



**The
Pew Center
for Arts
& Heritage**

2024

APPLICATION GUIDELINES PROJECT GRANTS

Second phase: Advancement to Full Application

These Application Guidelines represent the second phase in the Center's application process for Project grants. They are for use by organizations whose 2024 Letters of Intent to Apply (LOIs) have been approved for advancement.

For details about how grant Applications are evaluated by Panelists, please read [pages 16–19](#).

To learn more about the first phase of the application process and eligibility criteria, please read the Center's [2024 LOI Guidelines](#).

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Cover Image

Barbara Earl Thomas, *Lady in the Library*, (detail), 2022, paper cut with hand-printed color. From the exhibition *Barbara Earl Thomas: The Illuminated Body*. 2023 Project grant to Arthur Ross Gallery, The University of Pennsylvania. Photo by Spike Mafford/Zocalo Studios, courtesy of Claire Oliver Gallery, New York, and the artist.

Program Modifications

As of their release date in April 2024, these guidelines represent the complete Application instructions for Project grant applicants. The Pew Center for Arts & Heritage and The Pew Charitable Trusts reserve the right to change and/or modify these guidelines at any future time in response to experience gained from operations, input from applicants and grant recipients, external evaluations, and the community. Potential applicants will be alerted to updates to the guidelines in a timely manner.

APPLICATION PROCESS AND DEADLINES

1 Draft and Send Your Budget

Your next meeting with Center staff will include a discussion of your draft project budget. Budgets will help us to understand your priorities for the project and to offer guidance. (See [page 14](#), *Budgeting Recommendations*.)

Download and complete this [Budget Template](#). At least two days before your meeting, send your completed Budget Template to apply@pewcenterarts.org.

2 Meet with Us

A meeting with Center staff will provide time to discuss LOI Evaluator feedback, project development, your completed [Budget Template](#), and your questions about the Application.

Write to apply@pewcenterarts.org to schedule this meeting by **Thursday, May 16, 2024**. Meetings should take place before Friday, May 31, 2024.

3 Complete Your Application Online

Center staff is available to answer questions. At your request, we may be able to review draft text and work samples if helpful as you prepare your Application.

Submit your completed Application online at apply.pewcenterarts.org.

The Application is due by **Thursday, June 6, 2024 at 4 p.m. EST**.

Center staff will notify you by late August 2024 about the panel's funding decision. The Center's public announcement of all grants will be made in September 2024.

ACCESSIBILITY AND SUPPORT

The Pew Center for Arts & Heritage is committed to providing accessibility to all applicants. Center staff members are prepared to assist applicants who require special accommodation to review our guidelines or to use our online application system.

Some translation services may be available.

Please contact us at help@pewcenterarts.org or call **267-350-4902**.

GRANT AMOUNTS AND CONDITIONS

How much can a single organization request?

Maximum grant requests range from \$75,000 to \$300,000. **Organizations without prior funding from the Center will be limited in their maximum request.**

Amounts are determined by an organization's budget size and state of financial health, as determined by the financial statements that organizations submitted with, or prior to, the Project Brief.

Grant request amounts remain subject to Center staff review and approval throughout the Application process. Center staff will discuss the project budget and ask amount with you during your Application meeting.

For information about Special Opportunity or Multi-Organization Project grants, please see the [2024 LOI Guidelines](#).

Grant Periods and Major Event Dates

The implementation period for Project grants begins **October 1, 2024** and must conclude by **June 30, 2027**.

Public events that are part of a Center grant should not be scheduled to take place before **March 1, 2025**.

INELIGIBLE FOR SUPPORT

The Center reserves the right to determine eligibility in all instances.

The following are ineligible for support through Project grants:

- Ongoing seasonal support, curriculum support, projects primarily rooted in arts education, or celebrations that are not artistically and curatorially driven.
- Capital improvements or real estate expenditures; debt service or retirement; endowment funds; operation support (including staff salaries); or receptions and parties.
- Organizations are ineligible if they are managed by current employees of The Pew Center for Arts & Heritage or The Pew Charitable Trusts; members of such employees' households; or people closely related to such employees through blood, marriage, or domestic partnership.

