

Teiger Foundation 2025 Call for Proposals

Online information session

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Andrea Escobedo: Hi everyone. I'm Andrea Escobedo, I'm the Assistant Program Manager joined here today by Stephanie Koch, Program Officer. Thank you so much for joining. For some housekeeping, there isn't a Q&A feature, so you can use the chat feature to ask us any 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 Rebekah. You'll be able to see her box on screen. This session will be recorded and posted on our website within two weeks. Some of your questions either submitted earlier or today may be added with our answers to our FAQ page. Here is Stephanie.

Stephanie Koch: Hi everyone. Thank you, Andrea. My name is Stephanie Koch, and I am Teiger Foundation's Program Officer. I just want to share a little bit of background on the foundation. Teiger Foundation was founded in 2008 by David Teiger. He was a museum patron and a collector of art, deeply invested in contemporary art. As someone who was engaged with institutions, serving on acquisition committees, for example David noticed that curators are often faced with resistance or funding challenges when they pursue ambitious or unconventional projects. So, that is why he created the foundation, to support important curatorial work in contemporary visual art. Following his wishes, after his passing, the foundation board sold David's art collection, which now funds our program. What began as \$300,000 annually 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 fall 2022.

Looking ahead, we announced this last month, but we just want to make sure that you know about some future changes to our grant schedule. After the 2025 Call for Proposals, which is the one that you are hopefully applying for on January 28th, the foundation will shift 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 single projects, three years of programming,

and curatorial research and development. So, just to make sure it's known, there will not be a call next year.

However, starting in fall 2025, we'll introduce a quarterly grant program for curatorial partnerships, focusing on hosting and touring projects. This is going to be open to organizations of all sizes. These grants, offering up to \$75,000, will have full details announced in summer 2025. But for now, you can find preliminary information on our website's FAQ. We know these changes are significant, but we wanted to make sure to share this information now so you can better plan for your application this call. However, this info session isn't focused on this transition. We'll host a separate session later to go over the new structure in detail.

I also just want to share a little bit about myself. As a member of this team, we all have worked in the curatorial field in some way prior to Teiger. For myself, I've worked in the contemporary art field and curatorial roles, such as the director of a small, Midwest-based arts organization. I joined Teiger at the end of 2022.

At Teiger, drawing upon our past curatorial experience, we believe that curators are not only shaping the present of visual art, but also its future. Across our programs, we really prioritize both the what and the how of curatorial work. The "what" encompasses the ambitions, ideas, and projects you propose, the exhibitions, the commissions, the research, and programming, all that reflect your curatorial vision. But it's also the "how." The "how" for us focuses on the methods and practices behind your curatorial work: how you develop ideas, collaborate with artists and communities, navigate institutional frameworks, and consider the broader context of your work. This includes how curators perhaps build frameworks for equity, sustainability, and thoughtful engagement with their projects and institutions, keeping their practices rigorous, innovative, and responsive to the field's evolving needs.

So, I told you a little bit about me, the foundation, but with that, let's hear more about you. We're going to do a poll. Feel free to answer this poll.

- What is your role? Are you a...
 - Curator 54
 - development team member 71
 - executive director 33
 - artistic director 6
 - educator/scholar 3
 - other 12

Stephanie Koch: Great, so it seems like there's a lot of development team members. But, that's really exciting that there's actually decent representation from curators as well. That's awesome.

I think we can go on 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)
 - 16
 - Northeast Division 2: Mid-Atlantic (New Jersey, New York, and Pennsylvania)
 - 51
 - Midwest Division 3: East North Central (Illinois, Indiana, Michigan, Ohio, and Wisconsin)
 - 27
 - Midwest Division 4: West North Central (Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, and South Dakota)
 - 6
 - South Division 5: South Atlantic (Delaware; Florida; Georgia; Maryland; North Carolina; South Carolina; Virginia; Washington, D.C. and West Virginia)
 - 23
 - South Division 6: East South Central (Alabama, Kentucky, Mississippi, and Tennessee)
 - 3
 - South Division 7: West South Central (Arkansas, Louisiana, Oklahoma, and Texas)
 - 5

- West Division 8: Mountain (Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Utah, and Wyoming)
 - 8
- West Division 9: Pacific (Alaska, California, Hawaii, Oregon, and Washington)
 - 41
- US territories Division 10: Puerto Rico and other territories
 - 2

Okay, great. Yes, so this is very helpful for us to see. As you can see, a large portion of the group is in the Northeast. That does seem to represent much of what we receive in our applications. A large portion of our applications are in the Northeast, but it's really great to see that there's some representation in the South and the Midwest. We're definitely working on our outreach programs in these regions as well, so that's great.

