

Teiger Foundation 2024 Call for Proposals
Online information session
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Andrea Escobedo: Hello, everyone. I'm Andrea Escobedo. I'm the Assistant Program Manager joined here today by Larissa Harris, Executive Director, and Stephanie Koch, Program Officer. Thank you so much for joining us today. First, for some housekeeping, we're not going to have a Q&A feature, so you can use the chat feature to ask us questions. For the Q&A, not everyone will be able to see the chat, only the Teiger team.

This session will have live captioning provided and will be done by Lydia. This session will be recorded and posted on our website within two weeks. Some of your questions either submitted early or today may also be added with our answers to our FAQ page. Here's Larissa Harris.

Larissa Harris: Hi, everyone. Thank you for joining us today at our second info session. I'm the Executive Director of Teiger Foundation, and I just have a couple of words on how this will unfold. Then I'll introduce Teiger a little bit myself, and then Stephanie and Andrea will take it away. Basically, Stephanie is going to touch on each of the funding categories, and then review the actual application portal, which is now open as of January 2nd. Then it's going to come back to me. I'm going to talk briefly about our Climate Action Program, and that should leave us plenty of time for your questions, which Andrea will read and Stephanie will answer.

Teiger Foundation was founded in 2008 by David Teiger, who was a museum patron and collector of contemporary art, and he passed away in 2014. By all accounts, he was a very engaged and engaging person who cared a lot about artists and ideas, but he also cared about curators. Just as a little bit of background, from a patron's perspective, as somebody observing how big institutions work while serving on boards or acquisitions committees, et cetera, he noticed that curators who were doing challenging and difficult work could and did run into institutional resistance and funding difficulties.

He brought together some forward-thinking people in the field to discuss how to channel his funds as effectively as possible, and the idea of a foundation to support curators in contemporary visual art was born. According to his wishes, in 2014, after his passing, the Board of Directors sold his collection of contemporary art, and the proceeds from that sale are what form the basis of the current new phase of Teiger Foundation today. From approximately

\$300,000 a year, the foundation now disperses a minimum of \$3.5 million a year, up to quite a bit more.

With this scaling up, the board also hired me as executive director. That was three years ago. I'm a former curator. I was at the Queens Museum for over a decade, and I see my job at Teiger Foundation as connecting the work that David Teiger and the board did to our current moment using feedback from working curators. I believe that the role of the curator is currently transforming radically, along with cultural institutions themselves, and Teiger Foundation wants to support these transformations.

Currently, we're doing this fairly straightforwardly by supporting the work that you do. Along with supporting the *what*, that is, your wonderful ideas, part of our mission is to affect the *how*. That is, where and to whom the money goes within a project or an organization, and also how visual art can participate in a just transition away from fossil fuels. The curator's creativity, engagement, and opportunity for learning also are really what comes first. Those of you who read over our guidelines—hopefully, everybody read over our guidelines—will know that in three out of four of the categories, the application asks the curator to talk about previous shows or projects that they have done or even participated in in an assistant capacity, and how those shows influence the current ideas with which they're applying.

This is to help us visualize the proposed show, but also an opportunity for a curator or curators to look at their work and to frame it as a practice. This is a key thing to emphasize because this is what the fund really is for. This is our second open call. We made some upgrades to the guidelines and the application based on grantee feedback for this, our second round, and have also been traveling in the US for more context—very important. Those of you who applied last year will notice some subtle adjustments, but really nothing too dramatic.

How are the selections made? They are made by a jury of your peers, curators who have or are currently working in the US and led by us, Teiger Foundation staff. The makeup of the jury is different every year. Now I will pass it to Stephanie Koch, our program officer.

Stephanie Koch: Hello, everyone. I'm Stephanie Koch and the program officer at Teiger Foundation. Before we dig in, we want to know more about you, so I'll share a few polls and you'll have about 20 to 30 seconds to respond to each. Okay, great. The poll questions are...

