

Teiger Foundation 2025 Hosting grants

Online information session

October 6 2025 3:00 pm EST

This edited transcript was posted on October 10, 2025.

Andrea Escobedo: Welcome. I just want to start with some housekeeping. First, I am Andrea Escobedo, the Assistant Program Manager, joined by Stephanie Koch, Program Officer. Thank you again for being here. Some housekeeping, there is no Q&A feature today, so please use the chat to submit questions. Only the Teiger team can see the chat. We'll answer as many as we can during the Q&A segment. Also, live captioning is on. We're recording the session, and we'll post it on our website within two weeks. Selected questions from today may be added to our FAQ. Stephanie, over to you.

Stephanie Koch: Hello everyone, I'm Stephanie Koch. I'm the Program Officer at Teiger Foundation. Before we dive in, I just want to take a minute to learn a little bit more about you. So, we have a series of polls throughout this presentation, and let's launch the first one.

- What is your role? Are you a...
 - Curator 11
 - development team member 32
 - executive director 4
 - artistic director 0
 - educator/scholar 0
 - other 1

Stephanie Koch: Great. It seems like, as usual for these events, most of the attendees are part of the Development team. That's helpful so we can make notes; maybe I can make some improvisational notes about how to tailor this presentation to who's here. But also, a large group are also curators themselves, which is what Teiger aims to support.

Stephanie Koch: Now, just a little bit about us, Teiger Foundation. We support curators working in contemporary visual art, and we do so across several grant categories. Teiger Foundation was established in 2008 by David Teiger, a museum patron and collector who was deeply invested in contemporary art. Through his roles on acquisition committees and with institutions, David recognized that curators often encountered resistance or lacked funding when trying to realize ambitious or unconventional projects. He created the foundation to change that, to directly support curatorial work at the highest level.

Stephanie Koch: So today, we continue that vision. What began as a modest program has grown into one of the few foundations dedicated exclusively to curators. We do so (support curators) through two tracks. The first is our Call for Proposals, which you may be familiar with. It takes place every other year. We just changed our cadence, so the next Call for Proposals will open in fall 2026 with applications due in early 2027 - likely February. That grant process includes three categories of which we will not be discussing today. But, just for your reference, it includes: Three years of programming, which is for organizations under \$3.5 million operating budget annually; Single project, which is to realize one project - an exhibition, a programming series, an ambitious performance; and Research.

Stephanie Koch: So, that is something to look forward to next year, but our second track of which we'll discuss today is our Hosting program. We have had the Hosting Program in the past, but we have recently changed it so that it's in a quarterly cadence. That means that there will be deadlines four times a year. Hopefully, we can be more responsive in our notifications so that we can respond directly to what curators have asked for: that they can sign on to projects with a quick tempo; and for that, they need to secure funding. So, hopefully, this quarterly cadence allows them to do so. We found that the past annual grant cycle didn't quite match the quick timing often needed to commit to shows.

Stephanie Koch: The first of the new quarterly deadlines will be coming up on December 10th, 2025 with a notification of award in March 2026. So, just a little bit about the program itself in case you are not familiar, the Hosting grant is meant to support curators working at US nonprofits to present contemporary visual art exhibitions that have originated elsewhere with a

focus on meaningful adaptation to bring that project to their own context and community. In this category, we fund the host curator and their institution, which is important to note. If you are an originating curator, the originating curator is not the applicant here. If you're looking to support an original, new project, you would actually apply to our Single project grant category. Hosting is also distinct from co-origination, meaning two or more curators coming together to collaborate on an exhibition from the beginning. That also would fall under our Call for Proposals Single project grant category. Hosting really is about taking a project that has opened elsewhere and bringing it to your institution, to your community, and to your context. We do feel that hosting is an important role in an exhibition's life cycle, within the ecosystem. Too often we find that exhibitions can't travel, perhaps because of logistical regions, but mostly because there's no dedicated funding for hosting a project. It's very hard to fundraise. So, we really do want to make it possible for projects to live beyond their first venue and hopefully take on new meaning and resonate differently in a new place. It's really meant to deepen knowledge for curators, artists, and communities, and to strengthen the dialogue between them. It's also meant to sustain knowledge, build relationships across curatorial practice, and support more sustainable approaches to exhibition making. Sustainable approaches can mean, of course, environmental considerations, but we also are thinking about sustainability on an institutional level. Producing new work often comes at high costs materially and financially, but also in terms of staff time and capacity. So, we're also thinking about how hosting can perhaps allow a bit of breathing room and a calendar as well. In these ways, we're really hoping that hosting can help sustain the field itself, its ideas, its relationships, and the ability to keep moving work forward.

