# 2018 MAP Fund Grant Cycle

## Application Information and Materials

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*PLEASE NOTE: The information in this document is an archive of the 2018 grant cycle. All 2019 materials, including eligibility guidelines, application support, and review process information, will be available on October 1, 2018.*

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If you have questions or concerns, please contact mapinfo@mapfund.org.

# BEFORE CREATING AN APPLICATION

## MAP'S PROGRAM GOALS

The MAP Fund is founded on the principle that exploration drives human progress, no less in art than in science or medicine. MAP supports original live performance projects that embody a spirit of deep inquiry.

In particular, MAP is interested in supporting artists that question, disrupt, complicate, and challenge inherited notions of social and cultural hierarchy across the current American landscape.

As an anti-racist organization that does not support cultural appropriation, or oppressive project language, structures, or content, MAP supports artists who are trying to offer alternative artistic and social paradigms.

MAP supports projects that address these concerns through the processes of creating and distributing live performance to the public, and/or through the content and themes of the work itself.

The program pursues its mission by welcoming applications for aesthetically-diverse, live performance projects that operate in dialogue with the current socio-political climate, and by employing a new group of peer reviewers and panelists each year who are empowered to recommend the projects they believe most align with our goals through a rigorous evaluation process that is moderated by MAP staff.

MAP awards $1 million annually to up to 40 projects in the range of $10,000 - $45,000 per grant. The key features of the program are:

- **An open submission policy:** MAP welcomes applications from artists and organizations across the US. Committed to the fullest expression of inclusivity, we hope to discover the freshest ideas and practices in the field, thus continuously seeding new growth.

- **Panelists and reviewers who are committed to the Fund's ideals:** To review applications, MAP hires artists and arts professionals who have demonstrated their own excellence of craft, leadership, and spirit of generosity to their peers. Their guiding role in MAP award selections allows the program to be responsive to movement in the field, as well as the socio-political moment, rather than to be prescriptive. MAP invests full authority in reviewers and panelists to interpret the program goals according to that knowledge and expertise, within facilitated conversations. Reviewers and panelists reflect the range of diversities

MAP supports in its grantees (aesthetic, racial, ethnic, gender, geographic, career stage, independent artists and those connected to institutions).

- **A focus on the creative individual:** The MAP application centers on the creative process and is designed to let the peer panel hear directly from artists. Core components are the artist's personally written statement of purpose, biography, and work samples.

- **An appreciation of the artist's process:** The MAP Fund's allowable costs are designed to emphasize process. They include residency costs, research and development expenses, workshop performances, and artist travel and commissioning fees.

- **A national presence:** MAP believes that inclusivity is critical to the health of the field and is committed to welcoming applications from every state and region in the country.

*Read more about MAP's history here.*

## ELIGIBILITY REQUIREMENTS

### WHO CAN APPLY

- Take our eligibility quiz to find out if your project is eligible for MAP funding — we highly recommend determining your project's eligibility prior to creating an application.

This is a grant to support the creation, development, and distribution of an original, live performance-based project that strongly aligns with our program goals.

### APPLICANT ORGANIZATION

MAP requires that a United States-based nonprofit organization is affiliated with the project, and is able to receive and distribute the grant. This entity ("applicant organization") may be a producing, presenting, fiscal sponsor, or community partner organization.

Applicants are strongly encouraged to research which organization will best support the needs of their project, and are responsible for fulfilling the internal requirements, policies, and deadlines of the applicant organization they choose as a fiscal sponsor.

Independent artists do not need to have a formal relationship with the applicant organization in place in order to apply during Round One. However, if invited to Round Two, they will be required to provide contractual proof of affiliation by February 26, 2018 in the form of a mutually signed Letter of Agreement. Artists should check with their state or local arts councils or artist-service organizations in their area to learn about sponsorship opportunities.

