

Teiger Foundation 2025 Call for Proposals

Online information session

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Andrea Escobedo: Hello everyone. Thank you so much for being here. We're just going to give it a couple of more seconds to let more people come in. Thank you again for taking time. Okay. So, I think I'll give it another minute to let more people come in. The numbers are still climbing, so we'll just wait a little bit more.

Okay, I think that we are okay to start this going. Hi everyone. I'm Andrea Escobedo, the Assistant Program Manager, joined here today by Stephanie Koch, Program Officer. Thank you so much for joining us today. First, some housekeeping. There's no Q&A feature, so you can use the chat feature to ask us questions for the Q&A we'll have later. 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 Tricia. This session will be recorded as well and posted on our website within two weeks. Some of your questions either submitted earlier or today may also be added with our answers to the FAQ page on our website. And here is Stephanie.

Stephanie Koch: Hi everyone. I am Stephanie Koch. I am Teiger Foundation's Program Officer, and I just want to give some quick background on the foundation. So, Teiger Foundation was founded in 2008 by David Teiger, a museum patron and collector deeply invested in contemporary art. As someone engaged with institutions, serving on acquisitions committees for example, David noticed that curators often faced resistance or funding challenges when pursuing ambitious or unconventional projects. And, that's why he created the foundation to directly support important curatorial work in contemporary visual art. In accordance with his wishes, after his passing, the foundation's board sold David's art collection, which now funds our program. What began as \$300,000 in annual grants has grown to a minimum of \$4.5 million awarded each year. This expansion also led to Larissa Harris joining as our inaugural Executive Director in 2021 and the launch of our first Call for Proposals in 2022.

So looking ahead, we wanted to make sure that you knew about some future changes in our grant schedule. After the 2025 Call for Proposals, the current one, the foundation will shift to offering the Call for Proposals every other year. The next call will open in fall 2026 with applications due in early 2027. This will include funding for single projects, three years of programming, and curatorial research and development. There will not be a call next year. However, starting in fall 2025, we will introduce a quarterly grant program for curatorial partnerships focusing on hosting and touring projects, and this is open to organizations of all sizes. These grants of up to \$75,000 will have full details announced in summer 2025, but for now, you can find early information on our website's FAQ. We know that these changes are significant. We wanted to share this information now so you can better plan for your application this call, even though we don't have definite guidelines. However, this info session isn't focused on that transition. If you have any questions, we ask that you please hold them. We'll host a separate info session dedicated to this new structure at a later time.

I also just want to share a little bit about me. Similarly to Andrea and Larissa, who also worked in the contemporary art field and curatorial roles, I was a director of a small Midwest based arts organization before I joined Teiger Foundation in December 2022. At Teiger, we're really drawing upon our past curatorial experience, and we believe similarly to David, that curators are not only shaping the present, they're also shaping the future. We're really thinking about the what and the how of curatorial work, the what, being your ambitious ideas, the projects you propose, exhibitions, commissions, research and programming that reflect your curatorial visions. The how is also what we're really focused on. We're thinking about the methods, the practices behind the curatorial work, how you're developing these ideas, how you're collaborating with artists and communities, navigating institutional frameworks, and considering the broader context of your work. This focus on curators also shows up in the selections of the rotating jury, which is made of your peers. Curators who are working or have worked in the US. And also this jury composition, it changes every year, so we always have new perspectives in the process. So, that was a little bit about us. We would love to hear some more about you

We have a few polls and we'll launch them now just so we can learn a little more about you.

- What is your role? Are you a...
 - Curator 74
 - development team member 140
 - executive director 276
 - artistic director 9
 - educator/scholar 6
 - other 1

So, as usual, a lot of folks that are attending are development team members, some are curators. I think that's going to be really helpful for us to know because as you're going into the application, you'll see that it's really geared towards the perspective of the curator. And so, we'll touch a little bit on the ways in which the development team member can really help shape this application, even though it's really from the perspective of a curator.

Let's go to the next poll.

- Where are you located? Please choose one of the Census Bureau-designated divisions below.
 - Northeast Division 1: New England (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont)
 - 33
 - Northeast Division 2: Mid-Atlantic (New Jersey, New York, and Pennsylvania)
 - 68
 - Midwest Division 3: East North Central (Illinois, Indiana, Michigan, Ohio, and Wisconsin)
 - 33
 - Midwest Division 4: West North Central (Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, and South Dakota)
 - 9
 - South Division 5: South Atlantic (Delaware; Florida; Georgia; Maryland; North Carolina; South Carolina; Virginia; Washington, D.C. and West Virginia)
 - 27
 - South Division 6: East South Central (Alabama, Kentucky, Mississippi, and Tennessee)
 - 6

- South Division 7: West South Central (Arkansas, Louisiana, Oklahoma, and Texas)
 - 20
- West Division 8: Mountain (Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Utah, and Wyoming)
 - 16
- West Division 9: Pacific (Alaska, California, Hawaii, Oregon, and Washington)
 - 50
- US territories Division 10: Puerto Rico and other territories
 - 5

Great, so a lot are coming in from the Northeast. That is where we received the most applications over the last two cycles. But, it does seem like we're having more that are coming from the South than previous cycles, and that's really exciting.

