# MAP Fund

# 2020 by the Numbers

We're excited to share a snapshot of MAP's 2020 application cycle thus far. Below, you'll find quick stats from two angles: the makeup of the applicant pool and feedback about the applicant experience.

L to R, top to bottom: MAP Fund text image; *Generation Space,* Anna Luisa Petrisko (image by: Steve Gunther); *The Lakota Project,* Larissa FastHorse, Cornerstone Theater Company (Megan Wanlass); *MU/巫: 9 Goddesses,* Dohee Lee (Pak Han); *Wired,* Kinetic Light (Mengwen Cao); *My Park, My Pool, My City,* Forklift Danceworks (Amitava Sakar); *Black Light*, Daniel Alexander Jones at the Public Theater/Joe's Pub (Joan Marcus)
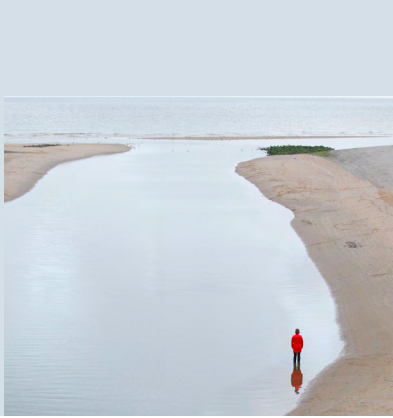
# APPLICANT POOL

We received 736 applications in 2020! Because a significant number of factors contribute to why and when artists and arts organizations decide to apply, it is difficult to speculate why we receive a certain number of proposals in any given year. However, we remain committed to facilitating a program in which potential applicants from many different communities feel encouraged to apply.

## Geographic Location (based on Primary Contacts*)



**Primary contacts:**

- 0
- 1–4
- 5–9
- 10–19
- 20–49
- 100+
- 250+
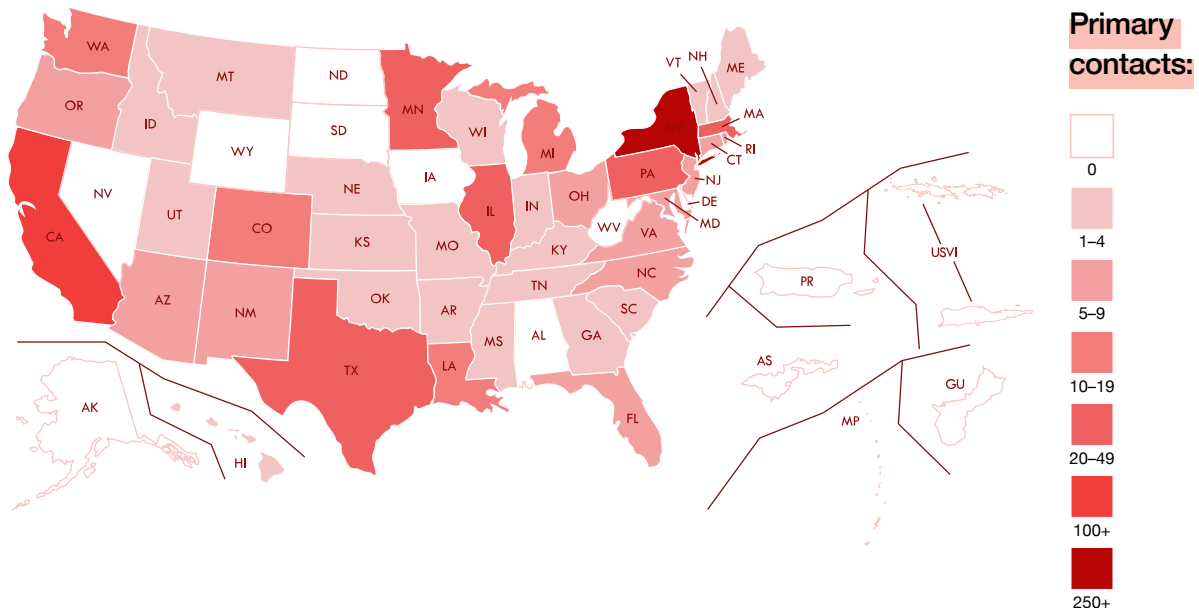
*MAP defines Primary Contact as the person most responsible for collecting and submitting materials for themselves or their collective.