## WHAT MAP DOES NOT SUPPORT AT THIS TIME:

- Projects that do not contain a live performance component.
- Traditional stagings of classical or historical works.
- Projects that adapt an existing work of art to a new form (i.e. bringing a novel or film work to the stage, turning an existing play into an opera, new/unconventional instrumentation for an existing piece of music, etc.).
- Projects that do not have artistic teams at the time of the proposal.
- Projects that include artists who received consecutive MAP grants in 2016 and 2017.
- Projects that are fundamentally educational in nature (e.g. workshops, trainings, student enrichment programs, etc.).
- Projects that are conceived and led by student or non-professional artists.
- Projects that are completed or premiere before **July 1, 2018**.
- "Premiere" means the first produced live performance that is not a rehearsal, workshop or work-in-progress.
- Requests for remounting, documentation or touring of previously premiered live performance work.
- Requests to support organizational operating expenses.
- Requests to support operational expenses for a festival or a curated series of works.
- Applicants or artists who are current employees or board members of MAP Fund, Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, or immediate family members of such persons.

## GRANTMAKING PROCESS

MAP has two distinct phases of application and review:

- **Round One: September 25 – October 30, 2017**
  - *Alignment Review: October 31, 2017 – January 25, 2018*
- **Round Two: January 26 – February 26, 2018**
  - *Final Review: February 27 – March 30, 2018*

## ROUND ONE

Open call for applicants to submit online proposals for original, live performance-based projects that strongly align with MAP's program goals.

The online portal will accept Round One applications through **11:59 p.m. EST on October 30, 2017**. Late proposals will not be accepted for any reason.

### First Round of Alignment Review

MAP hires external reviewers each year based on the number of eligible applications we receive. Reviewers each assess up to 75 applications and meet remotely to share insights, ask questions, and provide MAP staff with process feedback.

1. Reviewers score projects based on the project's alignment with MAP's funding criteria.
2. MAP staff average and rank the reviewers' scores. **80** projects that strongly align with MAP's funding priorities are invited to Round Two of the application process.
3. All applicants will be notified of review results by **January 26, 2018**.

## ROUND TWO

Applicants who are invited to Round Two must submit all requested materials by **February 26, 2018 at 11:59 p.m. EST**. Late proposals will not be accepted for any reason.

### Final Review

MAP hires a body of panelists to review the Round One and Two materials of applicants in the final pool. The panel group convenes live over the course of three days to discuss applications and recommend projects for funding. At this stage, every applicant is eligible for support and strongly aligns with MAP's mission.

MAP staff do not participate in voting, but facilitate the conversations such that MAP's funding parameters are consistently central to the deliberation. Larger issues and questions about the field also emerge organically from the particular experiences of the panelists and the cohort of proposals they are asked to consider. Panelists are required to arrive at consensus in their decision-making.

Ultimately, they are tasked with recommending up to 40 projects for funding – a concrete, collective action of support for artistic visions – and to create a symbolic list that points to an equitable, thriving future for artists and arts organizations in the live performance sector.

1. Results of the Final Review will be sent to all Round Two applicants in **April 2018**.
2. After the panel convening, MAP staff requests budget updates and web materials from applicants who have been recommended for funding.
3. MAP staff determines award amounts based on project budgets and MAP's available resources.
4. MAP Fund's Board of Directors approves the final list of grantees.
5. Contracts and award distribution occur between May and June 2018.

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## REVIEWERS

MAP is committed to administering an anti-oppressive and collective decision-making approach to grant-making. In Round One, MAP hires artists and arts professionals who have demonstrated their own commitment to craft, leadership, and spirit of generosity to their peers to evaluate all proposals for alignment with MAP's funding goals. MAP staff recruit through a public call for nominations and their knowledge of the field before each grant cycle opens.

The reviewers' guiding role in MAP award selections allows the program to be responsive to movement in the field, as well as the socio-political moment, rather than to be prescriptive. MAP invests full authority in reviewers to interpret the program goals according to their knowledge and expertise, within facilitated conversations. They are paid an honorarium based on the number of hours of service required to participate (approximately 35 – 40 hours).

MAP requires that reviewers agree to the Code of Ethics, recuse themselves from conflicts of interest, check in with staff regularly during the process, and follow scoring instructions that support their interpretation of MAP's funding parameters.

The 2018 cohort of reviewers will be announced in April along with the list of grantees.

