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ABOUT PREMIERE RECORDING GRANTS

A collaborative program of the Philadelphia Music Project and the Presser Foundation, Premiere Recording Grants are intended to fund the production of first recordings of artistically significant musical compositions performed at the highest standard of professional practice.

The goals of the Premiere Recording Grant program are: to support the dissemination of recordings of previously unreleased contemporary music; to document the work of living composers; to develop audiences for contemporary music through record/audio file distribution; to provide a marketing tool for grantees, helping them to develop organizational and artistic capacity by enhancing earned income from touring engagements and CD sales.

APPLICATION CALENDAR

Application Material	Date Due in PMP Office (not a postmark deadline)	Notification of Awards
Letter of Intent to Apply	January 15, 2008	
Complete Application	April 1, 2008	July 1, 2008

Materials must be received in the PMP office (by post or hand-delivered) by 5:00 p.m. on the dates listed above. When the application or letter of intent deadline falls on a weekend or official holiday, the deadline will be moved to 5:00 p.m. on the following business day. This is not a postmark deadline. Late applications and applications that are determined to be incomplete will be rejected. PMP will not accept any application material by electronic transmission (fax or e-mail).

PROJECT CALENDAR

Earliest Project Beginning Date	Latest Project Ending Date
July 1, 2008	June 30, 2010

Send materials to:

Philadelphia Music Project	Phone 267.350.4960
1608 Walnut Street, 18 th Floor	Fax 267.350.4998
Philadelphia, PA 19103	E-mail pmp@pcah.us

www.philadelphiamusicproject.org

ABOUT THE PRESSER FOUNDATION

The Presser Foundation operates under the will and Deeds of Trust created by its founder, Theodore Presser. It is one of the few foundations in the United States dedicated solely to the support of music and music education.

The Presser Foundation has four primary areas of interest:

- To provide awards to promising undergraduate and graduate students of music through grants to accredited institutions in the United States. The participating institutions select the students to receive the awards. The Foundation does not give awards directly to individuals.
- To enhance music education and performance by supporting the acquisition of musical equipment and instruments and the construction and renovation of suitable buildings for musical instruction and performance.
- To advance the study and appreciation of music by aiding the promotion of formal musical programs and projects.
- To provide financial relief to worthy teachers of music in distress.

ABOUT THE PHILADELPHIA MUSIC PROJECT

The Philadelphia Music Project (PMP) was initiated by The Pew Charitable Trusts in 1989 to foster artistic excellence and innovation in the region's nonprofit music community. PMP meets this objective by supporting commissions and productions of new works, presentations of large-scale or long-neglected works, interdisciplinary collaborations, and similar programmatic enhancements. Maximum grants of \$170,000 fund projects, regardless of musical genre, which contribute to the advancement of participating organizations.

PMP also produces seminars and symposia intended to explore issues relevant to the field. Sessions have addressed marketing/public relations, audience and board development, strategic planning, technology, journalism, and residency/outreach programming, as well as interdisciplinary and cross-cultural composition and performance. Consulting services and modest grants for professional development are available to organizations that apply for PMP project support. Professional development grants are intended to introduce recipients to new artistic influences and enable them to build working relationships within their respective communities.

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

APPLICANT ELIGIBILITY

Premiere Recording Grants are available to past recipients of adjudicated grants from the Philadelphia Music Project and/or the Presser Foundation. Accordingly, applicant organizations have been vetted by regrant panels or committees of PMP and/or the Presser Foundation.

An organization may submit only one application per year. However, performing organizations may be named as collaborators in applications submitted by other organizations in the same year (e.g., a chamber orchestra may submit its own proposal and appear as a guest ensemble on another application). PMP/Presser funds may not be requested by more than one organization for the same project.

Organizations awarded *Premiere Recording Grants* may not reapply until the previously funded recording project has been completed and a final report approved. Similarly, organizations previously awarded PMP *Project Grants* may apply only if projects previously funded have been completed or are expected to be completed within the timeframe and terms stated in their grant contract. Funded organizations that have unmet obligations on current PMP contracts, such as overdue or incomplete reports or other significant problems, are not eligible to apply for funding until all contractual obligations are fulfilled.

PROJECT ELIGIBILITY

Premiere Recording Grants fund the production and distribution of premiere commercial recordings of musical compositions of any genre. Eligible repertoire should occupy all or a significant portion of the proposed recording.

Compositions for the proposed recording must be completed by the application deadline. Grants will not be made for the purpose of commissions to composers.