Stephanie Koch: So you might wonder: what is new? It's a new cadence. Is there anything new of note? If you're familiar from the past or applied in the past, the core of the program remains the same as it was in the annual cycle. What's new really is the deadlines, four times a year with overlapping deadlines. The quarterly deadlines give applicants multiple entry points, whether you are working to confirm an opportunity at the last minute or you're planning well in advance. The upcoming deadlines through fall 2026 are December 10th, 2025, March 11th, 2026, June 10th, 2026, and September 9th, 2026. All notifications are issued within four months of each deadline. If you need a reference for the deadlines, they are on our website on the [Hosting page](#), and you'll also find the grant period. For example, for this first quarterly round with the deadline of December 10th, 2025, this is for projects that open to the public between July 1st, 2026 and July 30th, 2027. Because we have received this question, we will aim to publish future dates for 2027 next fall in 2026. Again, if you want reference for these deadlines, they are on our website, and

they also include the grant period so you can find where your project may fit.

Stephanie Koch. Again, we would love to know more about who is in the room.

- 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)
 - 5
 - Northeast Division 2: Mid-Atlantic (New Jersey, New York, and Pennsylvania)
 - 10
 - Midwest Division 3: East North Central (Illinois, Indiana, Michigan, Ohio, and Wisconsin)
 - 11
 - 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)
 - 9
 - South Division 6: East South Central (Alabama, Kentucky, Mississippi, and Tennessee)
 - 1
 - South Division 7: West South Central (Arkansas, Louisiana, Oklahoma, and Texas)
 - 3
 - West Division 8: Mountain (Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Utah, and Wyoming)
 - 6
 - West Division 9: Pacific (Alaska, California, Hawaii, Oregon, and Washington)
 - 13
 - US territories Division 10: Puerto Rico and other territories
 - 0

Stephanie Koch: Great, we actually have a really great distribution. I feel like we typically have a large representation in the Northeast. For sure, I feel like those are usually who attend and who also apply, but it's really great to see that we actually have a pretty large distribution of people that

are working in the South, the Midwest, and the Pacific West. So, thank you so much for attending. We also just want to know a little bit more about your area.

- Are you based in a rural or urban area?
 - rural 5
 - suburban 5
 - urban 48
 - other 3

Stephanie Koch: It seems like most of our attendees are in an urban context, but it's great to see those that are identifying perhaps in another context, such as rural. We always love to see when projects are working in that community context, as well as suburban.

Stephanie Koch: I am going to move on to discuss some general eligibility, so this is for people who are encountering Teiger for the first time or perhaps those who need a refresher. This program is open to US nonprofit organizations, as well as those in the US territories. Projects must be in the US and organizations must be a 501(c)(3). We do not at this time fund internationally for the Hosting program, but you may apply for a project that originated internationally. We do have that in a couple examples of our grantees, but non-US organizations, even those that may have a 501(c)(3) designation like an American Friends of x-organization, are not eligible for funding at this time. Another element is your operating budget. We don't have a maximum operating budget; we're open to funding organizations of all sizes. However, you must have a minimum annual operating budget of \$170,000. If you have an operating budget below that, come back to us perhaps if growth is part of your future plans. If you are applying with a fiscal sponsor, - these are cases where either an organization is in transition, or perhaps they are a state organization and they work with a fiscal sponsor for their foundations; there's a few examples where it is a concrete organization working with fiscal sponsor - it must be your own organization's budget that meets the minimum of \$170,000, not your fiscal sponsor's. We'll go through it in a minute, but you'll need to submit proof of your sponsor's 501(c)(3), as well as your sponsorship agreement. The last thing of note is a question that we often get from those encountering Teiger for the first time: clarity in terms of the job title curator. So, the job title curator is not a requirement. We do support curator-led projects, that is our mission. But, your title does not have to include curator. We recognize, especially in smaller organizations, that the director often has many responsibilities, one of them being curatorial. As

long as the project is led from a curatorial perspective, you are eligible. Also, independent curators are eligible to apply, but they must do so in partnership with a host institution that meets those eligibility requirements.