We received applications from 41 states and Washington, DC, as well as Cambodia and France.

Top, L to R: *36.5 / A Durational Performance with the Sea,* Sarah Cameron Sunde (Jonas de Witte);

*Last Audience,* Yanira Castro (Simon Courchel)

# Venue Confirmation

MAP welcomes applications from artists who are at the beginning, middle, and end of their creation and production cycles for developing new work. We asked applicants whether their venue was confirmed/secured or to be determined in order to give reviewers a little more insight into a project's creation arc.

to be determined (41%)

confirmed/secured (59%)
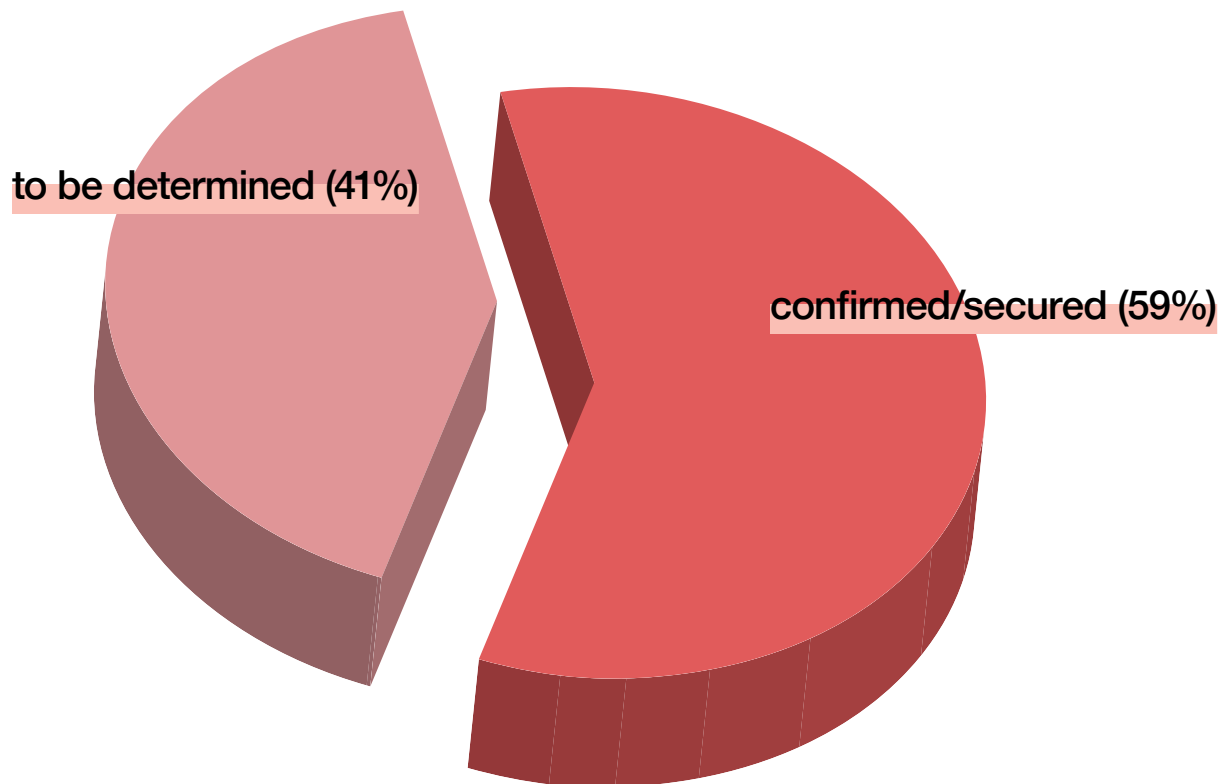
The numbers signal that slightly more than half of the pool submitted their applications with some degree of certainty about where they intend to premiere their work.
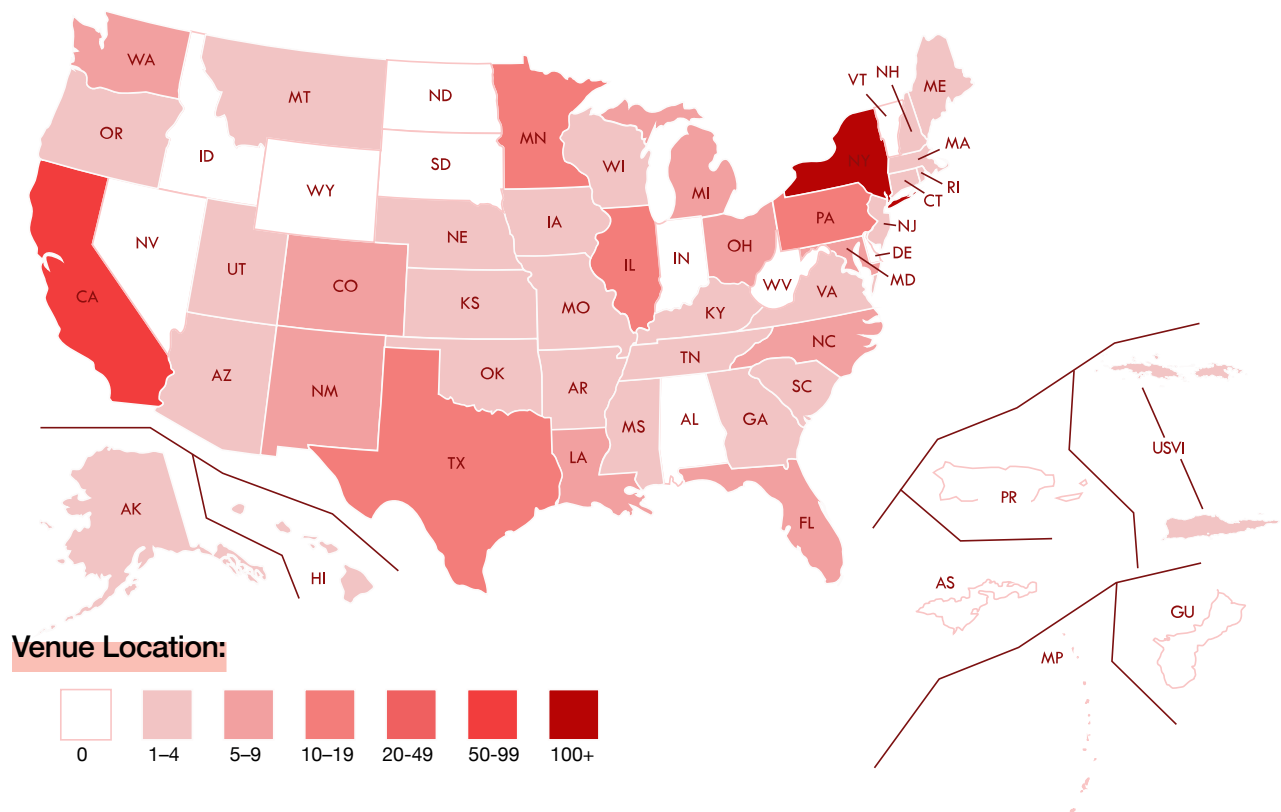
Top, L to R: *SHORE,* Emily Johnson/Catalyst Dance (Cameron Wittig);

