

2012

# Artist Residency Grants



Doris Duke  
Charitable  
Foundation

**Doris Duke Charitable Foundation Artist Residency Grants** support organizations and artists to work together in developing demand for jazz, theatre, and/or contemporary dance.

Many residency programs focus on the “supply” side of the “supply/demand” equation. This residency program, however, deliberately targets the demand side. This program is predicated on the belief that artists and organizations, working in creative and new ways, can imagine and pilot new ways of reaching the public/communities/markets and developing demand for the performing arts. (Demand in this sense refers to hunger, interest, attention, access and presence, but not necessarily to increases in earned income.) While “audience” is clearly a manifestation of demand, these guidelines avoid use of that term in hopes of expanding thinking beyond traditional “audience development/engagement” work that often unconsciously points thinking towards the formal performance event and traditional modes of audience attendance. This initiative encourages creative thinking about increasing demand and engaging a public in new ways—ways that may include but are not necessarily limited to the more traditional artist-audience performance dynamic.

These residencies will 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 encouraged to be creative, imaginative and expansive in thinking about these residencies and what might be accomplished.

## **PROGRAM STRUCTURE**

From 2013-17, the Doris Duke Charitable Foundation will annually award a total of up to \$1,500,000 in \$75,000 or \$150,000 Artist Residency grant awards, for use over 3 years. No other amounts may be requested. Applications in all stages of this process will be reviewed by peer panels, which will be 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.

While the ideas for a funded project may be instigated by either an artist(s) or by an organization, applications must be developed jointly. Applicant organizations must be 501(c)(3) organizations which demonstrate both a history of and also ongoing programming in producing and/or presenting professional jazz, theatre and/or contemporary dance in each of the previous three seasons, as well as in the current season at the time of application. **Residencies do not support creation of new work or creative time for**

**artists as their primary goal:** funded projects must have developing demand for jazz, theatre and/or contemporary dance as their primary goal.

Resident artist(s) do not, however, have to be dance, jazz or theatre artists. While a dance organization may well choose to engage a choreographer or dancer for a residency, for example, that organization could also choose to engage a visual artist, a writer, a filmmaker, a set designer, a theatre director, etc.

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 are likely to need to provide funds above and beyond Doris Duke Charitable Foundation support to insure that such a goal is met. Projects that merely divide the 50% of 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 in residency.

Artists from other countries may be proposed for residency: however, proof that the artist has received all necessary approvals for visas or work permits, where applicable, will be required before any grant funds will be disbursed.

First-time relationships will not be supported in this program. Significant residency programs at other foundations have indicated that successful residencies are likely to be those where the artist(s) and organizations have had some significant past relationship, probably larger than a single performance or production. Organizations interested in engaging an artist for the first time in line with a residency should explore a working relationship first and apply, should the relationship be fruitful, in a subsequent round for funding.

Organizations are encouraged to be strategic and imaginative as they consider the kinds of 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. Residencies for managers, administrators, marketing experts, or critics, among others, will not be supported.

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.

Artists will not be supported for residencies at more than one organization and may not be part of more than one application per application cycle. Artists and organizations that appear in multiple applications in a given year will be considered ineligible in all of that round's applications.

The grant program requires that artists spend a **minimum of four months full-time on site** at grantee organizations during an overall grant period of up to three years in duration. The program strongly encourages sensitivity to artists' needs and strategic structure of the residency in planning the specific residency calendar. Based on successes in other residency grant programs at other foundations, residencies that are consecutive for substantial periods of time and that exceed the four-month minimum are strongly encouraged.