Stephanie Koch: Another question that we receive often is in regard to the overlap between Hosting projects and our other grant programs. So for example, if I receive a hosting grant, can I apply to the Call for Proposals in the future or in this year? Yes. We have them on separate tracks. The Hosting grant program is on one, the Call for Proposals, which includes Three years of programming, Single projects, and Research, is in another. You can apply for both Hosting and one of the Call for Proposals categories in the same year when the Call for Proposals is open. Three years of programming grantees are also eligible to apply for Hosting. If you receive a Hosting grant, that does not mean you're ineligible for a Call for Proposals grant and vice versa. There are just two limits to keep in mind for the Hosting category. The first is that it's one application per cycle, so you can't submit multiple proposals at once. And the second is that we will only award one Hosting award per year, per organization. The important thing to know is that each application to Teiger must be for a distinct project. You can't reapply with the same proposal across categories or multiple times.

Stephanie Koch: So, with that being said, we would just like to know more about you.

- Has your organization hosted a project that originated elsewhere in the past three years?
 - Yes, more than once 30
 - Yes, once 10
 - Not yet, but planning to 7
 - Not yet, and no plans currently, but curious! 2

Stephanie Koch: It seems that the majority of those in the room have hosted at least once, if not more than once, which is fantastic. So, you're probably really familiar with this as a project and hoping to find ways to support future opportunities. But, it's also good to note that almost a fifth of our group has not yet. With that in mind, we'll launch our fifth poll.

- When you think about hosting, where would you most value additional support or shared tools?
 - Contracts, legal frameworks, and authorship questions

- 2
- Registrarial workflows (shipping, condition reports, insurance)
 - 8
- Budgeting and structuring artist fees, travel, adaptation costs
 - 14
- Building meaningful relationships with other curators (networking)
 - 3
- Sustainability practices (materials, shipping, fabrication)
 - 9
- Other (please share in the chat!)
 - 0

Stephanie Koch: Since many of those in this room are in the Development part of an organization, the fact that many are gravitating towards budgeting and structuring artists fees and travel costs makes a lot of sense. This poll is helpful for us because we're thinking about additional ways of support. So, it seems like what people are gravitating towards are different kinds of registrarial workflows, sustainability practices, and budgeting.

Stephanie Koch: So, a question that we receive when we're out in the field is: I've never hosted before, are we eligible to apply? But also: would we be competitive? First time hosts are welcome. We definitely see a lot of possibility for organizations who have not perhaps had the opportunity to host an exhibition or other project type to really expand the capacity of their exhibition programming. Another thing of note, for the hosting grant category only, is that we've added one element. If your organization's annual operating budget is under \$3.5 million, you may also include modest, reusable improvements that will strengthen your exhibition program. So, what does this mean? For example, sometimes when we're speaking with those in the field in these smaller organizations, they maybe have wanted to bring a show from a peer institution but they may not have the best security system. Or, they may be thinking about how they don't have the right technical capabilities. So, within your budget, you can consider perhaps including a modest improvement such as security upgrades for high value loans. Or, you can consider adding a portable Marley floor for a performance series; for example, if this is the first project you've hosted and you don't have the correct floor or the performers, this may be included in the budget. Proper lighting, AV, and other technical needs could be considered as well. But, it's important to know that these budget items must be items that will serve future shows, not one-time items. You can also budget for specialized contractors, like those in the field that are perhaps freelance registrars or media technicians, et cetera. These would be individuals who temporarily expand your capacity and your

expertise to host these projects. So, these are all eligible when they are tied to the hosted project, as well as your future programs. The intention is to think through the cases of smaller organizations: why have they not hosted a project before? Is it because of their exhibition programs capabilities, their capacity? Hopefully, allowing a little bit of room in the budget will support some form of expansion in what can be done.

Stephanie Koch: I also just want to name that there are other challenges that curators may be facing, especially in smaller institutions. There is not a lot of guidance on what it actually takes to host an exhibition: curators may be looking for clarity on subjects like something as rudimentary as institutional readiness; how to negotiate the invitation and shape the adaptation; and how to handle contracts, insurance, and registrar flows. People are often figuring it out as they go and perhaps are not taking on a project because of a lack of knowledge and what a hosting project may require. And, budgeting is another question. When a project is hosted rather than newly originated, it's not always clear how to structure artists' fees, travel, and shipping, or determine what fair compensation looks like when work travels. We'll get into sample budgets in a minute.