- Are you based in a rural or urban area?
 - rural 22
 - suburban 29
 - urban 164
 - other 1

I would say for the most part, many of our applicants are in an urban context. But again, we're really trying to think through how we can engage and do outreach with organizations that are working in small cities, suburban, rural contexts, so this is very helpful for us to see.

Great. So, with that in mind, I will actually move into sharing my screen. I will briefly go over the guidelines and the portals. Beginning with our four categories, I just want to take a moment to highlight where you can find additional information on our website while briefly going over one category as an example. On our What We Fund page, we have our four categories listed. We have our single project category, which is for organizations of all sizes. It's in support of a single, ambitious project. We also offer grants of up to \$150,000 for three years of programming, and this is for organizations with an annual budget less than \$3.5 million. We also, as our two smaller grants, have grants of up to \$75,000 for hosting exhibitions, and this is to support an exhibition that is traveling to a host. This funding is for the host, not the originator. If you are originating an exhibition, you would apply for the

single project category. Then, we also have grants of up to \$50,000 for curatorial research and development.

I am going to just select single projects so I can go over, very quickly, the application sections. So, within each category, you'll notice that we have Curator's Voice, which is going to be a section that is included in three years of programming, single project, and research. For hosting, the curator will answer a question about a past project to give insight to the future hosting project that they will organize. For the Curator's Voice, you'll notice that there are a few prompts that we'd like you to answer. The next is a proposed project. You'll be able to describe the activities for which you'll seek support. You'll also be asked to submit a project budget. This project budget will describe the necessary expenses as well as pending income for your project. You'll also submit an organizational budget as well as a proof of 501(c)(3) status. Also, each page has an FAQ section that is tailored to the grant category.

I just also want to point here that for each category, we've prepared sample budgets. We've heard some feedback that these are a little hard to find. So, just to make it clear, you would go to your category page for which you're applying. You'll scroll down to the project budget section, and then you'll go here to samples of the budgets which are available here. It will open in a separate PDF.

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

We have prepared budgets for 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 organization budgets, you should present what best represents your project and your organization. We don't require you to translate your financials into a specific format, but we do want to see some key information about your project scope and scale. So, these templates are meant to be examples, not a required formatting. We know your budget may look differently, and that's definitely okay.

Just as a quick example that we imagined here, this is the single project category, and this is a sample budget for a group exhibition. For this group exhibition, you'll see that we imagined a museum with a total annual operating budget of \$28 million, and they're working on a rather ambitious

group show with sixteen artists. Based on their resources, W.A.G.E standards recommend that artist fees be \$1,875 each for the sixteen artists.

We do pay close attention to artist fees. So, if you're not familiar with W.A.G.E, this is a great time to learn. Andrea's going to also drop the link in the chat for you to navigate to now or in your own time to learn more. As you know, Teiger Foundation does encourage robust fees for artists, but we also hope to see meaningful compensation for your community partners, other contractors and product team members reflected in your budgets.

Now, I'm just going to pop quickly over to our application portal.

[Goes to Teiger Foundation homepage]

There's a couple ways to enter into this, but I'll just go the easiest way for me. You'll click on the apply button here. You'll select your category. I'm going to select three years of programming, and then you're going to enter in your email. So, a couple things here. The first thing is that this application should be accessible on any computer or browser, but we do recommend that you use Safari if you're finding that you're having any issues. The other thing is that we also encourage applicants to apply early if possible. Last year, we had a little bit of traffic. We think that we've solved the issues, but just so it's smooth sailing for all, please apply early if possible. As I was saying, you're going to enter in your email, and you're going to select submit. That email will receive a link. I'm going to navigate off-screen to my inbox, and it will give you a link. I'm (now) in the application. What you'll see here is that our application is connected to the submitter's email, so only one email can access the application. You'll also notice here where it says submitter name, last name, title, and their email is grayed out because it is not editable. A thing of note in case you're collaborating on the application.