We also want to know where you're coming from. We find that most of our grantees are within urban centers, but we're really hoping to work on our outreach and rural and suburban areas as well.

- Are you based in a rural or urban area?
 - rural 22
 - suburban 18
 - urban 231
 - other 6

Great. As I expected, a very large showing from urban areas but really helpful just to get an idea of who's in the room with us.

Great, I am briefly going to go over our four categories before diving into more detail. Because our website posts a lot of information, more often than not the answer to a question about the Call for Proposals is on our website. So, I just want to show you where a few bits of information are.

First, I just want to point out for anyone that's new to Teiger Foundation what our four grant categories are. We have first our single project category, that's funding for up to \$150,000. That's for an ambitious single project such as an exhibition, performance series, programming series, or

perhaps as yet unknown project type. We also offer grants of up to \$150,000 for three years of programming, and this is for smaller organizations. So, organizations with operating budgets at or below \$3.5 million. That grant is dispersed in three equal installments of \$25,000 or \$50,000 each year for three years. Then, we also have a grant for hosting exhibitions. This will be for up to \$75,000. And, of note, is that this is for organizations that are hosting the exhibition, not the originating curator that is seeking to tour their show or other project. And then lastly, we have a grant of up to \$50,000 for curatorial research and development.

So, I'm going to navigate to the single project page, but each page is organized very similarly. Going to the single project page, we have the five parts of the application available for preparation ahead of time. I will dive into this in more detail soon, but the first section is going to be dedicated to curator's voice. This section is for every category except for hosting. For hosting, we'll ask for a reflection on a past project. Also, there'll be some guiding questions for the project description, some information that we would like you to include in your application, and also hopefully some prompts that really nail into your curatorial perspective as that will be what our rubric is centering around. Please pay attention to the prompts that are listed under each project description section.

And then quickly, we have a project budget section. This will give more information about what is eligible. We'll also have information on organization budget as well as proof of 501(c)3 status. I just want to point out something that we offer in each category. I'm not going to spend too much time on this, but I want to emphasize that when you're preparing your project and organizational budgets, we do have sample budgets that are located here, and they're located in the same place for every category. So you'll navigate to the project budget section, and you'll find linked samples of project budgets are available here.

[Goes to PDF of sample budgets for single project grant applications]

I also want to emphasize that for an application, we don't require that you enter information into a template or a specific format. You can submit your project budget in PDF format in whichever way it makes sense for you. Also, these sample project budgets, they are not exclusive of everything that could be eligible. These are just meant to give you a variety of examples of things

that you may include. These templates are examples. They're not required formatting. We know your project budget will probably look different, and that's absolutely okay.

I'm just going to zoom in here. So, as you'll notice for each category, we list the category type plus the type of project. So, this is a single project category group exhibition. For each budget, we create an organizational profile. So, here we created a profile of an institution with an operating budget of \$28 million, and they're working on a very large group show with sixteen artists. We also list the operating budget because we center the W.A.G.E guidelines around the operating budget in line with their format. So you'll see here, with a \$28 million operating budget following W.A.G.E guidelines, each artist should receive at minimum \$1,875.

We do pay close attention to the artist fees, so if you're not familiar with W.A.G.E, this is a great time to learn. And I'll quickly point you to their fee calculator in case you're not familiar.

[Goes to W.A.G.E website]

Okay the W.A.G.E website, extremely intuitive, very helpful. There's two ways for you to understand what your organization will hopefully be able to pay artists. They're listed by organization size. So, let's say my organizational budget is \$400 million. I can go to the Metropolitan Museum of Art as an example of what my project should have as a fee for artists. You could also type in your total annual operating expenses here. Let's say I'm at a slightly smaller museum of \$5 million. I'm able to see that a minimum wage for a solo exhibition is \$10,000, a group exhibition, especially a very large one, is \$1,500.

W.A.G.E focuses on compensation for artists. But, at Teiger Foundation we do look for meaningful compensation for everyone that's involved in the project, for collaborators, community partners, and other project team members. So, be sure to reflect this in your budgets as well, and this is a good place to start.

With that, we are going to share some frequently asked questions that we've received.

Q: Are international organizations eligible to apply?

A: No, international organizations are not eligible to apply for funding. However, international partners are welcome, but the US partner needs to be the applicant. Also, US-based institutions may host exhibitions originating from international organizations.

Q: Are international curators eligible to apply?

A: Yes. International curators are eligible to apply, but their projects must be at US-based nonprofit organizations, as we only fund US organizations.

Q: What are the eligibility requirements for organizational age and budget?

