2023

APPLICATION GUIDELINES PROJECT GRANTS

Second phase: Advancement to Full Application

The Pew Center for Arts & Heritage

These Application Guidelines represent the second phase in the Center's application process. They are for use only by organizations whose 2023 Letters of Intent to Apply have been approved for advancement.

To learn more about the first phase of the application process and eligibility criteria, please read the Guidelines for the Center's Letter of Intent to Apply (LOI).

ACCESSIBILITY

The Center is committed to providing accessibility to all its applicants. Translation services are available. Center staff members are prepared to assist applicants who require special accommodation to review our guidelines or to use our online Application system.

Please contact us at help@pewcenterarts.org or call 267-350-4902 for assistance.

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Program Modifications

VISION STATEMENT

At The Pew Center for Arts & Heritage (the Center), we envision Greater Philadelphia as a widely recognized hub for dynamic, diverse, inclusive, and equitable cultural experiences and a place in which a broad spectrum of creative expression and interpretation, as well as the exchange of ideas, are vital forces in public life.

We endeavor to realize this vision in two ways:

- By supporting area leaders who think ambitiously and innovate boldly in their public offerings; who are rigorous in their programmatic and operational processes; who foster diversity, equity, and inclusion (DEI) as part of good governance and management; and who center the audiences and communities they serve; and

- By advancing the fields we serve through research and knowledge-sharing on distinctive, imaginative, and effective practices.

GOALS OF CENTER GRANTMAKING

The goals of Center grant making are to—

- Support substantive projects that grow out of mission; demonstrate a high level of artistic and programmatic excellence, ambition, and conceptual rigor; and reflect the organization's commitment to multiple perspectives and inclusive practices in program design, development, and impact.

- Support projects that represent a thoughtful development of an existing line of work or that take work in an unexplored direction.

- Support significant partnerships and collaborations outside of the applicant's habitual frame of reference (i.e., disciplinary, geographic, cultural, etc.). These collaborations should be designed to expand programmatic capacity and to help build new relationships and audiences.

- Support projects that provide inspirational models for cultural practice in this region and beyond.

- Support projects that expand the audience reach and impact of the applicant's programming, deepen meaningful engagement with diverse audiences, and help grantees to build future audiences.

PLEASE KEEP IN MIND

The Center's 2023 cycle is open to organizations whose primary mission and defining purpose is the presentation of art and cultural heritage programs for public audiences. Other types of organizations may apply under specific circumstances and if they meet the Center's threshold criteria.

For reminders about eligibility criteria, please revisit the LOI Guidelines.

The following may be useful as you prepare your Application:

- Project grants are for making bold ideas happen. Boldness is possible at many scales. Be sure to "right-size" your project for the capacity of your organization.

- All funded projects must be designed for and presented to public audiences.

- The Center does not fund projects with an education-based or curricular focus or for which the primary audience is students.

- Any project that proposes a "series" must be conceived under a single curatorial premise. Be sure to outline what unifies the series and what it will examine artistically and programmatically.

- A project manager with appropriate expertise is a key member of every project team. The Application asks that you detail this manager's responsibilities and that you budget appropriately for their work.

- We encourage the choice of at least one core artistic or program collaborator with whom you have not worked before.

- All grant recipients are determined by a panel of arts and culture professionals from outside of the five-county region. Your description of how the proposed project is situated in relationship to leading practices in your field will provide helpful context for the panel, which may not be familiar with your organization.

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PLEASE KEEP IN MIND (continued)

- Budgets tell a story. The priorities you describe in your narrative should align with the story told by your budget.

- Work and site samples illustrate your project vision. The descriptive text you write to accompany the samples allows you to highlight what you want panelists to notice.

- We encourage applicants to tour Center-funded projects outside the region when appropriate. If you plan to tour with your project—or to collaborate with an organization outside of the region—please discuss with Center staff the costs that are eligible for support.

Capacity-building resources may be available to strengthen your Application. Contact a program Director to discuss possible options.

GRANT AMOUNTS AND CONDITIONS

Grant requests are subject to Center staff review and approval. **Organizations without prior funding from the Center will be limited in their maximum request.**

HOW MUCH CAN A SINGLE ORGANIZATION REQUEST?

Maximum allowable grant requests range from $75,000 to $300,000. Amounts are determined by the project, as well as by the organization's programmatic history and capacity, budget size, and state of financial health.

