2019 MAP Fund Grant Cycle

Application Guide

Table of Contents

This document is a living archive, and is a continuing work in progress. Please email mapinfo@mapfund.org *with any questions, comments, or suggestions.*

2018 MAP projects, left to right: Sutrajaal: Revelations of Gossamer; INVISIBLE :: saved; Masters of the Currents

PROGRAM OVERVIEW

PROGRAM GOALS

The MAP Fund invests in artistic production as the critical foundation of imagining — and ultimately co-creating — a more equitable and vibrant society. MAP awards $1 million annually to up to 40 projects in the range of $10,000 – $45,000 per grant.

MAP supports original live performance projects that embody a spirit of deep inquiry, particularly works created by artists who question, disrupt, complicate, and challenge inherited notions of social and cultural hierarchy across the United States.

Funded projects 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. MAP is committed to intersectional anti-racism, and does not support cultural appropriation or oppressive project language, structures, or content.

The program pursues its mission by annually welcoming applications for new live performance projects. Each year, MAP hires a different cohort of peer reviewers who recommend the projects they believe most align with MAP's goals through a rigorous, facilitated review process.

PROGRAM HISTORY

The MAP Fund was established in 1988 by **The Rockefeller Foundation** to support innovation and cross-cultural exploration in new works of live performance. The program exemplified its founders' efforts to "address issues of cultural difference in the United States and internationally, with an emphasis on Third World cultures," according to MAP's original guidelines.

Over the past two decades, in response to evolving notions of cultural diversity, MAP's guidelines have gradually broadened to welcome artists exploring issues of race, disability status, class, sexual orientation, gender identity, generation, religious affiliation and other aspects of cultural difference. The encouragement of formal innovation and experimentation as a means of investigation has remained consistent.

Since 1989, the program has disbursed over 30 million dollars to more than 1,300 projects in playwriting, choreography, music composition, interdisciplinary collaboration, and ensemble, site-specific, and community-based performance. Projects have been undertaken in every region of the United States as well as internationally, and by conservative estimate have touched over two million audience members.

Timeline snapshot:

- From 1988 to 2000, MAP was housed within and solely supported by the **Rockefeller Foundation**.

- From 2001 to 2016, **Creative Capital** administered the program.

- In 2008, the **Doris Duke Charitable Foundation** became MAP's primary funder, joined by the **Andrew W. Mellon Foundation** in 2010.

- In April 2016, MAP Fund became an independent 501(c)(3) charitable organization, allowing MAP to seek more diverse funding sources and pursue new opportunities for growth and advancement. *Learn about MAP's Board Members here.*

- In 2016, MAP became a proud member of **ArtsPool**, a cooperative framework for nonprofit arts management.

Return to Table of Contents

2018 MAP projects, left to right: joyUS justUS; No Space Without Tension; Hello Gold Mountain

PROGRAM ELIGIBILITY & REVIEW PROCESS

BASIC ELIGIBILITY REQUIREMENTS

MAP's basic eligibility criteria is listed below. Applicants can also evaluate their project's eligibility by taking MAP's **eligibility quiz**. Ineligible projects will not be reviewed.

- The proposed project must include the creation, development, and/or the initial presentation of a new, live performance. Requests for project touring or documentation are ineligible;

- A tax-exempt, United States-based non-profit organization ("applicant organization") must be responsible for receiving and distributing the grant (read more on page 23);

- MAP does not fund projects retroactively. Works that have been fully realized prior to July 1, 2019 are not eligible. Requested MAP funds must be used for expenses incurred between July 1, 2019 and June 30, 2021;

- Projects are ineligible if one or more project team members are current employees or board members of MAP Fund or MAP's funders.

- Projects are ineligible if one or more artistic team members are full-time students. Applicants may be enrolled in a part-time and/or low residency degree program if:
  - The proposed project focuses its public reach beyond the university/college community, and;
  - Project activities do not result in student credit and are not considered part of a required curriculum.

For previous MAP grantees only:
- Artists who received MAP funding for any project in the past two consecutive grant cycles (2017 and 2018) are not eligible in the 2019 cycle — these artists will be eligible again for the 2020 grant cycle.