For a more complete list of expenditures that may not be covered by Center grant funds, please see the [LOI Guidelines](#).

Individuals nominated for a **Pew Fellowship in the Arts** may not participate in a Project grant application as a commissioned or key artist in the same grant cycle of their Fellowship application. If awarded a Pew Fellowship, Fellows may not participate in a Project grant application for one year following the start of their fellowship period.

PLEASE KEEP IN MIND

In awarding Project grants, the Center seeks to—

- Support Philadelphia-area organizations who are creative in their project concepts, who are clear about the project impact, and who center the audiences and communities they serve.
- Invest in substantive projects that grow out of and are relevant to mission, demonstrate a high level of artistic and programmatic excellence, and rigor; and reflect the organization’s commitment to diversity and to multiple perspectives and inclusive practices in program design, development, and impact.
- Encourage ventures that provide inspirational models for cultural practice in this region and beyond.

The following reminders may be useful as you prepare your Application:

- Project grants are for making distinctive ideas happen. Distinction is possible at many scales. Be sure to “right-size” your project for the capacity of your organization.
- All funded projects must be designed for and presented to public audiences.
- A project manager with appropriate expertise is a key member of every project team. The Application asks that you detail this manager’s responsibilities and that you budget appropriately for their work.

PLEASE KEEP IN MIND (continued)

- All grant recipients are determined by a panel of arts and culture professionals from outside of the five-county region. Panelists may not be familiar with your organization. Your description of how the proposed project is situated in relationship to best practices in your field will provide helpful context for the panel.
- Budgets tell a story. The priorities you describe in your narrative should align with the story told by your budget.
- Work and site samples illustrate your project vision. Use the text boxes that accompany each work sample to highlight what you want panelists to notice within the sample.

Capacity-building resources may be available to strengthen your Application. Contact Program staff to discuss possible options.

APPLICATION QUESTIONS AND CRITERIA

Narrative questions in the Application appear under separate tabs for **Excellence**, **Ability to Realize Project**, and **Impact**. These three criteria are used to evaluate all Applications. (See [pages 16–19](#), *How Applications are Evaluated*.)

Important: Be sure that the “what,” “why,” and “how” of your project are clear. Feel free to point to different parts of the Application to illustrate your points (e.g., “See work sample 3”). Avoid press quotes and links to websites.

Narrative Questions: Excellence

Word limits for each answer are in parentheses.

1. Describe your project and its focus. What will you create, produce, or present? (250 words)
2. What will the primary components of the project look like? What questions will the project explore? *If your project relates to the semiquincentennial:* What is your perspective on this anniversary and the United States’ founding document? (325 words)
3. What are the artistic and interpretive strengths of this project? Why is this the right time for your organization to undertake it? (175 words)
4. Who are the primary creative collaborators for this project? What qualities in their work, expertise, or backgrounds led you to choose them? How do they represent an appropriately diverse selection of practitioners? (400 words)
5. How have you designed the project in response to your evolving understanding of audience preferences? How have you considered accessibility needs? (150 words)
6. In what ways does this project reflect multiple perspectives and inclusive practices? (150 words)

APPLICATION QUESTIONS (continued)

7. How does this project connect to and distinguish itself from similar projects in the field? Please cite specific projects as examples. *(250 words)*
8. How would this project illustrate and amplify your mission? What content or methods in this project will be new for your organization? *(250 words)*

If community members will help to author or design this project, please answer the following:

- a) What community will serve as your collaborators? What aspects of the project will community members co-create with you? *(150 words)*
- b) What relationship already exists between your organization and members of this community? With whom might you build new relationships? *(150 words)*
- c) What specific activities have you designed to deepen your relationships with your community collaborators? *(200 words)*

Narrative Questions: Ability to Realize Project

Word limits for each answer are in parentheses.