*Breaking the Thermometer to Hide the Fever,* Leyla McCalla, Kiyoko McCrae (courtesy of artists);

*3 Twelves (12/12/12),* Guadalupe Maravilla (courtesy of artist)

# Venue Location



**Venue Location:**

| | | | | | | |
|---|---|---|---|---|---|---|
| 0 | 1–4 | 5–9 | 10–19 | 20-49 | 50-99 | 100+ |

**Applicants plan to premiere projects in 40 states, Washington, DC, and the Virgin Islands, as well as Italy, Serbia, South Africa, and Vietnam.**
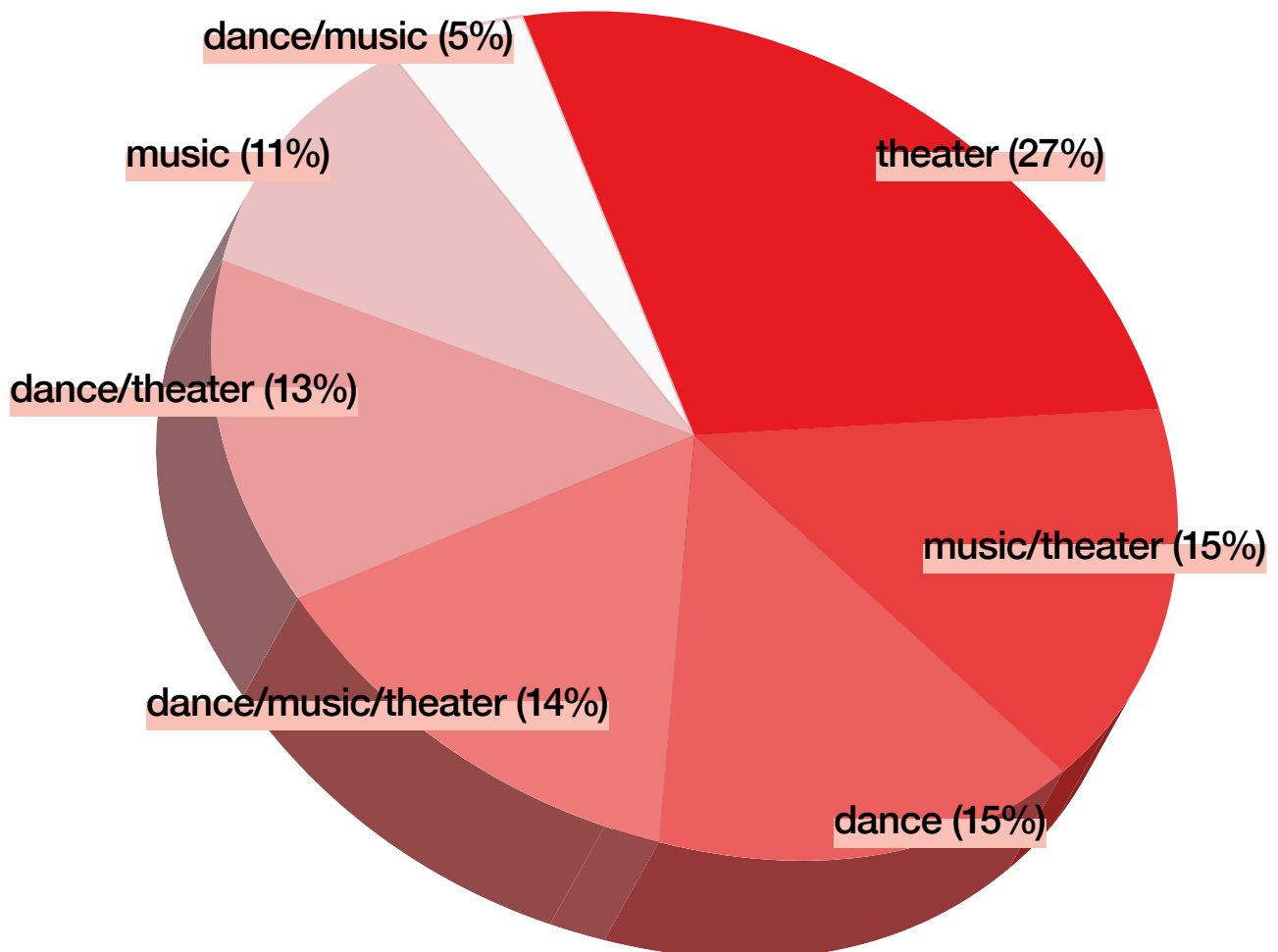
Top, L to R: *JACK &,* Kaneza Schaal, Cornell Alston (Ryan Muir);