- **All requirements** from 2015 and 2016 MAP grants, including the submission of final report(s) by their deadline(s), must be complete prior to submitting a 2019 application. Please email **mapinfo@mapfund.org** if you are unsure whether you have fulfilled all requirements.

REVIEW PROCESS FOR ELIGIBLE PROPOSALS

December 3, 2018-February 15, 2019: Open call for proposals
- MAP will accept online proposals through **11:59 p.m. EST on February 15, 2019**. Late proposals will not be not accepted for any reason.
- Approximately 40 projects will be recommended for funding at the end of the review. MAP receives ~800-1000 eligible applications each grant cycle.

February 22-March 21, 2019: Review One
- 3 reviewers (of the 60-person review cohort) are assigned to evaluate each application.
- MAP staff rank the reviewers' scores. ~50% of the total applicant pool will move to Review Two for further consideration.

March 22-April 11, 2019: Review Two
- 3 new reviewers are assigned to evaluate each application, for a total of 6 reviewers who have assessed the proposal.
- MAP staff rank the reviewers' scores. ~25% of the total applicant pool will move to Review Three for further consideration.
- **NOTIFICATION DATE:** Reviews One and Two results will be emailed to every applicant on **April 12, 2019**.

April 12-25, 2019: Review Three
- 3 new reviewers are assigned to evaluate each application, for a total of 9 reviewers who have assessed the proposal.
- MAP staff rank the reviewers' scores. ~10% of the total applicant pool will move to Review Four for final consideration.

April 26- May 10, 2019: Review Four
- 5 new reviewers are assigned to evaluate each application, for a total of 14 reviewers who have assessed the proposal.
- MAP staff rank the reviewers' scores. At the end of Review Four, 40 projects will be recommended for funding.
- **NOTIFICATION DATE:** Reviews Three and Four results will be emailed to every applicant on **May 13, 2019**

PEER REVIEWERS

MAP is committed to administering an anti-oppressive and collective decision-making approach to grantmaking. Prior to Review One, MAP hires **artists and arts professionals** whose notions of aesthetic inquiry, social paradigm and cultural hierarchy vary widely. Reviewers rotate annually so that, over time, a growing number of individuals participate in MAP's resource distribution process. MAP staff recruit reviewers through an open public call between October 15-November 2, 2018 — nominate reviewers **here**.

The reviewers' guiding role in MAP's 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 cohort conversations. Reviewers are paid an $1,150 honorarium for approximately 30-35 hours of service.

The 2019 reviewer cohort will be announced in May along with the list of grantees.

To learn more about MAP's reviewer requirements, including the scoring rubric used to evaluate applications, please read the **2019 Reviewer Guide**.

EVALUATING PROGRAM ALIGNMENT

MAP's program goals are annually updated through an iterative and responsive process, in an effort to support artists who are at the vanguard of artistic experimentation, language, and social practice.

Rather than imposing rigid definitions — which can in no way serve as an appropriate measurement for every project — we invite reviewers to expansively interpret the program goals according to their individual knowledge and expertise. Evidence of strong alignment with MAP's goals can surface in any facet of the content applicants provide in their proposal.

In assessing proposals, reviewers are tasked with:

- Checking in on their own expectations and assumptions about artistic practice, aesthetics, process and product;

- Practicing openness in their reception of artists, organizations, and practices that they may be unfamiliar with;

- Looking for how each project may align on its own terms, rather than through side-by-side comparison of projects within the applicant pool;

- Looking for evidence of research, investigation, and/or experimentation within each unique application. Rather than expecting applicants to fit into specific constraints, how might their sense of what "inquiry" looks like expand, by virtue of encountering the applicants' ideas?

- Asking themselves questions about what they believe are some of the existing hierarchies or power inequities, both within the arts and within the larger socio-political climate in the U.S. today;

- Using this review process as an opportunity to advocate for projects that reflect a version of the live performance field they are working towards and/or would like to see realized, rather than upholding existing inequities and/or structures.

ANIMATING DEMOCRACY: AESTHETIC PERSPECTIVES

MAP uses Animating Democracy's **Aesthetic Perspectives: Attributes of Excellence in Arts for Change** as an additional resource for reviewers to support the efforts outlined in the previous pages. This framework was created to enhance understanding and evaluation of creative work at the intersection of arts and civic engagement, community development, and justice.