1. Who is the dedicated project manager? Please outline the project manager's scope of work. *(225 words)*
2. What are the specific roles and responsibilities of each of the primary contributors to the project? How will decisions be made? Who has final say artistically and administratively? *(400 words)*

APPLICATION QUESTIONS (continued)

3. In what ways have your creative collaborators contributed to the design of this project? What have you shared with them about the whole of the project, beyond what each will contribute individually? *(150 words)*
4. Provide specific examples of how past projects have helped to prepare your organization for this work from an artistic/programmatic perspective. *(200 words)*

If community members will help to author or design this project, please answer the following:

- a) How will you minimize possible physical, technical, financial, or social obstacles that might compromise the success of your collaboration with community members? *(200 words)*
- b) How do you know your community collaborators are interested in the project? *(150 words)*

Narrative Questions: Impact

Word limits for each answer are in parentheses.

1. Who is this project for? What is it about the project that you think would spark their interest? What impact would you like your project to have on participants and audience members? *(400 words)*
2. How will considerations of diversity, equity, accessibility, and inclusion guide your approach to audiences? *(200 words)*
3. What communications strategies might you use to invite audiences to experience this project? Who will oversee these strategies? *(250 words)*

APPLICATION QUESTIONS (continued)

4. What size audience(s) do you anticipate? How long do you expect this project to be on view to the public? *(75 words)*
5. What does success look like in this project? Who will evaluate and assess your project, and at what points during its development and realization? *(250 words)*
6. How will you document this project? Will you share the documentation? If so, with whom? *(200 words)*

If community members will help to author or design this project, please answer the following:

- a) Are you aware of specific needs and concerns within the community with whom you will collaborate? If so, what are they? What are any ethical implications of your proposed collaboration?
- b) How will you know if you've reached your goals in collaborating with community members?
- c) Will you continue to engage with this community after the project is complete? If so, how?

(Please answer the above questions in 350 words or fewer.)

REQUIRED MATERIALS CHECKLIST

The online Application requires you to provide the following:

Staff and Board List (PDF upload)

A list of your organization's professional staff and board members.

Letter of Commitment from Board Chair/Governing Official (PDF upload)

A succinct letter stating your board's commitment for the full term of the project, authored by the board chair. For academic institutions, these letters should be authored by the dean of the applying school and copied to the provost.

Project Timeline

Please detail key planning activities, timeframe, and assigned responsibilities associated with the implementation of the project. Dates included may precede the grant period. (Use the table embedded in the online Application to create this timeline.)

Project Collaborator Letters of Commitment (PDF upload)
and Background Narratives

Letters of commitment and concise background narratives are required for each primary non-staff project collaborator identified in your proposal. This personnel includes lead artists, curators, lead production personnel, as well as your chosen venue.

- *Each letter of commitment should be formatted as a one-page PDF.*
The letter should outline 1.) knowledge about and interest in the project, 2.) scope of work, 3.) fees for project involvement, and 4.) timeframe for work. Letters should be clearly sourced from the participant's email address or signed on stationery.
- Background narratives should include aspects of the collaborator's history of practice that relate directly to the project content. Include major achievements as relevant, but avoid listing awards, testimonials, venues, museums, festivals, etc. Limit each background narrative to 150 words.

REQUIRED MATERIALS CHECKLIST (continued)

Programming History (PDF upload)

A one-to two-page list of projects completed by your organization in the last three years. This list should include project titles, dates and venues, brief summary descriptions, names of lead artists/collaborators, and attendance totals.

OPTIONAL: Related Publications (PDF upload)

If applicable, you may upload a list of up to four publications produced in conjunction with exhibitions or public events your organization has produced. Provide title, author, venue, publisher, and year of publication. Please do not include marketing collateral or playbills.