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## REVIEWER PACKET

Download the 2018 Reviewer Packet, including the scoring rubric used to score applications, to understand how MAP staff are asking reviewers to evaluate Round One proposals.

# HOW TO APPLY

## CREATING AN ACCOUNT

*Ready to start your application? This video tutorial walks through the process of creating and submitting an application for the 2018 MAP Fund grant cycle.*

**Before you initiate a MAP application:**

Determine who will be the primary contact for this application. This person may be an independent artist or artistic/executive director, development officer, or other authorized staff member of the applicant organization.

The primary contact is responsible for collecting required materials, submitting the application, and managing all subsequent communications with MAP staff.

It is important to understand that MAP staff cannot access or change your Submittable login information. All notifications from MAP staff will be sent through Submittable, including status updates, forms, feedback, and questions. Submittable is where all communication regarding your application is archived and accessible. Please be sure to share the login and password among project team members if you want more than one person to access the account and/or receive updates.

- If the primary contact already has an existing Submittable account, you may use this account to apply for MAP's 2018 application.
- If the primary contact does not have an existing Submittable account, they may create one at this link.

Please be sure that the project's creative team does not initiate more than one application! MAP staff will remove multiple applications for the same project.

Have technical questions about Submittable's platform? Please email mapinfo@mapfund.org.

## PROJECT DESCRIPTION

### COMPOSING YOUR PROJECT DESCRIPTION

MAP's application requires a description of the proposed project (up to 750 words). We recommend answering these questions as clearly as possible:

## WHAT IS THE PROJECT?

—It sounds simple, but it's important to let reviewers know what will be made. For some, that might mean, "I/we are making a play in three sections." For others that are making something outside of existing categories, do your best to describe the components that you want to create.

—Give an indication of time. Is the project designed to be cyclical over the course of 10 years? Will it start and finish in two months?

- Reviewers know that these decisions are contingent upon resources, so give your best estimate of what it might be. It can change later (and we know it often will).

—Offer clear and efficient descriptions of the mediums / conventions / influences you are using. Restraint can be useful here. Saying the work will "mix poetry, burlesque, folk music, large-scale video projections and dance" can be interpreted as throwing a little bit of everything together because the project doesn't have a clear idea in mind. If each of those elements is, in fact, essential to the piece, it's imperative to explain precisely why.

- Be clear and convincing that the project's ambitions are viable, especially in terms of technical expertise. If a central element is, for example, live video, and the artistic team has never before used that form of media, acknowledge that fact and talk about how (and why) they plan to incorporate the requisite expertise. If, on the other hand, this project expands on a current practice, state that clearly and describe a detailed plan for creative development in that direction.

—Avoid generic marketing language ("genre-exploding, most innovative art you've ever seen"). Using the words "genre-exploding" without contextualizing what that term means to the project is not helpful to reviewers.

—For applicants that don't know what the project is yet, or may not know until much later in the process:

- Skip applying to the MAP Fund this year. Apply for a future grant cycle when more details are known. Generally, applicants who can point with specificity to the project's vision (even if all details or collaborators are not known), are the most successful in receiving MAP support.
- If you choose to apply, use the project description to speak to any of the following:
  - o Offer the questions you are asking yourself at this time
  - o Information about your artistic practice(s)

    o   Intentions around audience engagement (as relevant)
    o   Insight into what you hope to learn or discover as the project unfolds

## WHO IS INVOLVED IN THE PROJECT?

—Name the artists and partners and the contributions they are making.

- Although all collaborators do not need to be confirmed at the time of the proposal, it's essential that reviewers understand who will shape the project.

—Depending on the kind of work being made, it may be important to address power dynamics in the development and distribution of the project.

—Talk directly about intended audiences and/or publics (if you have them), and whether or not relationships with those communities have already been established.

## WHERE IS THE PROJECT TAKING PLACE?

—Describe the space / environment where the project will take place. Be as descriptive as possible, and don't assume that reviewers and panelists will know what the named environment looks like (i.e. some reviewers may not have been to the theater or venue that was referenced). It's helpful to say, for example, that the project may "take place in an outdoor amphitheater at sunset," because it creates a visual context for reviewers to understand more about the project. It's perfectly fine if that location changes later.