Stephanie Koch: To consider these challenges, we are going to be offering workshops throughout the fall and next spring to go over fundamentals to hosting projects. The first will be Hosting 101: Logistics on October 27th. It will cover logistics and early planning. We'll have Becky Nahom from Independent Curators International going over topics like how do you know that your institution's ready to take on a project of this size, and what are some of the more fundamental elements of contracts, etc. We'll also have Sustainable Practices for Touring Exhibitions on November 3rd with Rute Collaborative as well as curator Alex Klein from The Contemporary Austin, and they will talk about how Alex brought sustainability into her touring show. Lastly on January 29th, we'll dig into collaboration, authorship, and conflict resolution at Hosting 102: Relationships. When you're bringing on a project across multiple institutions, there's definitely a lot of relationships to negotiate. So, we'll be bringing in an institutional consultant to give expert training as well as share a case study with curators to talk about their process. Registration will open later this week, but please subscribe to our newsletter if you haven't already.

Stephanie Koch: So another quick poll.

- What's your organization size?
 - \$500,000 or below 11
 - \$500,000 - 3.5 million 17
 - \$3.5 million - 10 million 14
 - \$10 million - 25 million 10
 - \$25 million and up 9
 - Not applicable 2

Stephanie Koch: Great to see that a lot of smaller organizations are in the room. Between the two tranches we have 44%, so almost half of the room is from smaller organizations. But, it seems like we also have some representation from the larger organizations as well.

Stephanie Koch: I want to go over a section of the application that we've added some dedicated resources to: our sample budgets. For our grant categories, we include sample budgets, and I just want to take a moment to show how we've expanded them for the Hosting category. If you are interested in our sample budgets [Stephanie opens [Teiger Foundation website](#)], you'll navigate to our [Hosting page](#) [Stephanie opens the Hosting page]. This is our Hosting grant page. Also note here [Stephanie scrolls to the Deadlines section], here are our deadlines for your reference for the future. I'll scroll down to the third item which is project budgets, and it gives information on eligible expenses. But, we also took time to think through [sample budgets](#) [Stephanie opens the PDF of Hosting grant sample budgets].

Stephanie Koch: We have several sample budgets. They are organized by organization budget size and include type of organization as well. They also include a quick project description. As we know, many organizations take on many different kinds of projects. So, for our hosting category, you can request \$50,000 or \$75,000, and small organizations, you can definitely request the full \$75,000 if your budget justifies it. Sometimes, especially when an organization is bringing on a project for the first time, it can certainly be the case that small organizations need the full amount for the hosted project. So, eligible expenses include artist fees, travel, shipping, adaptation, installation costs, specialized contractors, and again, those modest program infrastructures tied to the Hosting project. As you see here [Stephanie scrolls to the budget on page 2] for a smaller organization that has a \$250,000 operating budget and a smaller project space, I've added this LED track lighting upgrade [Stephanie highlights "LED track-lighting upgrade

(dimnable heads + drivers) under Direct Costs"]. It's purchased once for the show because of the unique requirements, but it's reusable for future exhibitions.

Stephanie Koch: So, our goal is also to help you work with your existing budget format, rather than asking you to build a new one. We don't have a template or a fillable form on our application. You upload a PDF. When you're scrolling through these sample budgets, please note that you don't have to format your budget in the same way. These are really just to give you an idea, and you should pick the sample closest to your structure and scale as a guide. The exhibition/project costs on the budgets are not inclusive of everything, but they're there just to give you an idea. You might find that you have costs that are not included in the sample budget. The budget examples also come from realistic missions. You might find a little bit of difference in the emphasis and terminology as you scroll through them, and that's just again to show the range of possibilities.

Stephanie Koch: So, I'm going to actually scroll through and find the university gallery [Stephanie scrolls to the budget on page 6] mostly because I feel like most often receive applications from university galleries for the Hosting category. You'll see that artists' fees are calculated with [W.A.G.E.](#) in mind [Stephanie highlights the Artists' fees line under Direct Costs]. If you're not familiar with W.A.G.E., W.A.G.E. offers a fee calculator to determine artist fees. When you're on the W.A.G.E. website, you can enter in your operating budget, and it will give you an approximation of what you should be paying artists for their work, whether it's new work, new commissions, or perhaps previous work that is being shown. If you navigate to the W.A.G.E. link, you can also see that it is the minimum, not the maximum or the average of what you should pay. It's the minimum floor, so take that as a consideration. When you're looking at the W.A.G.E. fee calculator, you'll enter in your operating budget, and you'll see that it'll offer you a fee for what an artist should be paid for an original exhibition. For a touring show, we recommend that you calculate the artist fee as 50% of the wage minimum for an organization of your operating size.