A couple other things of note, some questions that we received, is here: Do you work at a university gallery? So, you can click yes even if you're perhaps working at a university institution such as a museum and you're not technically a gallery. What's important here for us to know is if you are affiliated with a university or college system. Also, if you are a collecting or non-collecting institution, a question we've received often is: what if we don't collect contemporary visual art, but we collect other artwork or

artifacts? Yes, we would like to know in general, are you a collecting or non-collecting institution.

Moving on, a question that we receive quite often, especially from small orgs applying for three years of programming, is about Curator's Voice. In this section where we ask for the curators to introduce themselves, tell us a little bit about their thinking so we can learn more about how it influences their project, you'll see here that this is where you enter the information: the curator's first name, their last name, and then that reflection. Each curator that is part of the institution should submit a response. You'll see here there's a plus sign, and I can add another response. If your organization perhaps, especially for smaller organizations, is working with invited curators or guest curators, I would recommend that the institutional curators and/or director that is leading the exhibitions program respond to the Curator's Voice to help us give insight into how you invited those curators. The invited curators don't necessarily need to respond to this question. I would keep it to the institutional curatorial voice.

Great. Moving on through the application, again, I'm not going to spend too much time on this. But, another place that we just wanted to point to is that for any fiscally sponsored projects, meaning fiscally sponsored orgs, you can submit the necessary paperwork on the 501(c)(3) page. So, what we ask for here is the proof of your fiscal sponsor's 501(c)(3). We'll ask about your fiscal sponsor agreement, and you can put it in a single PDF. However, going back, your organization budget should be your organizational budget, the fiscal sponsee, not the budget of your fiscal sponsor.

Lastly, one thing we want you to know, when you finish the application, we have created a system to highlight any places that are missing information. But, those fields do not go red or notify you until you submit, or perhaps if you exceeded a word count. I'll click submit, and then it'll let me know, because I entered in no information, that I'm missing information in each section. We just want to make sure that (you know) it doesn't notify you in the application as you're moving forward. It'll only notify you when you submit. And with that, I will end the screen share.

We are going to share some of the most frequently asked questions.

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 project must be with a US-based organization, as we can only fund US organizations.

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

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

Q: Are independent curators eligible?

A: Yes. Independent curators are eligible, but they must apply with a host institution. We fund organizations, not individuals. A host institution is different than a fiscal sponsor. An independent curator cannot apply with a fiscal sponsor. The host institution typically provides a framework for the project such as facilities, administrative support or logistical backing. They go beyond just being the fiscal agent for the grant.

Q: Can fiscally sponsored projects apply?

A: Yes. Fiscally sponsored organizations can apply, provided their organization, not the sponsor's organization, has a \$170,000 minimum annual budget. So, you as an applicant, you are a fiscally sponsored organization, your organization minimum budget must be \$170,000 at least.

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

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

Q: What is the grant period?

A: The grant period for this Call for Proposals varies by category. For single project and hosting grants, the project must open to the public between September 1st, 2025 and August 31st, 2027. For the three years of programming grant, the projects must open to the public between September 1st, 2025 and August 31st, 2028. For the curatorial research and development grant, there is no requirement for a public-facing project. Therefore, there's no grant period.

Q: Do you support curatorial fellowships or residencies?

A: We do not fund standalone curatorial fellowships or residencies. However, they can be included as part of a broader proposal, as part of three years of programming grant.

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

A: Up to 30% of the total grant can be allocated to indirect costs for single project, three years of programming and hosting grants. For the curatorial research and development grants, there isn't necessarily an indirect cost (policy) in the same way, but they can allocate up to 60% of the budget to cover administrative or leave related expenses.

Q: What qualifies as overhead costs?

A: For overhead costs, it's pretty inclusive. We really try to think through what's needed. Up to 30% of the total grant can be used for overhead and indirect costs. Some examples include administrative costs such as non-project staff salaries and supplies, facility costs such as rent or mortgage, utilities, insurance, tech and comms such as internet and phone services, any kind of infrastructure for technology, and also just general operating expenses like legal, accounting, and other

services. It's maybe more helpful to think of what is not qualified under overhead, and we understand that as capital campaigns, acquisitions, and endowments. I'll also say that for university galleries, we know that indirect costs can be unique to your specific relationship with the university, and we know it can be quite particular from experience. So, if you have any questions about indirect costs, you can definitely email us at info@teigerfoundation.org.

Stephanie Koch: And now we're just going to move on to our next poll.