Recordings distributed solely by download and/or streaming are not eligible for consideration. Grants are available to both performing and presenting organizations.

The recording project must be released on an established commercial or nonprofit label; self-released recordings are not eligible for consideration.

Projects that are in the developmental phase prior to the application deadline are eligible for support; however, grant funds may not be used for project costs incurred prior to July 1, 2008.

ELIGIBLE EXPENSES

Eligible expenses covered by Premiere Recording Grants include:

- Artist, producer, and engineer fees
- Artist and recording personnel travel/lodging
- Hall, studio, and equipment rental
- Production expenses: audio mapping, overdubbing, mixing, and mastering costs
- Post-production: CD manufacturing, artwork and liner notes, packaging, and shipping
- Marketing and promotion expenses
- Instrument and music rental
- Mechanical licensing fees

Premiere Recording Grants are awarded exclusively for expenses related to projects and are **not** given for:

- Regranting purposes
- General operating support
- Capital purchases
- Endowment or cash reserve funds
- Debt reduction
- Touring expenses
- Productions of programs or residency activities outside the five-county Greater Philadelphia region
- Benefit concerts/fundraisers
- Competitions/prizes
- Receptions/social activities

REVIEW PROCESS AND CRITERIA

Awards are determined by a panel of music professionals selected for their breadth of knowledge and expertise and drawn from relevant areas of the field, including representatives of the Presser Foundation. The panel meets annually and generally changes from year to year. Regardless of any application assistance provided by the PMP office, there is no staff advocacy on behalf of any application or organization during the panel process.

Evaluation Criteria

Panelists provide three scores for each application. Scores are weighted and address the following priorities:

1. Artistic Quality - 50%

The artistic merit of the recording project is assessed primarily by the qualifications of all participating artists and the quality of the proposed musical composition(s). Biographical information and representative recordings of performing artists and composer(s) are considered, including archival recording(s) of the specific composition(s) to be included in the project.

2. Project Planning - 20%

Project planning is assessed by the completeness and clarity of the application, feasibility and appropriateness of the budget, evidence and degree of participants' commitment, and plans for evaluating the success of the project. The panel will consider the degree to which CD distribution and marketing strategies are well conceived and clearly outlined. The applicant's fiscal stability and the qualifications of its administrative staff and recording personnel are also considered as a means of demonstrating the likely success of the project.

3. Impact - 30%

Applications are considered with regard to the recording's potential to disseminate work(s) of artistic value internationally, raising awareness of newly recorded repertoire for targeted listeners. Consideration is given to the project's ability to advance the applicant's artistic development and institutional capacity (e.g., through new touring opportunities and merchandise sales). The panel will consider the project's impact on the applicant's profile and its ability to advance its mission and serve its constituency. The project is further assessed by its impact within the particular field of music that it addresses. Consideration is given to projects that demonstrate clear leadership in the area of interest served by the applicant.

Preference is given to proposals that fully address the expressed intent of the Premiere Recording Grant program. Recording proposals should include repertoire that is substantive and will most significantly impact the artistic and organizational capacity of the applicant.

CONDITIONS OF AWARDS

Organizations awarded grants must:

- Complete the project within the period indicated in the application instructions (page 2)
- Credit the Philadelphia Music Project and Presser Foundation on the recording and in related press and marketing materials using the language specified in the grant contract
- Supply PMP/Presser Foundation with two copies of the funded recording
- Supply reports in accordance with the grant contract

Grants will be paid out according to the terms of the awardees' grant contracts. Grant contracts will not be drawn, and payment will not be issued, until final reports for any outstanding recording grants have been received and approved by the Philadelphia Music Project.

Awards will be disbursed only after verification that all other funding for the project has been secured. When requesting grant payment, grantees are required to provide contracts or other documentation verifying the participation of all key personnel named in the application.

Grantees are required to implement projects as proposed in their applications and approved by the panel. Requests for project modification must be proposed in writing by the grantee on organizational letterhead with an original signature of an authorized official, and approved in writing by PMP prior to the grantee's submission of a request for payment form. Requests for modification must detail the rationale for modifying the project and describe all modifications from the original application, including changes in participating artists. If project modifications are not approved by PMP and the Presser Foundation, grants may be canceled or rescinded.