Stephanie Koch: Scrolling down [Stephanie scrolls to the second page (page 8) of the budget on page 7], you'll also see that for Teiger Foundation we allow up to 30% of the grant to be used for indirect costs. Each organization has a different way that they understand and classify overhead as indirect costs. That's okay. You can use your own internal standards, just make the

distinction clear in your notes. So for example, indirect costs can include administration, utilities, rent, mortgage, or professional services like legal, etc. We're open to your use, but I think that the best way to describe what is eligible for indirect and overhead costs is to name what cannot be included, which is endowments, acquisitions, or capital projects. So, see here [Stephanie highlights "Teiger request - indirect (up to 30%)" under Overhead Subtotal] that the Teiger request is up to 30% of the grant. It's represented at 30% as this is the maximum allocation, but if you would like you can use 100% of the grant towards direct project costs, which are represented here [Stephanie highlights "Teiger request - direct (70 %)" under Direct Costs Subtotal]. The Teiger request here (in the case of the budget) is 70% of the total grant, which is \$52,500. But again, if you would like, you may use 100% of the grant for direct project costs.

Stephanie Koch: Just a quick note, as we do allow you to submit your own budgets, please include the income. It's okay if elements are pending. We are definitely comfortable being the first money in, and we're also comfortable being the only funder in a project. But, we do want to understand what the income is for the project. You'll also notice in the project budgets that we have sustainability notes [Stephanie scrolls back to the first page of the budget on page 6]. These were created in collaboration with Rute Collaborative, a consulting firm on sustainability, and they were able to add places in the project budget where you could consider questions like: is this a potential place to consider sustainable options? These lines are to help you think through how to be transparent about what sustainable options might mean for your budget. Sustainability can often include savings, especially if you act in collaboration with your other touring venues or if you're able to do some planning in advance. But, we also want to be transparent in that sometimes officially sustainable materials may cost more. So, Rute Collaborative offered, for your consideration, a few items reflecting what it would mean to make, for example, shipping and crating more sustainable. It might involve sustainable packing materials, which would add a cost to the budget. It might consider crate recycling, which again might add more to the budget, so we wanted to have that there for you.

Stephanie Koch: Now I just want to do a quick note on the application itself, so I'm going to navigate to the portal here [Stephanie navigates to the [application portal](#)]. You'll notice that we have all four grant categories listed, but only the Hosting is available to you. In navigating to the Hosting application, you can definitely use any computer or browser, but we do recommend using Safari for the best experience. That, in our experience, has been the easiest one to use especially during times of high system traffic. We

also encourage applicants to submit their applications early for a smoother process.

Stephanie Koch: I'm going to enter my information here [Stephanie clicks the "Hosting" button and inputs an email to create a Hosting application]. You don't need to make a login. It will email you a login, and you'll be able to enter in your information. You'll notice that the email that I entered in at the start is the one that's here; it's greyed-out and not able to be changed. I'll go through some questions that we have on the application. Do you work at a university gallery? This is helpful for us to know because they have specific needs in terms of financials. Then, do you work at a collecting or non-collecting institution? Again, just helpful for us to know. If your organization collects work, even work other than contemporary visual art, you should still answer collecting. You'll see here that you can navigate to each section [Stephanie moves through the application's pages]. Hopefully, it's an approachable application.

Stephanie Koch: But, I just want to navigate quickly to our third section which is our Past Project Description [Stephanie goes to part 3 of the application]. This is a section where we ask for the curator or curators to describe a past curatorial project that gives us context for the proposed project. So, they're making a through line between their work from the past and how it will inform their future work, and perhaps also give us a sense of the curatorial values. A question that we often get, particularly from curators who have not hosted before - and I want to note that new hosts are definitely welcome - is: how to approach this past project section? You don't need to have hosted before to answer this question, and you don't need to mention a past tour as a curator. You can instead think about another project that shows the collaborative dynamics or curatorial approach that you'll bring to hosting. And, you should use that as an example in response to the question to give us a sense of your process. Again, if you haven't hosted before, it's totally okay to mention a different kind of curatorial project when describing your past projects.

Stephanie Koch: One of the last elements I just want to note is for the organizational budget, because we get this often [Stephanie goes to part 5 of the application]. If you are a university gallery, you should submit your organization's budget, not the budget of the entire university or college. It should be your entity, your gallery museum's budget. Also, if you are a fiscally sponsored project, you'll upload on the next page [Stephanie goes to

part 6 of the application] when it says proof of 501(c)(3) status. You'll upload your fiscal sponsor's 501(c)(3) as well as your sponsorship agreement into one combined PDF. But, going back [Stephanie returns to part 5], if you are a fiscally sponsored project, you should provide your own operating budget for your organization, not the overall budget for your fiscal sponsor. Lastly, when you are ready to submit [Stephanie goes to End], it will flag in red any missing or mandatory sections, or if you're exceeding the word count. As a note, you won't have an opportunity to download the PDF of your application upon submission, but just know that your application was received.