- Did you apply last year?
 - Yes 42
 - No 160

Stephanie Koch: Wow, actually a lot have not applied. That's really great to hear that we're reaching some new organizations and new voices. Wonderful.

- Which category will you apply for?
 - single project 57
 - three years of programming 58
 - hosting 8
 - curatorial research and development 22
 - not sure 54

Yes, I would say that the responses really reflect what we see in terms of applications. Last year, we received over 500 applications, and the most frequently applied to category is the single project and three years of programming, hosting and research come in next. And, it seems like some people are figuring out if Teiger and its programs are the right fit for them, so that's great.

We will move on to the next category. So, Teiger Foundation, we support organizations of all sizes, both larger institutions as well as smaller institutions. I would say that we frequently fund smaller organizations due to our three years of programming grant, but we're really excited to support curatorial practice in all contexts.

- What's your organization size?
 - \$500,000 or below 65
 - \$500,000 - 3.5 million 81
 - \$3.5 million - 10 million 22
 - \$10 million - 25 million 13
 - \$25 million and up 10
 - Not applicable 5

Great, so here's just a quick picture of who's in the room with us. We have a lot of small organizations, that definitely makes sense. We receive a lot of questions and applications from small organizations.

And now we just have one more poll. This is for those that are engaged in curatorial practice, whether you have the title of a curator, or perhaps you are having a dual role, perhaps a director/curator. We would love to know how long you've been working in curatorial practice. I believe there was about 30% of the room identified as curators in the last poll, so we would love to hear from you all.

- How long have you been working in curatorial practice?
 - 1-3 years 28
 - 4-7 years 37
 - 8-15 years 57
 - 15+ years 43

Great, we do have a quite stronger representation of established curators, curators who have a history of experience. Teiger Foundation supports curators in all stages of their career cycle; so, emerging curators, mid-career, established, we're working to support curators throughout their careers.

Thank you for your responses. Before I dive into some more information about the individual categories, I do want to focus on a new section of our application. It's called Curator's Voice. As I mentioned briefly, for hosting applications this section isn't required. Instead, hosts will be asked to reflect on a past project, focusing on their experience and how they'll adapt and present the work in their specific context.

For the Curator's Voice section, it's an important part of the application, we find, because it helps us understand your motivations and decision making behind your work as a curator. At Teiger Foundation, we aim to support curators working in contemporary art who address meaningful gaps, issues, assumptions, or conditions in the field through their practice. This section provides you space to articulate how your work responds to those observations, what drives you, how you approach your decisions, and how your perspective shapes your projects.

A question that we get often is in our language: we use the phrase fresh curatorial approach, and what do we mean by that? For us, I would say a fresh curatorial approach is less about adhering to a single definition and more about demonstrating thoughtfulness and relevance in your curatorial practice. This could manifest in several ways, but this is also not exclusive. Some examples of how we've seen that shown in our grantees is they're challenging conventions and experimenting with structure, such as they're engaging with new forms of collaboration, formats, methods that rethink ways of presenting and interpreting art. They are perhaps expanding dialogue, such as addressing overlooked or underrepresented histories, artists, communities, or ideas within contemporary visual art. However, it's not just about showcasing an underrepresented voice or history or artists; it's about being mindful of the broader conversation around representation as well. A strong curatorial approach requires considering that context. So, within that condition, 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 that you could think of a fresh curatorial approach is: how are you engaging with the present moment? Meaning that, strong curatorial approaches, we find, are responding thoughtfully to current cultural, social, or environmental conditions, and they're doing so through a curatorial lens. They may also be fostering new connections such as creating new relationships between work, artists, or disciplines that give us a fresh perspective or understanding. Ultimately, what we value for curators is those who critically reflect on their role and use their practice to address meaningful questions or gaps in the field. A fresh approach doesn't have to mean reinventing the wheel. It's all about showing us what makes your perspective distinct, intentional, and relevant in today's landscape.

As I mentioned previously, if a proposal involves multiple curators, like the three years of programming application, or a single project and it's working with the curatorial team, we ask that each curator submit this section individually. For any development team members listening, this is where we want to hear directly from curators. The questions are designed to get to the heart of their work. So, we have asked on the application: what led you to curating, and what have you learned along the way? Who do you do this work for, and how has that evolved? Which curatorial projects, dialogues, or issues influence your thinking? We're not looking for an institutional narrative, but the voice of the person behind the project.

