans
  - 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.
- Strength of partners and partnership, including:
  - Evidence of 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 work between target community(ies)/ market(s)/audience(s) and both applicant organization and applicant artist
  - Evidence of joint planning in proposal

- Capacity, including:
  - Financial health of organization
  - Perceived ability of organization to host artist
  - Evidence of credibility or artist and organization with the target community(ies)/ market(s)/audience(s)
- Evaluation capacity
  - Evidence of baseline data around target community(ies)/ market(s)/audience(s)

### **ELIGIBLE REQUESTS**

Host organizations may request grants of either \$20,000 or \$40,000, based on annual expenses dedicated to producing, presenting or serving professional arts and organizations in jazz, contemporary dance and/or theatre:

- **Organizations with \$300,000 to \$750,000** of annual expenses related to presenting, producing and/or providing services to professional artists or organizations in jazz, contemporary dance and/or theatre in each of the last three completed fiscal years as well as the current fiscal year **are eligible for Exploration grants of \$20,000**. (At a later stage, these organizations will be eligible for Implementation Grants of \$55,000). These smaller grants are designed primarily to enable smaller organizations to be competitive without distorting normal pay scales and disrupting internal staff dynamics, and to maximize the likelihood that the organization will be able to continue supporting the demand building project after DDCF funding has ended.
- **Organizations with more than \$750,000** of annual expenses related to presenting, producing and/or providing services to professional artists or organizations in jazz, contemporary dance and/or theatre in each of the last three completed fiscal years as well as the current fiscal year **can request Exploration grants of either \$20,000 or \$40,000**. (At a later stage, these organizations will be eligible for Implementation grants of \$110,000.)
- **Organizations with less than \$300,000** of annual expenses related to presenting, producing and/or providing services to professional artists or organizations in jazz, contemporary dance and/or theatre of in any of the last three completed fiscal years or the current fiscal year **are not eligible to apply**.
- Applications from **consortia of multiple organizations will not be accepted**.

## ELIGIBLE USES OF GRANT FUNDS

Grant funds will be apportioned in the following way:

- Exploration grants of \$20,000 must provide at least \$9,375 to grantee artist(s) for their participation. This total may include fringe benefits, e.g. health care, if relevant. An organization may choose to devote even more of the grant to artist compensation. A maximum of \$10,625 will be available to support costs incurred by the organization beyond artist(s) compensation and fringe benefits.
- Exploration grants of \$40,000 must provide at least \$18,750 to grantee artist(s) for their participation. This total may include fringe benefits, e.g., health care, if relevant. An organization may choose to devote even more of the grant to artist compensation. A maximum of \$21,750 will be available to support costs incurred by the organization beyond artist(s) compensation and fringe benefits.

Eligible organization costs include:

- Economy/coach travel and appropriate housing/living expenses for artists who are based in a location different than the organization
- Commuting costs
- Additional consultants/ retreats to help create new programs
- Market research
- Marketing and project costs incurred with any programs growing out of the partnership
- 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)

Organizations may apply **only** for \$20,000 or \$40,000. Requests for other amounts (e.g., \$35,000 or \$12,000) will not be reviewed.

While no match is required for this program and grantees may fund projects entirely from DDCF funds, projects may be larger than DDCF parameters, either in time spent or in financial costs. Organizations may apply for DDCF funds as part of a larger arc of relevant planned activity.

In designing the project and determining the amount of the grant request, applicants should consider the scope of their projects, the demands that this project will place on the existing staff, and the impact of the differences between the proposed compensation for the collaborating artist(s) and that offered other individuals at the organization. Organizations are urged to be thoughtful and careful in determining the request amount: past experience has indicated that grants that are large relative to the size of an organization's overall budget can lead to the creation of new programs or projects that cannot be sustained after the grant period ends and/or that distort pay scales within organizations, much to their detriment.

Before submitting an application, artists and organizations should take significant time in advance of the application due date to discuss what their perceptions, needs, questions and possible areas of exploration might be so the proposal will reflect clearly delineated responsibilities, staff roles and timelines.

Artists should consider whether the organization with whom they wish to partner shares the same core values and goals in developing demand, has engaged in significant change over time, and has both the will and the capacity to build on the ideas and insights that the artist and organization together will discover.

Additionally, given the important impact of social media and technology, **at least 35% of Exploration grants will support partnerships exploring how social media and/or technology might be utilized to build demand more effectively.** (See page 8)

## **APPLICATION PROCESS**

This program will use a two-step 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 Friday, May 31, 2013. The *Intent to Apply* will not be used to pre-screen potential applicants in any way. Rather, they will allow Foundation staff to identify potential panelists in a timely manner and expedite the review process. The *Intent to Apply* form is available online at [www.ddcf.org](http://www.ddcf.org)

Organizations submitting multiple Intent to Apply forms and/or artists who are listed on more than one Intent to Apply form will be ruled ineligible for all applications in which they are a part. Any organization that fails to submit an *Intent to Apply* form by the deadline will be considered ineligible at the full proposal stage.

- **Full proposals** will be due no later than Friday, August 2, 2013. A .pdf version of the application form will be available for download at [www.ddcf.org](http://www.ddcf.org) by Friday, April 5, 2013, so that applicant organizations and artists can begin to prepare and assemble the required information and materials. On June 3, 2013, a link to the online 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.