A: So there's no minimum age for organizations to apply. However, there is a minimum annual operating budget, and it's \$170,000.

Q: Are independent curators eligible?

A: Independent curators are eligible, but they must apply with a host institution. We fund organizations, not individuals.

Q: Can fiscally sponsored projects apply?

A: Yes, fiscally sponsored organizations are eligible to apply, but it has to be said that it's a fiscally sponsored organization. Fiscally sponsored individuals are not eligible to apply. Also, for fiscally sponsored organizations, your operating budget, not your sponsor's, *your operating budget*, must be a minimum of \$170,000.

And, there's some details online about what you'll include with your application. But, I'll say quickly it's proof of your sponsor's 501(c)3 status, and it's also a fiscal sponsor agreement. You'll make them into one PDF and submit it in the 501(c)3 status page on the application.

Q: Are organizations allowed to apply for more than one category?

A: No. Each organization can only submit one application per cycle.

Q: What is the grant period?

A: The grant period for the 2025 Call for Proposals varies by category. For single projects and hosting grants, projects must open to the public between September 1st, 2025 and August 31st, 2027. They can be open after August 31st, 2027, but they need to open before that date. For three years of programming, your activities should be open between September 1st, 2025 and August 31st, 2028. And if you didn't catch that, don't worry. It's on our website, on each of the categories' pages. For the research category, there is no requirement for a public facing project. If you're just in the pursuit of research, that's great, and therefore there's no grant period.

Q: Do you support curatorial fellowships or residencies?

A: We do not fund stand-alone curatorial fellowships or residencies. However, if you're applying for the three years of programming grant, they can be included as part of a broader proposal that's inclusive of your whole suite of curatorial activities. So, it's exhibitions and research, and it's also the curatorial fellowship or residency, and only if they're part of a curatorial vision.

Q: How much of the budget can go towards indirect costs?

A: For single projects, three years of programming and hosting grants, up to 30% of the total grant can be allocated to indirect and overhead costs. For curatorial research and development, up to 60% of the budget can cover any expenses related to a leave that you may do when you're on. Let's say you're on a research trip and you anticipate you'll be gone for one, two, three months, et cetera; up to 60% of the grant can be used to cover administrative costs for that leave. And, another thing of note is that from experience, we know those of you representing university galleries might. have questions about indirect

costs. If you do, please feel free to email us at info@teigerfoundation.org, and we can chat on a case-by-case basis.

Q: What qualifies as overhead costs?

A: Overhead costs is quite inclusive. An example is administrative costs such as non-project staff salaries. I will say project-related salaries, like a percentage of a curator's salary, can be included in direct costs. But for indirect costs and overhead, non-project staff salaries, office supplies, rental mortgage payments, utilities, property insurance, any of the internet or technological infrastructure, legal, accounting, and other professional services. I think it might be actually easier to say what is not eligible, and what is not eligible is capital campaigns, acquisitions, and endowment as expenses for overhead. Other than that, we're pretty open to what you may include.

Andrea Escobedo: Okay. So now I think it's time for another poll.

Stephanie Koch: Great, just a couple questions.

- Did you apply last year?
 - Yes 71
 - No 212

Stephanie Koch: Okay, great. We have a few, quite a few actually, that are new to us. That's great. This info session is definitely for you. Well, it's for all, but we're definitely going to have a lot of information.

- Which category will you apply for?
 - single project 86
 - three years of programming 87
 - hosting 10
 - curatorial research and development 36
 - not sure 93

Great. I will say that this quick poll is pretty representative of the percentage of each category that we receive each year. Definitely, single

project and three years of programming are our top categories.

- What's your organization size?
 - \$500,000 or below 86
 - \$500,000 - 3.5 million 116
 - \$3.5 million - 10 million 48
 - \$10 million - 25 million 21
 - \$25 million and up 20
 - Not applicable 7

Great. That's very helpful for us to know.

- How long have you been working in curatorial practice?
 - 1-3 years 49
 - 4-7 years 43
 - 8-15 years 59
 - 15+ years 44

Great. Yes, I think that seems about right. So, we're having a pretty even spread across experience. I would definitely say that Teiger Foundation does not prioritize emerging curators or established curators. We really hope to support the spectrum of curatorial career stages.

With that, I'm going to speak a little bit more about our curator's voice section before we dive into the individual categories. I think not only as a new section are there going to be questions, but I think that it really gets to a question that we get very often. And, again, for hosting applications, the section isn't required. Instead, hosting applicants will reflect on a past project. They'll focus on their experience and how they adapted that past work into their specific context.

So, for the curator's voice section, it's 350 words, and it's an important part of the application because it really will help us understand the motivations and decision-making behind your work as a curator. At Teiger Foundation, we're really aiming to support curatorial work. Our rubric is oriented around that, whereas, as I learned myself being a previous grant seeker and from conversations that we're having with folks, many grants are really focused on perhaps the artistic merit or around community engagement strategies, etc. But, our rubric is really centered around curatorial merit,

and we really aim to support curators and contemporary art who address meaningful gaps, issues, assumptions or conditions in the fields through their practice. So, they're observing a question in the field or a question out in the world, and they're creating a curatorial response. The curator's voice section will give you space to articulate how your work responds to these observations. Also, it will enable you to pull back the lens and really think about what drives you, how you approach your decisions, and how this perspective shapes your projects.

