

# Dance Advance

Philadelphia

The  
Pew Center  
for Arts  
& Heritage

Dance Advance

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## 2012 Application Guidelines Going Beyond

The Pew Center for Arts & Heritage

*Dance Advance*

Heritage Philadelphia Program

Pew Fellowships in the Arts

Philadelphia Cultural Management Initiative

Philadelphia Exhibitions Initiative

Philadelphia Music Project

Philadelphia Theatre Initiative

# Background

Dance Advance is one of seven Initiatives at The Pew Center for Arts & Heritage (the Center) that collectively enhance the cultural life of the Philadelphia region through funding artists and projects of artistic excellence, courage, and imagination. Other programs include the Heritage Philadelphia Program, Pew Fellowships in the Arts, Philadelphia Exhibitions Initiative, Philadelphia Music Project, Philadelphia Theatre Initiative, and the Philadelphia Cultural Management Initiative. The Center is funded by The Pew Charitable Trusts ([www.pewtrusts.org](http://www.pewtrusts.org)) and administered by The University of the Arts ([www.uarts.edu](http://www.uarts.edu)).

All activities of The Pew Center for Arts & Heritage and its constituent programs advance these objectives:

- Identify, attract, develop, and support visionary leaders, ideas, and cultural practices across a range of ages and disciplines
- Foster the engagement of a broad range of audiences with high quality, meaningful cultural experiences
- Ensure Philadelphia's most talented cultural leaders are connected to national and international dialogues about advancing cultural practice
- Capture, analyze, document, and share information on adventurous and imaginative practices

The Center is part of The Pew Charitable Trusts' three-part strategy designed to sustain the richness and diversity of the region's artists and cultural groups. One of the hallmarks of Pew's cultural work in the Philadelphia region is its emphasis on recognizing and supporting artistic excellence and challenging organizations to strengthen their programmatic, marketing, management, and financial capacities. The discipline-specific, artistic Initiatives provide grants to individual artists and organizations that reflect the Center's goal in promoting artistic excellence, courage, and imagination. These grants annually support more than 800 performances in dance, music, and theater, as well as history and visual arts exhibitions and programs for audiences in Southeastern Pennsylvania. In addition to the Artistic Initiatives the strategy includes The Philadelphia Cultural Leadership Program (PCLP), which provides general operating funds to organizations that demonstrate managerial excellence and a strong sense of artistic mission. PCLP is complemented by the Philadelphia Cultural Management Initiative (PCMI), which provides resources to help organizations attain and maintain those standards.

Pew also supports efforts to increase audience participation and public support for the arts. The next iteration of the Campaign for Culture, Engage 2020, a program of the Greater Philadelphia Cultural Alliance ([www.philaculture.org](http://www.philaculture.org)), aims to more effectively market the region's artistic and cultural events and double audience participation by the year 2020. Likewise, the Cultural Data Project ([www.culturaldata.org](http://www.culturaldata.org)) was created to strengthen arts and culture by documenting and disseminating information on the sector. In addition to establishing a streamlined application process for arts and culture organizations, the project provides access to reliable data about the cultural sector to enhance both individual organizational capacity as well as the overall effectiveness of the nonprofit cultural community.

# About Dance Advance

Artists and organizations in the Philadelphia region have forged a vital regional dance culture. Dance Advance supports this ecology and seeks to contribute to a positive and professional working climate for dance. The core activity of Dance Advance is the annual award of project-based grants to dance artists, companies, and presenting organizations based in the five-county region of metropolitan Philadelphia. Awards are based on the artistic merit and compelling nature of the submitted project proposals. The review process is highly competitive, and successful projects will extend the creative capacity of the applicants' work.

Funded projects will have singular and demonstrated importance when viewed within the body of work represented by the applicant individual or organization as well as in relationship to the national and international field of dance practice.

As with the other discipline-based initiatives supported by The Pew Charitable Trusts, the primary goal of Dance Advance is to enhance the cultural life of the greater Philadelphia community. With this goal in mind Dance Advance addresses the following priorities:

- To fund projects that transform artistic and / or curatorial practice
- To increase discourse among audiences, artists and arts institutions both within and outside the region in the art and practice of dance
- To provide professional development opportunities for dance practitioners that will increase their artistic capacity

*The body is the instrument of our hold on the world.*

—From *The Second Sex* (1949)  
by Simone de Beauvoir (1908–68)

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**Front Cover:** *Pasión y Arte, Geografía Intima (Intimate Geography)*. Pictured: Eva Arriaga (r) and Elba Hevia y Vaca. Photo by Cylla von Tiedemann. Performed at the Fleisher Art Memorial, Philly Fringe Festival, 2008.

**Back Cover:** Photo of Nichole Canuso by Jacques-Jean Tiziou  
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# 2012 Application Calendar

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<b>WEDNESDAY, AUGUST 31, 2011, 5 P.M.</b>	LETTER OF INTENT TO APPLY DEADLINE
<b>MONDAY, SEPTEMBER 19, 2011</b> <i>(This date is subject to change)</i>	INVITATIONS FOR FULL PROPOSALS SENT TO APPLICANTS
<b>WEDNESDAY, NOVEMBER 16, 2011, 5 P.M.</b>	FINAL APPLICATION RECEIPT DEADLINE (INVITATIONAL ONLY)
<b>ON OR BEFORE MARCH 1, 2012</b>	NOTIFICATION OF AWARDS

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## Stages of Applying to Dance Advance

### LETTER OF INTENT TO APPLY

Applicants must submit a Letter of Intent to Apply (LOI) that reflects thorough prior planning of their project's scope of work—both the larger ideas motivating the project as well as its potential for implementation. **All LOIs will be reviewed by advisors to the program and only those applicants whose LOIs are favorably reviewed will be invited to submit a full proposal.** See [Submitting a Letter of Intent](#) for more details.

### CATEGORIES OF SUPPORT

In the 2012 funding cycle, projects may address two categories of support: **Planning** (Planning / Process / Research / Scholarship) or **Production** (Production / Presentation / Performance / Publication). Individuals, companies, or presenting organizations may apply in either category, but an applicant may submit only one proposal. Please review the full guidelines for a description of each category and more information about scoring criteria and indicators of successful projects.

### LETTER OF INTENT (LOI) DEADLINE

Wednesday, August 31, 2011, 5 p.m. The Letter of Intent to Apply must be submitted online at [www.pcah.us/dance](http://www.pcah.us/dance) by this deadline. The online LOI form will be available on or before **July 15, 2011**.

### APPLICATIONS (BY INVITATION ONLY)

The full application package, except for work samples, must be submitted online on or before **Wednesday, November 16, 2011 by 5 p.m.** Work samples (DVD, VHS, or CD) must be received in hard copy form in Dance Advance's office by the application deadline. Work sample information forms will be submitted online with the rest of the application. No exceptions will be allowed for late submissions of applications or work samples.

### APPLICATION SUBMISSION

Dance Advance  
The Pew Center for Arts & Heritage  
1608 Walnut Street, 18th Floor  
Philadelphia, PA 19103  
267.350.4970  
[www.pcah.us/dance](http://www.pcah.us/dance)

The application as submitted on November 16, 2011 is the proposal that will be adjudicated by the Peer Review Panel. Only addenda that have been approved by the Dance Advance director prior to the deadline may be submitted after this date and permitted as part of the 2012 application process.