We require all reviewers to read the Short Take version of the framework. We also recommend they read through the **Full Framework** version, as time permits.

While not all of MAP's applicants and grantees would describe their work as "arts for social change" work (nor are they required to!), we have found that the eleven attributes in the framework provide helpful language for reviewers to think more deeply and broadly about how to look for alignment with MAP's goals across a vast range of aesthetic approaches within the applicant pool.

One question that surfaces often is, "Do all of the attributes need to be present in the proposal in order for it to score highly?"

No, not at all. Applicants are not asked to address the attributes in any direct way in their proposals. **Not all of the attributes may feel relevant or applicable to every proposal, nor do they need to be.**

The framework does not replace MAP's goals as a new set of evaluation criteria. We've included it with the intention to provoke questions, act as a reference to move past "stuck thinking," and to encourage reviewers to reflect upon and expand their own notions of aesthetics throughout the process.

Here are a few quotes from reviewers who have described evidence of program alignment in proposals from previous grant cycles, as examples of different ways to interpret MAP's goals:

- *Western influences / POVs / artistic techniques that surfaced in the proposal were articulated as one way of working among many, rather than as the default standard.*

- *Experimentation within artistic forms and/or social practices was evident in the project description and/or work samples.*

- *If the proposed project drew from existing repertoire or traditions, a compelling rationale for how the new adaptation contributed to a more equitable and vibrant society was included.*

- *When artists were not of the communities whose stories they were sourcing to create the project, an articulation of ethical practices and relationship-building was evident in the narrative.*

- *A plan to compensate all creative team members and/or project participants in some way was reflected in the project budget (honorarium, salary, in-kind, barter, meals, transportation, etc.).*

- *Research strategies and collaborative practices articulated in the project narrative were anti-oppressive.*

Return to Table of Contents

2018 MAP projects, left to right: Oba Qween Baba King Baba; Traces; Kinstillatory Mappings in Light and Dark Matter

MAP'S 2019 APPLICATION

ONLINE APPLICATION PORTAL (SUBMITTABLE)

Submittable is MAP's online submission management platform. This is where you'll find notifications of results, status updates, forms, feedback, and questions. Once you submit your application, you can also see a copy of your archived proposal in the primary contact's account.

PRIMARY CONTACT

The primary contact for the application is responsible for collecting required materials, submitting the application, and managing all subsequent communications with MAP staff. This person may be an independent artist or artistic/executive director, development officer, or other authorized staff member of the applicant organization.

- If the primary contact already has an existing Submittable account, they can use this account to apply for MAP's 2019 application.

- If the primary contact does not have an existing Submittable account, they can create one at **this link**.

- **MAP staff cannot access or change your Submittable login information.** Any changes or updates to your Submittable account need to be sent to **support@submittable.com**.

- Please be sure to share the login and password among project team members if more than one person needs to access the account and/or receive updates.

- Notifications and other messages frequently auto-sort into spam or promotions folders depending on your email client settings. If you cannot find MAP/Submittable

---

correspondence in your email, a record of all MAP communications is always available in your Submittable account:
- ○ Go to "My Submissions" and click on the project title of your MAP proposal.
- ○ When the next page opens you will see two tabs called "Activity & Messages" and "Content."
  - ■ **Activity and Messages** shows a stream of every communication between the applicant and MAP staff.
  - ■ **Content** shows a record of the application you submitted.

GENERAL INQUIRIES FOR APPLICANT SUPPORT

Please send all questions and concerns to **mapinfo@mapfund.org**. MAP uses this email address to ensure every request is tracked, recorded, and responded to in order of receipt, and to provide equitable support access to every applicant. It is by far the most timely way to get answers to application-related questions of any kind.

2019 PROJECT DESCRIPTION DRAFT REVIEWS

During the month of November, MAP offers support to applicants who would like staff to read and respond to a project description draft prior to submitting an application. The draft dialogue provided will be focused on grant writing skills only (i.e, have you communicated what you intend to communicate?). **In no way can MAP staff predetermine how reviewers might respond to the artistic / aesthetic components of your proposal, or how strongly they may feel your work aligns with MAP's goals.**

MAP staff will read and respond to the first **200** draft review requests between **November 1-30, 2018**. A link to the **request form** will be available on our website during that time period.