We also acknowledge and encourage different approaches to curating, whether collaborative, experimental, or supportive.

Before we move on, I just want to touch on another area that we evaluate, in particular in relation to the project description: alignment and purpose. We have found that strong applications clearly address why a project is being created and for whom. So, why this artist, this moment, this context? Why is this curator working with this organization or project? These questions should shape your narrative of your project description.

Finally, another aspect that we can really consider is: how does your work connect to a larger conversation in the field? Does it engage with curatorial or art historical dialogues, address specific histories or presence, or connect with the community? The strongest proposals situate their work within a broader historical and social concern. I would also note that that conversation can be scaled. It doesn't necessarily need to be a global conversation or a national conversation. It can be regional, or perhaps even on the scale of the local. But, basically, what we really want to see is that curators are acting as those connectors, and they're bringing the work that they're doing within a specific institution or public space, and they're connecting it to a larger conversation. So, articulating that conversation is really what we have found to help a strong application.

With that being said, I'm going to spend a few moments going through each of our four categories, beginning with the three years of programming category. This category offers grants of \$75,000 or \$150,000 to organizations with annual operating budgets below \$3.5 million. These grants are designed to

support curatorial work over the same period, encouraging ambitious projects while maintaining flexibility.

So, what do we mean by programming? Programming encompasses the full range of your curatorial activities from small-scale intimate projects to large institutional initiatives. Examples include exhibitions, commissions, research, workshops, events, artists and residence opportunities with a curatorial component, partnerships such as hosting and touring projects, or any combination of these. It's important to note that projects don't have to be brand new to be eligible. If you have a strong ongoing project, or program rather than you plan to continue, that's perfectly fine. You don't have to submit a new program to be eligible. However, the program that you're submitting in its current structure should make sense for the future. What we really would want to know for an existing program is that it is continuing to remain relevant and responsive and adapting to its context. The focus is not on whether it's new, it's about whether it's relevant and responsive.

A question that we get often is, three years of programming, we don't know what we have planned for the three years, and that is totally fine. 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. But at minimum, you should have one year planned and confirmed. For us, confirmed means that the artists have an agreement, and the project is on the calendar. Pending means you have started the conversation, perhaps had a studio visit or two, and maybe even extended an invitation, but it's not an agreement, not on the calendar. Anything less than our definitions of confirmed or pending, perhaps you haven't reached out to the artist yet or the partner yet, should not be included in your application. If a three-year plan isn't feasible for you and you feel like your most recent projects will help give context for your future curatorial decisions, you can include your 2025 programming to provide that context. But, just keep in mind that the grant period begins on September 1st, 2025, and any programming before that date is not eligible for funding. While it can include past programming to give context if you feel like that will be of help for us to understand your work, your application should focus on what you plan to execute during the grant term.

Another question that we get often is: what does a curatorial voice and curatorial vision mean when we have multiple curators at our institution? We do want to hear how perhaps these different curatorial voices, if you are a small org with multiple curators, (through their programming elements), come

together to create a cohesive curatorial voice, or perhaps, a choir, if you will. This doesn't mean necessarily following a single thematic arc, but there should be a consistent approach to curatorial thinking and decision-making across your projects.

We do recognize that, for organizations with multiple curators, curatorial authorships take many forms. So, some examples from our past grantees, the voices may be blended like Peter Strong and Mary Bordeaux at Racing Magpie. They may be distinct and you've created totally separate projects, but they come together to create a very clear direction for the institution such as Xandra Eden and Ashley DeHoyos Sauder at DiverseWorks. Or perhaps it's a combination like Julio Morales, Laura Copelin, and Alexis Wilkinson at MOCA Tucson where they're collaborating to create projects, but they're also really authoring their own. It's definitely a mix, but overall, it's really clear as an institution where they are headed and what they intend to do.

One of the last things I'll mention before we go into a couple of questions that we receive frequently for this category is some budget considerations. Organizations may request grants of \$75,000 or \$150,000, and this is distributed in equal, annual installments over three years. It's also important to note that Teiger Foundation will fund up to 15% of the organization's operating expenses. For example, if your operating budget is \$200,000, the maximum of an annual installment of \$25,000 would represent 12.5%, which falls within the eligibility guidelines. So, that's why we have an operating budget minimum for eligibility at \$170,000. If you have any questions about that, please feel free to let us know. We know it's a little detailed, so definitely let us know if you have questions.