*Silent Voices,* Brooklyn Youth Chorus (Julienne Schaer); *For C.J.,* Davalois Fearon (Tony Turner)
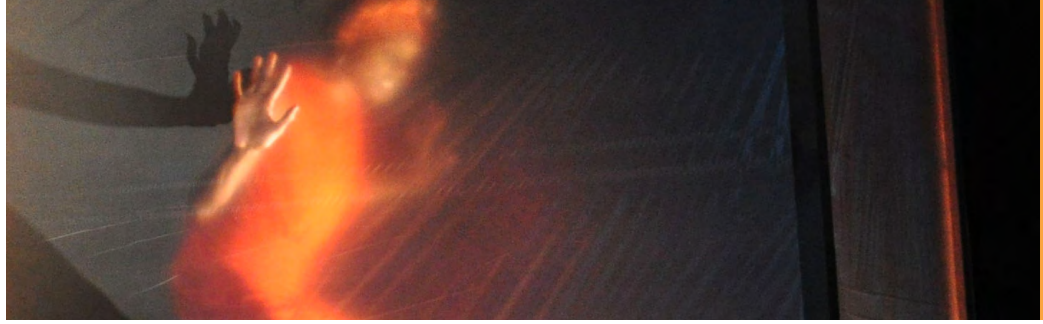
# Project Discipline

Applicants are asked to identify which disciplines
are reflected in their project so that MAP staff
can pair reviewers with relevant expertise.
In discipline self-selection, this year brought
a high percentage of hybrid projects.

dance/music (5%)

music (11%)

theater (27%)

dance/theater (13%)

music/theater (15%)

dance/music/theater (14%)

dance (15%)

Top, L to R: *Let the Crows Come,* Ashwini Ramaswamy (Amanulla);

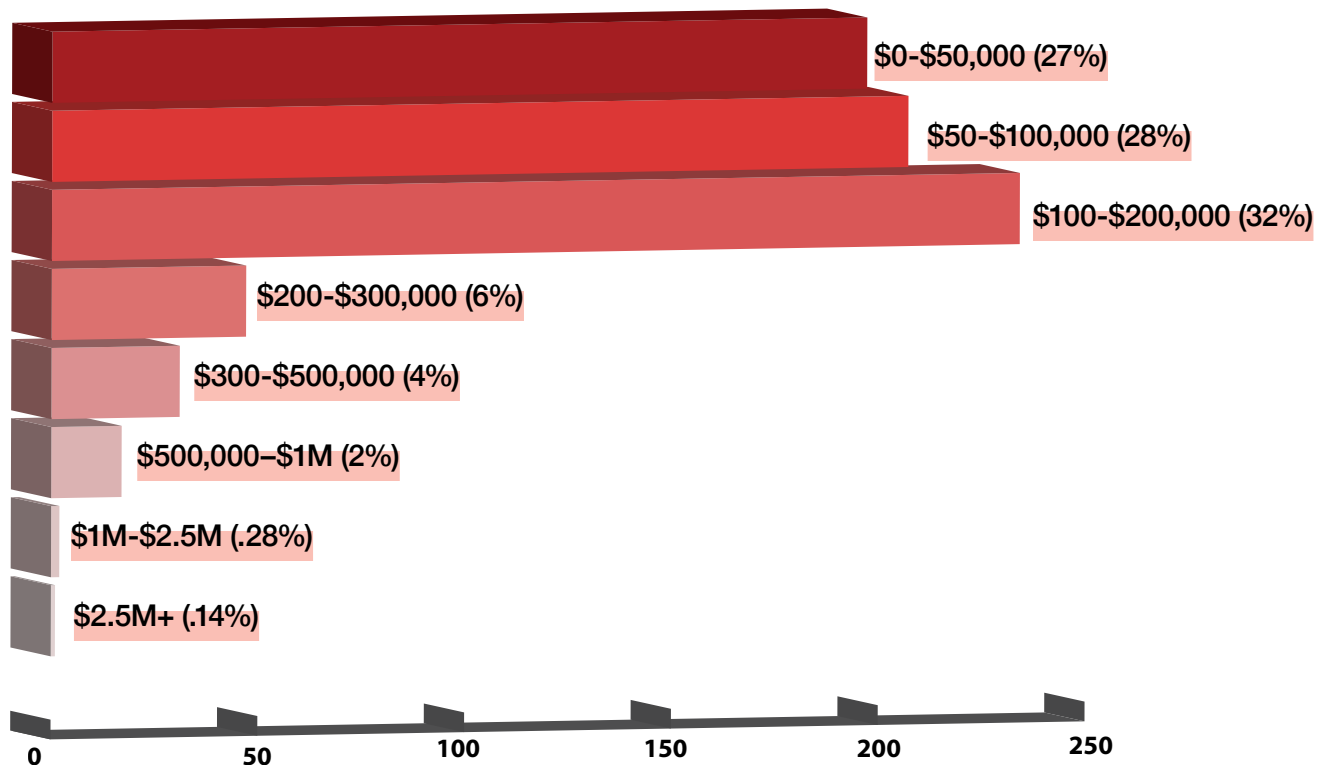*Poor People's TV Room,* Okwui Okpokwasili (Caitlin McCarthy)