—For applicants that, at the time of the application, don't know where the project will take place, we encourage you to describe the dream environment for how you'd like the work to be experienced by audience/participants. Whether or not you have secured a venue has no bearing on the reviewers' scores.

## WHY ARE YOU WORKING ON THE PROJECT?

—Use this question as a way to share your inspirations and passions behind pursuing this specific project. If the application is coming from an institutional POV, it's important to state the organization's interests in developing this project, and to share some insights directly from the artistic team.

## ADDITIONAL RESOURCES

1. Read Aesthetic Perspectives:  Attributes of Excellence in Arts for Change, which is "a framework to enhance understanding and evaluation of creative work at the intersection of arts and civic engagement, community development, and justice." The Short Take offers a summary of the framework.  Note that the 11 attributes of excellence are more fully spelled out in the Full framework, pages

15-35.  You may also wish to read the Performing Artists' Companion Guide by Mark Valdez for further ideas about how the framework may inform your thinking.

2. Read through the Reviewer Packet to learn more about how reviewers are being asked to consider your application, including a template of the scoring rubric.

3. We highly recommend Sondra Perl's Composing Guidelines process for help in drafting your project narrative. It can be accessed through the City University of New York's Compositions Commons HERE.

4. MAP is offering support to applicants who would like staff to read and respond to the project description of their 2018 Round One application. Read more about this process here.

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## WORK SAMPLES

### REQUIREMENTS

You must include a total of **2** work samples. These options are available:

- 1 work-in-progress of the proposed project + 1 sample of a past work created within the last five years
- 2 samples of past work created within the last five years

Both samples must include content generated by at least one of the artists listed among the artistic team in the application. Among the two samples, we strongly recommend that at least one of the samples represents live performance work in audio or video format.

**For audio / video samples**: Each sample should be no longer than 5 minutes in length and no shorter than 2 minutes. You are welcome to submit full-length samples, but please provide specific cue points for reviewers. If you do not indicate a cue point, they will watch or listen to the first 2 minutes of the material.

**For written samples**: Please upload a script, text or libretto sample and select ten pages you would like the reviewers to read. If you do not indicate a specific section, the reviewers will read the first ten pages of the material. We do not recommend submitting more than one written sample.

**All sample types must include:**

- Work sample title
- Name(s) of artist(s) whose content is present in the sample
- Short description (150 words)

- o Speak specifically to the elements that help the reviewer connect the sample to your proposed project
- Cue Points or page selections as needed if you choose to upload full-length samples
- An uploaded file of the work sample **or** a URL link to the work sample with passwords as needed
    - o Accepted file types include: pdf, docx, doc, mp3, m4a, wav, mp4, mov

## SELECTION TIPS

—Pick clear, continuous footage of what you believe is your strongest live performance work.

—Remember that reviewers are looking at hundreds of samples. Try to select material that will leave a strong impression within the first 30 seconds of viewing or listening.

—In general, we discourage editing choices that give the impression of a marketing reel. Showing quick image flashes might convey a sense of energy to the panelists, but it doesn't show compositional choices, or how bodies are organized in space and time.

- The exception to this suggestion is if your work is durational (i.e. 24-hour performance processional), or unfolds in multiple spaces simultaneously. In those instances, you are welcome to use editing to convey a sense of the arc of the live performance experience. Note that with durational work or work at a scale that cannot be fully captured on video, it is especially important to make use of the work sample description fields to orient the viewer as thoroughly as possible.

—Provide a work-in-progress sample only if you have footage that you believe is fairly close to how you believe an audience might experience the material. Rehearsal footage is fine. The sample doesn't need to be "staged" or convey "full production values" necessarily.

- Think about whether or not you feel a need to "explain away" elements in the footage. If you might say, "Some minor elements need further revision, but this is pretty close to where I want it to be for an audience," then this is a great time to use work-in-progress material. If you are inclined to say, "Ignore this and this and this. That won't be in the final version, etc.," this may not be the best moment to include a sample.