Center staff will discuss the project budget and ask amount with you during your Application meeting. **Grant requests remain subject to Center staff review and approval throughout the Application process.**

CONSULT WITH A CENTER PROGRAM DIRECTOR BEFORE APPLYING IN THE FOLLOWING CATEGORIES:

Special Opportunity Grants

Single organizations may be eligible to apply for grants between $300,000–$400,000. These organizations must have an operating budget minimum of $1 million and a demonstrated history of producing projects of a scale commensurate with this request.

Multi-Organizational Grants (Collaborations)

Up to three eligible organizations may elect to pool their individual grants towards a collaborative effort, not to exceed $800,000 in total.

Collaborating organizations will be asked to demonstrate a high level of institutional readiness for—and commitment to—a deep collaboration. Together they submit one Application.

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GRANT AMOUNTS AND CONDITIONS
(continued)

**Along with meeting all other eligibility criteria,
Special Opportunity and Multi-Organizational projects must—**

- Represent a demonstrably new level of ambition in content, scope, and scale for applicants;

- Be artist/creative practitioner-driven and involve new commissions;

- Include one major creative contributor from outside the United States; and

- Consider the audience experience as integral to the design, realization, and impact of the project.

INELIGIBLE FOR SUPPORT

The Center reserves the right to determine eligibility in all instances.

The following are ineligible for support:

- Project grants are not made for ongoing seasonal support, curriculum support, or celebrations that are not artistically and curatorially driven.

- Project grants are not made for individual exhibitions of private collections, nor for acquiring artworks, collections, or property.

- Ineligible costs include capital improvements or real estate expenditures; debt service or retirement; endowment funds; operation support (including staff salaries); or receptions and parties.

- Organizations are ineligible if they are managed by current employees of The Pew Center for Arts & Heritage or The Pew Charitable Trusts; members of such employees' households; or people closely related to such employees through blood, marriage, or domestic partnership.

- Individuals nominated for a Pew Fellowship in the Arts may not participate in a Project grant application as a commissioned or key artist in the same grant cycle of their Fellowship application. If awarded a Pew Fellowship, Fellows may not participate in a Project grant application for one year following the start of their fellowship period.

GRANT PERIODS AND MAJOR EVENT DATES

The implementation period for Project grants begins October 1, 2023 and must conclude by **June 30, 2026.**

Public events that are part of a Center grant should not be scheduled to take place before **March 1, 2024.**

APPLICATION PROCESS AND DEADLINES

STEP 1: Contact Us to Schedule a Meeting

All applicants are required to schedule a meeting with Center staff.
Write to apply@pewcenterarts.org to make your appointment.

Schedule this meeting by **Thursday, May 25, 2023**.

STEP 2: Submit a Draft Project Budget

Your meeting with Center staff will include a discussion of your draft budget. Budgets will help Center staff to understand your priorities for the project and to offer guidance. *(See page 15, Budgeting Recommendations.)*

Download and complete this Center-provided Budget Template.
At least two business days before your meeting, send your completed
Budget Template to **apply@pewcenterarts.org**.

STEP 3: Meet with Center Staff

Your meeting with Center staff will provide time to discuss project development, LOI Evaluator feedback, your **completed Budget Template**, your grant request amount, and your questions about the Application.

Most meetings scheduled by May 25 will take place before Friday, June 2, 2023.

STEP 4: Complete Your Application Online

Center staff is available to answer questions as you draft your Application.

Submit your completed Application online at apply.pewcenterarts.org.

The Application is due by **Thursday, June 15, 2023 at 4 p.m. EST.**

STEP 5: Await Notification

Center staff will notify you by late August 2023 about the panel's funding decision.

The Center's public announcement of all grants will be made in September 2023.

APPLICATION QUESTIONS AND CRITERIA

Questions in the Application appear under separate tabs for **Excellence, Ability to Realize Project**, and **Impact**. These three criteria are used to evaluate all proposals. (*See page 26, "How Applications are Evaluated" for the detailed evaluation criteria used by the panelists.*)

IMPORTANT: As you reply to the Application questions, be sure that the "what," "why," and "how" of your project are clear. Feel free to point to different parts of the Application to illustrate your points (e.g., "See work sample 3"). Avoid press quotes and links to websites.

The following questions appear in the Application.
Word limits for each answer are in parentheses.