Stephanie Koch: Thinking about the application itself as you're working on materials, what makes a strong application? For Teiger, it starts with thoughtful adaptation. We're not asking you to rewrite the original exhibition or to override the original curator's authorship. The authorship should always be respected. But, what we are looking for is evidence that you are deepening the work and finding ways to make it resonate in your own context. Strong applications have always made it clear why this exhibition belongs at your institution at this particular time. They show alignment with the mission, the audiences, and your resources. Hosting isn't about being another stop, it's about translation. So, how will your choices, your partnerships, your public programs, open the project up in ways that connect locally while connecting with the originating curator's vision?

Stephanie Koch: We also look at how the project might contribute to the broader field. Hosting can strengthen networks, share resources, and expand collective knowledge. This matters not just within your own walls, but across the sector. This contribution doesn't need to be groundbreaking or radically shifting everything we know, but it should show that the project is part of an active conversation and adds a thoughtful shift to it. And, you should define the field in ways that make sense for your work, whether that's local, regional, national, international or beyond. But, what we want to see at the end of day is that the project is part of a larger dialogue outside of your walls. Artist support, of course, is critical. This may be expanding the legacy of a late artist; or creating opportunities for living artists to be more visible; expanding their work through recontextualization or new commission compensation; or perhaps expanding the way that they get to be in dialogue with new audiences and communities. The impact, we definitely look at. Then, one of the last elements to consider is community.

Stephanie Koch: One of the most common points of feedback that we give through

proposals is about community. Often, proposals will name community in a more general sense, so, "this exhibition will engage with our communities." But they don't specify who that really means. So, we want to know who this project is for and how you connect with them. Community can take many forms. It could be students, local residents, a particular demographic or ethnocultural group, artists, activist groups, or scholarly circles, and there's many, many more examples of this. It just needs to be clearly defined and genuinely engaged. And also, you may not know every part of your programming, and that's okay. But I think that for that mode of engagement, we do want to see clarity about who this project is for and the ways in which they will be involved whether that's advisory, participatory, pedagogical, dialogic, or something else. The mode of engagement is what we'd like to know. So, strong applications will show how relationships will be built and what strategies you'll use to engage the people you identify as community. This might mean developing new public programs, creating partnerships with local organizations, commissioning a modest edition that resonates with your community, or rethinking interpretation and layout models so that the exhibition connects more directly to local history and conversations. Strong proposals in this category are really thinking about how to be a collaborator who can translate the original project in ways that make it matter for your place. So, the common issue to avoid is basically a cut-copy-paste exhibition, a turnkey exhibition that is simply copied without adaptation or has more surface level modes of engagement.

Stephanie Koch: To note what this looks like in practice, on our website we have all of our [grantees](#), and we encourage you to look at past projects that we've supported as examples. But, just to give two quick examples to ground what a strong proposal could be, we were able to support two venues for the same project by Julien Creuzet, the artist. Céline Kopp and Cindy Sissokho curated the exhibition for Julien Creuzet at the 60th Venice Biennale for the French Pavilion. The exhibition then traveled to [The Bell at Brown University](#) where Kate Kraczon worked with the original curators to bring the show to Providence. The adaptation was conceptual and material. The core video and the sound remained of the exhibition, but the artist developed new pieces for the version at The Bell to be in dialogue with Providence's waterways and histories of the Atlantic. The programming that Kate also organized was built with campus partners at Brown University as well as the city's art community. This included everything from a dance event with a Martinican DJ to a symposium centering Black Francophone and Afro-Caribbean scholars, and a bilingual catalog that carries the conversation forward. Then, we also were able to support the [ICA VCU](#) leg of this exhibition curated by Amber Esseiva, and it's currently on view. This adaptation was right-sized for Richmond's context and resources, as well as ICA VCU's particular footprint. So, there

are fewer artworks meant to invite deeper engagement. The projection methods shift from large LEDs to a particular kind of handcrafted projection on new screens created with the artist. The public programs connect to Richmond's histories, thinking about the waterways going through the Atlantic, as well as VCU's Sculpture department. So, across both venues the originating curators' authorship stays intact while each host adds a clear and place-specific layer.