While a residency may entail creation of new work as part of its focus, creative time and creation of new work are not the primary goals of this program. This program will not support one-time production costs. To be considered, residencies must:

- Offer opportunities for the artist(s) to participate fully in the life of the organization, beyond the role usually involved in rehearsal and production of a work
- Offer opportunities for significant interaction between the artist(s) and staff, board, and the larger community/market/public the organization serves
- Have as a goal discovering and testing new ways of developing demand for contemporary dance, jazz and/or theatre
- Foster a deeper relationship between an artist(s) and an organization
- Provide appropriate and significant compensation for the artist
- Culminate in or involve testing a particular program or project (not merely a production) as a way of developing demand

Organizations applying for the \$150,000 grants must have a minimum annual operating income of at least \$750,000 in the most recently completed fiscal year. Organizations applying for \$75,000 grants must have a minimum annual operating income of at least \$300,000 in income in the most recently completed fiscal year. Smaller grants are primarily designed to enable smaller organizations to be competitive without distorting normal pay scales and disrupting internal staff dynamics. Larger organizations may apply for grants of either grant amount size. Because the program seeks to explore more deeply the relationship between the public/market/community and an organization with the capacity to build on the residency without additional funding from DDCF, consortium applications from multiple organizations and applications from organizations with annual income budgets of under \$300,000 will not be accepted.

There is no matching requirement. Organizations are, where appropriate, encouraged to imagine and create projects of larger scale than the \$150,000 grant size.

In designing residencies and determining the amount of the grant request, applicants should consider the scope of their residency projects, the demands that this project will place on the existing staff, and the impact of the differences between the proposed compensation for the resident artist(s) and that offered other individuals at the organization. Organizations are urged to be thoughtful and careful in determining the request: past experience in other grant programs has indicated that especially larger grants

relative to the size of an organization's overall budget can lead to the creation of new programs or projects that are unable to be sustained after the grant period ends and/or that distort pay scales within organizations, much to their detriment.

The most competitive applicants will have taken significant time to discuss in advance of the application what their perceptions, needs, questions and possible areas of exploration might be; and will have arrived at a clearly delineated sense of responsibilities, staff roles and timelines.

While these grants are offered through a national competition and support partnerships involving an artist from outside of an organization's home city, town or community—engagements that may be prohibitively expensive without this kind of support—organizations may also partner with local or regional artists. That said, this program is based on the belief that innovative ideas and practices often involve outside perspectives, and that the optimal role for the artist may be as the “outside insider”—i.e. one with an investment in, past working relationship with and knowledge of the organization, but one who additionally maintains an independent point of view, brings a variety of working experiences to bear, and is not so deeply connected to the organization that a critical perspective is hard to maintain. As a result, this program will not support artists already considered to be full-time affiliates or company/ ensemble/ resident/staff members of an organization or who have held such positions within the last four years.

Additional grant rounds are currently planned for 2014-2017. Based on lessons learned, either in process or in the residencies themselves, particular review criteria, residency requirements, and eligibility issues may change as the program evolves in an attempt to be maximally responsive to field needs

## **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 and that have the organizational capacity to host a residency, 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 and that have the organizational capacity to host a residency, provide substantial support services to artists and to sustain pilot program efforts in the aftermath of the grant period;
- **Service organizations** that provide meaningful services, programs and activities for professional artists in jazz, theatre and/or contemporary dance and that have the

organizational capacity to host a residency, provide substantial support services to artists and to sustain pilot program efforts in the aftermath of the grant period.

Additionally, organizations must meet the following:

- Be a publicly supported, 501(c)(3) tax-exempt organization
- Employ 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 income of at least \$750,000 in order to apply for grants of \$150,000, or of at least \$300,000 to apply for grants of \$75,000.

Applicant artists must have worked a minimum of three years as a professional artist. The artist must have a prior working relationship with the applicant organization, but may not have been a full time employee, company member or resident artist within the last four years.

Artists and organizations must work jointly to prepare application materials at all stages. Preliminary applications will be submitted by organizations with documentation stating that the artist has participated in the conception of the project and has reviewed all submitted materials. The final application will include separate sections to be completed by the artist as well as by the organization.

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

A minimum of 50% of the funds **must** be used for:

- Compensation for the resident artist(s) during the periods used exclusively in the residence and residence-related activities (which must be a minimum of four months onsite but that may be longer, according to the planned project)
- Fringe benefits (including health insurance if not provided by other sources) for the artist.