## WORK SAMPLE DESCRIPTION

—Provide contextual information to help reviewers focus on the elements that you want to highlight. For example, "You are listening to the first 3 minutes of a 45-minute

composition. Please focus particularly on the instrumentation and rhythmic choices. These are good indicators of my compositions generally, but this section highlights some phrasing choices that I plan to investigate further in the proposed project."

—Indicate how the samples you selected provide a foundation for your proposed project, reflect your production or process values, or give some evidence of your experience working in the role(s) you are taking on in this project. For example, if you are proposing to choreograph a dance, it's best to show a sample of your past choreographic work and frame how that project links in some way to the proposed idea.

—In the event that you do not have samples that make an explicit connection to the proposed project, it's even more important to use the "description" narrative space strategically. Tell the reviewers why you believe it's the best representation of your work, and a little bit about the ways you intend to work differently (or in a new direction) than what some of the elements in the sample indicate.

## ROUND ONE COMPANION

This companion is designed to provide more clarity about creating an application for MAP's 2018 grant cycle.

We recommend that you keep this page open while completing your Round One application in Submittable.

View the Round One Companion here

## ROUND TWO COMPANION

This companion is designed to provide clarity about submitting materials for Round Two of MAP's 2018 grant cycle.

**Round Two of MAP's application is invitation-only.** Email invitations to Round Two were sent on January 26, 2018.

All applicants to MAP's 2018 grant cycle submitted their materials in the Round One open call period. The Round One projects that strongly align with MAP's funding priorities will be invited to Round Two of the application process.

View the Round Two Companion here

# APPLICATION CHECKLISTS

**Use these checklists to make sure you have everything you need for the 2018 MAP Fund Application.**

**ROUND ONE CHECKLIST**

*indicates that the information is required*

- *Contact information for primary contact.

- *Project title
- *The project was initiated by:
    o The artistic team
    o One or more curators
    o One or more institutions
- *Select the options that best describe how the project will be made (or produced)
- *Name of the nonprofit that is applying on behalf of the project
- Nonprofit website
- Nonprofit representative's name (if different than the primary contact for this application)
- Nonprofit representative's email (if different than the primary contact for this application)

- *Who wrote the project description?
    o This helps reviewers understand whose voice is present in the text.
- *Project description (750 words)
- *When will the first produced version of the project take place for a public?
    o July 1, 2018 - Dec. 31, 2018
    o Jan. 1, 2019 - Dec. 31, 2019
    o Jan. 1, 2020 - June 30, 2020
    o July 1, 2020 or beyond

- *Help MAP staff pair your application with the appropriate reviewers. Who do you think might best understand this project? You may select more than one.
    o Dance/performance specialists
    o Music/performance specialists
    o Theater/performance specialists
- Optional: Please name any specific techniques or aesthetics the artistic team may bring to the project. (example: "tap dance")

- - o  MAP staff will try to pair your application with reviewers who have that expertise.

- *Please fill out and upload the Artistic Team spreadsheet available here.
  - o  IMPORTANT: Before uploading your spreadsheet, please make sure that you change the row and column height, and/or wrap text within each cell so that all of your content is clearly visible. Please email mapinfo@mapfund.org if you have any questions about formatting.
- *Artist statement in written or video format
  - o  Written response (500 words)
  - o  Video response (up to 3 mins)
    - Must provide a URL and a password as necessary

- *Work samples
  - o  You must include a total of 2 work samples. These options are available:
    - 1 work-in-progress of the proposed project + 1 sample of a past work created within the last five years
    - 2 samples of past work created within the last five years
  - o  Among the two samples, we strongly recommend that at least one of the samples represents live performance work in audio or video format.
  - o  **For audio / video samples**:
    - Each sample should be no longer than 5 minutes in length and no less than 2 minutes. You are welcome to submit full-length samples, but please provide specific cue points for reviewers. If you do not indicate a cue point, they will watch or listen to the first 2 minutes of the material.
  - o  **For written samples:**
    - Please upload a script, text or libretto sample and select ten pages you would like the reviewers to read. If you do not indicate a specific section, the reviewers will read the first ten pages of the material. We do not recommend submitting more than one written sample.
  - o  **All sample types must include:**
    - Work sample title
    - Name(s) of artist(s) whose content is present in the sample
    - Short description (150 words)
    - Points or page selections as needed if you choose to upload full-length samples
    - An uploaded file of the work sample or a URL link to the work sample with passwords as needed
      - Accepted file types include: pdf, docx, doc, mp3, m4a, wav, mp4, mov