All deadlines will be strictly observed. No exceptions will be made. Applicants must submit all materials electronically (unless otherwise noted on the application form) before 5:00 PM Eastern Time on the relevant date. *Online forms* include clear instructions about space, formatting, etc., which must be followed. Hard copy and fax applications will not be accepted.

### **GRANT SELECTION PROCESS**

Full applications will be reviewed by peer panels that have been charged with determining a grantee roster based on the review criteria published in these guidelines. Panels will not award partial grants or change grant request amounts.

The program does not assume that all Exploration grantees will seek or warrant further support through Implementation grants. Either the artist or the organization may decide after the Exploration phase to discontinue their work together, or the Exploration phase may simply fail to achieve the highest level of expansive, imaginative thinking that warrants further support. Additionally, prior support through Exploration grants will not be a requirement for Implementation applicants.

Applicants will be notified of panel decisions no later than Friday, December 6, 2013. Approved projects may begin no earlier than Wednesday, January 1, 2014 and must be completed no later than Tuesday, March 31, 2015. First grant payments will be made to grantee organizations no earlier than January 1, 2014.

### **GRANT 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. Applicants will be required to file a final report containing both financial and narrative information, once the hosted visit period has concluded.

## SUMMARY TIMELINE

<b>Friday, May 31, 2013:</b>	<b>Intent to Apply form due</b>
<b>Monday, June 3, 2013:</b>	<b>Link to Full Application Form sent</b>
<b>Friday, August 2, 2013:</b>	<b>Full Applications due</b>
<b>No later than Friday, December 6, 2013:</b>	<b>Notification of applicants about panel decisions</b>
<b>Wednesday, January 1, 2014:</b>	<b>Earliest beginning of grant period</b>
<b>Tuesday, March 31, 2015:</b>	<b>Latest end of grant period</b>
<b>Friday, April 24, 2015:</b>	<b>Intent to apply form due for both Implementation grants and next round of Exploration grants (grant start date in 2016)</b>
<b>Early summer 2017:</b>	<b>Intent to apply form due for Implementation grants only (grant start date in 2018)</b>

## LOOKING AHEAD TO IMPLEMENTATION GRANTS

While Exploration applicant organizations and artists are unlikely to know at this point what they what they would do in an Implementation phase, a look ahead to expectations for Implementation grantees may be helpful.

The primary purpose of the grant is to build demand for jazz, contemporary dance and/or theatre. Projects that ultimately prioritize building demand for other art forms (e.g. visual arts, film, literature, etc.) will not be supported by Implementation grants.

Implementation applicants will be expected to identify a specific community(ies)/ market(s)/audience(s) to be targeted for building demand and a strategy focus. Applicants may think in terms of any of the following:

- relationship strategies (e.g. building new relationships with the target community(ies)/ market(s)/audience(s));
- venue strategies (e.g. rethinking location of activities with the target community(ies)/ market(s)/audience(s));

- financial strategies (e.g. costs, ticket price and subsidies); content strategies (e.g. the works to be presented and/or produced);
- a combination of these; or
- other specific approach(es) identified by the applicant.

Implementation grants will require the artist to spend a minimum of 90 days on site at the organization over up to 24 months. The partners may choose to do this in a compressed period of time—even 90 consecutive days—or on a more protracted schedule. As with the Exploration grants, the program has no express point of view on the value of a compressed vs. an extended arc of time for the artist to be on site; the expectation is that the needs of the partners and the strategic value of the schedule to the stated goals of the project will be determinant.

Implementation projects may tie demand building to a particular artistic project or production, especially as a prototype activity. However, Implementation funds will support only costs incurred specifically for activities related to building demand for the performing arts. Grants will not support production costs (including rehearsals, artist performance salaries, production planning meetings, normal marketing costs, etc.). Costs related to productions should be considered in line with “what are we doing with this production that we do not normally do with other productions?” as a beginning way of determining cost eligibility. That said, there is no expectation that demand building be tied to a particular production at all. No preference will be given on the part of the panel to favor production tied or non-production tied projects over the other.

For organizations that receive both Exploration and Implementation grants, DDCF grant funds will be structured as followed:

<b>Exploration Grant</b>	<b>\$20,000</b>	<b>\$40,000</b>
Funds for Artist(s) - <i>minimum</i>	\$9,375	\$18,750
Funds for Organizations - <i>maximum</i>	\$10,625	\$21,250
<b>Implementation Grant</b>	<b>\$55,000</b>	<b>\$110,000</b>
Funds for Artists - <i>minimum</i>	\$28,125	\$56,250
Funds for Organizations - <i>maximum</i>	\$26,875	\$53,750
Total Potential Combined Support for Artists - <i>minimum</i>	\$37,500	\$75,000
Total Potential Combined Support for Organizations - <i>maximum</i>	\$37,500	\$75,000
<b>Total Potential Support (Exploration + Implementation Grants) per organization/artist partnership</b>	<b>\$75,000</b>	<b>\$150,000</b>

## 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](mailto:BCameron@ddcf.org)
- Cheryl Ikemiya, Senior Program Officer: 212-974-7108 or [CIkemiya@ddcf.org](mailto:CIkemiya@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](mailto:LOsei-Boateng@ddcf.org)