The remaining 50% may be used for other residency-related activities, including:

- Economy/coach travel and appropriate housing/living expenses for artists who are based in a location other than that of 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 residency
- Costs related to production/expansion of technology but only when it can be viewed as directly connected to and primarily targeted for the residency and its outgrowth
- Administrative overhead not to exceed 12%

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)

## **SELECTION PROCESS**

As a new effort and one targeting a different kind of residency program than those typically supported in other grantmaking initiatives, it is impossible to predict how many organizations will apply. Applications will be accepted from producing, presenting and service organizations engaged in or providing services to jazz, contemporary dance, and theatre, and the volume of preliminary applications is likely to be high and the process extremely competitive. Applicants should remember that only a limited number of grants (probably from 10-15) will be made annually.

Selection will involve a three-step process:

- All organizations intending to submit a preliminary application must file an *Intent to Apply* form online, identifying both the organization and the proposed artist no later than June 1, 2012. Organizations submitting multiple applications and/or artists who are listed on more than one application 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 Preliminary Application stage. The *Intent to Apply* form is available online at [www.ddcf.org](http://www.ddcf.org).
- Preliminary applications will be due approximately one month after the *Intent to Apply* deadline and will be reviewed by a multi-disciplinary panel(s) of arts professionals, representing the modern dance, jazz, theatre and presenting fields. Based on their recommendations, a limited number of applicants (probably no more than 30-40) will be invited to submit full proposals. A .pdf version of the preliminary

application form is available for download at [www.ddcf.org](http://www.ddcf.org) so applicants can begin assembling the required information. The electronic application form itself will be available on June 4, 2012.

- Full proposals will be invited from a limited number of applicants, as indicated above. Proposals will be reviewed by an expanded panel, including but not limited to members of the preliminary panel. Access to final application forms will be provided to relevant organizations along with the invitation to submit full proposals.

### **PRELIMINARY PROPOSALS**

At the preliminary stage, applicants will be asked to provide work samples for the applicant artist and for the producing arts organizations. Both presenting and producing organizations will be asked to submit season information, outlining the work presented or produced during the past three and the current season. Presenting organizations will not be asked to submit additional organizational work samples. Service organizations will be asked to submit information on programs and services provided to the jazz, contemporary dance, theatre or presenting fields in lieu of work samples.

Preliminary applications will ask for the following information:

- General project description, including the role the artist will play
- Target community/market that the residency seeks to address
- Reasons for choice of community/market
- Evidence of/past efforts to reach target community/market
- Three critical questions to be explored in the residency
- Criteria for success of project
- Three concrete examples of significant organizational change undertaken in last 5 years, including changes in services for artists if applicable
- Three significant ways in which the artist's work or audience connection has evolved in last five years

### **FINAL REVIEW CRITERIA**

- Merit of the proposed residency program and its potential to develop demand, both for the applicant organization and, whether by example or by direct impact, for the larger field(s)
- Strength of the proposed partnership
- Evidence of prior working relationship between the artist and the organization

- Structure of the residency schedule with particular attention to length and consecutive time onsite
- Artist compensation level and appropriateness of the project budget
- Evidence of commitment to the proposed market/community
- Evidence of commitment to carry out the program as described
- Specific nature of the resources and support that the organization will offer to the artist(s)
- Artistic accomplishments of the participating artist(s)
- Achieved performance and/or program standards of the participating organization
- Organizational stability of the applicant organization
- Ability to continue program/project after grant period is over
- 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 residency, and for the artist(s) to change or adapt as a result of the time in residence.