Once you submit your request, MAP staff will send a reply within 5 business days. Please be sure the draft you send is close to its final version, as we cannot provide responses for subsequent drafts.

APPLICATION SECTION 1: PROPOSED PROJECT INFORMATION

QUESTIONS IN THE APPLICATION
indicates that the information is required

Please use this section to describe your proposed project, including what the project will be, whose voice is present in the project description, and where this work will take place.

- *Project title
- *Who wrote the project description?
    - One or more artists
    - Representative from the nonprofit applicant organization
    - Independent manager and/or producer
- *Project description (750 words)
- *Who do you think might best understand this project? You may select more than one.
    - Dance/performance specialists
    - Music/performance specialists
    - Theater/performance specialists
- *Please name the venue, space, or site where the proposed project will premiere or be presented to the public.
- *Venue/space/site location(s) *i.e. New York, NY*
- *Please select the options that best describe the venue/space/site listed above.
    - A verbal agreement is in place between the venue/space/site and the proposed project.
    - A written agreement is in place between the venue/space/site and the proposed project.
    - The venue/space/site has agreed to contribute financial or other resources to the proposed project.
    - The venue/space/site is a rental facility and will not contribute financial or other resources to the proposed project.
    - The venue/space/site is ideal for the proposed project. No verbal or written agreement is in place.
    - None of the above
- Venue/space/site website

TIPS FOR THIS SECTION

If you are having trouble initiating your narrative, we recommend answering these questions as clearly as possible:

1. What is the project? How are you creating it?
2. Who is involved in the project?
3. Where is the project taking place?
4. Why are you working on 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, and in instances where you are working with cultural forms beyond your own experience, it is a good idea to cite your sources, mentors, permissions to work in those forms, etc.

- 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.

- 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.

- 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.

● 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.

For applicants who 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 do choose to apply, use the project description to speak to any of the following:
  ○ Questions you are asking yourself at this time;
  ○ Information about your artistic practice(s);
  ○ Intentions around audience engagement (as relevant);
  ○ Insight into what you hope to learn or discover as the project unfolds.

APPLICATION SECTION 2: ARTISTIC TEAM

QUESTIONS IN THE APPLICATION
indicates that the information is required

Please include information about the artists and/or ensembles who are responsible for the overall vision, execution, and financial needs of the project.

You may list up to four individuals/ensembles in your application. There is also space to list additional collaborators at the end of this section.

● *Artist or ensemble name
● *Role(s) in the proposed project
● *Short bio (150 words)
● Website
● Please provide information about additional collaborators who are working on the proposed project.
  ○ Example: First & Last Name, Role, Website

TIPS FOR THIS SECTION

MAP defines the "Artistic Team" as the artists who are responsible for the overall vision, execution, and financial needs of the project.

Applicants may list up to four separate individuals/ensembles in their application. There is also a space to include additional collaborators in the proposal. 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.

- Reviewers are asked not to make any assumptions and to evaluate the proposed project based solely on what artists have chosen to share in the application. When assessing the project for cultural integrity, reviewers may ask questions such as, "Is the artist connected in any way to the community they are sourcing stories from? What is the artist's relationship to the techniques, aesthetics, and forms they are working with to make the project?"

Depending on the kind of work being made, it may be important to use the Artistic Team and Artist Statement sections to address power dynamics in the development and distribution of the project.

APPLICATION SECTION 3: ARTIST STATEMENT

QUESTIONS IN THE APPLICATION
indicates that the information is required

Please provide a written or video statement that reflects the point of view of the artist(s) and/or ensemble(s) responsible for the overall vision, execution, and financial needs of the project. The artist statement may be created individually or collectively, and may be created in the first or third person.

Note: Reviewers tend to respond most favorably when they have an opportunity to connect with the artist's perspective in the application. It is extremely important that if someone other than the artist is submitting the application, they have made every effort to include the artist's own writing or video in this section.