Stephanie Koch: The second example I want to give is Sable Elyse Smith's contemporary opera *If you unfolded us*, which was originally presented at MoMA as part of Sound Studio. Tim Griffin and Malik Gaines at [The Industry](#) in Los Angeles were able to bring Sable's work to LA. And, what was really interesting was not the coast to coast of movement, but also the spatial translation and audience shift that Tim and Malik put in their application as a strong argument. Working with the original curators and the artist, Tim and Malik are moving the piece from a museum studio context into a nightclub setting in LA, which really fits the themes and the questions within Sable's work. Also, LA is Sable's home, and they're going to be activating Sable's LA network. In moving the project from a museum studio context to a nightclub context in LA, it's not about rewriting the work; it's a curatorial choice about spectatorship, scale, and proximity that lines up with the opera's themes of intimacy, crisis, and self-realization. It's really going to amplify the themes of the work in this new position. Across all of these examples, the host curators' adaptations are strong. The show makes sense in the new context, as to why the curator is bringing it there, and they're building partnerships that are real and not rhetorical. They're supporting artists with curatorial dialogue as well as with fair pay for their time.

Stephanie Koch: So, that is what we hope to see in your applications. With that being said, we're just going to do a quick FAQ, and then we'll move on to your questions.

Q: Can I resubmit the same project if it is not selected?

A: No, each proposal can only be submitted once. If a project is not selected, it cannot be submitted in a later round, even with revisions.

Q: What if there are multiple venues hosting the same originating project?

A: We're open to funding multiple venues, as I just mentioned with Julien Creuzet's exhibition funded at both The Bell and ICA VCU. But, each venue needs to apply separately because hosting grants are awarded to individual institutions for their own curatorial work. We're open to funding multiple venues, and you don't need to do calculus on deciding who should submit or who should submit when. We're open to funding all equally.

Q: What about co-originating projects?

A: Co-originating projects are when two or more curators come together at the very beginning of a project to realize and co-organize a project that will be at two institutions. This is different from a hosting project. A hosting project starts with one originating curator and travels across space and time to other institutions. Co-originated projects should apply to our Single project grant category that will open in fall 2026.

Q: Do I need to submit proof of 501(c)(3) status for the originating institution as well?

A: You do not need to submit proof of 501(c)(3) status from the originating institution, and you don't need to submit documentation such as a letter of confirmation from the originating institution. This really is just about your institution for the application.

Andrea Escobedo. Okay, thank you. So now we'll also be taking your live questions from the chat. I just want to make a note that we'll be addressing general questions. For anything that's very specific to your context, we'll be following up by email.

Q: You mentioned meaningful adaptation to the host context. Does that include size (of the organization)? Some of the artists we're considering have exhibits that originated elsewhere but are unsure if we would be able to reproduce them in our space in their entirety. Is there a flexibility to take the core idea of a show and adapt it to fit in our spaces?

A: Fundamentally, yes. We have seen examples of that in our grantees. For example, if you wanted to look at Amber Esseiva at ICA VCU when she brought the exhibition of Julien Creuzet's from the Venice Biennale, she did have a smaller version of that show to fit the capabilities and the space of ICA VCU. That being said, it should be done in collaboration with the originating curator, of course. Your edit, for lack of a better word, should be in line with their vision; it's not going to edit the show in such a way that completely changes the show. So, fundamentally, yes, but always in conversation with the originating curator.

Q: Would hosting performance artists be considered for this grant?

A: That goes back to one of the examples I gave, which was The Industry in LA bringing Sable Elyse Smith's *If you unfolded us* from MoMA, organized by Tim Griffin and Malik Gaines. So, that is an example of performance that we funded, but there is an important thing to note for contemporary art performance vs. performing arts. For the most part, dance and theater are not eligible, but Sable's project was eligible because Sable is traditionally and more known as a contemporary visual artist. The project was commissioned by a contemporary visual art institution, MoMA, and the curators that brought it to being were contemporary visual art curators. So, I think the element to know is that if you are considering performance to be eligible, which is contemporary art performance, not performing arts, you should consider questions like: are you a contemporary visual art curator; are you a contemporary visual art institution; is it a contemporary visual artist who perhaps is working in performance as either part of the practice or for the first time; and, was it originated by a contemporary visual art curator and institution? You want to make sure the distinction is clear. So again, I would take a look at our grantees, in particular The Industry, to better understand that nuance.

Q: Does the exhibition's actual opening date need to occur on or after July 1st, 2026? Could a funded exhibition open prior to that date with the majority of the exhibition's run occurring within that grant period?