A question we often get is: what do we mean by a fresh curatorial approach? This is a phrase that's included on our website throughout our application. For us, a fresh curatorial approach is less about thinking of a single definition and more about demonstrating originality, thoughtfulness and relevance in your curatorial practice. I would say as many curators as there are in the world, there's that many different kinds of fresh curatorial approaches. But, just as an example, we have seen our grantees and have seen in the world how it can manifest in a variety of ways. It could be thinking through how to challenge conventions, experiment with structure such as engaging with new collaborations, formats, or methods that are really rethinking how to challenge traditional ways of presenting and interpreting art. It could be thinking about how to expand dialogues, such as addressing overlooked or underrepresented histories, artists, communities or ideas within contemporary visual art.

However, I will note here it's not just about showcasing underrepresented voices, it's about the how and the why. A strong curatorial approach will require considering the context and being mindful of the broader conversation around representation. What frameworks and methodologies are you using? Why are you using them? How are you making sure that your approach is nuanced and avoids problematic framings? Another way to consider a fresh curatorial approach is engaging with the present moment, meaning you're responding thoughtfully to a current cultural, social, environmental condition through your curatorial lens.

You may also be thinking about creating new connections, such as creating new relationships between works and artists or disciplines. Perhaps you're creating a new partnership or collaboration that is rethinking resource distribution in a new way. These are all what could be considered a fresh curatorial approach. That is a question that we get often. But ultimately, just to put a fine point on it, we value curators who are critically

reflecting on the role in their practice to address meaningful questions or gaps in the field. A fresh approach does not have to mean reinventing the wheel. It's not about pursuing the new and the novel. It's about showing us what makes your perspective intentional and relevant in today's arts landscape.

In our last two Calls for Proposals, we noticed that some of this context, the why and the how, was missing from project descriptions alone. So, we decided to pull this out and really ask intentionally in its own separate section. That's why we created it, to give curators space to share this thinking as a way to give a path into the project. So, another thing to note is for proposals involving multiple curators, like three years of programming applicants or single projects with a team, we will ask each curator to complete this section individually.

For all the development team members listening, this is where we want to hear directly from the curators. The questions are designed to get at the heart of your curatorial work. So, what led you to curating, what have you learned along the way, who do you do this work for, and how has that evolved? We also would love to know which curatorial projects or dialogues or issues have influenced your thinking. We're not looking for an institutional narrative or a curatorial bio, but the voice of the person behind the project. We also know that there are different approaches to curating, whether it's collaborative or experimental. If you haven't had a moment to articulate your motivations before or the particular way that you work with artists, this is hopefully an opportunity to name them.

With that being said, and we can definitely answer any questions about this new section at the end, I'm just going to touch upon, in a little bit more detail, the different categories. So, first I'll talk about the three years of programming category, which offers grants of \$75,000 or \$150,000 to organizations with operating budgets below \$3.5 million.

A question that we receive is: what do we mean by programming? Programming can really encompass the full range of curatorial activities from small scale, human scale, intimate projects to large, institutional initiatives. So, exhibitions, commissions, research, workshops, programs and events, artists in residency opportunities with a curatorial component, any institutional partnerships such as touring projects, or any combination of

these. And of course, as always, as yet, unknown project types. Another thing to note is that your projects do not have to be a brand new idea, a brand new program, to be eligible. If you have a strong ongoing program that you plan to continue into the future, that's perfectly fine. We're definitely excited and open to supporting that. However, the program structure should make sense for the future, meaning it has evolved over time to address current conversations, artists' needs, or community engagement. It's not stuck in a past form that doesn't make sense for now or the future. So, we'll definitely keep that in mind when we're reviewing, but we're open. Support for existing programs is absolutely eligible.

Another thing that we get asked is: what if I don't know my three years? And that is also okay, we do not expect you to have a fully detailed three year plan at the time of your application. If you can outline two years, that's great. If you have three years, that's great. But, at minimum, you should have one year planned and confirmed. So, confirmed means that you have an agreement with an artist or artists, and the project is on the calendar. A pending program means perhaps you started the conversation, had a studio visit or two, and perhaps maybe you've even extended that invitation, but it hasn't been accepted yet. Anything less than this, the confirmed and pending, should not be included in your application. Another thing of note is, while we do require you to have at least one year in the future planned and confirmed within the grant period, if you feel like you want to speak to your calendar year of programming for 2025 to provide context for your future curatorial decisions, that is definitely okay to add into your application if it feels like it helps create an image of what you'll execute during the grant term. But, just as a reminder, the grant period begins September 1st, 2025. So, any programming before that date wouldn't be eligible. But, if you feel like it might be helpful to illustrate what you'll do in the future, you can definitely include it.