1. What is your role? Are you a...

- curator	136
- development team member	252
- executive director	80
- artistic director	24
- other	119

2. Where are you located?

- Northeast Division 1: New England (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont)	60
- Northeast Division 2: Mid-Atlantic (New Jersey, New York, and Pennsylvania)	192
- Midwest Division 3: East North Central (Illinois, Indiana, Michigan, Ohio, and Wisconsin)	63
- Midwest Division 4: West North Central (Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, and South Dakota)	33
- South Division 5: South Atlantic (Delaware; Florida; Georgia; Maryland; North Carolina; South Carolina; Virginia; Washington, D.C. and West Virginia)	67
- South Division 6: East South Central (Alabama, Kentucky, Mississippi, and Tennessee)	10
- South Division 7: West South Central (Arkansas, Louisiana, Oklahoma, and Texas)	36
- West Division 8: Mountain and Southwest (Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Utah, and Wyoming)	34
- West Division 9: Pacific (Alaska, California, Hawaii, Oregon, and Washington)	112
- US territories Division 10: Puerto Rico and other territories	5

3. Did you apply last year?

- No	455
- Yes	154

Beautiful. Our December 6th info session covered the application categories extensively. For this info session, I'm just going to briefly touch on the categories, but I'm going to really prioritize the application portal as it is now open.

I will note that the recording and the transcript from our December 6th session is available online. Andrea will share the link directly in the chat, and as Andrea already mentioned, the recording of this session will be available within two weeks. I will briefly go over the four categories and highlight places where you can find information. Before I do, I'm going to do another very quick poll just so I can see what people are here, to make sure that I'm attending to the right sections.

4. Which category do you plan to apply for?

- Curatorial research and development	23
- Hosting	11
- Single Project	85
- Three years of programming	73
- Not sure	88

5. What's your organization size?

- \$500,000 or below	149
- \$500,000 - 3.5 million	251
- \$3.5 million - 10 million	38
- \$10 million - 25 million	52
- \$25 million and up	40
- Not applicable	37

We're going to spend a little bit of time looking at some information related to the three years of programming category, which you may be interested in. I'm just going to share my screen and share some information about where information is located, as well as dive into the application portal. Great. The first thing I just want to touch on is we get some great questions sent to us. I just want to highlight that our Frequently Asked Questions section on our website here serves as a great resource. It's not only quick information, but it's really where a large majority of our guidelines are located.

They're just presented in a question-answer format for easier readability. This page includes information, for example, for independent curators, maybe you have questions about budgets, what qualifies indirect costs or overhead costs, and on and on. There's a lot of great information about eligibility, just to name a few sections. There also will be on each category page, you'll find a dedicated FAQ with questions tailored to that specific category. Great. I'm going to quickly navigate to the What We fund page. On the What We Fund page, this is where you can start thinking about your application.

Teiger Foundation has four categories. We have our first category, which is called single project, and that is for grants up to \$150,000. We have the

category of three years of programming in support of small organizations. Those are organizations with budgets under \$3.5 million. You can apply for grants of up to \$150,000. We also have a grant for organizations that are interested in hosting an exhibition that originated elsewhere. Last year, this category was called touring. We changed the name this year to hosting, just to emphasize that this is really for organizations that want to bring a project to their context, that this is not for an originating curator. We will fund these projects up to \$75,000. Then lastly, we have our category of curatorial research and development, and that is for grants up to \$50,000.

Just as an example, I'm going to navigate to the single projects page. Each category is structured similarly. The only difference is that three years of programming has four sections and the other categories have five sections, so you'll be able to begin preparing your application ahead of time, if you like, using the information provided on each category page. For each category, it will offer information for your proposed project, the description, and the word count.

You'll also be able to prepare information for the question asked about a past project. We'll ask for a past project for every category except for three years of programming. You'll also have a place to start considering your project budget as well. We'll also request an organizational budget as well as a proof of 501(c)(3) status. As I mentioned, each category has FAQs specific to that category at the end of the page. Something that I just want to point to, I don't want to spend too much time on this, but a question that we received often after the last info session is sample budgets, which we have located here.