CRITERION: Excellence

1. Describe your project and its focus. What will the project look like? What questions will the project address? *(400 words)*

2. What are the artistic and programmatic strengths of this project? Why is it a creative priority for your organization? *(150 words)*

3. How is this project designed to reflect multiple perspectives and inclusive practices? *(150 words)*

4. Who are the primary creative collaborators for this project? What qualities in their work, expertise, or backgrounds led you to choose them? How do they represent an appropriately diverse selection of practitioners? *(400 words)*

5. How have you designed the program in response to your evolving understanding of audience preferences (e.g., desired platform, duration, flexibility, or consideration of accessibility needs)? Under what conditions would this project be offered virtually? *(150 words)*

6. How does this project connect to and distinguish itself from similar projects in the field? Please cite specific projects as examples. *(250 words)*

7. How would this project illustrate and extend your mission through creative practice? How might the project help you to move beyond business as usual? *(250 words)*

8. **Does your project have community engagement components?**

   If the answer is yes:

   a) How do you define "community engagement" as distinct from marketing efforts? *(125 words)*

   b) What communities will you engage with this project? Will these communities act as artistic collaborators in the creation of the project? *(75 words)*

   c) What are the specific community engagement goals, methods, activities for this project? Why did you choose them? Who will be involved to implement these plans at each stage? *(250 words)*

APPLICATION QUESTIONS (continued)

For Special Opportunity and Multi-Organization (Collaboration) Applicants Only:

9. What are the new commissions for this project? Please describe them as far as known. *(150 words)*

10. Who is your major creative contributor from outside the U.S.? How did you arrive at the selection of this contributor? *(225 words)*

11. How does this project demonstrate a distinctly different level of ambition in content, scope, and relative scale for your organization(s)? *(225 words)*

12. How have you ensured that the team can achieve this ambition? *(125 words)*

13. Describe the intended experience of this project for your audience. How are considerations of this experience incorporated into the project design from its inception? *(250 words)*

For Multi-Organization (Collaboration) Applicants Only:

14. Why have you decided to partner with one another? In what ways will this collaboration benefit each organization? *(350 words)*

15. What specific artistic, programmatic, and operational strength does each organizational partner bring to this project? How are the roles that each organization will play critical to the realization of the project? *(250 words)*

APPLICATION QUESTIONS (continued)

CRITERION: Ability to Realize Project

1. Who is the dedicated project manager? Please outline the project manager's scope of work. *(250 words)*

2. What are the specific roles and responsibilities of each of the primary contributors to the project? How will artistic decisions be made? Where will the buck stop artistically and administratively? *(400 words)*

3. Have your creative collaborators agreed to the project outline? If they have not read the proposal, why not? *(100 words)*

4. Provide specific examples of how past projects have helped to prepare your organization for this work from an artistic/programmatic perspective. *(250 words)*

If you answered "yes" to having community engagement components:

   a) How will you minimize obstacles (e.g., physical, technical, or social) that may inhibit successful engagement with your identified community? *(200 words)*

   b) What prior experience or existing relationships suggest that the community is open to and interested in this project? *(150 words)*

For Multi-Organization (Collaboration) Applicants Only:

5. What is your plan for sustaining the process of collaboration between your organizations over the life of this project? How will you address any possible staff turnover that would impact your ability to ensure that your project vision and goals remain intact? *(200 words)*

APPLICATION QUESTIONS (continued)

CRITERION: Impact

1. Who is this project for? What is it about the project that you think would spark their interest? What impact would you like your project to have on participants and audience members? *(450 words)*

2. What considerations of diversity, equity, and inclusion guide your thinking about how to approach audiences? *(200 words)*

3. What communications strategies make sense to reach your audiences and engagement goals?
   (250 words)

4. What size audience(s) do you anticipate? How long do you expect this project to be on view to the public? *(75 words)*

5. Who will oversee the planning and implementation of your marketing approach? *(50 words)*

6. What does success look like in this project? Who will conduct the evaluation, and when? *(250 words)*

7. How will you document this project? How will you share the knowledge you gain through it? *(200 words)*

If you answered "yes" to having community engagement components:

- What is your understanding of the ethical implications of your proposed community engagement? How will you address these complexities?

- How will you know whether you've met your community engagement goals?

- In what ways will you continue your involvement with the community served by this project, if at all.

(Answer the above questions in 400 words or fewer.)

For Special Opportunity and Multi-Organization (Collaboration) Applicants Only:

8. What additional resources, consultants, or practices will you need to achieve the experience that you intend for audiences? *(250 words)*

ADDITIONAL REQUIRED MATERIALS: CHECKLIST

The online Application requires you to provide the following:

☐ **Staff and Board List** (PDF upload)
A list of your organization's professional staff and board members. Indicate any who are expected to leave the organization before the project is complete.

☐ **Letter of Commitment from Board Chair/ Governing Official** (PDF upload)
A succinct letter stating the governing board's commitment for the full term of the project, authored by the board chair. For academic institutions, these letters should be co-authored by the dean of the applying school and the provost.