Another question that we get that I'll speak to quickly is: our small organization has multiple curators, so how do we really speak to what threads them together, to that curatorial authorship? So, I would say to pay attention to the application prompts that we have on the three years of programming category page. We've really reflected a lot on this question and tried to offer some prompts to really tie together how you've created a cohesive curatorial voice. And, a cohesive curatorial voice does not mean that you need to follow a single thematic arc, but you just need to demonstrate a consistent approach to curatorial thinking and decision making

across your projects.

I think our past two cycles of three years of programming grantees really demonstrate this. In reflection, you may realize that your organization with multiple curators has really a blended voice, with the example of our 2023 grantees Racing Magpie with Peter Strong and Mary Bordeaux. You may realize that it's quite distinct and that there's really two arcs that are speaking to one another. But, they really are distinctive of the curators, such as with Sandra Eden and Ashley DeHoyos at DiverseWorks [2023 Grantees]. Or, it might be a combination like our 2024 grantees, MOCA Tucson, who are three curators, Julio Morales, Laura Copeland, and Alexis Wilkinson, who really do work in collaboration with one another to create this beautiful curatorial umbrella but really take ownership and authorship of their individual projects. So, there's many different ways in which curators work together at small organizations. I think it's just about taking a moment to really understand how you come together to create a program, and that's what we want to know.

One of the last things I'll touch upon for three years of programming is just a budget consideration. So as I mentioned, organizations may request grants of \$75,000 or \$150,000, and this is distributed in equal annual installments over three years. However, it's important to note that Teiger Foundation will fund up to 15% of an organization's total annual operating expenses. So, when you're thinking: which one do I apply for, \$75,000 or \$150,000? For example, if your annual operating budget is \$200,000, the maximum installment would be \$25,000 because that would represent 12.5% of your annual operating costs, which then would fall within our guidelines. So, you wouldn't be eligible to apply for \$150,000. So, just take a moment to think about your operating budget when trying to decide which grant to apply for.

With that, I will pass it over to Andrea just to ask some other questions that we received.

Q: Does the \$3.5 million budget cap and \$170,000 minimum refer to the current, past, or projected fiscal year?

A: Yes, so the budget requirements, \$170,000 minimum, \$3.5 million maximum for the three years of programming category, this applies to your current fiscal year budget. Not your future, not your past. And,

we know that everyone is operating in a different fiscal timing, so whichever is your organization's fiscal timing. We do also require that you submit your past fiscal budget, but that's just for context. If you have a future fiscal budget, that's optional, but you can definitely submit it. We would love to have that additional insight. It might also really help give a budget narrative for the ways your organization is evolving. But, just note that your operating budgets, because we do receive this question, your operating budgets, they don't need to include any capital campaigns or endowments. We know that sometimes small orgs are going under a capital campaign, and that will skew the operating budget. We're really talking about the budget you use for everyday activities.

Q: Can I apply if I fulfill curatorial duties but my job title is not curator?

A: Yes. You do not have to have a title curator in order to be eligible to apply. Eligibility is based on curatorial involvement, not job title. So for example, artistic directors or executive directors at small orgs, they often hold dual curatorial and administrative roles, and you are welcome to apply.

Q: Are artist run spaces eligible for this grant?

A: Yes. Artist run spaces eligible to apply, but your application should really focus on the curatorial practice, not the artistic activity. So, while Teiger Foundation does not directly fund artists or artists communities, we do know that some artist run spaces have significant curatorial activity in their program. For example, past grantees such as Beta-Local, The Luminary, [and] Summertime Gallery are all artist-led organizations with strong curatorial components. So, if you feel, as an example, that these past grantees are aligned with your work as an artist run space, then I would encourage you to apply.

Q: Can smaller organizations apply for a single project grant instead of a three-year grant?

A: Yes. While the three-year programming grant usually makes a lot of sense for small orgs because it's designed to support ongoing needs and

hopefully have a little bit of stability, we know that some small orgs take on large scale projects, particularly in partnership. If that applies to you, you can definitely apply for a single project grant.

Q: How are funds distributed for three years of programming grants?

A: Grants are dispersed in three equal installments, either \$25,000 or \$50,000 per year, depending on whether you applied for \$75,000 or \$150,000.

Q: My organization cannot fully meet W.A.G.E. standards. Can we still apply?

A: Yes. So, if meeting full W.A.G.E. standards is not feasible for whatever reason with your operating budget, just submit a project budget that reflects the highest level of compensation your organization can afford, and we will evaluate your compensation plan in the context of your org's financial capacity.

Q: Can programming by multiple curators be included in the application?