I just want to point to their place because, after our last info session, that was a frequently asked question. Each category has its own program page, and so if you scroll to the project budget section for your category, you'll find linked sample budgets, and each category has its own set. I'm just going to zoom in so it's more legible. Okay, great. I'm just going to show an example of a sample budget. This is prepared for the single projects category. We don't have a project budget form in our application portal. We felt it was easiest for applicants to create their own budgets and create PDFs instead of fitting their budgets into a standard form that may not fit.

I do want to note that these formats that are presented in these sample budgets, they aren't required. This isn't required information. This is really just to show you, first, what's eligible for funding, and also some guidelines for what we would hope to see, which is, for example, pending and confirmed income. Your project or your organizational budget may look different, and

that's totally okay. For each budget, we spent time thinking through an organizational profile. For this budget, it is a single project which is proposing a group exhibition that is quite ambitious.

It's for an organization that is a museum with a total annual operating expenses of \$28 million, and I allocated the resources accordingly. Something I want to point to is that for the single projects category, as well as the three years of programming and hosting categories, you can allocate up to 30% of your award to overhead and indirect costs. This can cover expenses such as staff salaries, office supplies, facilities costs, general operating, and on. We have a full definition in our Frequently Asked Questions. For this sample budget, you'll notice that they listed the general operating in relation to this project as \$90,000.

The Teiger Foundation contribution they listed as \$45,000, which is up to 30% of the request of \$150,000 for this project. You don't have to request up to \$30,000. This is just an example of the maximum. You'll also notice within this project budget, I use W.A.G.E standards to determine the artist fees. In this case, for this large group show of 16 artists, W.A.G.E recommends a fee of \$1,875 each, and this is based on the org's budget size. We do pay attention to artist fees, so if you're not familiar with W.A.G.E, I'm going to quickly point to their fee calculator.

Andrea is also going to drop the link in the chat for the fee calculator. Wait for this to load. Great. As you know, Teiger Foundation encourages W.A.G.E standards in your budget, so here are a few ideas drawn from their work. You'll see here that they list organizations from small to large, and so, how does W.A.G.E determine their fees? You can enter your total annual operating costs. I'm just going to enter \$5 million representing a small museum. The fees are calibrated to an institution's projected annual operating expense.

For here, you can see that, as an example for a solo exhibition, their request, they are recommending \$10,000 based off the annual operating expenses. Essentially, the more money an institution has, the more it can afford to pay. Another way you can look at this is thinking about looking at a similarly sized organization. Let me just clear this real quick. I'm just going to point to the Smithsonian Institution as a very large institution to not call out anyone in particular. You can look here. How do I, as a curator or an institution, know how much to pay?

W.A.G.E uses a three-tiered system. You'll see here that there is a minimum of \$12,500 for a solo exhibition and a max of \$60,000. There is a compensation floor and a compensation ceiling and a scaling mechanism that ties fees to

operating expenses. That is what we're looking at here. This website has some great information. I encourage you to take a look if you haven't already. One thing of note, though, is that W.A.G.E focuses on compensation for artists, but we will be looking at meaningful compensation for all members of your project, community partners, project team members of all kinds.

Okay, great. Now we'll move to the application portal. The first thing I'll say quickly is that if the portal doesn't work in Chrome, it seems like it might be a little touch and go, try another browser like Safari and it should work. Another question that we get quite frequently is, can you apply to multiple categories? No, unfortunately, you can't. You can only apply to one. Each institution can submit one application, so, therefore, one category. For this info session, I'm going to focus on a single project category. Once you choose your category, you'll begin with our start page.

You can think of this page as a place to enter your institution's information. You'll first enter the lead curator on this project. For an example, I'll enter in our 2023 grantee, Howie Chen. First name, Howie, last name, Chen. His title is director and his email, I'll put email@email.org. You'll notice that Howie's title is director, and I just want to share that a question that we receive quite often is, "My title isn't curator, can I apply?" The job title of curator is not a requirement for eligibility. We know the institutions are structured differently.