### PROJECT TIME FRAME

**For all applicants:** Projects may take up to two years to complete. Projects may begin no earlier than May 1, 2012 and end no later than September 30, 2014.

Dance Advance funds may not be used for project expenses incurred prior to May 1, 2012.

### DISCLAIMER

These guidelines and / or publication protocols may be subject to change without notice. As part of The Pew Center for Arts & Heritage, Dance Advance is subject to renewal by The Pew Charitable Trusts and the program reserves the right to make any changes necessary to these guidelines and application protocols.

# Application Brief

- The Pew Center for Arts & Heritage through Dance Advance will fund exemplary applications that reveal how and why an applicant is challenging assumptions about their artistic or curatorial practice. Interrogation of concept and method must be articulated as part of the present project and in relation to future work by the applicant.
- Applicants must plan out a project's scope of work—both the larger ideas motivating the project as well as its potential means of implementation—prior to submitting a Letter of Intent to Apply (LOI). All LOIs will be reviewed by advisors to the program, and only those applicants whose LOIs are favorably reviewed will be invited to submit a full proposal to Dance Advance. For more details about the LOI review panel and the criteria panelists will use to rank LOIs, see [Submitting a Letter of Intent](#) and [The Review Process](#).
- **LOI and Applications will be submitted online.** Work samples must be submitted in hard copy (DVD, VHS, or CD) and be received in Dance Advance's office by the application deadline. However, work sample information forms will be submitted online with the rest of the application.
- Funding is available in two categories of support for individuals, companies, and presenting organizations:

## Planning Grants

### (Planning / Process / Research / Scholarship)

Planning Grants are developmental in nature, awarded in cases where a focus on movement research is evident—that is, a majority of the allocated grant time and resources are spent investigating the creative process, or examining methods and approaches to dance making or distribution that link the proposed work to enhanced creative capacity.

For instance, an applicant may propose to conduct choreographic research, choreograph new work, restage or refine existing work, dedicate time to rehearsal and training, initiate preliminary work with guest choreographer or other artistic collaborators, etc.

The planning project must involve some level of public presentation (open rehearsals, meet-the-artist discussions, critique sessions, etc). Within the scope of the Planning Grant, the applicant should carefully consider public engagement and / or the role of audience, and be able to articulate a plan for evaluating project outcomes.

**New:** Planning grants support up to \$25,000 for individuals and up to \$75,000 for all organizations.

## Production Grants

### (Production / Presentation / Performance / Publication)

The core content of Production Grants must result in the public performance of finished work, presented with the highest possible production values, regardless of venue, scale of work, or genre. Although production projects may allocate time / resources for making and refining the work, the project must result in a fully produced public performance.

See [Sample Projects Eligible for Funding](#) for examples of each category.

- Applicants may take up to two years to complete a project. The amount of funding to be requested should be determined by the artistic excellence, conceptual design, and feasibility of the project.
- Any organization planning to apply for a grant larger than \$100,000 must meet with the Dance Advance director to discuss the Letter of Intent to secure approval to proceed. No LOI will be accepted for an amount larger than \$100,000 without a meeting taking place prior to August 30, 2011.
- Organizations only: Applicant organizations must begin filling out PA Cultural Data Project reports for their most recently completed fiscal years (2010 or 2011, depending on when the fiscal year ends) by the Letter of Intent deadline. Applicants must upload the signatory page—with signature—as part of their report. See [The PA Cultural Data Project](#) for more information.
- Bill Bissell, director of Dance Advance, will hold **two question and answer sessions** on the 2011 Guidelines and the Letter of Intent to Apply (LOI) protocols. Anyone planning to submit an LOI must attend one of these sessions, to be held on **Monday, June 20, 10 a.m. to noon** and **Tuesday, June 21, 6–8 p.m.** at The Pew Center for Arts & Heritage. Please confirm your attendance by telephoning 267.350.4975 or emailing [danceadvance@pcah.us](mailto:danceadvance@pcah.us).

# Eligibility Requirements for Applicants

## All Applicants to Dance Advance

- Must have completed all reporting requirements on previously funded projects
- Artists are ineligible (i.e., cannot apply or be named as collaborators in applications) if they are 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
- 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
- See [2012 Application Protocol for Faculty, University, & College Applicants](#) for additional eligibility details

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## Individual Choreographers & Dance Artists

- Must have resided in the five-county region served by Dance Advance (Bucks, Chester, Delaware, Montgomery, or Philadelphia counties) for at least two continuous years (on or before August 31, 2009) at the time of the LOI deadline and provide dated documentation to this effect
- Must be able to confirm U.S. citizenship or pertinent noncitizen employment eligibility
- Must have created at least five works during their professional careers, or, for choreographers working in traditional forms, staged and adapted at least five works based on the treatment or development of traditional material. Work choreographed on or performed by students, regardless of the instructional platform, is ineligible for consideration for support or submission as work samples
- Must have **presented three public performances of their work within the last three years (2008–09, 2009–10, 2010–11: performance seasons ending June 30) at venues in the five-county region**
- None of these performances can be of ineligible work—that is, work created and performed while the applicant was an undergraduate or graduate student at a college or university or work choreographed on—or performed by—students
- Graduate or undergraduate university and college students working toward a degree who are carrying any course credits, or non-degree students carrying four or more credits at the time of the application, are NOT eligible to apply to Dance Advance. This applies to students in any field.
- An individual applying as a scholar must demonstrate history of five publications in book or journal forms including print and Web-based publications

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## Organizations (Dance Companies & Presenting Organizations)

- Must have 501 (c) (3) designation; must have professional (paid) artistic and managerial staff
- Must officially reside in the five-county Philadelphia area (Philadelphia, Bucks, Chester, Delaware, and Montgomery counties) and be registered with the Bureau of Charitable Organizations of the Commonwealth of Pennsylvania
- Presenting organizations must have **presented five public performances of work within the last three seasons (2008–09, 2009–10, 2010–11: performance seasons ending June 30) at venues in the five-county region**
- Dance companies must have created or acquired two dance works in their repertoires during the past three years of operation
- Must have experience working with performing arts venues and engaging and contracting with professional dance artists, companies (if applicant is a presenting organization), and ancillary personnel
- Presenting organizations cannot request support for different programs within the same season

# 2012 Application Protocols for Faculty, University & College Applicants

The intent of the Center is to fund projects that provide public programming of dance and / or support projects that otherwise help cultivate a vibrant landscape for both dance practitioners and audiences in the five-county region. With these concerns in mind, Dance Advance has instituted the following parameters for applicants who are regularly employed faculty members or for applications submitted by universities and colleges.

## Individual Applicants

Individual applicants who are regular employees of a university, college, or institution of higher learning are eligible to submit proposals to the Center through Dance Advance, providing their applications address the following:

- Outline the specific ways the project engages with or targets off-campus audiences
- Propose work that will be presented away from the faculty member's home campus, to help cultivate regional audiences for the applicant's artistic work
- Employ professional (non-student) dancers and collaborators
- Dance Advance funds cannot support salary replacement for individuals employed by the applicant's educational institution / employer

## University & College Applicants

With the exception of performing arts presenting series, which pay fees to guest artists and companies, departments or programs that are part of university, college, or institutions of higher learning are **not eligible** to apply to Dance Advance

*The author of the largest universe is the Ballet Master.  
(L'auteur du plus grand univers est le maître de ballet.)*

—From *L'Harmonie universelle* (1636)  
by Marin Mersenne (1588-1648)

# Program Description & Project Eligibility

The Pew Center for Arts & Heritage through Dance Advance serves Philadelphia-area dance artists and nonprofit organizations engaged with dance as an art form. The objective of Dance Advance is to support artistic excellence through projects that exhibit compelling and imaginative methods of practice; maximize creative objectives for grantees; and stretch grantees to transform their work now and in the future.