## Projected Expenses

In totaling the entire applicant pool's projected expenses, we've learned that 2020 applicants are planning to spend nearly $100,000,000 in the next few years on creating, producing, and presenting experimental performance works. The average projected budget was $129,608.05.

Applicants requested a combined total of $22,163,325 in MAP support, 5% (about $1.2M) of which MAP has the resources to meet.

Here's a breakdown of this year's project budget sizes:



$0-$50,000 (27%)

$50-$100,000 (28%)

$100-$200,000 (32%)

$200-$300,000 (6%)

$300-$500,000 (4%)

$500,000–$1M (2%)

$1M-$2.5M (.28%)

$2.5M+ (.14%)

0        50        100        150        200        250

Top, L to R: *BLACK GIRL: Linguistic Play,* Camille A. Brown (Christopher Duggan);

*The Peculiar Patriot,* Liza Jessie Peterson (Allan Weeks);

*That Nice Black Neighborhood,* Paul Rucker (courtesy of TED)

# APPLICANT EXPERIENCE

Although we learn a lot from looking at the applicant pool's dimensionality, we strategize how and why we make changes to our program based on the specificity of the applicant experience.

At the close of the 2020 application cycle, we reached out to applicants with a brief survey to hear about where folks think we're getting it right and where we have room to improve. The response was surprisingly high: 516 applicants—70% of the total 2020 applicant pool—shared their thoughts! Here's a peek at what we're going to consider as we think about 2021 and beyond:

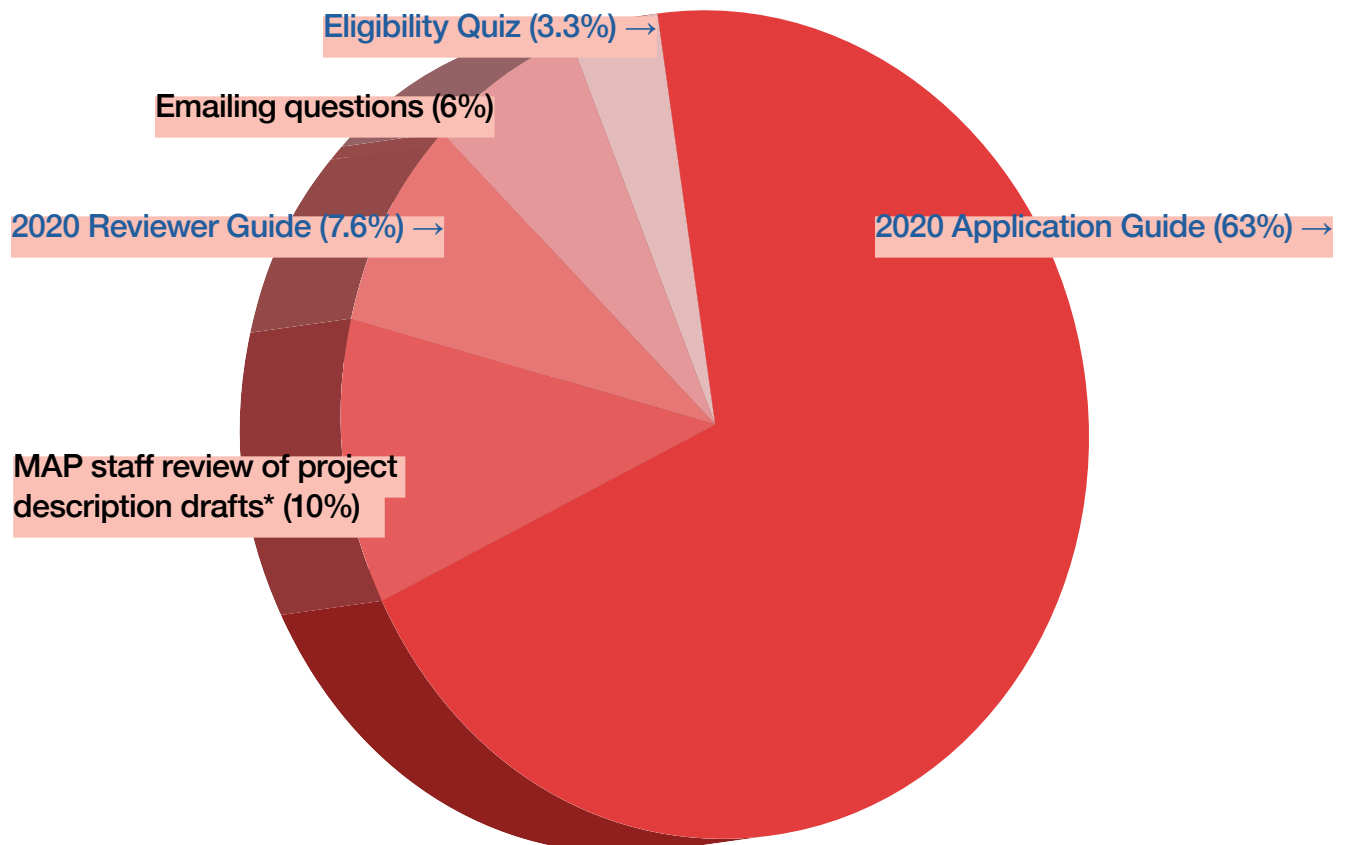## Have you previously applied to the MAP Fund?