OPTIONAL FOR EXHIBITIONS: Object Checklist (PDF upload)

If applicable, you may upload a list of artifacts, artwork, or other objects to be included in your project.

PROJECT BUDGET

Grant request amounts are determined after Center staff review and approval.

Panelists examine budgets. For each line-item in your budget, use the “description” field to detail context and to demonstrate how you calculated budget amounts.

Download and complete this [Budget Template](#). At least two business days before your meeting with Center staff, send your completed Budget Template to apply@pewcenterarts.org.

The [Budget Template](#) and online Application form ask you to budget according to the following categories:

- Fees and Honoraria
- Production Expenses
- Travel and Subsistence/Housing
- Documentation
- Marketing, Communication, and Engagement
- Other Direct Costs

Additional Project Income

If your total project budget is larger than your grant request from the Center, detail any additional income your organization plans to put toward project costs. Include grants and contributions, cash allocations, and earned income.

BUDGETING RECOMMENDATIONS

Budgeting Recommendations

The Center encourages applicants to consider the following when drafting a project budget:

Fees and Honoraria

Apply fair and equitable compensation. Payment to project-based collaborators should be appropriately calibrated to the quality, effort, and time contributed. Permanent staff salaries and benefits are not eligible grant expenses.

Marketing, Communication, and Engagement

We fund projects that center audiences. Be sure that your budget reflects realizable goals for reaching your chosen publics. Please allocate a proportionate percentage of the total project budget and grant request to public engagement, marketing, and communications expenses.

Documentation

Consider ways that documentation can be shared with external audiences to extend the life of the project.

Evaluation

What forms of assessment would be most useful to your organization? Please design evaluations that are likely to strengthen your future efforts. Consider low-budget and in-house as well as external forms of evaluation.

WORK AND SITE SAMPLES

Work and site samples are critical to the evaluation of your Application.

Strong images, video, and audio will bring your proposed project to life for panelists.

Work samples need not be direct examples of the project. They should, however, reflect your vision, illustrate the aesthetic of the project, and offer clear evidence of quality and rigor.

You may submit up to 15 work samples, using a combination of images, audio and video, and text. See the online Application system for further details. Please plan to include—

- Work samples for all key artistic personnel
- A sample of past work from your organization, and
- Two or more images of the site(s) where project activities will take place (for example, the auditorium, empty lot, gallery, garden, street corner, website, etc.).

Space is provided for you to explain the relevance of each sample. Use this space to connect-the-dots between your work samples and how you've answered the narrative questions.

Center staff may be able to offer feedback, should you wish to discuss work samples before submitting an Application.

Ineligible Work Samples

The following are not acceptable samples:

- Promotional videos or trailers
- Samplers or montages of moving image or audio material
- Heavily processed or edited video—including work with an overdubbed soundtrack—unless similarly edited work is part of your proposed project
- Reviews, press, or marketing collateral
- Work created when the collaborator/artist/curator was a student
- Samples over five years old, unless discussed with and approved by Center staff

HOW APPLICATIONS ARE EVALUATED

Peer Panel Review

All Applications are reviewed—and all grants are determined—by a diverse panel of arts and culture practitioners from outside of the Center’s funding region. **These panelists are chosen for their expertise in the areas of practice reflected in the applicant pool.** The work they do in their regions is analogous to work happening in Philadelphia.

A panel chair leads the discussion in relationship to the Center’s evaluative criteria. Center Program staff members facilitate the meetings for the panelists but do not take part in their conversations.

Applications are reviewed one-by-one and on their own merits. The panel does not compare one application to any other.

Panelist selection changes from year to year, though some individuals may serve more than once. Panelists’ names appear on the [Center’s website](#) once grant awards are announced.

Staff of The Pew Center for Arts & Heritage and of The Pew Charitable Trusts are not members of the panel and do not determine grant recipients. Conversations between applicants and Center staff do not privilege any organization or proposal.