Let's add Andrea back so we can dive into some frequently asked questions.

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

A: The \$3.5 million cap and the \$170,000 minimum applies to your current fiscal year at the time of application. We also require that when you submit your operating budget you also submit your past fiscal year. A future fiscal year is optional but, depending on your circumstances, could provide additional insight. Only your operating budgets are needed to be considered for eligibility. So, if you're

pursuing a capital campaign or you have an endowment, that does not count toward the annual operating expenses.

Q: Can I apply if I fulfill curatorial duties but my job title is non-curator?

A: Yes. We receive this question often, and I think it's also represented in our grantee list. Eligibility is based on curatorial involvement, not job title. For example, artistic directors or executive directors at small orgs, they often hold dual curatorial admin roles and are welcome to apply. Your title does not have to be curator.

Q: Are artist-run spaces eligible for this grant?

A: Yes, provided your application focuses on curatorial practice rather than solely artistic activity. While Teiger Foundation does not directly fund artists or communities, we do recognize that some artist-run spaces have significant curatorial roles, such as past grantees like Beta-Local and Summertime Gallery. These are artist-led organizations with strong curatorial components. If this aligns with your organization, we would love to see an application.

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

A: Yes. While the three years of programming structure is designed to support the needs of small orgs, we do know that sometimes these organizations take on large-scale projects, particularly in partnerships. In that case, you're definitely welcome to apply for a single project grant.

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

A: Yes. If meeting full W.A.G.E standards is not feasible because of your resources, submit a project budget reflecting the highest level of compensation your organization can afford, and we'll evaluate your

compensation plan in the context of your organization's financial capacity.

Stephanie Koch: Great. Now, I'm going to dive into the single project category. This category provides grants of up to \$150,000 to support a single, public facing project led by a curator or a curatorial team. A single project could be a group show or a solo exhibition, a major performance series, or another standalone initiative. You may apply for \$50,000, \$75,000 or \$150,000, with a grant covering up to 50% of your overall project budget. For example, if you apply for the \$150,000 grant, your total budget must be at least \$300,000. Some eligible expenses include artist fees, programmatic components like publications, microsites, auxiliary events like performance and panels and workshops. It can cover costs for collaboration. Also, like I mentioned before, up to 30% of the grant can be allocated for indirect or overhead costs.

Just one thing of note though, for this category, we do not fund standalone publications. If you're having an exhibition that has a publication, you can include that in the budget. But, standalone publications, we do not support this time, as well as recurring exhibitions, so triennials, biennials. As mentioned before, the project grant period for single project is that the project must open to the public between September 1st, 2025 and August 31st, 2027.

Proposals, we find for this category, they really should be quite well-developed and specific. They should be ready to launch within the next year or so. They really need to be quite developed. If your project is still perhaps in an earlier conceptual stage, we recommend considering the curatorial research and development grant instead, which wouldn't exclude you from applying for a single project grant later. I'll talk about that category in a minute.

Also, if you are perhaps co-organizing a project, we ask that one organization act as a lead applicant, and they'll be responsible for the application and the management of the project. However, we are open to dispersing funds to both partners if that's requested. Just have one organization as the applicant.

Also, we really want to perhaps provide some guidance, some things we've learned from the last two cycles. If you're applying to the single project category, we find that successful proposals go beyond showcasing the artists, the merit of the artists. We really ask that they communicate a thoughtful and crafted, compelling curatorial vision. So, we've added some questions to the application for your consideration. Why this artist? What is the nature of your collaboration if you're working on a solo project with a living artist? Perhaps, what are your curatorial strategies? What specific decisions or approaches have you taken to support and extend the artist's vision, learning, your own growth? How are the works organized? What is the guiding principle behind the selection and presentation? And, of course, who is this for? Who does the artist hope to connect with, and what specific communities and audiences are you aiming to engage?

Moving on to the hosting category, this is for grants of up to \$75,000. In this category, we are supporting the hosting organization, not the originating organization, of a touring exhibition or a project. The focus is really on the adaptation and the recontextualization, really thinking about how the host curator is presenting a touring exhibition and adapting it to their unique context and community. Many expenses are eligible: touring fees, installation costs, programming and internships, as well as indirect costs. Up to 30% of the grant can be allocated towards overhead and admin. We really want to know, for this grant - in this case actually, it's going to be Teiger Foundation staff that will evaluate - is the relevance. Why does this exhibition belong in your space? How will you make it resonate with your audience and community? How will you modify or expand the original exhibition with respect to the original curator to suit your venue.