**ROUND TWO CHECKLIST**

Applicants invited to Round Two will be required to submit the following materials:

- *Project budget (download this template)
- *Project budget narrative (250 words)
- *501(c)(3) Letter of Determination from the applicant organization
- *Most recently completed audit or 990 from the applicant organization
- ***For fiscal sponsors only***: Mutually signed Letter of Agreement, which indicates that the sponsee is fully informed about the sponsor's requirements

Applicants will also have an opportunity to edit Round One project descriptions as needed.

# AFTER SUBMITTING YOUR APPLICATION

## FEEDBACK PROCESS

Over the past few months, MAP has taken an in-depth look at our practice of providing reviewer and panel feedback to applicants. We believe its greatest value is as a communication loop -- after having gone through the vulnerable act of submitting their dreams, plans, budgets, etc., to an anonymous body of reviewers, through feedback, applicants have confirmation that their work has been seen, and their ideas have been heard. Honoring that communication loop, and by extension honoring the work of each and every artist behind the applications, regardless of the outcome of the selection process, is an essential value at MAP.

At the same time, we want to acknowledge a few unique challenges that feedback, as we have typically provided it, presents to MAP's small administrative staff and to share our questions about whether our methods are in fact delivering useful information.

Our examination has led to some changes for the 2018 grant cycle that we believe will improve the process, without eliminating that important channel of communication between program and applicant.

### Round One Feedback

In the past we have provided feedback at the end of Round One for about 675 proposals that will not move on to panel. This entails staff members re-reading each proposal, aggregating and revising comments from approximately three thousand open comments fields and revising those comments for clarity, context and the removal of attribution. The problem with this method is twofold: open-ended comments fields

means notes, while sometimes enlightening, may or may not be relevant to the artist's own project goals, and may or may not help the applicant improve future proposals. In addition, the amount of human resources required to deliver so much feedback is not sustainable for our small staff. We think the following three changes will improve the situation:

- Applicants will have access to the precise guidelines and scoring rubric we ask reviewers to use in their facilitated assessment of proposals. Fully understanding the reviewer perspective will help applicants create strong narratives. Read those materials here.
- The primary focus of MAP staff's support of applicants will be on providing systematic support prior to the Round One deadline. This will come in the form of applicant-directed feedback on grant narratives at a wider and more organized scale than we have provided in the past. For the 2019 grant cycle, more information will be available on the website beginning Summer 2018.
- Every applicant that does not move forward to the panel phase will automatically receive the reviewers' responses to score question #3 ("Aesthetic Perspectives" framework attributes that most resonated from reviewers' readings of each proposal).

## Round Two (panel round) Feedback

We have typically provided feedback on proposals that moved to panel using the same method described for Round One, while also adding panel notes, again revised for clarity and to remove attribution. We see two problems with this method of feedback.

First, the relatively small number of applications that move to panel (approximately 10 percent of the total pool) have already been read and positively scored by nine reviewers. Applications at the panel stage are by definition strong and well aligned with the program. When such applications are not selected as grantees, it's more often than not due to variables that have little to do with the application itself, such as the unique demographic, geographic, and aesthetic composition of the overall pool the panel is looking at. Therefore, panel notes on a specific application cannot be fully appreciated or comprehended outside the context of the full, wide-ranging 3-day panel conversation.

The second problem is that, by design, the panel is a rotating body, made up of a different group of people each year. This practice allows many different perspectives and communities to be represented at panel over time. While MAP firmly moderates the panel conversation so that it adheres to the program's criteria, nonetheless because of the unique makeup of individuals each year, the locus of a given panel's concerns are impossible to predict. Therefore, notes that an artist receives in 2018, for example, may not necessarily apply to the concerns of a panel in 2019. (The things that will improve

an application in a meaningful way from year to year are the grant-writing skills that MAP will support prior to the first deadline as referenced above).