Depending on scale and other factors, many directors of small orgs hold a dual admin-curatorial role. What's most important is that your position within the project is a curatorial one. Also want to note that, as an example, 80 Washington Square East, which is where Howie is the director, our grantee, that gallery is part of NYU. A frequently asked question we receive is, are university galleries eligible? They are. We just want to note that when you submit your organization budget, you'll submit the budget for your gallery, not the university. That's what we base your eligibility on, and that is what we will review in your application.

The last thing I just want to note is, as I mentioned, Howie is a director of a small org, a small university gallery, and we're in the single projects' application. While small orgs often apply to the three years of programming category, it's important to note that small orgs can apply for single projects. Howie's organization, 80 Washington Square East, their operating budget is well below \$3.5 million as the max budget requirement. However, Howie chose to apply to support a single ambitious project.

Another element within the portal is, if there are multiple curators equally contributing to the project's authorship, you can click the plus icon here to add an additional member to your team. For this section, these curators should be working within your institution. On the next page, I'll show how, if there's a curator working at another institution, you can add them as a partner. Howie's institution is, their curatorial team is quite small, so I'm actually going to use Andrea Escobedo, our team member, as an example. Her title is going to be curator, and she's also going to be email@email.org.

Great. Here at the bottom, you'll see your submitter's name, which might be the development team member, or it might be the curator, if they're self-submitting. The one thing of note is that this email here, it's going to be auto-entered and uneditable. It's going to be the email that you provided at the application start. It's the one that received the link to start the application. The application can come from maybe a development team member or the director or curator. It's really whichever email you want to receive notifications.

I'm going to enter Howie's information here because he, as I mentioned, is wearing multiple hats at their small org, and he also submitted the application. Located in New York City, New York. Entering an EIN number here. Moving on to the next section, you'll enter in your project title, and this can be a working title. It doesn't need to be a finalized title. I'm going to enter Howie's project that received the award, *Legacies: The Asian American Art Movement on the East Coast*. For the project start date, we do have a grant period, and for this cycle, it begins on December 1st, 2024, which means projects in the single projects, three years of programming, and hosting category should not open to the public before this date.

We will ask for project dates for the research category, but it won't be for eligibility, your project can start any time, it's really just for understanding of your timeline. For this application, as a single project, I'm going to add the start date of September 2025. If you input a date outside of our grant period, just as a note, the portal will highlight as red, not immediately, but it will highlight as red when you submit, and it won't let you submit. If you're collaborating with another organization to create this project or your co-commissioning works, or if they're providing another significant programmatic element or publication contribution, such as co-editing, you can add their details in this section.

This is for curators or other partners who are external to your organization. In Howie's case, he's co-curating this project with independent curators Jayne Cole and Christina Ong, so I'm going to input their information here. First

partner's name is- ooh, submit her name- Jayne Cole. I'm going to say that she's an independent curator, and she's a confirmed partner, and she doesn't have an organization name, which is okay. The next partner is Christina Ong, also an independent curator, and also does not have an organization name, but is confirmed as a partner in this project.

Just as a note, we do support independent curators, but we are set up to fund organizations, not individuals, so if you're an independent curator, you will need to apply with an organization that is hosting your project, as Janie and Christina applied with Howie and 80 Washington Square East. I'll also note here that the application does have an autosave feature you'll see here, and I'll go back. It allows you to make changes and edits, but however, if there is an error of his application, like let's say you missed entering the lead curator, it won't notify you that there's an error until you try to submit.

Just keep that in mind as you work on the application, and perhaps also give yourself extra time before the deadline. Moving on to the project proposal, you'll enter your project proposal here with a max of 750 words for single projects, research, and hosting categories. For the three years of programming category, you'll have 1,250 words. For this section, we want to understand really what the curatorial authorship and the vision for the project is. As a foundation that supports curators, we really hope to see that the curator's perspective and a frame of their decision making, their questions are really central for the proposed project.