Application Scoring

Panelists provide three scores, one each for **Excellence**, **Ability to Realize Project**, and **Impact**.

The following ranking scale is used to score each Application.

- | | |
|------------------|--|
| 5.0 | Outstanding in relation to all the criteria |
| 4.0 – 4.9 | Very good to excellent in relation to the majority of the criteria |
| 3.0 – 3.9 | Fair to competent: meets some criteria |
| 2.0 – 2.9 | Insufficient competence: does not meet a sufficient number of criteria |
| 1.0 – 1.9 | Does not meet professional standards |

HOW APPLICATIONS ARE EVALUATED (continued)

Panel discussion and scoring center around Excellence, Ability to Realize Project, and Impact. These criteria are defined using the following indicators.

EXCELLENCE

The score for this criterion is weighted at 35% of the total average of all three scores.

Panelists arrive at their scores after reviewing these indicators of **Excellence**:

- The project has a clear central focus and is artistically and/or programmatically substantive.
- The form that the project will take is clearly described.
- Creative personnel are thoughtfully chosen, appropriately diverse, and of distinction.
- The project offers viable adaptations to meet the needs and preferences of audience members. (*e.g., desired platform, duration, or consideration of accessibility needs.*)
- The project reflects multiple perspectives and inclusive practices in its design.
- The project is clearly situated in relation to current practice among organizations of similar size and type in the field.
- The project grows out of and is relevant to mission.

If you indicated that community members will help to author or design your project:

- Community collaborators and what they will contribute are clearly described.
- Relationship with community collaborators is realistic.
- Plans for deepening community relationships are specific and feasible.

HOW APPLICATIONS ARE EVALUATED (continued)

ABILITY TO REALIZE PROJECT

The score for this criterion is weighted at 35% of the total average of all three scores.

Panelists arrive at their scores after reviewing these indicators of **Ability to Realize**:

- The applicant has identified a project manager with relevant experience. The project manager's scope of work is appropriate to achieving project goals.
- The roles and responsibilities of the project team are appropriate and clearly defined.
- The applicant can manage this project from financial and administrative standpoints.
- Past work suggests that the applicant is well positioned to undertake this project.
- The project budget is realistic, fair, and sufficiently detailed and supports the activities and priorities described in the Application.

If you indicated that community members will help to author or design your project:

- The applicant demonstrates an understanding of possible barriers (*e.g., social, physical, technical, financial, social*) that may inhibit the engagement of the intended community. The applicant has plans to minimize these barriers.
- The applicant makes the case that the intended community is interested.

HOW APPLICATIONS ARE EVALUATED (continued)

IMPACT

The score for this criterion is weighted at 30% of the total average of all three scores.

Panelists arrive at their scores after reviewing these indicators of **Impact**:

- The intended impacts of the project are clear and articulated.
- Intended audiences are identified.
- The proposal is clear about audience engagement strategies and goals.
- DEAI and other considerations about inclusivity and access have shaped approaches to engagement.
- Marketing and communications strategies are likely to attract the intended audiences.
- The success of the project is defined. Plans for evaluation are well considered.
- Documentation and knowledge-sharing plans are appropriate.

If you indicated that community members will help to author or design your project:

- The applicant effectively addresses ethics and a plan for measuring successful collaboration.
- Plans for possible continued engagement with the community have been considered.

ADVICE & ASSISTANCE: TALK WITH US

Center staff members meet with all applicants and are happy to guide you through our process. The Pew Center for Arts & Heritage staff is available to answer your questions by phone or to meet with you Monday–Friday from 9 a.m.–5 p.m.

Contact us at apply@pewcenterarts.org.

Center Program Staff

Executive Director

Paula Marincola (she/her)

Program Director

Kelly Shindler (she/her)

Exhibitions & Public Interpretation

Program Officers

Zach Blackwood (he/him)

Community Connection and Audience Participation

Murph Henderson (she/her)

Performance and Program Administration

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Visual Art and Creative Practices

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