- *Artist statement in written or video format
  - Written response (500 words)
  - Video response (up to 3 mins)
    - *File upload or URL
    - Video password
    - Video cue points

TIPS FOR THIS SECTION

MAP staff invites you to speak to any of the following within the artist statement:
- Passion for the project
- Passion for the themes / content / social issues in the project
- Entrance and exit strategies for those working in and with communities
- Intentions around power structures amongst collaborators, as relevant
- Other details about processes and practices informing the work that you didn't have space for in the project description
- Your sense of urgency or relevance (why are you excited to work on this project at this particular moment)
- Anything else you wish to communicate to the reviewers

Applicants may submit an artist statement in either written or video format. If you choose video format, remember that we are looking for one or more artists to simply speak into the camera about their ideas. Any work samples that are submitted in this section will not be reviewed.

There is no expectation for high production values. You are welcome to film one or more artists speaking into an iPhone or other recording device from an apartment, etc. However, you will want to make sure that the image and audio clearly communicate your ideas.

Depending on the kind of work being made, it may be important to use the Artistic Team and Artist Statement sections to address power dynamics in the development and distribution of the project.

- Reviewers are asked not to make any assumptions and to evaluate the proposed project based solely on what artists have chosen to share in the application. When assessing the project for cultural integrity, reviewers may ask questions such as, "Is the artist connected in any way to the community they are sourcing stories from? What is the artist's relationship to the techniques, aesthetics, and forms they are working with to make the project?"

APPLICATION SECTION 4: WORK SAMPLES

QUESTIONS IN THE APPLICATION
indicates that the information is required

Applicants must include two work samples. All samples must include content generated by at least one of the artists listed in Section 3 of this application. We strongly recommend that at least one of the samples represents live performance work in audio or video format.

- *Two work samples:
  - Audio / video samples (mp3, m4a, wav, mp4, mov files accepted), or
  - Written samples (pdf, docx, doc files accepted)
- *All sample types must include:
  - Short description (75 words)
  - 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

REQUIREMENTS

Applicants can submit either:

1) Two work samples from work completed within the past five years.

2) One work sample from work completed within the past five years, and one work-in-progress sample of the new proposed project.

We recommend including a work-in-progress sample if:

a) The sample demonstrates an example of creative research that may be difficult to articulate in the project description, and/or;
b) You have footage that you believe is fairly close to how an audience might experience the fully realized project.

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.

TIPS FOR THIS SECTION

Selecting Samples

Pick clear, continuous audio clips or video footage of what you believe best represents your live performance work. In general, we discourage editing choices that give the impression of a marketing reel or snippets of various sound compositions. Offering quick changes might convey

---

a sense of energy or variety to the panelists, but it doesn't show how compositional choices unfold, 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 audio or 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 audio clips or video footage that you believe is fairly close to how you believe an audience might experience the material. Rehearsal documentation is fine — the sample doesn't necessarily need to be staged or convey full production values.

- Think about whether or not you feel a need to "explain away" elements in the sample. 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 work-in-progress 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.

If you do not have samples that make an explicit connection to the proposed project, it's even more important to use the work sample description 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.

APPLICATION SECTION 5: PROPOSED PROJECT BUDGET

QUESTIONS IN THE APPLICATION
*indicates that the information is required

Please include the most ideal version of income and expenses associated with the creation, development, and production of this project between July 1, 2019 - June 30, 2021. "Ideal" in this sense means that it reflects the best case scenario.

Note: MAP staff and reviewers understand that budgets evolve over time and that what you submit will change. Reviewers are primarily looking to see that potential expenses referenced in the project description are included here, and that there is intention to compensate all project participants, whether with cash, in-kind, meals, etc.

- *Name of the nonprofit organization that will receive and administer funds in the event of a grant.
- Budget notes (200 words)
- *Please fill in the budget template provided in Submittable.
- *What is 30% of your total project expenses? (Please enter a number.)

TIPS FOR THIS SECTION

Budget Notes

Rather than listing out itemized expense and income details (for example, $2.05 for gaff tape) in the budget notes, consider using the space provided to briefly describe the applicant's record with any pending income sources. Some questions to consider:

- Have you received this support previously?
- Is it reasonable to expect this support at roughly the same level again?
- If you use crowdsourcing, have you achieved your target goal in the past?
- Are there any other anomalies or contingency plans you want to point out?

MAP staff and reviewers understand how difficult it is to fundraise and/or to predict the likelihood of securing the resources you are seeking. There is no expectation that you "should have" acquired the pending resources in the past, or that you "should" in the future in order to receive a MAP grant. This space is only to help panelists understand a little bit more about how you are trying to realize the project. Those that have a track record of fundraising and/or access to resources are not more likely to receive a grant than those who have not.