For here, you'll enter in text. It's not an upload of a PDF or a document. Then there are also, I just want to point to, on each category page, there are some prompts that are meant to help frame your application. They're helpful to consider. They are not mandatory checkboxes here on the single projects page, as an example. There are a few questions for you to consider within each category. They are not required. We don't want to read 400 identically structured applications. Instead, we really want to see how you uniquely conceptualize your project and tailor the application to best represent your work.

As I mentioned, in each category, you'll have fine prompts to guide your preparation, such as for the single project. Some examples are, if you're preparing a solo show, why have you chosen to spotlight this particular artist? What is your viewpoint for their work? If you're thinking of a group project, how and why did you select these particular artists? What is the organizing principle behind the presentation of the works you selected? Just thinking about the three years of programming, we really want to foreground that this project description should really foreground a unified curatorial

vision for the program, while also offering highlights from each curator's projects if there are multiple curators.

As an example, a prompt offered is, how does your overall vision and approach fit within the broader spectrum of issues in the field? Also, you could consider including in your application, do your next three years include plans for internal collaborations or external partnerships? I'll also point to the hosting category. I'm on the hosting page here on our website. As you're describing the project, we would love to know why you want to bring this project to your venue and area. How will you adapt the original exhibition to your unique context? Maybe also, how do you plan to collaborate with the originating curator? Similarly with the research section, but you get it. I'm going to go back to the portal.

Below the project description, you'll also enter a summary. You'll upload up to 10 images and provide some captions to illustrate your project. I'm going to go to the next section here, which is the past project description. As I mentioned, for the single projects hosting and research categories, we ask applicants to share reflections on their past projects. We don't ask this for the three years of programming category.

These reflections should offer insights into the future project you plan to propose. It's important to note that this is not a section for you to submit a curator's bio or an organizational mission. It's not also necessarily a place for you to argue your unique qualifications for this work. Instead, this is really a space for you to reflect on a past project that perhaps has influenced your current vision or creates a throughline between a past project and what you hope to do in the future. You may be making connections between a past project. You may be pushing against a past project and going in a new way. We'll let you determine that. I'll also note on a practical level, the project you discuss doesn't need to be tied to the institution where you currently work. It can be from any venue. Also, I'll share that, for those in development roles that are submitting this application, you most likely will need to work in collaboration with the curator as it really does center their reflections on their previous work. You'll also have space to add additional links to perhaps exhibition pages, anything related to supplementary publications, any related articles. These are optional for you as well.

Okay, so let's talk about the project budget. First, you're going to enter in the total amount of your project budget. For the single project category, this is how the funding works. We will fund up to 50% of your project budget. Do you have a project budget over \$300,000? You can apply for the \$150,000 grant. Is your budget below \$300,000? Then you can apply for the \$75,000 grant in the

single projects category. For example, I am going to say that my total project budget is \$200,000. That means that I can apply for the \$75,000 grant.

Moving on to the hosting application. Just pointing to the URL...this is the hosting application. Things are a bit different here. We don't set a limit on the grant amount for these projects. We're open to funding the full budget of your project up to \$75,000. Let's say that I have a project budget of \$90,000. I would select the \$75,000 grant. If I have a project budget of \$50,000, I can select the \$50,000 grant.

Similarly, for the curatorial research and development application, we are open to supporting up to 100% of your research project. You can select the \$50,000 or \$25,000. There isn't a budget maximum.

For the three years of programming category, I will spend just a moment here. For the three years of programming, you have two grant options, \$150,000 and \$75,000. How do I know which grant amount I'm eligible for? We base this on the fact that we will fund up to 15% of your organization's total operating expenses. Here's a breakdown. First, we have a budget minimum, so your organizational budget must be a minimum of \$170,000 to be eligible to apply. Next, if your total budget is below \$333,000, you are eligible for the \$75,000 grant.