☐ **Cultural Data Profile Funder Report** (PDF upload) for the most recently completed fiscal year—not earlier than FY20. Be sure to include a completed signatory page.

☐ **Project Timeline**
Concisely describe key activities, timeframe, and assigned responsibilities associated with the planning and implementation of the project.
(Please use the table embedded in the online Application to create your project timeline.)

☐ **Programming History** (PDF upload)
A one- to two-page list of projects completed by your organization in the last three years. This list should include project titles, dates and venues, brief summary descriptions, names of lead artists/collaborators, and attendance totals. For Multi-Organization applicants: Use a single PDF to upload project lists of no more than two pages per organization.

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CHECKLIST (continued)

☐ **Project Collaborator Letters of Commitment** (PDF upload)
and Background Narratives
Letters of commitment and concise background narratives are required for each primary non-staff project participant and collaborator identified in your proposal. These collaborators include lead artists, curators, production staff, and your chosen venue.

- Each letter of commitment from a collaborator should be formatted as a one-page PDF. The letter should describe the following: knowledge about and interest in the project, scope of work, fees for project involvement, and time frame for work. These letters are most effective when submitted on the participant's letterhead and signed by hand. Alternately, the letters should be clearly sourced from the participant's email address.

- Background narratives should accompany each letter of commitment and include aspects of the collaborator's history of practice that relate directly to the project content. Include major achievements as relevant, but avoid listing awards, testimonials, venues, museums, festivals, etc. *(Limit each background narrative to 75 words.)*

☐ **OPTIONAL: Related Publications** (PDF upload)
If applicable, you may upload a list of up to four publications produced in conjunction with exhibitions or public events your organization has produced. Provide title, author, venue, publisher, and year of publication. Please do not include marketing collateral or playbills.

☐ **OPTIONAL: Object Checklist** (PDF upload)
If applicable, you may upload a list of artifacts, artwork, or other objects to be included in your project.

PROJECT BUDGET

Grant request amounts are determined after Center staff review and approval.

Applicants are provided with a [Budget Template](). Please use this template to submit a draft of your budget to [apply@pewcenterarts.org]() at least two business days before your meeting with Center staff, no later than May 25, 2023.

Organize your budget according to the following categories:

- Fees and Honoraria
- Production Expenses
- Travel and Subsistence/Housing
- Documentation
- Engagement, Marketing and Communication
- Other Direct Costs

Panelists study budgets. For each line-item in your budget, use the "description" field to detail context and to demonstrate how you calculated budget amounts.

BUDGETING RECOMMENDATIONS

The Center encourages applicants to consider the following when drafting a project budget:

Fees and Honoraria

The Center values all personnel who are part of creating an exhibition, event, performance, or publication. Apply fair and equitable compensation. Payment to project-based collaborators should be appropriately calibrated to the quality, effort, and time contributed. Permanent staff salaries and benefits are not eligible grant expenses.

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PROJECT BUDGET (continued)

Engagement, Marketing and Communication

Please allocate a proportionate percentage of the total project budget and grant request to public engagement, marketing, and communications expenses.

Documentation

Consider ways that documentation can be shared with external audiences to extend the life of the project.

ADDITIONAL PROJECT INCOME

If your total project budget is larger than your grant request from the Center, detail any additional income your organization plans to put toward project costs. Include grants and contributions, cash allocations, and earned income.

WORK AND SITE SAMPLES

Work and site samples are critical to the evaluation of your Application. Strong images, video, and audio will bring your proposed project to life for panelists.

Work samples need not be direct examples of the project. They should, however, reflect the vision animating the project. Samples should illustrate the aesthetic of the project and offer clear evidence of quality and rigor.

You may submit up to 15 work samples, using a combination of images, audio and video, and text. The allowable number and length of each type of work sample is detailed in the online Application system. When considering the group of samples that you would like panelists to see, please plan to include—

- Work samples for all key artistic personnel
- A sample of past work from your organization, and
- Two or more images of the site(s) where project activities will take place (for example, the auditorium, empty lot, gallery, garden, street corner, website, etc.).

Space is provided for you to explain the relevance of each sample. Use this space to connect the dots between your work samples and your answers to the narrative questions. Upload each sample individually and in the order of priority for viewing/listening by panelists.

We encourage applicants to discuss work samples with Center staff before submitting an Application.

Staff may be able to offer guidance.