A: Yes. A question that we get often: does it have to be someone, like a single curator, that is leading the program over three years? No. We definitely have, for three years of programming grantees, multiple curators. I would say that's more often than not. Just make sure you're showing how the unified curatorial vision directs the program while also showcasing the distinct contributions and planned projects of each curator.

Stephanie Koch: Great. Now I'm going to just go over the single project in hosting categories. So, single project. This is for grants of up to \$150,000 to support a single public facing project led by a curator or curatorial team at any organization regardless of size. A single project could be a group or solo exhibition, a major performance series, or another standalone initiative requiring funding at the scale we offer. You may apply for \$50,000, \$75,000, or \$150,000. For our grant, it can cover up to 50% of your overall project budget. I'll just say that again. So, the grant can cover up to 50% of your overall project budget. So for example, if you apply for \$150,000, your project budget should be at minimum \$300,000. If you apply for the \$50,000

grant, your project budget should be at least \$100,000. But again, it can include indirect and operational costs, so just think about that when you're making your budget.

Eligible expenses, as I showed in the sample budget as just a preview: artist's expenses; programmatic components such as print publications, micro sites, community engagement programs; anything that is for collaborative projects such as the cost for co-curating efforts for the institutions; and of course, as we've mentioned, up to 30% can be used for in direct overhead costs. I would say that, again, it's almost easier to describe what is not eligible, such as we do not fund standalone publications. We also don't fund recurring exhibitions like triennials or biennials.

Another thing that we have learned in conversation with applicants is that [we] should be much more clear about the fact that for the single project category, your project should be well-developed and specific. What does that mean? So if your project is still in an early conceptual stage, we really do recommend applying for the curatorial research and development grant instead, which wouldn't exclude you from applying for the single project grant later for the same project. I'll talk about that category in a minute. Which is just to say, if you're applying to the single project category, your project should be rather, for lack of a better word, cooked. You really should know not only the details of your project such as the artist, but really have the curatorial concept and framework pretty clear, as the jury and Teiger's staff will really be digging into those details. So again, if you feel like it's still in an earlier conceptual stage but it's a really important, strong project, we encourage you to apply to the curatorial research grant instead.

Also, if you are a collaborative proposal, meaning that you're co-organizing a project, we ask that one organization act as the lead applicant, and you're responsible for the submission and overall management of the project. However, we are open to dispersing funds to both partners if that is what is requested. So, if a co-originating project asks for \$150,000, they ask for it to be split down the middle, we'll send \$75,000 to partner A, \$75,000 to partner B. Definitely open to that. We just ask for one lead applicant on the application.

I also would say that we definitely get questions in terms of, you know: we are orienting the group around curatorial merit, how does that actually show

up in the application? So, successful proposals go beyond showcasing the merit of the artist. They really should consider some questions that we included on the single project category page. We really want to know why this artist, why this artist now? What makes their work really important to highlight at this moment, at your institution, by you? What is the alignment? What new perspective are you bringing to their practice? I think that is really important, especially for solo exhibitions. How is your presentation of this artist building on their career, giving a new insight, versus past solo exhibitions of theirs?

Also, with solo exhibitions in particular, we know that curators usually work in collaboration with the artists, especially living artists. What is the nature of your collaboration? Answering that question can really help articulate the curatorial methodology within the project. How does your partnership with artists form and shape the project? Wanting to know what are your curatorial strategies? What are your specific decisions and approaches? Have you taken to support and extend the artists and their vision, their learning, your own growth as a curator? How are the works organized? What is the guiding principle behind the selection and presentation? And then also very importantly, who is this work for? Is this work for a specific community? It doesn't have to be a local community. It could be a specific artist community or a specific scholarship community, but we really want to know who is this work for.

I'm also going to dive into hosting. I want to make sure that we get to your questions, so I'll move quickly through this. So as I mentioned, hosting is for grants up to \$75,000. They're for the hosting organization, not the originating organization, to tour a project, and our focus for this category is really on the adaptation and the recontextualization of the project. So, we really want to know how the host organization is presenting the touring exhibition to reflect their unique context and communities. Expenses that are allowed are pretty open. It's the touring fees. It's installation costs. It's the programming partnerships. And again, up to 30% can be used for overhead and indirect costs.

For the hosting category, the Teiger staff will jury and evaluate the application, not a larger jury. But, we want to know: why does this show belong in your space? Why does it make sense in your space? How will you make it resonate with your audience and communities? How will you modify or expand the original exhibition to suit your institution? We know that there is an

originating curator. They have created an exhibition. We're not asking you to reconceptualize or to disregard their work, but there are ways to perhaps support artists, to deepen their knowledge, to tailor public programs to local audiences. And that's really what we're thinking, how to make the show make sense for your institution and your communities.

Now, I will pass it to Andrea to ask a few questions about the single project and hosting category.

Q: Can multiple institutions apply together?