Proposals should focus as exclusively as possible on the choreography or movement research component of work, as distinguished from the non-movement aspects of the proposal or theatrical narrative structures. For those projects where tools from other disciplines are being used to develop movement, applicants should make explicit the ways these sources shape their work as dance artists or organizations.

Funding is available in two categories: **Production Grants** and **Planning Grants**. Production Grants must result in fully produced public performances, whereas Planning Grants are developmental in nature though they must also contain public engagement activity. See [Application Brief](#) and [Sample Projects Eligible for Funding](#) for more information about these categories. Proposals must take into account the role of audience in relation to the project, articulating who has been identified as audience for the work, how they have been identified, and the methods to be used for communicating project content to potential audiences by the artist / company / organization.

Awards are granted to individual dance artists and other dance specialists (this includes individuals undertaking projects in dance scholarship or design practitioners working in dance) and organizations that propose projects of compelling artistic purpose. Dance artists working in areas of design for dance (lighting, costume, production) are also eligible to apply to Dance Advance. Technical theater and / or design projects in dance must be tied in clear and significant ways to public outcomes and the development of choreographic material.

Organizations must demonstrate a strong curatorial vision for dance in support of the project request. This point of view may involve relationships with artists, collaborative partnerships, or artistic content that extends the organization's capacity of operation, or promises significant impact for artists, audiences, or the community.

Organizations whose primary mission is not dance or presenting the performing arts may apply to Dance Advance, but such agencies must provide evidence for the project's connection to their mission. Non-traditional presenters of dance must also demonstrate related experience in art production and / or project management of a quality that makes the proposal feasible, and must address the organization's administrative and technical ability to support the planning and implementation of the proposed work.

Grants will be awarded at the full amount of the request, within the limits specified under [Award Amounts for Individuals and Organizations](#). Dance Advance can fund only a small percentage of the applications of merit it receives each year. If a proposal is not advanced for support by the Peer Review Panel, this does not mean that it lacks artistic value, nor does it preclude a project receiving financial support from other sources. Awards are not contingent on need or on prior funding from this program.

## **A few points about project eligibility:**

See [Award Amounts for Individuals and Organizations](#) for information about grant request amounts.

Dance Advance will only accept one application from an individual or organization. More than one applicant cannot request support for the same project. Presenting organizations cannot request support for different programs within the same season.

In order to be eligible for Dance Advance funding, any public presentation of work (as part of a Planning or Production Grant) must take place in one or more of the following Pennsylvania counties served by DA: Bucks, Chester, Delaware, Montgomery, or Philadelphia.

Dance education projects are not eligible for funding.

# Sample Projects Eligible for Funding

Below are examples of types of projects eligible for support in each funding category. The objective of Dance Advance is to support artistic excellence through projects that exhibit compelling and imaginative methods of practice; maximize creative objectives for grantees; and stretch grantees to transform their work in ways that will influence them in the future.

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## **Planning Grants** (Planning / Process / Research / Scholarship)

(Planning Grants do not include fully produced performances but must include public engagement activities)

- Research and development for the creation of new work or other activity (such as scholarship or training) that advances artistic capacity
  - Rehearsal time to create new work and / or explore potential working relationships with dancers and / or other choreographers
  - Artistic planning for projects that focus on significant movement and choreographic research with leading artists in the field of dance
  - Artistic and / or conceptual planning for the development of staging or restaging a dance work based on traditional material
  - Planning phase to explore acquisition of an existing work or commissioning of new choreography (including special training or coaching) by an outside artist or team of artists in order to expand company repertory
  - Initiate writing and / or research engaged with scholarship
    - Biographical studies for book or monograph publication
    - Topical anthologies in dance studies
    - Primary research leading to print publication
- 

## **Production Grants** (Production / Presentation / Performance / Publication)

(Production Grants may include extensive planning or developmental components but must focus on fully produced performances)

- Commissioning of new work that concludes in significant production and performance
  - Public presentation of new work—on a series, as part of a home season, at a festival, or produced independently
  - Projects that support public presentation of dance, special initiatives, or performances that are accompanied by residency activities designed to extend the audience base for particular presenters or venues; presentations may include dance genres from any dance form and culture, and represent artists from in and outside the region
  - Curatorial enhancement and / or expansion of an existing concert dance series that culminates in public performance
  - Presentation of dance in unconventional venues
  - Support for the presentation of work created by collaborating artists
  - Producing choreography with enhanced professional theater production standards (lighting, costume, scenic, stage crew personnel)
  - Scholarship
    - Publication of research, commentary, evaluation, or analyses that will have potential to impact the field and dance audiences
    - Web-based publication on Internet sites distinguished by excellence in scholarship and dance writing
    - Publication in book form or in journals of established field importance
- 

The Center does not make grants for general seasonal support. Projects that involve collaborations and shared planning processes between organizations are encouraged.

# Submitting a Letter of Intent

In order to submit a Letter of Intent, you will need to register at [www.pcah.us/dance/apply](http://www.pcah.us/dance/apply). The online LOI form requires you to provide basic contact and fiscal information, identify your grant request amount, complete a brief eligibility questionnaire, and submit a 1000-word project description and 750-word applicant profile. The LOI form will be available online on or before July 15, 2011.

Anyone submitting an LOI needs to read the Review Criteria for Full Applications and be familiar with the section [Translating the Criteria](#). Applicants are advised to compose LOIs with serious attention to the [Review Criteria for Full Applications](#).

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## Questions to Consider

Any individual or organization who intends to submit an LOI to the Center through Dance Advance is encouraged to consider the following questions before proceeding with this preliminary stage:

- Does the scope of work to be identified in the project stretch the applicant's capacity for artistic growth or deep thinking about the art form? i.e., what is the conceptual growth for the applicant in this proposal?
  - How does this project reveal and contribute to the complexity, diversity, and creativity of dance as an art form?
  - How does the project reveal artistic ambition on the part of the individual or organization?
  - How does the applicant envision such change to live beyond the project?
  - How is the project relevant at this time to the individual or organization, and how is it appropriate to this stage of development in the career or organizational timeline of the applicant?
  - How does this project connect with—or diverge from—the applicant's individual career objectives or organizational mission?
  - How will this project increase engagement among audiences, artists, and arts institutions on dance as an art and as a practice?
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## Indicators of an Effective LOI

- In the LOI, the applicant discusses conceptual framework, including esthetics of the work to be supported, and links them to the underlying motivations for the project
  - The applicant articulates artistic methods and / or curatorial vision
  - The applicant has identified the most appropriately qualified collaborators for the project, and outlines the process of why and how they were selected
  - The applicant clearly describes methods for the planning and dedication of resources to support audience development and **enhanced marketing** strategies
  - The applicant demonstrates that projects involving public performances will be supported by significant planning that guarantees production excellence in design (lighting, sound, costumes, set), stage management, and crew needs
  - The LOI provides credible evidence of the applicant's professional capacity to undertake the project
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## Review Ranking of Letters of Intent to Apply

Dance Advance's LOI review panel will consider the above Questions and Indicators in ranking the LOIs. Using the three-point scale below, panelists will score each letter based on the applicant's aptitude to address the overarching goals of Dance Advance:

- Strong potential to address goals of excellence, courage, and imagination and produce a competitive application
- Moderate potential to address goals of excellence, courage, and imagination and produce a competitive application
- Low potential to address goals of excellence, courage, and imagination and produce a competitive application

# The Review Process

Letters of Intent to Apply (LOIs) and subsequent invited applications will be reviewed by a peer panel of dance professionals convened by Dance Advance. Panelists include artists, presenters, administrators, and scholars, and their names remain confidential until the selection process is completed. LOIs will be ranked according to the criteria outlined in these guidelines (see [Submitting a Letter of Intent](#)). Each application is discussed by the panel in light of the [Review Criteria](#) also outlined here. The policy of funding projects at full value makes the selection process especially competitive.