Budget Template

In the budget template provided, please include the most ideal version of income and expenses associated with the creation, development, and production of this project between July 1, 2019 - June 30, 2021. "Ideal" in this sense means that it reflects the best case scenario.

If your line items exceed the number of spaces in the form, do your best to combine sources. For example, rather than listing three different foundation contributions on separate lines, you may put the total from all three sources on one line and reference all three in the "Describe" field.

Note: MAP staff and reviewers understand that budgets evolve over time and that what you submit will change. Reviewers are primarily looking to see that potential expenses referenced in the project description are included here, and that there is intention to compensate all project participants, whether with cash, in-kind, meals, etc.

30% of Total Project Expenses

Please multiply the final expense total in your budget template by 0.30 and enter the number in this field.

Note: The number you provide is for MAP's internal use only. This data is used to for internal reporting, reporting to our funders, and to evaluate our program's reach and impact. Reviewers will not see the number you provide, and this information has no bearing on whether or not your project will be recommended for funding.

In the event of an award, 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.

Return to Table of Contents

2018 MAP projects, left to right: GENERATION SPACE; [Siccer]; The Enemy of My Enemy: Chapter 1

AFTER SUBMITTING YOUR APPLICATION

REMINDERS

After submitting your application, the primary contact will receive a confirmation email indicating that MAP successfully received the application.

- Add **mapinfo@mapfund.org** to your contacts so this email is less likely to go to your spam folder.

- If the primary contact does not receive a confirmation email:

  - 1. Check your inbox, as this message may auto-sort into a junk or spam folder.
  - 2. Check your Submittable account "Activity & Messages" tab for a record of the confirmation — if there is no archive of a confirmation message, double check that you clicked "Submit" on your application.
  - 3. After going through steps 1-2, email MAP at **mapinfo@mapfund.org.**

Check your email on the notification date(s):

- **April 12, 2019:** Reviews One & Two results

- **May 13, 2019:** Reviews Three & Four results

  1. Check your inbox, as this message may auto-sort into a junk or spam folder.
  2. Check your Submittable account "Activity & Messages" tab for a record of the notification.
  3. After going through steps 1-2, email MAP at **mapinfo@mapfund.org.**

- Remember to update your Submittable account if your primary contact changes.

- The best way to stay updated with MAP is to **sign up for our mailing list**.

REVIEWS ONE & TWO RESULTS

All applicants will receive an email from Submittable on **April 12, 2019** with the outcome of the first two reviews.

- If a proposal does not move forward for further consideration, the email will include a link for applicants to request more information about the scores they received.
  - Requests may be submitted between **April 12-May 10, 2019**.
  - MAP staff will respond within 5 business days and in order of receipt to the first 200 applicants who submit the request.

- Applicants whose proposals move forward to Review Three are not required to submit any additional information for review.

REVIEWS THREE & FOUR RESULTS

All applicants who moved forward to Reviews Three and/or Four will receive an email from Submittable on **May 13, 2019**.

- If a proposal is not selected for a grant, the email will include a link for applicants to request more information about the scores they received.
  - Requests may be submitted between **May 13-June 10, 2019**.

- If a proposal is selected for a 2019 MAP Fund grant, the primary contact will receive a phone call from MAP staff and a follow-up email that outlines next steps.

Return to Table of Contents

2018 MAP projects, left to right: AMAL; Remember2019; MU/巫: 9 Goddesses

FREQUENTLY ASKED QUESTIONS

ELIGIBILITY

Is my project eligible for MAP support?
Take our **eligibility quiz** to find out if your project is eligible for MAP.

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 more than once?
Yes. However, we recommend that after 3 or 4 unsuccessful submissions, you consider submitting a new project to propose to MAP.

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.

APPLICANT ORGANIZATION

What is an applicant organization?
MAP requires that a United States-based nonprofit organization receives and distributes the grant. This entity ("applicant organization") may be a producing, presenting, fiscal sponsor or community partner organization.

Can an artist without nonprofit status apply for a MAP grant?
Yes. 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, reviewers often 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 reviewers often choose to distribute resources as widely as possible, meaning that they may choose to only support one of the projects an artist or ensemble is listed on.