A: So for single projects, institutions collaborating equally should submit a single application with one org acting as a lead applicant. For hosting grants, let's say multiple orgs want to apply to host the same exhibition, each institution should submit their own application separately. But, in theory, we're open to funding all if all applications are strong. So, multiple hosting venues are not necessarily in competition. We wouldn't just select one in theory. We would be open to funding multiple if they're all great.

Q: What artist fees should I include in a hosting grant application if they've already been paid by the originating institution?

A: Following W.A.G.E. guidelines, a host institution should look at what their recommended fee is, and 50% of that full fee should be offered to artists for a touring exhibition. Also, if artists are asked to participate in install or programming, you should look at the day rate for the performers category on W.A.G.E.

Q: Are hosting grants limited to traditional touring exhibitions?

A: No. We haven't had an application come by yet, but we are open to projects outside of a traditional exhibition. Could be a digital exhibition as an example, or perhaps a traveling performance series. These could also qualify, provided they're grounded in curatorial thinking.

Q: Can the originating institution apply for a hosting grant to support the tour of their project?

A: No, hosting grants are for the host, not the originator.

Stephanie Koch: And now, I'm just going to quickly go over our last category. So, our last category is curatorial research and development. This grant offers up to \$50,000 to support the earlier stages of curatorial work. Curators can begin in various ways. They can move through archival research; they could have funds for travel, for studio visits. Also, another element is that curatorial research can include funding for collaborators whose work will inform the curatorial process. So, if you have any questions on what this may include, feel free to email us at info@teigerfoundation.org. But some examples of what this could look like for collaborators is perhaps they're working on a solo show with a living artist. You might apply for funding to support the artist's material studies or fabrication costs as they develop work for perhaps a new commission. You could apply for funding for catalog contributors to conduct research so that they write essays that really deepen the intellectual foundation of your project. You may fund convening; let's say the artists that you're working with really feel that convening would be quite important for them to explore their ideas in the building of a strong group show. That is definitely eligible. Designers, conservators, archivists. Anything you feel like where the collaborator is going to feed back into your curatorial research process is eligible.

Also, I will say that up to 60% of the grant, as I mentioned, can be used for institutional support for leave. So, if you would like to leave for an extended period of time and delegate admin responsibilities, part of the grant can be used for that.

Something I mentioned before, but just want to reiterate, if you receive a research grant, it doesn't guarantee you future funding for the resulting exhibition. But, you can apply for the future project. It would be eligible. So, before we move into talking about the Climate Action Program, let's take a quick poll to learn more about how attendees think about sustainability.

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

- Yes 176
- No 51

Stephanie Koch: Great. So just as you may know, Teiger Foundation is really committed to supporting climate action work. I'll talk about that in a moment. But, we would love to know if you and your organization have talked about reducing carbon emissions. And, I would say that it seems like the conversation is pretty strong. Almost three quarters of you have had the conversation.

- If yes, have you or your organization taken any actions related to reducing your carbon emissions and/ or waste?
 - Yes 138
 - No 57

Wow, this seems like this is a higher percentage than last year, which is exciting. Very strong representation. So, if your organization is really thinking, particularly your curators, are really thinking about how to embed climate conscious practices into your projects and into your institution, this is just a quick overview of the program.

The Climate Action for Curators program, it is by invitation only. To be eligible to apply, you must first apply to our Call for Proposals and receive a grant. If you're interested when you apply, you can simply check a box on the final page of the application to show that you're interested. That's all you have to do. And then if you receive a grant, we will reach out to all of those that checked that box to submit a questionnaire and have a quick interview process. From there, we'll create a small sub cohort of grantees. It's typically about five participants out of the grantees that check the box to be considered for the Climate Action for Curators program.

So what is this program? This program pairs grantees with sustainability coaches from Rute Collaborative, who are brilliant. They have worked with some amazing arts institutions like the Met and the Guggenheim. They've done some great work with our first cohort of grantees. And, the grantees will work with Rute Collaborative for fifteen months, and together you'll develop a tailored climate action plan that is hopefully going to align with your capacity, your mission, and the audience of your grantee's institution. We really try to focus on having it be grantee led with Rute Collaborative

support. Once these plans are finalized, you as a climate action grantee can have access to up to \$25,000 additional to implement these plans.

So, just as a quick example of what this looks like, from the 2023 cohort for Racing Magpie in Rapid City Dakota, they are adding on another building, and they reviewed sustainable energy options including solar panels. The Contemporary Austin, Alex Klein, is working on a Teiger funded project, *Carl Cheng: Nature Never Loses*, which is actually open now. It's not going to be on view, it is on view. And, she was really focused on how to embed sustainability into both the exhibition making and on the national/international tour of this show.

And then finally, Rhizome. They launched a climate impact portal to measure and address their carbon footprint, as a digital-based organization, of their server infrastructure for their archived net art project. So, as we prepare to launch the 2024 cohort, they're about to begin their program for the next 15 months. This program is really meant to help them consider ways to integrate sustainability into their Teiger funded project/into their operations. It really is up to them to decide what they want to do. So, we really encourage you to opt into this program. As a reminder, it's the last page on the application. All you have to do is check yes if you're interested in being considered.