## **TIMELINE**

<b>Friday, June 1, 2012:</b>	<b>Intent to Apply notice deadline</b>
<b>Monday, June 4, 2012</b>	<b>Preliminary Application Form available at <a href="http://www.ddcf.org">www.ddcf.org</a></b>
<b>Monday, July 30, 2012:</b>	<b>Preliminary Application due</b>
<b>No later than Monday, October 1, 2012:</b>	<b>Invitations to submit full proposals</b>
<b>Monday, December 3, 2012:</b>	<b>Full Proposals due</b>
<b>No later than Friday, March 1, 2013:</b>	<b>Notification of applicants about panel decision</b>
<b>Monday, April 1, 2013:</b>	<b>Earliest beginning of grant period</b>
<b>April 1, 2014:</b>	<b>Latest beginning of grant period</b>
<b>April 1, 2017:</b>	<b>Latest end of grant period</b>

## APPLICATION PROCESS

All deadlines will be strictly observed. No exceptions will be made. Preliminary Application Forms will be available on Monday, June 4, 2012. Applicants must submit all materials electronically (unless otherwise noted on the preliminary or full applications forms) 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.

All aspects of the application must be developed and endorsed by both the applicant artist(s) and the organization's artistic and management leadership (where applicable).

A preliminary *Intent to Apply* notice must be filed by the organization no later than Friday, June 1, 2012. This is designed to allow Foundation staff to identify potential panelists in a timely manner and expedite the review process. The Intent will not be used to pre-screen potential applicants in any way. **Preliminary applications will be accepted only from organizations that submitted the Intent to Apply form.**

The preliminary application form will be available on Monday, June 4, 2012, although a pdf version is already available. The preliminary application form will be completed by both the artist and the organization and is due no later than Monday, July 30, 2012. A panel will screen all applications and invite no more than 30-40 organizations to submit full proposals.

Invitations to submit full proposals will be issued no later than Monday, October 1, 2012. Organizations will have two months to complete the full application form, which will be due Monday, December 3, 2012. These applications will be extensive and require detailed plans for residencies. Applicants are strongly urged to begin discussions significantly before the invitations are issued. A .pdf of the full proposal form will be available for on-line review no later than Monday, April 16, 2012 so organizations can begin to assemble the required information. Access to final application forms will be provided to organizations that are invited to submit full proposals.

Full proposals will be reviewed by a panel. Results of the panel meeting will be shared with applicants no later than Friday, March 1, 2013. Projects may begin no earlier than April 1, 2013 and no later than April 1, 2014.

## GRANT REQUIREMENTS

A formal grant agreement will be issued to organizations 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 three installments: 50% will be upon full execution of the grant agreement; 25% will be paid upon the approval of an interim report to be submitted when two months or one-half of onsite residency activity have been completed (whichever is longer); and the final 25% will be paid upon the approval of a final report to be submitted within 60 days of the completion of the artist residency. These reports will include both financial and narrative information.

## THINKING AHEAD

The organizations and artists invited to submit full applications will need to provide a concrete project budget, more detailed information about the proposed residency schedule, and full responses to a variety of questions. The links to these forms and templates will be provided along with the invitation to submit a full proposal. While these additional questions will not be asked at the preliminary proposal stage, consideration of these issues in advance of submitting even the preliminary proposal is likely to help both artists and organizations envision a more competitive project.

Additional questions/information for the organization will include, but may not be limited to, the following:

What do you know about your current shareholders? What methods do you use to track them/understand them? How does this information translate into programs or strategies?

If the artist is to be involved in any specific ancillary projects, productions or programs, please describe, putting them in context of the primary residency goals.

Why will a relationship with the proposed artist be beneficial?

In addition to the primary focus, are there other ways in which the artist is expected to become involved in the ongoing life of the organization?

How will this residency foster the organization's long-term goals?

What are the three most significant changes the organization has made in the last five years?

What are three significant changes anticipated in the next five years?

Please describe the role (if any) the organization plays in the larger cultural and civic communities, beyond producing/presenting artistic work or providing services.

Questions for the proposed artist will include:

What is the primary focus of your residency?

Why have you chosen to pursue a long-term relationship with this particular organization?

Describe your past relationship with the organization?

How will the residency benefit you?

What experience have you had working with the market group targeted in this proposal?

Which of the goals and activities are of primary importance to you?

What are your personal criteria for success for this residency?

### **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)