Why? Because the yearly installment of \$25,000 is less than 15% of your total budget for that year. On the other hand, if your total annual operating budget is over \$333,000, you can apply for the \$150,000 grant. This is because the annual installment of \$50,000 will still be within the 15% limit of your total annual operating expenses. It's all about making sure that our grant aligns with the size and scope of your organization. Also, for this page, I just want to note when you try to upload a budget as I did here, you'll see that the preview is blurry. For the project and the organization budget upload, the preview will be blurry. That's just the nature of the portal, but it will show up clear in the grants management program, so don't worry.

Then I'll just briefly point to one of the last sections. One of the last sections of the application will ask if you want to be considered for the Climate Action Program. You don't have to have a project that is ecologically or sustainability-minded. You don't need to submit another application at this moment. You just click on the box if you want to be considered, and we will follow up if you're a grantee with another application process.

The last thing that I'll just mention as I stop sharing, the last thing I just really want to mention real quick is when you submit your application, you should receive a confirmation email. If you don't, please reach out to us. We

want to make sure that we received your application. Larissa is going to wrap up our presentation with a few words about climate action, but first, I want to do a quick poll related to sustainability.

6. Have you or others in your organization talked about reducing carbon emissions and/ or waste?

- Yes 404
- No 95

7. If yes, have you or your organization taken any actions related to reducing your carbon emissions and/ or waste?

- Yes 312
- No 94

Larissa: Okay. Thank you so much, Stephanie. Let's see. The Climate Action Program is meant to connect curators to climate action in ways that are right for them and their organizations and their communities. We are operating on the assumption that grantees have different needs, different capacities, knowledge bases, and that there is no one-size-fits-all solution and that capacity is your main obstacle. Now, it's important to clarify that this program is for our grantees. Teiger staff selects a subset of our grantees to participate in the climate program. At this stage, all you have to do if you are interested is to check a box at the end of the application. It's the last page like Stephanie just showed you. Now, what happens in the program is that each participant is paired with a sustainability coach for 15 months, and our sustainability coach works with the grantee on how to execute their funded project or organization in a sustainable way. Then once the plan is in place, the participants receive up to \$20,000 to realize that plan.

It's both coaching and a small amount of additional funds. It's curator-led, meaning that it becomes very specific to, like I said before, your needs, your community, and your organization. It's not like we go through a checklist and say, "You have to do this, this, this, and this." A subset of our current 2023 grantees that are currently participating in a pilot, the first year is actually only halfway through right now, were selected for geographical diversity, diversity of project type, and for their project start date—in the case of the single projects, to make sure that there's enough time to do proper preparation.

Now, that's the story of the Teiger climate program. I wanted to just say one thing, which will be interesting to you organizations out there that are

thinking about this, that the Frankenthaler Foundation has a climate initiative and they are doing their fourth round this year. That initiative is strictly for clean energy for your building. They can help you replace your HVAC, they can help you install solar panels, this kind of thing. It would not be run by the curator. It's an institutional endeavor, but if this is interesting to you, I encourage you to take a look at their website in the next couple of weeks. They're launching their fourth call, and there's a simple eligibility quiz that you can take that will speed things up. With that, I will turn it back to Stephanie and Andrea who will answer any questions in the Q&A.

Andrea: Great. Thank you so much, Larissa. I'll start off by asking our first question. "We are an artist-run collaborative exhibition space. Are we eligible to apply?"

Stephanie: Yes, you are eligible to apply, but while you're welcome to apply, I just want to clarify that our focus is supporting professional curatorial practice. We don't provide direct funding to individual artists or artist communities, but we recognize that individuals can occupy a dual role of both curator and artist. If this describes your organization's leadership, you can submit an application, but just also want to underline that perhaps like an artist or an organization or artist cooperative, we're not going to fund organizations whose artists are organizing themselves into shows.

Andrea: Thank you. This is more about the application. "Is it okay to use images from past exhibitions as representative examples of the kind of programming we produce along with images of perspective work?"

Stephanie: Yes, that would be eligible as long as it feels like it really does illustrate what you hope to propose. I can definitely see perhaps if you have a continued programming series that has been long-running and you want to show how it will exist in the future, that could be a great way to show past projects as an example of what you hope to curate in the future. A mix would be fine.