There is no staff advocacy on behalf of any application, individual, or organization during the review process. Any assistance to applicants prior to submission of the proposal is provided without privilege.

*THOMASINA: But instead...the enemy...burned the great library of Alexandria without so much as a fine for all that is overdue. Oh, Septimus!—can you bear it? All the lost plays of the Athenians! Two hundred at least by Aeschylus, Sophocles, Euripides—thousands of poems—Aristotle’s own library brought to Egypt... How can we sleep for grief?*

*SEPTIMUS: By counting our stock. Seven plays from Aeschylus, seven from Sophocles, nineteen from Euripides, my lady! You should no more grieve for the rest than for a buckle lost from your first shoe, or for your lesson book which will be lost when you are old. We shed as we pick up, like travellers who must carry everything in their arms, and what we let fall will be picked up by those behind. The procession is very long and life is very short. We die on the march. But there is nothing outside the march so nothing can be lost to it. The missing plays of Sophocles will turn up piece by piece, or be written again in another language. Ancient cures for diseases will reveal themselves once more. Mathematical discoveries glimpsed and lost to view will have their time again. You do not suppose, my lady, that if all of Archimedes had been hiding in the great library of Alexandria, we would be at a loss for a corkscrew?*

—From *Arcadia* (1993)  
by Tom Stoppard

# Review Criteria for Full Applications

(by invitation only)

## Artistic Excellence (40%)

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### COMPANIES & INDIVIDUALS

- Proposal sets forth artistic strategies and methodologies—including discussion of esthetics and role of evaluation—that substantively advance the applicant’s practice and which define exemplary standards for the research, rehearsal, creation, or distribution of dance
- Artist or organization’s record of accomplishment reveals exemplary artistic capacity and demonstrates proficiency in technical theater production values when presenting work in performance
- Artist’s, scholar’s, or organization’s work evidence directly supports the content of the proposal, and reflects substantive artistic achievement when viewed in light of national or international standards of excellence
- Scholars will contribute significant and / or original research to the field

### PRESENTING ORGANIZATIONS

- Organization’s curatorial vision for presenting dance is articulately linked to practice and / or method and sets forth how proposed project will substantively advance their work in both its conceptual development as well as in its implementation
- Organization articulates how their curatorial vision and practice have advanced dance presenting in the region and how this work aligns with the presenting field nationally and internationally
- Organization’s prior curatorial achievement demonstrates exemplary and original methods for engaging audiences with artists and consistently exhibits excellence in technical theater production values when presenting dance artists and companies in performance

## Project Excellence (Ability to Realize the Project) (30%)

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### ALL APPLICANTS

- Proposal clearly articulates project goals and creative methods; provides a detailed project budget that is calibrated to the proposed scope of work; sets forth a clear and reasonable project timeline; and supplies fully executed letters of agreement from production collaborators, venues, or other key project participants
- Applicant’s project includes planning processes that are directly related to the proposed scope of work
- Proposal identifies strategies to be used to evaluate project goals including various modes of documentation and assessment and theorizes how this knowledge may be sustained in future work
- Technical production outline is clear and details appropriate personnel and budget allocations necessary to guarantee artistic excellence of proposed work

## Project Impact (30%)

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### ALL APPLICANTS

- Proposal articulates significance and timeliness of proposed work and addresses how this project will specifically advance as well as impact the applicant’s work now and in the future
- As relevant, project outlines a marketing plan, including strategies and tools for implementation that will engage with identified audiences in ways that will build and sustain public engagement for applicant’s work and how this effort is distinctly different than past efforts
- Proposal outlines how the project relates to the field; contributes original and / or creative work to the dance discipline; and disseminates documentation or other materials to audiences beyond the scope of the project

# Translating the Criteria

Dance Advance's panelists will use the following indicators to discuss and rank proposals for both Planning and Production Grants; they are included here to assist applicants in describing their projects. However, Dance Advance recognizes that some indicators—for instance, those pertaining to audience engagement and marketing—might be discussed differently in a Planning project than in a Production project, and indicators pertaining to technical theater production and venues will not be relevant to some Planning projects.

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## Indicators of Artistic Excellence for all applicants

- Project subject / theme / concept is substantive, clearly articulated, and grounded in a deep knowledge of best practices of the field it addresses
  - Key project personnel have appropriate expertise, experience, qualifications, and are of high professional caliber
  - Project involves artists / scholars / practitioners of high caliber and exemplary achievement, at any stage in their careers
  - Project subject / theme / concept addresses and advances the individual's career or the organization's artistic mission, and responds to artistic goals and priorities as outlined in the 2012 Dance Advance Guidelines
  - Project evinces awareness of and articulates its comparative relationship to a broader, field-wide context
  - Where relevant, project ancillary and educational programs are substantive, imaginative and well-conceived in presenting / interpreting the project's subject / theme / concept to its audiences
  - Project has potential to contribute important new artistic or humanistic programs / concepts / methodologies to the region and / or the field, as appropriate
  - Where relevant, project contributes significant and / or original scholarship to its field
  - Curatorial vision for presenting dance is set forth clearly and is considered in relation to prior presenting history and organizational planning
  - Discussion of audience engagement practices and, if relevant, technical theater production standards reveals exemplary standards for presenting dance
  - Project brings high-quality works of art / humanistic programs to the organization and the region, often for the first time, or in a new way
- 

## Indicators of Project Excellence for all applicants

- Applicant has record of artistically excellent programming and proven ability to manage projects relevant to this proposal. If applicant does not have this record or has not produced a project of the scope / ambition under review, the application makes a convincing case for its feasibility in every relevant aspect of work
- Project is developed in relation to individual's career vision and goals or to organizational vision and mission
- Application is complete, clear, and project logistics are comprehensively addressed and well thought-out. Project time frame is realistic.
- Key personnel crucial to the realization of the project have been identified and are represented by duly executed Letters of Intent
- All relevant project staff (both in-house and contractual) are appropriately qualified for project
- Project budget is appropriate, realistic, and detailed
- Applicant demonstrates fiscal responsibility and stability
- If relevant, project illustrates applicant's ability to effectively collaborate
- Project includes appropriate measures for evaluating project goals
- Project will take place in appropriate facility / venue, and that facility / venue is identified and available with Letter of Intent / agreement from said facility / venue

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# Translating the Criteria

*continued*

## Indicators of Project Impact for all applicants

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### ON AUDIENCES:

- Project brings high quality artworks / programs to audiences in the region and, where relevant, to audiences nationally or beyond
  - Audiences (in terms of both range and likely numbers) are appropriately identified and an effective, well-considered marketing and public relations plan is in place to engage them
  - If applicable, applicant has appropriately identified new and / or underserved constituencies for the project, and has an effective, well-considered, and **imaginative** marketing and public relations plan in place to engage them
  - As relevant, interpretive / ancillary programs are effectively planned and designed in relation to the targeted audiences
- 

### ON INDIVIDUAL OR ORGANIZATION:

- Opportunity to work with high-caliber artists / scholars / other artistic and programmatic collaborators
  - Opportunity for individual or organization to reach new level of artistic development (beyond business as usual within the context of the applicant's career goals or organization's mission) as identified in the project narrative or applicant profile
  - Potential to raise profile of the individual or organization regionally
  - Potential to build new constituencies for the applicant
  - Project explores strategies to build context for audiences around the ideas and creative methods represented by project
- 

### ON FIELD REGIONALLY:

- Project brings high quality artists / artworks / performances / programs heretofore not seen or experienced in the region
  - Project involves regional premiere(s)
  - Project involves commissioning new work by significant artists / scholars and bringing it to regional audiences
  - Project is generative (creates discourse and / or stimulates / inspires other work)
  - Project has potential to be regional model
- 

### ON FIELD AT LARGE:

- Project is innovative in scale, content, theme, structure, and / or methodology, or is imaginative in its approach to a traditional subject
- Project has the potential to serve as a national or international model
- Project involves world / national premieres
- Evidence of interest from the field (touring of the project, potential for national / international press, distribution of project publications)
- Where relevant, project documentation is disseminated to the field

# Developing Your Proposal

Proposals must expand on the content as described in the approved Letter of Intent.

Proposal narratives are a significant source of information for the panel review process. It is important for the project narrative to provide detailed responses to the following questions:

*How does this project and the esthetic values it represents extend the artistic objectives of the individual / organization beyond present practice?*

*How does the applicant assess this project in relation to national and international projects of a similar nature (for example: site-specific work, interdisciplinary collaboration, reconstruction)? What is the project's relationship to the wider field of which it is a part? If the applicant is working in a particular tradition, how will this project carry that tradition forward?*

*Is this project designed to develop new or original work and / or present its findings in ways that increase the artistic and / or organizational capacity of the applicant?*

*Does the project offer opportunities to work with significant artists / scholars / other artistic and programmatic collaborators previously not available to the applicant?*

*How will marketing efforts contribute to awareness by target audiences about the applicant's work, in terms of both access (who, what, where, and when in the case of public programs) and content (esthetic value, and creative methods)?*

Proposals need to address the challenges of the proposed project and provide details about how the project will contribute to professional growth and / or effectiveness in relation to the national dance field. To this end, applicants are encouraged to write simply and clearly.

Proposals must include evaluation methods for assessing project goals, discussing the function of evaluation in artistic process and / or programmatic and curatorial decision making. This would include a review of how particular evaluative tools are utilized in the project work plan and / or are embedded as part of artistic practice.

Key collaborators must be identified and described in the narrative, and fully executed Letters of Intent from each of these artistic partners must be submitted as part of the application. It is important that these letters cover the main points of a working agreement and are signed by the participating collaborators. Please see [sample letter](#) for further illustration.

If presentation of choreography is involved, the venue must be identified and a signed Letter of Intent from a representative of the venue must be included with the application materials.

When projects propose performances or the presentation of work, the application must clearly address production values and their budgetary implications. The proposal must outline effective and relevant production values, including excellence of design collaborators, production and stage management personnel, and running crew.

Presenting organizations are advised that their seasonal activity—other dance programming or, for multidiscipline presenters, the balance of season activity—must be discussed in light of the current project, including how the project reflects their curatorial point of view. Multidiscipline presenters must list the full content of their seasons in the “Applicant Chronology” section of the application.

*continued on next page*

# Developing Your Proposal

*continued*

## **Audiences**

The narrative, as appropriate, must address the role of audiences within the scope of the proposed project. In the case of performances or other public activities, please discuss venue selection and potential size of audience and explain why and how these figures are realistic as well as how the project identifies its target audience. It is important that proposals outline marketing plans for the project, and these plans should be reflected in appropriate budget allocations. This outline might include descriptions relating to development of visual as well as textual material about the work, program notes or other printed material to be developed for audiences, approaches to press release content and distribution, use of documentation, or implementation of Web or online content.

Questions that may help an applicant reflect on the role of audiences and the various relationships that exist with them across the continuum of artistic practice include:

- How do you consider audience engagement as part of your practice—as creative relationship and / or as a source for earned revenue?
- How do you consider audiences at various stages of your work? Does “audience” mean something more than just ‘butts in seats’ and, if so, what? The following keywords may help you articulate a response: participants, patrons, spectators, consumers, adversaries, vulnerable, smart, connoisseurs, friends, strangers.
- How do you know who your audience is, and what are your expectations of them? How do you describe the nature of your impact on them?

*VALENTINE: ... It's the best possible time to be alive, when almost everything you thought you knew is wrong.*

—From *Arcadia* (1993)

by Tom Stoppard

# Award Amounts for Individuals & Organizations

## Planning Grants

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<b>INDIVIDUAL CHOREOGRAPHERS &amp; DANCE ARTISTS:</b>	Maximum Request: <b>\$25,000</b> Support may not exceed a 12-month project timeline.
<b>ALL ORGANIZATIONS:</b>	Maximum Request: <b>\$75,000</b> Support may not exceed a 24-month project timeline.

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## Production Grants

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<b>INDIVIDUAL CHOREOGRAPHERS &amp; DANCE ARTISTS:</b>	Maximum Request: <b>\$50,000</b> Support may not exceed a 16-month project timeline.
<b>ORGANIZATIONS WITH ANNUAL BUDGETS UP TO \$800,000:</b>	Maximum Request: <b>\$150,000</b> Support may not exceed a 24-month project timeline.
<b>ORGANIZATIONS WITH ANNUAL BUDGETS OVER \$800,000:</b>	Maximum Request: <b>\$250,000</b> Support may not exceed a 24-month project timeline.

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Grant requests should only be made for projects that clearly demonstrate an advance in artistic investigation, organizational programming, audience engagement practices, artistic research or dance scholarship, and / or projects that model programmatic methods or ideas possessing national / international importance to the dance field. (See [Review Criteria](#) and [Translating the Criteria](#).)

Maximum amounts should be requested only if appropriate to the project; size of project does not necessarily reflect quality of project.

Proposals must outline significant planning, artistic, and marketing components and demonstrate how the applicant's work will move forward. Projects must be calibrated to extend the mission, history, and artistic achievements of the individual or organization through their interrogation of current programmatic or scholastic practice on the part of the applicant.

Grants will be awarded at the full amount of the request, within the limits specified above.

Operating budgets for performing arts series at colleges and universities will be determined by the aggregate expenses of the applicant organization's artist presenting program: artist fees, salaries for personnel directly involved with visiting artists, operating costs for presenting artists or engaging in residencies with dance artists as documented in the financial statement recorded for the most recently completed year. No educational department operating expenses may be used to determine "operating" costs of the presenting program or series.

See [Budget Pages](#) for information about preparing the project budget.