All right. So that's enough for me. I'm going to add Andrea, and we're just going to take some time to hear questions from you all. If we don't touch upon your question during the info session, -There are a lot of questions- we are going to work on answering them each individually via email.

Q: How many participants are in this webinar today?

A: 345.

Q: Are these matching grants?

So, technically they are not matching grants, but I realize that that is a nuanced consideration. We'll fund up to 50% of a project grant for single projects. We don't mind being the first funder. We're definitely good being the first funder, but you do have to have additional funding for the project. For three years of

programming, we'll fund up to 15% of your operating budget. So again, not quite a matching situation, but we're not going to be able to fund a hundred percent of your operating budget. That's why our minimum is \$170,000. For hosting and for research, we are open to funding a hundred percent of the project.

Q: If a single project, a museum exhibition, is thematic and places historical artists or works in conversation with contemporary visual art, does that fit your priorities and guidelines?

A: Yes. This is a great question that we receive a lot. And, I would say that this is a case by case basis because we would love to know how you're understanding how contemporary visual art is in dialogue, or how perhaps your design or architecture or film is in dialogue, with contemporary visual art. But, I would say overall the exhibition does not have to be exclusively contemporary visual art. As a funder of contemporary visual art, it does have to be the primary element, but there is a fine distinction in terms of really noting that contemporary visual art is not there to illustrate perhaps a historical time period or meant to prop up a particular discipline. It's really meant to be in dialogue and in conversation. So again, in theory that is eligible, but it probably is best if you send us a question via info@teigerfoundation.org so we can really understand how you're situating that dialogue to make sure it's eligible.

Q: Our program belongs to an organization that is within a larger umbrella organization. Which level of organization needs to provide the budget, the program, the organization, or the umbrella organization?

A: Yes, another question we receive a lot. And again, this is a little bit case by case basis, but I would say that if it feels like your program, let's say perhaps that you're an art program within a larger social services institution, if it feels like you have your own director, your own operating process, then that could be considered the program's budget; the whole institution's would not be submitted for consideration. I think another way of thinking about this, if you're familiar with university galleries and

universities, university galleries really operate as their own entity within a larger university system. They usually have their own director. They have their own operating budget. They really operate as a small org within this larger system. So, a university gallery would not submit the university's budget. They would submit the university gallery's budget. So, if you feel like your institutional structure is in alignment with that, I feel like that is perhaps a clear example, then you can submit your program budget as your org budget. But of course, if you have questions about your specific institution, we try to respond to info emails quickly so feel free to shoot us an email.

Q: Regarding the limit of one application per institution per grant cycle, if your museum is part of a larger entity, like a university that has more than one gallery or museum, will those units be considered independently or do you only allow one application per university or umbrella org?

A: So, for let's say with a university system, each org in that university system can submit an application. So, let's say for the University of Chicago, you have the Smart Museum, you have the Logan Center, you have the Neubauer Collegium, each of those institutions can submit an application. It's not one per University of Chicago as an example. But, of course, if you feel like you need a little bit more clarification, I'm just going to keep directing you guys to the info email. But I would say that that is a pretty safe bet. Different galleries and museums at one university can each submit an application.

Q: Can you request less than \$50,000 for a single project grant?

A: You cannot, at this time, the lowest amount is \$50,000.

Q: Is a series considered a single project?

A: I think it depends. If it's a series of, we have had someone submit a series of exhibitions, I would say no. If it's a program series that feels like what you're doing is having a single question or inquiry or pursuit, but instead of it being stretched over space

in multiple galleries, it's stretched over time, like that kind of serialness, that I could consider being a single project. But, if it's an exhibition series and there's different artists, I would say that would not be a single project.

Q: If the organization is working with a guest curator, should the curatorial voice section highlight both the permanent curatorial staff and the visiting contracted staff?

A: So, for that section, you'll be able to add multiple responses. There'll be a plus sign. For each curator, whether they are institutional or invited, let's say it's an invited curator that's going to be doing an exhibition within that three year period that's confirmed, we would ask that they submit a response to the curator's voice.

Andrea Escobedo: Okay, thank you so much Stephanie, and thank you all for coming. And 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 from December 9th to January 15th. Please email us at info@teigerfoundation.org, and we can send you the Calendly link through there. Also, we'll have another info session on January 9th, and in the first couple of minutes, we will touch on the application portal. But, afterwards it'll be a lot of the same information. If you have any more questions, feel free to sign up. Please also follow us on Instagram @teigerfoundation and subscribe to our newsletter because we send a lot of information out that way. Thank you and goodbye.

Stephanie Koch: Great. Thank you everyone. I'll try to work on responding to those that we didn't get to, and we will email you a link to office hours. Bye. Thank you. Also, the recording will be available I would say within two weeks on our website, so look out for that. Thank you.