Andrea: "In regards to programming budget, are there guidelines about determining the scope/boundaries of the program versus what would be included in the full organizational budget?"

Stephanie: I think I need you to repeat that one more time.

Andrea: "In regards to the programming budget, are there guidelines about determining the scope/boundaries of programs versus what would be included in the full organizational budget?"

Stephanie: That is a great question. The three years of programming budget, I'll just say quickly that on our website, on the three years of programming category page, if you scroll down the project budget, we do have some sample budgets to show you what that difference is. For the programming budget, again, if you have a program series that has been long-running and you hope to have some continued support for it to continue on into the future, you might have just one project budget as a representative of what will happen over the three years.

You might have your three years of programming, meaning, let's say that you are going to be proposing six exhibitions that will be on view over those three years, and you have those programming budgets already prepared. You could perhaps prepare a budget that has Year 1, Year 2, Year 3 and show that across perhaps artist fees, shipping, install, et cetera. Whereas your organizational budget is going to be really giving us a picture of what your total annual operating costs are, including your staff salaries, any benefits, what you have towards either rent or mortgage.

It's really going to give us more of a whole picture of what may be included in your operating expenses. You may also include up to 30% of your operating expenses within the project budget. I can see how that might be unclear, but I would say take a look at our project budget samples on the page. I think it will help show the differences between those two types.

Andrea: Thank you. "For collaboratively curated solo exhibitions, do you want curator bios or narratives from both curators, or just from the lead curator applying?"

Stephanie: Great question. For the application, just to touch on real quick, if you are submitting an application for a co-curated solo exhibition, you should not submit a curator's bio. You should really talk about a past project that you have worked on. I think a great example is the project that I just showed. Basically, to answer it quickly, if you feel like you can interweave those two perspectives into 500 words or less, you should. Just an example of the grantee that I just showed, Howie Chen, co-curating an exhibition with Jayne Cole and christina ong, and there are 500 words or less on a past project, they showed very quickly, but very thoroughly somehow, in the great writing, each of the curator's past work and how they were bringing that past work into their collaboration.

Whether it was editing work, scholarly work, curating work, they were able to bring in their three past projects and show how it's going to be pooling together to create this one single exhibition. I would encourage you to think

about how to similarly bring in those two curators' past projects to show how you're bringing those knowledges to the presentation of the solo exhibition.

Andrea: Thank you. "If we do have a fiscal sponsor, do we need to meet the 170K budget minimum? Does the fiscal sponsor's income count towards the 170K minimum?"

Stephanie: Great question. If you're applying with a fiscal sponsor as perhaps a small org, your small org budget needs to be a minimum of \$170,000, not the fiscal sponsor.

Andrea: Okay, thank you. "I see in the budget that there is an educational line item that includes film screenings and drop-in workshops. Is that directly related to the exhibition?"

Stephanie: In those cases, I'm not sure exactly which project budget you're referring to, but most likely the project budget, it's film screenings and programs that are directly related to the project that's being proposed. Not something that is perhaps parallel or other programming at the institution.

Andrea: Thank you. Sorry. "If my org anticipates receiving a 501(c)(3) status in 2024, but perhaps not by the application deadline, do we need to apply with a fiscal sponsor?"

Stephanie: I would say, reach out to our general email. I think that this might be a question that is specific to the institution, and I would just want a little additional information. For this person, reach out to info@teigerfoundation.org, and we can address that question offline because it's a case-by-case basis.

Andrea: Thanks. "Is there a minimum request threshold for single projects if the budget is less than 50K?"

Stephanie: That's a great question. There is a minimum, and the smallest grant that we'll give for this project is \$75,000, meaning that the total project budget needs to be a minimum of \$150,000.

Andrea: "In the FAQ section it says, yes, that we do allow people to apply with a fiscal sponsor, but then two questions down it says that you're unable to apply with a fiscal sponsor instead of, you need to apply with a host institution. Can you clarify?"