# Budget Pages

Budget pages provide the review panel with important details about a project’s feasibility. Dance Advance review panelists frequently probe the accuracy, equity, proportion, and balance of costs in relation to the content of work being proposed. For example, dancer salaries, designers, or technical theater personnel fees, etc. that are not reflective of field-wide standards, or choreographer fees that are disproportionately high in comparison to dancer fees for hours of work performed, may raise concerns.

## Budgeting for Dancer Compensation

*When budgeting dancer wages as part of project expenses, the following scale of minimum payments for dancer wages should be observed by individuals or organizations with annual operating expenses less than \$800,000, regardless of size / type of grant request:*

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<b>Minimum salary per hour:</b>	<b>\$25.00</b>
<b>Minimum fee per performance or public showing:</b>	<b>\$250.00</b>

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- Only one application may be accepted from an individual or organization. For any applicant, the same project costs cannot be represented in the budget—as expenses or income—of more than one application
- Formulae for determining housing rates, per diem allowances, and travel costs should similarly reflect standard IRS rates for government employees, or be balanced by representative figures from the field. (See [www.gsa.gov](http://www.gsa.gov) for further information.)
- All aspects relevant to professional production and presentation of finished work need to be reflected in the project budget
- In order to ensure that grantees will have sufficient resources to develop audiences and attract media attention to funded projects, Dance Advance strongly suggests that applicants allocate at least 15% of their total project budgets and 15% of their grant requests to marketing and public relations expenses
- The Internal Revenue Code provides that the full amount of an individual grant is taxable to its recipient. If you have questions about your income tax liability you should contact the Internal Revenue Service or your tax counsel.
- Budget items identified as ‘In Kind’ should be shown in both the expense and income lines of the project budget. All sources of income should be identified and designated as either confirmed or pending.
- Documentation and evaluation methods should be fully budgeted and reflect the scope of work described in the narrative
- **NEW:** 10% of the requested funds from Dance Advance must be allocated to project documentation
- Organizations that own or occupy their own studios or theater spaces full time may identify rental costs not exceeding 5% of the requested funds from Dance Advance

# Eligible & Ineligible Costs

## Eligible Costs

Expenses that may be covered by Dance Advance grants can include:

- Salaries and fees for choreographers, dancers, and associated artists during rehearsal and performance periods
- Research, development, and planning costs (such as travel, housing, and transportation) related to the creation of new work or restaging an older work
- Commissioning fees to composers, designers, and other artistic collaborators
- Rehearsal studio and / or theater rental costs associated with the creation and presentation of dance
- Research time associated with projects of dance scholarship and related costs: interview expenses including stipends, transcription costs, travel as needed
- Construction costs of production elements such as sets, costumes, and properties
- Up to 10% of aggregated administrative costs directly attributable to project-related time and materials; if project director is a staff member of the applicant organization, his / her cost must be included as part of the 10% cap on administrative expenses that may be paid for by Dance Advance funds
- Project costs related to marketing including printing, design, online and web content or IT costs, mailing, development of critical and / or contextual information for PR and printed programs
- Professional video or other forms of documentation involving moving image or critical analyses
- An activity or a coherent set of activities that support the individual or organization's ability to produce high-quality work, such as hiring a production manager, lighting designer, production running crew, curator, or dramaturg
- Organizations that own or occupy their own studios or theater spaces full time may identify rental costs not exceeding 5% of the requested funds from Dance Advance
- Other eligible costs as determined in consultation with Dance Advance

## Ineligible Costs

Expenses that are NOT covered by Dance Advance grants in each category of support include:

- Costs associated with any capital improvement or real estate expenditures
- Costs related to touring work outside of the five-county region
- Costs incurred for professional career development or advancement not related to research, creation or performance of work
- Salary replacement for university or college staff or faculty
- General operating expenses
- Receptions and other social activities
- Endowment or cash reserve funds
- Debt reduction
- Grants for general seasonal support or for fees associated with the presentation of multiple companies within a presenting organization's regular season of activity
- Other costs as determined by Dance Advance

# Application Assistance

Applicants may telephone Dance Advance to discuss questions about their applications at any time. First-time applicants are encouraged to make an appointment to meet and discuss proposal development.

**Bill Bissell, director of Dance Advance, will hold two question and answer sessions on the 2012 Guidelines and the new Letter of Intent to Apply (LOI) protocols.**

Anyone planning to submit an LOI must attend one of these sessions, to be held on **Monday, June, 20 10 a.m. to noon and Tuesday, June 21, 6-8 p.m.** at The Pew Center for Arts & Heritage. Please confirm your attendance by telephoning 267.350.4975 or emailing [danceadvance@pcah.us](mailto:danceadvance@pcah.us).

**NEW:** 10% of the requested funds from Dance Advance must be allocated to project documentation.

Application consultations are available at no cost through Dance/USA Philadelphia. For a fee, Dance/USA Philadelphia offers equipment rental, VHS and miniDV transfers, DVD duplication, and the creation of video work samples for grant proposals. Please contact Dance/USA for more information: 215.922.5940; a current DancePass is required for equipment rental or duplication services.

For queries or further information, or if you encounter any problems downloading Dance Advance guidelines or working with online forms, please call Dance Advance at 267.350.4970.

## Reminders

The Pew Center for Arts & Heritage, through its Initiatives, emphasizes the importance of audience engagement and its integration into project proposals. The Center's Senior Marketing Specialist provides valuable information and consultative services in this area for all applicants to Center programs. The Center's Initiatives require that you meet and consult with him while preparing the sections of your proposal that deal with marketing, audience identification, and audience engagement. Prior to the submission of your complete application, please contact Roy Wilbur, Senior Marketing Specialist at The Pew Center for Arts & Heritage, at 267.350.4980 or [rwilbur@pcah.us](mailto:rwilbur@pcah.us) to schedule your consultation.

Dance Advance strongly suggests that applicants allocate at least 15% of their total project budgets and 15% of their grant requests to marketing and public relations expenses. Exceptions may be granted for planning projects that are devoted to scholarship or research and creation, but only following agreement with the Dance Advance director.

For questions concerning management or capacity building projects, please contact the Philadelphia Cultural Management Initiative (PCMI) at 267.350.4910.

Organizations that own or occupy their own studio or theater space full time may not identify rental costs as more than 5% of the requested funds from Dance Advance.

[Colleges and universities](#) may no longer apply to Dance Advance except for those who offer performing arts series and pay fees to visiting artists.

Organizations only: [Funder Reports](#) (formerly referred to as Summary Reports) for Dance Advance from the Pennsylvania Cultural Data Project must contain a fully executed signatory page as part of the submission to Dance Advance.