Do artists and/or ensemble members have to be U.S. citizens?
No. Applicant organizations must be based in the U.S., 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

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.

I don't want my video to be publicly viewed. How do I prevent that?
If you are using Vimeo, change your settings to make videos private. Change your YouTube settings to "unlisted." Please include a password for reviewers to access your samples.

Does MAP accept YouTube videos?
Yes.

Return to Table of Contents

2018 MAP projects, left to right: The Power of the Narrator; Footsteps in the Dark: Journey of Hip-Hop Movement; ATTIC

INFORMATION FOR GRANTEES

APPLICANT ORGANIZATION

In the event that the proposed project is recommended for funding, a tax-exempt, United States-based nonprofit organization ("applicant organization") is required to be responsible for receiving and administering the grant. The applicant organization must have received nonprofit certification before **July 1, 2017**.

Applicant organizations must fall under one of the two following categories to be eligible for MAP support:

1. The applicant organization is a registered nonprofit organization that has committed to offering creation or producing support, and/or presentation of the proposed project.

2. The applicant organization is a registered nonprofit organization that offers fiscal sponsorship only, meaning no intent to develop, produce or present the proposed project.

Prior to the contract process, each grantee will be required to submit the following materials from the project's applicant organization:
1. IRS Letter of Determination, dated July 1, 2017 or earlier;
2. Most recently completed 990 or audit;
3. EIN number;
4. Name and contact information for a designated signatory;
5. In the case of fiscally sponsored projects, a mutually signed **letter of agreement,** which indicates that the Sponsee has been informed of the terms of sponsorship, relevant administrative fees, and award distribution processes.

ALLOWABLE ACTIVITIES

Artists and their nonprofit partners are encouraged to self-determine the most beneficial usage of MAP funds, provided that the activities are connected exclusively to the creation, development, and initial distribution of the awarded project. As resources are available, MAP will provide general operating support above and beyond project grants, which applicants do not apply for.

AWARD AMOUNTS & CONTRACTS

Following notifications and the completion of all applicant organization requirements, MAP staff will determine individual award amounts and seek approval from our Board of Directors. Award amounts are calculated by distributing the total dollars we have to give across the grantee cohort. While we endeavor to fund each project at 30% of its unique expenses, the awards tend to range between 20-25% depending on the variations across project budget scales, and are in the range of $10,000 - $45,000.

2019 grantees will receive notification of award amounts via email, following approval from MAP's Board. At that time, MAP staff and ArtsPool will initiate the contract process with designated representatives from each applicant organization.

A **sample contract** is available for your reference.

Upon receipt of signatures through Docusign – the secure portal we use to send and collect contracts – MAP staff and ArtsPool will initiate the process of cutting and mailing checks to applicant organizations.

Applicant organizations may begin distributing funds for use as early as **July 1, 2019**.

FINAL REPORTS

Final reports are due within 60 days of the end date of your grant period — for the 2019 grant cycle, final reports must be submitted by **August 27, 2021**.

As soon as MAP resources have been spent, you may submit a final report. **Note that the project does not need to be completed or have premiered in order to submit a final report.** The only condition is that the funds have been fully expended.

Please email **mapinfo@mapfund.org** to request access to your final report form. It will also be made available to you in your Submittable account.

The final report requires grantees to provide:
- Detailed narrative(s) of the use of the funds;
- Final project budget.

If the applicant organization committed to offering creation or producing support, and/or presentation of the proposed project, **the applicant organization will be responsible for submitting the final report by August 27, 2021.**

If the applicant organizations offers fiscal sponsorship only – meaning no intent to develop, produce or present the proposed project – **the artistic team will be responsible for submitting the final report by August 27, 2021.**

Final report extensions may be granted with written permission from MAP's Executive Director or Program Manager. Grantees with outstanding final reports are not eligible to apply in future grant cycles.

PRESS RELEASE

MAP will announce the 2019 grant cycle results in late spring/early summer 2019.

All 2019 grantees will receive a follow-up email outlining next steps after **May 13, 2019**, including a press release information request. The project information that grantees submit in this form will be published on MAP's website and in the 2019 grantee announcement.

Please email **mapinfo@mapfund.org** if you have any questions about the 2019 press release.

Return to Table of Contents