No (39%)

Yes (61%)
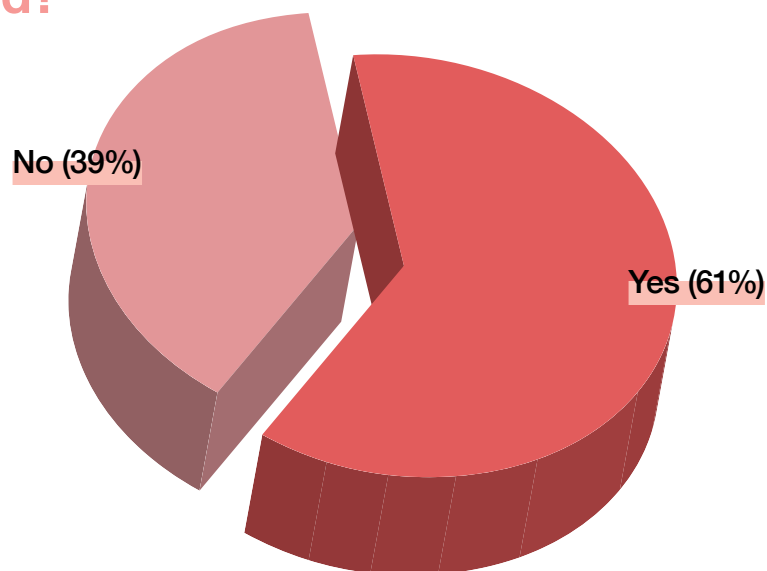
Top, L to R: *TRANSMISSION,* The Propelled Animals (Karla Conrad);

*Dearest Home,* Kyle Abraham/A.I.M (Carrie Schneider)

# Which resource was most helpful in creating your application?

The top five responses were:

Eligibility Quiz (3.3%) →

Emailing questions (6%)

2020 Reviewer Guide (7.6%) →

2020 Application Guide (63%) →

MAP staff review of project description drafts* (10%)

*MAP delivered draft review support to 172 applicants, the total number of applicants who requested feedback before the deadline.