Now, I will have Andrea join us so we can ask a few questions about the single project and hosting categories while we work to wrap this program up.

Q: Can multiple institutions apply together?

A: As mentioned before, for single project grants, institutions collaborating equally should submit a joint application with one org acting as the lead applicant.

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, host institutions should pay artists 50% of the standard full fee for their work. If artists are required to participate in install or additional programming, you should also budget for their travel, accommodations and appropriate compensation using W.A.G.E's day rate for performers category.

Q: Are hosting grants limited to traditional touring exhibitions?

A: No. While hosting grants often support traditional touring exhibitions, we're also open to innovative formats such as - we haven't received this yet, but if someone submitted for adapting a digital exhibition for a physical space, so perhaps they're presenting a traveling performance series - those also could qualify, provided they are 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 intended for the institution that will host and adapt the project, not the originating institution. Something else I also want to add is, for hosting grants, if multiple orgs are applying to host the same exhibition, each institution must apply separately for their unique adaptation for this project. We're open to funding all, provided that all applications are strong. But, each institution should submit their own application.

Stephanie Koch: Great. I'm going to quickly go over the curatorial research and development category. This is our smallest category in terms of grant size. This grant is offering up to \$50,000 to support the early stages of curatorial work, providing an opportunity to delve into critical issues, explore innovative ideas, and conduct research that may lead to future projects. Curators often begin in various ways, through archival research, artist studio visits, or developing ideas alongside collaborators. So, eligible expenses include travel, convenings, research materials, prototyping. You can also request funds to support collaborators whose work

informs the curatorial process. For example, if you are working on a solo show, you may apply for funding to support an artist's material studies or fabrication costs as they develop work for the project. You could also request funding for catalog contributors to conduct research or write essays that deepen the intellectual foundation of your project.

Funds may support convenings with artists and scholars so you guys can collectively explore ideas and build connections that inform your work. Other project team members such as designers, conservators, archivists, if they are lending themselves to a project that would deepen your own curatorial research, definitely eligible. Additionally, up to 60% of the grant can be used for institutional support that will allow the curator or curators to take leave and delegate admin responsibilities so that they can have dedicated time for research.

Finally, a question we receive often is, while receiving a grant does not guarantee future funding for exhibitions or projects, we do offer that if you would like to apply for the single project grant for your project, you can do so in the future. So, they would be eligible.

Before we move on to the climate program, just giving a few notes about that opportunity, we just want to take a quick poll to learn more about how you are thinking about engaging with sustainability in your work.

- Have you or others in your organization talked about reducing carbon emissions and/or waste?
 - Yes 118
 - No 25

Stephanie Koch: Great, so it seems like overall the community is very engaged in climate action conversations, which is great to see.

- If yes, have you or your organization taken any actions related to reducing your carbon emissions and/ or waste?
 - Yes 72
 - No 22

Just taking a quick look, it seems like many of you have taken some first steps and maybe have even gone beyond first steps to take on climate action work.

With that in mind, I'm just going to give a little bit more information about our program. The Climate Action for Curators Program is an opportunity for Teiger Foundation grantees to embed climate conscious practices into their projects. Participation is by invite only. But, we share it now because in order to be eligible for this invitation, when you apply for your Call for Proposals project, you just simply check the box in the portal. It's one of the final pages of the application and just to indicate your interest. That's all you have to do.

If you are selected to receive a Call for Proposals grant, we'll review who checked that box, we'll invite you to apply via a questionnaire and the interview process, and then what results is a small sub cohort of the grantees. So out of 30 to 40 grantees, typically five participants are considered and are part of the Climate Action for Curators Program.

What this means is that the program pairs grantees with sustainability coaches for a 15-month period; together, the coach and the grantee, through a grantee-led program, they develop tailored climate action plans that align with the capacity mission of the grantee's institution. Once these plans are finalized, grantees can access up to \$25,000 to implement them. So, there's a lot of different ways our first pilot cohort, our 2023 cohort, were able to do this, whether it was focused on the exhibition they were producing or a larger institutional effort. But, you can find more information about them on our website.