# Submitting Your Application

In addition to filling out the online application form at [www.pcah.us/dance](http://www.pcah.us/dance), applicants who have been invited to submit full proposals must also submit the following documents online in PDF format:

## All Applicants

- Fully executed Letters of Intent from each commissioned artist, company, venue, and / or project collaborator (individual or organizational) identified in the proposal including production personnel as relevant for production / performance proposals; these letters must be signed by the collaborating artist or organization and clearly state knowledge about the project, fees for designated project work, and time frame for such work (see [Sample Letter of Intent for Project Collaborators](#))
- Narrative biography, not more than one page in length, for any individual or organization that is represented by a Letter of Intent in the application package; biographies should be uploaded in the same order as Letters of Intent. Resumes are not acceptable.
- **To be submitted in hard-copy form to Dance Advance's office:**  
Up to two work samples (presenting organizations) or up to three work samples for companies and individual applicants
- **Do not include any photographs, marketing, press, educational, promotional material or other media with the application unless discussed and approved by the Dance Advance director**

## Individual Choreographers & Dance Artists

- Verification of residency status for individuals: please choose one form of documentation that demonstrates a local address for at least the past two years—i.e. must possess a date on or before August 31, 2009. This documentation can take the form of a copy of a federal income tax return, lease or mortgage agreement, driver's license, etc.
- Request for Information

## Organizations (Dance Companies & Presenting Organizations)

- List of organization's professional staff or board members
- [Funder Report](#) (formerly referred to as Summary Report) of Pennsylvania Cultural Data Profile containing a fully executed signatory page
- IRS determination letter for tax-exempt 501 (c) (3) status
- For organization applicants with budgets under \$200,000 who do not conduct an audit, one copy of the most recently completed operating budget or form 990
- For organizations with budgets over \$200,000, one copy of the most recently completed and filed audited financial statement

# Sample Letter of Intent for Project Collaborators

The following sample letter outlines some basic points that need to be covered in a Letter of Intent from identified collaborators who hold a significant place in a project application. This is a sample only, but the main features of such a letter are:

1. It is *from the collaborator*, not the Dance Advance applicant
2. Provides *reasonable knowledge* as to the scope of work being proposed
3. Includes *dates* for scheduled work activity
4. Gives the amount of *fee* and *payment* terms, including attention to rights and related costs
5. Is *signed* by the collaborator

This is **not** a contract, and any commitment in the context of an application is subject to change based on receipt of funding.

Date

Applicant Name  
Name of Company (if applicable)  
Address  
Address

Dear *(Name)*:

Please accept this letter as agreement, in principle, between *(Name of Collaborator)* and *(Name of Applicant)* to undertake the following collaboration: to compose a musical score for choreography to be created between *(dates)* and *(dates)*. The untitled dance for which I am composing music will be presented at the *(Name of Venue)* in *(dates)*. I understand that the length of music for which I am responsible shall be not less than *(xx)* or more than *(xx minutes in length)*.

The cost of recording the score shall be the responsibility of *(Name of Applicant)*, and we will mutually agree on the number of musicians who will be hired to play the completed score for recording purposes. For the composition, I shall be paid a fee of *(\$ x,xxx)* *(net)*. One-half of this fee shall be due on *(dates)* and the balance due at the conclusion of the recording session, on or about *(dates)*. I understand that the terms identified in this letter are subject to project funding received from Dance Advance, and shall be altered if necessary only after discussion between *(Name of Collaborator)* and *(Name of Applicant)*. Once project funding is secure, a contract will be issued between *(Name of Applicant)* and myself, and will reflect the final conditions of my work on the project as per this Letter of Intent.

Sincerely,

*(Signature of Collaborator)*

*Name of Collaborator*  
Address                      Date

**Note:** If you are invited to submit a full proposal and your project is funded you will need to submit contracts to replace all Letters of Intent.

# Application Reporting Requirements

## Individuals Only

Individual applicants must submit a completed “Request For Information” form with the application submitted by 5 p.m. on November 16, 2011. The “Request For Information” form is included in the online application.

## Organizations Only

Organizational applicants must submit a [Funder Report](#) (formerly referred to as Summary Report) from the Pennsylvania Cultural Data Project with the application submitted by 5 p.m. on November 16, 2011. **New:** Applicants must begin filling out PACDP reports for their most recently completed fiscal years (2010 or 2011, depending on when the fiscal year ends) by the Letter of Intent deadline, August 31, 2011. Please see the [PA Cultural Data Project](#) section for instructions on completing the report.

*Ballet rose out of the new philosophies and modes of thought which were the basis of the Enlightenment, namely, that man was the focal point of the universe and could control his existence through the arts and sciences. By using music that imitated exactly the proportions of the harmony of the spheres, sixteenth century man believed he could attract planetary influences. Dance in itself was an imitation of the movement of the heavens. To combine both would produce an art form of extraordinary power... The ballet du cour (court ballet) was a profound expression of one of the intellectual quests of the age, the revival of antique drama in which music, poetry, painting and dance were fused.*

—From *Designing for the Dancer* (1981)  
by Roy Strong

# Pennsylvania Cultural Data Project

For the seventh year, Dance Advance is engaging in a partnership with the Pennsylvania Cultural Data Project (Pennsylvania CDP). The first management tool of its kind, the Pennsylvania CDP is a state-wide, collaborative effort of public and private funders throughout Pennsylvania and consists of an online system for collecting and standardizing historical financial and organizational data. Dance Advance, along with other funders in Pennsylvania, now **requires** applicants to complete a Data Profile **annually** through the Pennsylvania CDP website ([www.pacdp.org](http://www.pacdp.org)). You will use the information you enter into the Data Profile in your application to Dance Advance, as well as other participating funders throughout the state.

The Pennsylvania CDP will provide the cultural community with consistent, reliable, comprehensive data on arts and culture in Pennsylvania, and enable organizations to view trends in their data, benchmark themselves against peer organizations, and enhance their financial management capacity.

For more information about the Pennsylvania Cultural Data Project, please see [the appendix](#).

*continued on next page*

# Pennsylvania Cultural Data Project, Appendix

The Pennsylvania CDP is an online system for collecting and standardizing historical financial and organizational data. The first management tool of its kind, the Pennsylvania CDP will enable organizations to view trends in their data, benchmark themselves against peer organizations, and enhance their financial management capacity.

Dance Advance **requires** applicants to complete a Data Profile through the Pennsylvania Cultural Data Project (Pennsylvania CDP) website ([www.pacdp.org](http://www.pacdp.org)). **All applicants must have completed the CDP review process (denoted by the status “Review Complete” and a gold star icon) for at least their FY2010 Data Profile.** Applicants should enter data from your most recently completed fiscal year (e.g. FY2011) as soon as your board approved audit or board approved financial statements (if not audited) are available to ensure the maximum time to complete the review process.

## Instructions for the use of the Pennsylvania CDP:

1. If you are new to the Pennsylvania CDP, go to [www.pacdp.org](http://www.pacdp.org) and click on “New User Registration” to register your organization. First time users should complete a Data Profile for each of the TWO most recently completed fiscal years.
2. Enter data using your board-approved financial audit / review or year-end financial statements.
  - a. If your organization is not audited / reviewed, enter data based on board-approved year-end financial statements.
  - b. If your organization is an arts program / department within larger institution, enter data based on internal financial statements of the arts program / department and indicate that you have a parent organization in Section 1.
  - c. DO NOT enter project budgets, budgets for future years, or data from incomplete or not-yet-approved audits / reviews / financial statements.
3. When finished entering data, click on Submit / Error Check; address any errors and call the Help Desk if you have questions.
4. On My CDP, go to the Funders Reports section, select the fiscal year for the report and click on “GO”. Click on the link for Dance Advance to generate the report.

5. Save the .pdf of the Funder Report to your computer.
6. **Review your Funder Report;** if you have any questions, call the Help Desk.
7. Please upload and attach the Funder Report to your Dance Advance online application. You may print a copy for your files.

Please Note: As part of the effort to ensure the accuracy of your data, throughout the year the Pennsylvania CDP Help Desk will review each of your submitted Data Profile(s) and contact you with suggested revisions.