Top, L to R: *Nine Doors + Songs of Our World Now,* Jen Shyu (Steven Schreiber); *Daughter of the Hills,* Martha Redbone, Aaron Whitby (Fabrice Trombert); *Straight White Men,* Young Jean Lee (Blaine Davis)
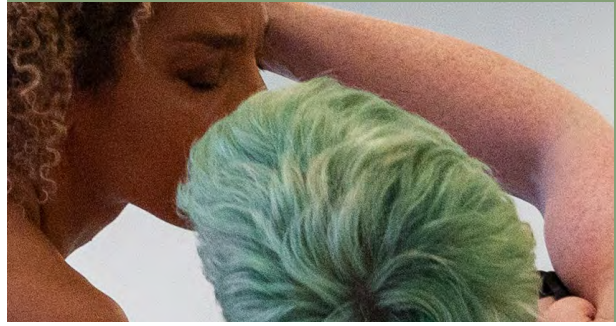
# What applicants said:

" I very much appreciate the changes made from last year. As a woman of color, it has felt WAAAAY more accessible to me. This is my second language and I have felt grants to be a major barrier of institutional elitism. Often those of us who need grants the most, are inherently disadvantaged by the system. Grant language often reflects this. Thank you for your efforts and they made me feel more welcome.

" I wish that the guideline information was even more thorough. There were times where I was having to look at different parts of the website on information that I would have expected to find in the guidelines.

" I would like more assistance with the Budget section. It would be helpful to have a description of what counts as 'Administration' versus 'Creation,' 'Production,' 'Development,' 'Personnel,' 'Tech,' 'Marketing,' etc. I felt like many of my line items fell into two or more categories.

" This was by far the most equitable and thoughtful revision of a grant application I have encountered.

" While I appreciate MAP Fund's transparency, the amount of specific information provided tends to overload & overwhelm me as an applicant.
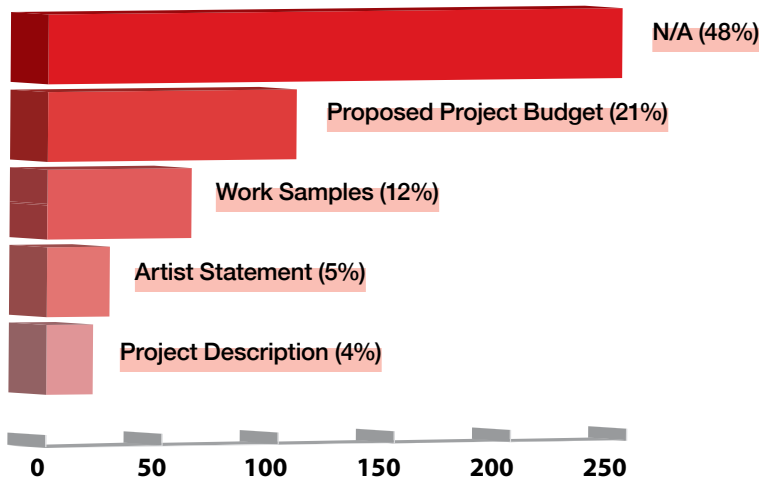
Top, L to R: *Generation Space*, Anna Luisa Petrisko (Steve Gunther)*;*

*We Have Iré,* Paul S. Flores (Tommy Lau); *Wired,* Kinetic Light (Mengwen Cao)

## Which component, if any, of the 2020 application was particularly challenging or confusing?

The top five responses were:

N/A (48%)

Proposed Project Budget (21%)

Work Samples (12%)

Artist Statement (5%)

Project Description (4%)

0   50   100   150   200   250

**Based on feedback this cycle, we've identified the following as areas of potential focus for 2021:**

* Simplifying the budget template through Submittable
* Refining the word count distribution throughout the application
* Brainstorming what meaningful post-application feedback looks like
* Streamlining Applicant and Reviewer Guides

Top, L to R: *Birds of Paradise,* Pioneer Winter Collective (Mitchell Zachs);

*A Person Who Advises or Shows the Way to Others,* Crystal Z Campbell (courtesy of artist).

Bottom: *Suicide Forest,* Kristine Haruna Lee, Aya Ogawa (Maria Baranova)

## WRITE TO US! At MAP, we know that the best systems are built through consistent collaboration and a plethora of perspectives. We hope you'll email us at mapinfo@mapfund.org with any reflections or concerns—we love hearing from you!



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