I am going to add Andrea. Now, we're just going to take a moment to answer some questions that you've entered into the chat, and there's many questions I can see in the chat. Unfortunately, we're not going to get to them all live now, but we will try to work through answering them all later if we aren't able to do so today.

Andrea Escobedo: The first couple of questions are going to be around Curator's Voice since that is a new section.

Q: For the 350 words, should the curator respond about their general curatorial approach and history, or should they answer and describe their curatorial approach specific to the exhibition they're applying for?

A: That is a great question. I would say it depends on the application, and I think there isn't a single way forward. Maybe where I'll start with is what we hope to know. In previous application cycles, as a foundation that supports curators, we wanted to understand your curatorial approach, why you're pursuing this project. We found with just a typical project description it was rather difficult for a variety of reasons - very short amount of word space, it's not a typical grant - so we decided to pull that out of the project description and give it dedicated space.

So, what we want to know is about you and the motivations behind the project. For some, that may mean taking a step back and looking at a larger curatorial approach. For some, it may make sense to tie it more directly into the project description. But, at the end of the day, we don't necessarily prioritize one approach or another. It's really about getting a little bit more context on your curatorial approach as it relates to the project description, but I could definitely see taking a more broader approach being applicable and helpful.

Q: Should the links represent the curator's past work or current projects? Would links to video or audio samples be eligible in the case of installation work? Also, is there a time limit to those considerations?

A: For links, they're optional. In theory, you don't have to submit any if it feels like it's unnecessary to submit written (text and) audio/visuals to support a curator's voice . But in terms of links, it can be links to, let's say, past exhibition pages. It can be links to perhaps a video tour through an exhibition. It could be a short clip perhaps of an interview that you've done in the past through an audio format. I think you should think about it as all of these different elements of your application working together to create a story because that's how we approach reading the application.

(For the time limit consideration), I think just be reasonable. We won't be able to watch, let's say, a panel conversation that's an hour long. But, we would love to dedicate, let's say, five minutes to listening to you talk about a particular project or watching a tour of an exhibition via YouTube.

Q: If we are inviting an independent curator to work with us on an exhibition, do you want them to answer the Curator's Voice question, or do you want the organization to speak to why we invited this particular curator?

A: I think there's two ways to answer this question. The first is, if you are an institution, let's say, applying for a single project and you're inviting a curator for that project, so it's a single curator or curatorial team working on a single project, we would want to hear from the independent curator that you've invited. If it's a three years of programming grant and perhaps either it's a mix of curatorial voices, perhaps the director, there's an institutional curator, and also if there's some invited curators or a mix, we would want to hear from the institutional curators in terms of the three years of programming grant.

[Questions no longer related to Curator's Voice]

Q: Do you fund contemporary artists responding to or in conversation with historic artists or movements?

A: This is a great question that we receive. As I've mentioned, Teiger Foundation supports contemporary visual art. It doesn't exclusively have to be contemporary visual art. So, let's say perhaps an exhibition is interested in a particular historical time, let's say in the 19th century, focused on those histories. And then, it's bringing in contemporary art to have that dialogue across time and space. That, in theory, would be eligible. But, what is at the heart of eligibility is that contemporary art is serving as the primary driver of the exhibition. It's not a small portion, or perhaps serving as a kind of illustration on the side of a larger historical show. It really is standing as a primary part of the project. But yes, if a project is

diving into the historical, that is definitely okay. We definitely have examples of that in our grantees.

Q: For three years of programming, do we clearly indicate whether listed projects are confirmed or pending?

A: For three years of programming, it is helpful to share what is confirmed and pending. I would say that would be very helpful. If you feel like it's going to disrupt how you share your curatorial arc, approach, I wouldn't prioritize it; but, it definitely is helpful to understand what's confirmed and pending. But, the most important thing of note is to not include things that are not even in a pending stage.

Andrea Escobedo: Okay, thank you so much. We'll stop the Q&A there. Sorry we didn't have more time. But, I just want to thank everyone 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 till January 23rd. Please email us at info@teigerfoundation.org, and we can send you the Calendly link. Office hours have been getting booked really quickly, so the availability is only for that week now. If you don't get a slot, we're happy to answer any questions over email, even if they're very complicated or specific.

As I mentioned in the introduction, this session is recorded and will be posted on our website within two weeks. Lastly, please follow us on Instagram, [@teigerfoundation](https://www.instagram.com/teigerfoundation), and subscribe to our newsletter. Thank you so much, and have a great day.