A: The exhibition needs to open to the public on or after July 1st, 2026 for that December 10th deadline. I sometimes get questions like: our exhibition's opening two weeks prior, can we just ask for the funds for what will be on view at that time? And, the answer unfortunately is no. The exhibition or the project itself needs to open to the public July 1st, 2026 or after.

Q: At our university, the grant services office submits applications, not the museum. Will the grant services office be able to create a login to submit an application?

A: Maybe to understand the nuance of your question, we should follow up via email. If I understand correctly, yes, but whoever is submitting an application will be the one who can access the application. So, if you're trying to have multiple authors in one application at one time, what I would suggest is working in a Word or Google doc ahead of time and then having grant services perhaps transfer the information into the portal. Only one email can have access to the application, so you can't have multiple people working at one time unless multiple people have access to that one email.

Q: I'm at this meeting to learn about hosting an exhibition, but I'm also developing a different project that will travel to other venues. Can I work with another organization to apply for hosting? I would not be the applicant, but instead helping the other institution to apply for hosting.

***Q rephrased: I'm the originating organization, can I help the host organization with their application?**

A: I don't see how that would be an issue. That sounds great. That seems helpful, as long as the applicant is the host curator and the host institution.

Q: For university galleries, can artists be a part of collaboration with theater and other art departments?

A: Yes, I would say that it's typical for university galleries to have that element of collaboration. It might be that the artists are working either in a symposium setting, in research, or perhaps in a commission setting. They may be working with other departments, whether that's a scholarly department or a more artistic department. I would say that's typically where the curator forges collaboration, so that would be great.

Q: Beyond providing space and funds, how do you hope successful recipients will hold space for the artists they host? Are you looking for specific models of care, collaboration, or support that go beyond logistics?

A: I think that when you're trying to locate where the curatorial work is in a hosting project, because the project was originated by another person or persons in a different institution, it may feel like the curatorial work is complete. But, we believe when you bring an exhibition to your institution, it can have, especially if you're bringing a solo show, similar modes of curatorial care that you might bring into an original project. I think it depends on each curator's own curatorial values. It could mean that they are able to offer dialogue, for example if the artist was able to explore a particular history at the original institution and now they want to expand the work and explore a different particular history at the host institution. I'm thinking again of Julien Creuzet and how Kate was able to connect his work on the Atlantic to particular histories in Providence, and then Amber was able to do similar work in Richmond. Those had/have really different research opportunities and different ways of engaging with knowledge that they were able to facilitate. In those hosting examples, the host curators are not the originating curators, but they're applying a similar kind of curatorial care, which is hopefully being able to deepen knowledge with and alongside the artists. And, I think that the

realm of knowledge production is also a place of curatorial care.

Q: How does the foundation understand exhibition? Is there a preference for the length of being on view?

A: We do primarily fund exhibitions, but we're open to funding other types of projects. I think within the hosting category it's more difficult to think of other types, but in theory, if there is a programming series that was traveling, that would be eligible as well. Although to be honest, I haven't seen it yet, so it's hard to name it exactly. But, it's contemporary visual art projects. So, primarily it's been exhibitions, but again with The Industry example as an operatic performance I could see a programming series traveling. I would say in terms of preference for length of being on view, there's not necessarily a preference. Looking at our other grant categories, in our Single project category one of our grantees, Vic Brooks and Nida Ghouse worked on *Shifting Center* (at EMPAC-Curtis R. Priem Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute), which was on view for roughly two weeks. It was very short, and that's because it really involved primarily sound artists and was really tied to moments of encounter. If it is either a shorter length like three weeks or a much longer length like 18 months, perhaps just include a note in your application why that is because typically our shows are anywhere between three and six months runtime. But, for the most part, we're pretty open as long as it curatorially makes sense and is well argued.

Andrea Escobedo: Okay. Thank you Stephanie. I think we'll cap the questions there.

Stephanie Koch: Great, thank you everyone. If there are any other questions we haven't answered, we will try to follow up via email.

Andrea Escobedo: As a reminder, we'll have Hosting 101: Logistics, Sustainable Practices for Touring Exhibitions, and Hosting 102: Relationships, and you can find the dates on our [website](#) where you'll be able to sign up to register. The recording for this will be on our website within two weeks. For updates, visit our [website](#) and follow us at [Teiger Foundation](#) on Instagram. Please let us

know if you have any questions. We look forward to your applications.

Stephanie Koch: Thank you all. Bye.