**It is your responsibility to respond to the Help Desk and to make any necessary changes to the submitted Cultural Data Profile(s).** The Help Desk will regularly provide Dance Advance with updates on the status of its applicants’ two most recently completed Data Profiles. **If you have not been able to address the suggested revisions for at least your FY 2010 Data Profile, Dance Advance may find your application to be ineligible.**

Complete instructions for getting started with the Pennsylvania CDP are available here: [www.pacdp.org/orientation.aspx](http://www.pacdp.org/orientation.aspx).

Online training is also available here: [www.pacdp.org/training.aspx](http://www.pacdp.org/training.aspx).

Please direct questions concerning the Cultural Data Profile to:

### Pennsylvania CDP Help Desk:

**Toll Free:**  
1.866.21.PACDP or 1.866.217.2237

**Email:**  
[help@pacdp.org](mailto:help@pacdp.org)

**Pennsylvania CDP Web site:**  
[www.pacdp.org](http://www.pacdp.org)

The Pennsylvania CDP Help Desk is available Monday through Friday from 9 a.m. to 5 p.m.

# Submitting Work Samples

**Work sample viewing information must be listed on the forms provided in the online application at [www.pcah.us/dance](http://www.pcah.us/dance). Please note that work samples must be received in hard copy form in Dance Advance's office by 5 p.m. on the application deadline. No late submissions will be accepted.**

The content of any video and / or audio recordings submitted by the applicant must clearly support the proposal. Selection and cueing of work samples is critical.

Be sure to select passages that address the artistic objectives of the proposal.

Samples do not need to be direct examples of the proposed project. However, excerpts should reflect and represent the applicant's creative vision and method in previous work to provide clear evidence for the excellence of the proposed project.

All samples should be carefully previewed and cued by the applicant. Please avoid cueing material at the beginning of credits. Accuracy of cueing, coherency of the choreographic statement, and quality of the recording are all important considerations for submitting work samples that will best serve the application.

Applicants should label work sample discs and tapes in order of priority for viewing by the panel.

Applications from artists and companies may be supported by a maximum of three samples of work. Samples should be at least three minutes and not more than 10 minutes in length. Video samples selected by the applicant should be less than five years old unless directly relevant to the project proposal under consideration.

When a project involves choreography by a guest choreographer, not more than two samples of work by the commissioned artist should be submitted along with one sample of the company or dance artists on whom the work is to be set (three samples total).

Applications from presenting organizations may be supported by a maximum of two video work samples.

For proposals from individuals or companies, panelists will view not more than **10 minutes**, and not less than **seven minutes** of work sample evidence per application.

For applications from presenting organizations, the Peer Review Panel will—at their discretion—not be obligated to watch more than **five minutes** of work evidence. A single DVD that compiles the various samples is preferred but not obligatory. If you have any questions please contact the Dance Advance Program Specialist, Josie Smith, for guidance.

Viewing of work samples in the second round will be at the discretion of panel members.

**The following are not acceptable work samples:** work created when the applicant was a student, sampler or promotional videos, heavily edited or processed videos, or work samples made up of multiple selections within a single sample.

For a fee, Dance/USA Philadelphia offers equipment rental, VHS and miniDV transfers, DVD duplication, and the creation of video work samples for grant proposals. Please contact Dance/USA for more information: 215.922.5940; a current DancePass is required for equipment rental or duplication services.

# Requirements & Conditions of Awards

Organizations and individuals who are awarded Dance Advance grants will be required to submit interim and final reports (with budget documentation) on a schedule that will be outlined in the grantee's contract and determined by the project's time frame and content.

Copies of contracts must be provided to Dance Advance to replace any Letters of Intent that were submitted from collaborators, artists, venues, and / or companies as part of the original application. No funds will be disbursed by Dance Advance until copies of contracts have been provided.

All projects must be executed within the period indicated in the grant applications. Funds will be disbursed at the beginning of the project or in two payments, one made at the beginning of the project and one made midway through the grant period. Final financial and narrative reports must be submitted within 30 days of completion of the grant period as identified in the grant contract.

All applicants will be informed of decisions regarding awards by letter. Applicants may request verbal feedback from the Dance Advance director after the grants have been announced.

Successful applicants will be required to review panel comments with the program director prior to the initiation of the grant contract. All feedback is by telephone only.

Dance Advance grants are highly competitive. Applicants are strongly urged to pursue alternate sources of funding. For ideas, see [Beyond Dance Advance: Other Funding Sources](#) in the Resources section of Dance Advance's website.

Dance Advance reserves the right to modify this program at any time in the future in response to experience gained from its operation, input from applicants and recipients, external evaluations, governing bodies, and / or the community.

# Notes & Credits

## Professional Development

Dance Advance supports professional development opportunities for individuals and organizations working in the discipline of dance throughout the year. Such opportunities include special trips, small awards in support of professional activities to increase artistic capacity, and seminars.

Requests for a professional development award need to be appropriate to the applicant, and reflect compelling reasons as to why and how this choice of activity will advance knowledge or professional capacity that otherwise would not be available. Dance Advance retains full discretionary oversight in granting professional development funding requests.

Requests for a professional development award must be discussed first with the director of Dance Advance. Early submissions are encouraged as the amount of funding available is limited and requests are processed on an ongoing first-come, first-served basis.

Important IRS information for individuals who receive grants and / or professional development funds from Dance Advance: The Internal Revenue Code provides that the full amount of an individual grant is taxable to its recipient. If you have questions about your income tax liability you should contact the Internal Revenue Service or your tax counsel.

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## About The Pew Center for Arts & Heritage

The Pew Center for Arts & Heritage, established in 2005, is dedicated to stimulating a vibrant cultural community in the five-county Southeastern Pennsylvania region. The Center makes grants in seven areas—dance, visual art exhibitions, heritage, cultural management, music, theater, and individual fellowships—supporting area artists and organizations whose work is distinguished by excellence, imagination, and courage. Each year, the Center’s grants make possible more than 800 performing arts events, as well as history and visual arts exhibitions and other public programs for audiences in Philadelphia and its surrounding counties. Beyond its work as a unique and exemplary grantmaker in the arts, the Center is also a hub for the discussion and exchange of ideas

concerning artistic expression, cultural interpretation, and audience engagement, organizing and presenting a lively host of activities that aim to build programmatic and management capacity among constituents. Highlights of Center professional development events include trips, symposia, lectures, reading groups, master classes, and workshops. The Center also commissions and publishes scholarship and research on issues that grow directly out of our experience funding cultural practice. For more information, visit the Center’s Web site: [www.pcah.us](http://www.pcah.us).

The Pew Center for Arts & Heritage is funded by The Pew Charitable Trusts and administered by The University of the Arts, Philadelphia.

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## About The Pew Charitable Trusts

The Pew Charitable Trusts ([www.pewtrusts.org](http://www.pewtrusts.org)) is driven by the power of knowledge to solve today’s most challenging problems. Pew applies a rigorous, analytical approach to improve public policy, inform the public and stimulate civic life.

## About The University of the Arts

The University of the Arts is the nation’s first and only university dedicated to the visual, performing, and communication arts. Its 2,300 students are enrolled in undergraduate and graduate programs on its campus in the heart of Philadelphia’s Avenue of the Arts. Its history as a leader in educating creative individuals spans more than 130 years. For further information about The University of the Arts call 215.717.6000, or visit [www.uarts.edu](http://www.uarts.edu).

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## Dance Advance funding history

For complete inventory of Dance Advance grantees since 1993, please visit [www.pcah.us/dance](http://www.pcah.us/dance).