To address these issues, MAP will make the following changes to Round Two feedback in 2018:

- Applications that move forward to the final review round will receive a second opportunity to receive writer-directed feedback prior to submitting their Round Two materials.

MAP will invite a non-voting panel observer to write a narrative overview of the proceedings to be shared with all applicants at the conclusion of panel. Application-specific notes will not be provided post panel. For only those proposals that went to panel but were not selected for a grant, a follow-up meeting with MAP staff will be available at the artists' request.

## FREQUENTLY ASKED QUESTIONS

### ELIGIBILITY

### What are MAP's program goals?

The MAP Fund is founded on the principle that exploration drives human progress, no less in art than in science or medicine. MAP supports original live performance projects that embody a spirit of deep inquiry. In particular, MAP is interested in supporting artists that question, disrupt, complicate, and challenge inherited notions of social and cultural hierarchy across the current American landscape.

MAP supports projects that address these concerns through the processes of creating and distributing live performance to the public, and/or through the content and themes of the work itself.

### Is my project eligible for MAP support?

Take our eligibility quiz to find out if your project is eligible for MAP, and read more about our eligibility requirements here.

### Does my project fall within the grant activities period?

Grantees must spend MAP funds on the creation, production, and distribution of the project between **July 1, 2018 – June 30, 2020**. Premieres may occur anytime after

July 1, 2018, and do not have to take place within the grant activity period. Final reports will be due August 1, 2020.

**Does my project have to premiere inside the United States?**

No. However, the MAP Fund aims to support and encourage the performance field in the United States, so it is exceptionally rare that a project that exists entirely outside the U.S. will be funded by MAP.

**Can I apply for the same project two years in a row?**

Yes.

**What expenses does MAP allow for?**

MAP supports most direct costs related to the conception, creation and premiere of a new work. These include but are not limited to commissioning fees and artists' salaries, research costs, rehearsal and workshop expenses, promotion, and audience outreach and production costs up to and including the premiere run of the work.

**What is the award amount range?**

MAP can fund up to 30% of the total project expenses, but grants are generally closer to 25%. Project grants range from $10,000 – $45,000.

**PRIMARY CONTACT**

**Who should be the primary contact for the grant application process?**

This person may be an independent artist or an artistic/executive director, development staff member, or other authorized staff member of the applicant organization.

The primary contact must be the most informed about MAP's application process, collect all the required materials, submit the application, and manage all subsequent communications with MAP staff.

**Can the primary contact have an existing Submittable account (MAP's online application portal)?**

Yes.

**How does the primary contact create a new account in Submittable?**

A new Submittable account may be created any time here. Emails may be used only once to create a Submittable account. MAP staff will remove multiple applications for the same project. Please be sure that project's creative team does not initiate more than one application.

## APPLICANT ORGANIZATION

### What is an applicant organization?

MAP requires that a United States-based nonprofit organization is affiliated with the project, and is able to receive and distribute the grant. This entity ("applicant organization") may be a producing, presenting, fiscal sponsor or community partner organization.

Applicants are strongly encouraged to research which organization will best support the needs of their project, and are responsible for fulfilling the internal requirements, policies, and deadlines of the applicant organization they choose as a fiscal sponsor.

### Can an artist without nonprofit status apply for a MAP grant?

Yes. Independent artists do not need to have a formal relationship with the applicant organization in place in order to apply during Round One. However, if invited to Round Two, they will be required to provide contractual proof of affiliation by February 26, 2018 (Round Two deadline) in the form of a mutually signed Letter of Agreement. Artists should check with their state or local arts councils or artist-service organizations in their area to learn about sponsorship opportunities.

### Can a producing or presenting organization apply for more than one project?

Yes. However, the final panel may choose to distribute resources as widely as possible, meaning that they may choose to only support one of the producing or presenting organization's projects.

## ARTISTIC TEAM

### How many applications may an artist be listed on?

There is no limit to the number of applications an artist or ensemble may be listed on. However, the final panel may choose to distribute resources as widely as possible, meaning that they may choose to only support one of the artist or ensemble's projects.