INELIGIBLE WORK SAMPLES

The following are not acceptable samples:

- Promotional videos

- Trailers

- Samplers or montages of moving image or audio material

- Heavily processed or edited video—including work with an overdubbed soundtrack—unless similarly edited work is part of your proposed project

- Reviews or marketing collateral

- Work created when the collaborator/artist/curator was a student

- Samples over five years old, unless discussed with and approved by Center staff

HOW APPLICATIONS ARE EVALUATED

PEER PANEL REVIEW

All Applications are reviewed—and all grants are determined—by a diverse panel of arts and culture professionals from outside of the Center's funding region. These panelists are chosen for their expertise in the areas of practice reflected in the applicant pool. Panelist selection changes from year to year, though some individuals may serve more than once.

The following ranking scale will be used to score each proposal. Each panelist provides three separate scores: one each for Excellence, Ability to Realize the Project, and Impact.

5   Outstanding in relation to all the criteria

4   Very good to excellent in relation to the majority of the criteria

3   Fair to competent: meets some criteria

2   Insufficient competence: does not meet a sufficient number of criteria

1   Does not meet professional standards

See the criteria indicators used by panelists on the following pages.

Staff of The Pew Center for Arts & Heritage and of The Pew Charitable Trusts do not serve on the peer review panel or determine grant recipients. Conversations and meetings between applicants and Center staff do not privilege any organization or proposal.

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HOW APPLICATIONS ARE EVALUATED
(continued)

Below is the list of indicators that panelists use when scoring Applications.

Criterion: EXCELLENCE

- The project has a clear central focus and is artistically and/or programmatically strong.

- The project reflects multiple perspectives and inclusive practices in its design.

- Creative personnel are thoughtfully chosen, appropriately diverse, and of field-wide distinction.

- The project offers viable adaptations to meet the needs and preferences of audience members. (e.g., desired platform, duration, flexibility, or consideration of accessibility needs.)

- The project is clearly situated in relation to current practice in the field.

- The project is tied to mission and may advance it.

If the project has community engagement components:

a) The project defines "community engagement" as distinct from marketing.

b) Engagement methods are appropriate and likely to achieve stated goals.

HOW APPLICATIONS ARE EVALUATED
(continued)

For Special Opportunity and Multi-Organization (Collaborative) applicants:

- The commission and the creative contributor from outside the U.S. are appropriate choices.

- The project demonstrates a new level of ambition for the organization(s), and the team is equipped to achieve this ambition.

- The experience of the audience has been thoughtfully considered in the design of the project.

For Multi-Organization (Collaborative) Applicants:

- The decision to partner is well rationalized and likely to benefit both organizations.

- The strengths of and roles played by each organization are likely to result in a successful project.

Criterion: ABILITY TO REALIZE PROJECT

- The applicant has identified a project manager with relevant experience. The project manager's scope of work is appropriate to achieving project goals.

- The roles and responsibilities of the project team are appropriate and clearly defined.

- The applicant can manage this project from financial and administrative standpoints.

- Past work suggests that the applicant is well positioned to undertake this project.

- The project budget is realistic, fair, and sufficiently detailed, and it supports the activities and priorities described in the Application.

HOW APPLICATIONS ARE EVALUATED
(continued)

If the project has community engagement components:

    a) The applicant demonstrates an understanding of possible barriers (e.g., social, physical, technical) that may inhibit the engagement of the intended community and has plans to minimize these barriers.

    b) The applicant makes the case that the intended community is interested.

For Multi-Organization (Collaborative) Applicants:

- The co-applicants propose a viable plan for sustained collaboration.

Criterion: IMPACT

- Intended audiences are identified. The intended impacts of the project are clear.

- The proposal is clear about audience engagement goals. DEI and other considerations about inclusivity and access have shaped approaches to engagement.

- Marketing and communications strategies are likely to attract the intended audiences.

- The success of the project is defined. Plans for evaluation are well considered.

- Documentation and knowledge-sharing plans are appropriate.

If the project has community engagement components:

    a) The applicant effectively addresses ethics and a plan for measuring successful engagement.

For Special Opportunity and Multi-Organization (Collaborative) Applicants:

- Any resources needed to achieve the intended audience experience are thoughtfully identified.

ADVICE AND ASSISTANCE: CONTACT US

Contact us for guidance.

The Pew Center for Arts & Heritage staff is available to answer your questions by phone or to meet with you Monday–Friday, 9 a.m.–5 p.m.

Center Program Staff

Executive Director

Paula Marincola

Program Directors

Bill Bissell, *Performance*

Kelly Shindler, *Exhibitions & Public Interpretation*

Program Officers

Zach Blackwood, *Community Connection and Audience Participation*

Murph Henderson, *Performance and Program Administration*

Alec Unkovic, *Visual Art and Creative Practices*

Program Assistants

Ana Gabriela Jiménez, *Exhibitions & Public Interpretation*

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