Stephanie: Yes. If you are a small org, perhaps you are a small arts institution, small arts independent space, that has an operating budget of

\$170,000 or more annually, and, for whatever reason, you haven't incorporated into a 501(c)(3), you can apply with a fiscal sponsor. You probably already have a fiscal sponsor established for your fundraising. That is allowed. But we do not fund individuals. If an individual, let's say an independent curator, wanted to apply for funding, you could not apply with a fiscal sponsor. Fiscal sponsors are only for small organizations, not for individuals.

Andrea: Thank you. These are some more just portal-specific questions. "We ask for 10 images with 100 words. Is that per image or total?"

Stephanie: Per image.

Andrea: This one is easy. "Can you cut and paste into the proposed project box?"

Stephanie: Yes, you can.

Andrea: Great. "If you're just at the \$3.5 million threshold, right below it, and it changes in the three-year period to cross that threshold, what figure should you use to determine the ask amount?"

Stephanie: This might be another moment of this person reaching out to info@teigerfoundation.org so we can review the budgets together. Typically, if someone perhaps is applying for the single projects category, et cetera, or another category, you would apply with the budget for the grant year. For, in this case, it might be your Fiscal Year 2025 as your eligibility, but I would recommend this person reach out to info@teigerfoundation.org so that we can look at this very specific question.

Andrea: Thank you. "When is the end date? Meaning, when does the project need to close for 2024 grants?"

Stephanie: For the 2024 call for proposal cycle, we don't have a particular end date for a project. The project just needs to open to the public by August 1st, 2026. It could run for perhaps, if it's a large museum show that's running for six, nine months, it could run into 2027. It just needs to open by August 1st, 2026 to the public.

Andrea: Thank you. I think we're starting to run close to time, so I might only pick one or two more questions. The next question is, "For three years of programming application, it is asked to provide images of future works. However, our program is intended to be experimental and collaborative. Artists are invited to experiment and take risks with their presentations. As a

result, it's often difficult to anticipate the final exhibition product. Is it permissible to provide images of previous exhibitions to better represent our curatorial process?"

Stephanie: Yes. I think that similar to a question at the beginning of the Q&A, if you feel that the past exhibitions show a kind of curatorial approach, meaning, it shows this kind of risk-taking, then you can definitely include a past exhibition. You might also think about including a past exhibition of the artist that you might invite to show, but you can include past work.

Andrea: Another three years of programming grant question. "How much information do we need for specific exhibitions in the timeline? For example, if we are submitting a proposal for a large space in our museum, our sculpture garden, which typically has one exhibition per year, do we need to go in-depth on a checklist for each year?"

Stephanie: Yes, that's a great question. There's a few ways that, for example, our grantees last year approached this question, but essentially, my suggestion is to have a good balance of showing a curatorial vision or a curatorial arc across the three years that you will propose. This arc doesn't need to be a thematic arc, like feminist perspectives, but something that does show that there is a through line between the exhibitions themselves. Then you could spend time going through and discussing how those projects are in line with that overall curatorial vision.

That curatorial vision could be the curatorial team or the curatorial director, or the exhibitions director really wants to focus on allowing space for risks for artists and here are the exhibitions that we propose, and this is how we feel that we are going to be able to do this work. I would say if you're able to show a balance between an overall vision for your exhibitions, while also spending a little bit of time on each, that would be the best way to frame your project for that particular category.

Andrea: Thank you, Stephanie. I think we're going to stop the Q&A there. Thank you all so much for coming. Finally, if you have any further questions, and if you'd like to chat for 15 minutes about your proposal, we are holding office hours until February 9th. Please email us at info@teigerfoundation.org and we can send you the Calendly link. A recording of this session will be available within two weeks on our website. There is an icon on the webpage that says Online Info Session, so the recordings will be there. Please also follow us on Instagram @teigerfoundation and subscribe to our newsletter as we provide a lot of information through those avenues. Goodbye. Hope you have a good day.