### Do artists and/or ensemble members have to be American citizens?

No. Applicant organizations must be based in the US, but artists and ensemble members are not required to be American citizens.

**What does MAP mean by "ensemble"?**

MAP defines ensemble as a group of three or more artists who have been co-creating works together for at least 2 years.

**Can multiple ensembles apply for one project?**

Yes.

**WORK SAMPLES**

**How many work samples are required?**

Applicants must submit two samples total. Applicant can choose to do one of the following:

- One work-in-progress sample of the proposed project + one sample of a past work
- Two samples of past work

**Can I submit a work-in-progress sample?**

Yes.

**Should I send a work sample for my Executive Director, Artistic Director or Music Director if they are not a generative artist on the proposed work?**

No.

**Should I send promotional materials as work samples?**

No. Send only samples of the work itself, without voice-over explanation or promotional editing. Press coverage and/or reviews may not be submitted.

**Should I edit my work samples before submitting them?**

If you are using continuous edits (i.e. moving between different POVs or viewpoints), those edits are accepted, but edits to different points in time in a piece are not recommended.

**Are there restrictions on the age of a work sample?**

Yes, samples should be from work created within the last 5 years.

**I don't want my video to be publicly viewed. How do I prevent that?**

If you are using Vimeo, you may change your settings to make videos private. Change your YouTube settings to "unlisted." Please remember to include a password, so that Reviewers can access your materials.

**Does MAP accept YouTube videos?**

Yes.

**REVIEWERS & PANELISTS**

**How does MAP select reviewers and panelists?**

MAP employs a new group of peer reviewers and panelists each year who are empowered to recommend the projects they believe most align with our goals through a rigorous evaluation process that is moderated by MAP staff.

**Can I know who is on the panel?**

Panelists' and Reviewers' names are announced at the same time the final awardees are announced.

**Still have questions?** Send us an email at mapinfo@mapfund.org!

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## Information for Grantees

**PROJECT UPDATES**

We love to stay connected to funded projects as they develop, premiere, and tour. Please email any content you would like to share with our community to MAP's Program Associate, Kim Savarino (kim@mapfund.org).

**FINAL REPORTS**

As soon as you have spent the resources, you may submit a final report. You do not need to wait until the premiere. Reports are due within 60 days of the end date of your grant period. Note that to submit a report, you need to sign back into the application system (links below) with the email and password you used when applying. Once

signed in, you'll see a FINAL REPORT tab at the top of the page. Please contact MAP's Program Manager, Lauren Slone (lauren@mapfund.org), with questions or concerns about final reporting requirements.

**2014 Grantees: Grant Period (July 1, 2014 - June 30, 2016)**
Report due date: August 29, 2016
2014 Final report form

**2015 Grantees: Grant Period (July 1, 2015 - June 30, 2017)**
Report due date: August 29, 2017
2015 Final report form

**2016 Grantees: Grant Period (July 1, 2016 - June 30, 2018)**
Report due date: August 29, 2018
2016 Final report form

**\*2017 Grantees: Grant Period (July 1, 2017 - June 30, 2019)**
Report due date: August 29, 2019

*\*Please email MAP's Program Manager, Lauren Slone (lauren@mapfund.org), to request the form.*

## CREDITING MAP

According to the terms of your contract, the MAP Fund requires:

In all and any usage of the Project issued by or authorized by Artist and Grantee, Grantee shall, or cause Artist to, include or attach credits containing substantially at least one of the following:

- "The MAP Fund, primarily supported by the Doris Duke Charitable Foundation. Additional Funds come from the Andrew. W. Mellon Foundation."
- "The MAP Fund, supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation."
- Download and display the MAP Fund logo.
- Link to MAP Fund's website for all online mentions / promotions.

In addition, wherever you receive credit in any advertising, promotion or publicity for the Project, MAP Fund shall receive the credit, provided that such advertising, promotion, or publicity is within your control. When such is not the case, then you shall use your best efforts to ensure the Credit is afforded to the MAP Fund.