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**PREMIERE RECORDING GRANTS
APPLICATION INSTRUCTIONS** →

Please read and follow instructions carefully. Applicants are encouraged to schedule an appointment with the PMP Director (by telephone or in person) to discuss their projects and confirm their eligibility for support. Please contact PMP at (267) 350-4960 well before the application deadline for assistance.

LETTER OF INTENT TO APPLY

A letter of intent to apply is required for all applicants. Letters of intent enable PMP staff to identify problematic or ineligible projects prior to the submission of complete applications.

Use the attached form to briefly outline your intended proposal and grant amount request. Letters of intent are due in the PMP office by 5:00 p.m. on **January 15** of each application year. If this deadline falls on a weekend or official holiday, it will be moved to 5:00 p.m. the following business day.

The letter of intent will not be followed by an invitation to apply for support from PMP. All organizations that submit letters of intent are eligible to submit a formal application unless contacted by PMP with notification of ineligibility. Organizations are encouraged to request feedback from the PMP Director concerning letters of intent.

APPLICATION DEADLINES/AWARD NOTIFICATION

Applications must be received in the PMP office (by post or hand-delivered) by 5:00 p.m. on **April 1** of each application year. If this deadline falls on a weekend or official holiday, it will be moved to 5:00 p.m. the following business day. Late applications will not be considered. Applications are not accepted via fax or e-mail.

Applicants will be informed of award decisions by letter on or before **July 1**. Applicants may request verbal feedback from the PMP Director after the awards have been announced.

THE PROJECT NARRATIVE

Refer to application pages A4-A6

Each applicant must compose a narrative that gives a thorough description of the recording project. The narrative consists of direct responses to all of the following discussion points, and **each response must be numbered accordingly**. Do not include organizational or biographical information that is not directly relevant to the project; there is a separate “Organizational Mission and History” section of the application on page A9, and résumés and biographies of key personnel are to be provided as described on page 14.

Project Narrative Discussion Points

- 1. Objectives:** Describe your recording project, addressing its content and significance. Define your artistic objectives.
- 2. Activities:** Describe in detail plans for producing, distributing, and promoting/publicizing the recording. Include a timeline with beginning and ending dates of the project. (Please consult with the collaborating record company in responding to this question.)
- 3. Broadcasts:** Identify any collaborating radio, internet, and/or other media outlets and their plans to broadcast the recording. Provide demographic details about prospective listening audiences.
- 4. Impact:** Please explain how the proposed recording relates to the mission of your organization and how it will serve your constituency and enhance your profile and artistic/organizational capacity. Describe the anticipated impact of the recording project on the particular field of music served by your organization.
- 5. Evaluation:** How will the project’s success be measured in terms of the objectives, activities, broadcasts, and impact identified above?

PREPARING THE PROJECT BUDGET

Refer to application pages A1, A7, and A8

Applicants may request up to \$25,000. Grants are limited to 50% of recording expenses incurred directly by the applicant. Do not include in-kind income/expenses in the project budget.

Organizations should take care to confirm that project budgets are realistic and complete. Project budgets that provide inadequate fees for artistic personnel—or appear inflated in other areas—tend to be reviewed unfavorably by panels. Projects should allocate sufficient resources to marketing.

Eligible repertoire should occupy a significant portion of the proposed recording. If the proposal includes ineligible works (i.e., previously commercially recorded), the request amount should be prorated and the project budget should reflect eligible compositions only.

SUBMITTING WORK SAMPLES

Refer to application pages A10 and A11

Artistic quality, as demonstrated by work samples, will be the primary criterion by which the panel evaluates the merits of the proposal. PMP encourages applicants to select samples that effectively communicate the level of both repertoire and artists featured in their project. Applicants must include work samples of **all** performers, ensembles, and composers featured on the recording project, except artists performing only on compositions ineligible for funding (i.e., works that were previously commercially recorded and are therefore not eligible for support), if applicable.

Include a score and archival recording for each composition named in your proposal. If the archival recordings include all of the artists participating in the project, you need not submit additional work samples. Otherwise, please proceed as follows:

If archival recordings of project repertoire do not exist or are not available, submit samples of three recent works for each composer featured in the project. Such samples should be varied and include one or more examples of the composer's work in a musical setting and style appropriate to the proposed recording project.

Include three recent samples of each performing ensemble or soloist featured in the project. Work samples should demonstrate the quality of the artists' performance abilities in a musical setting and style appropriate to the proposed recording project. Work samples of performing artists must have been recorded within three years of the application deadline. Applicants that are performing organizations should include some samples of the core ensemble without soloists. Soloists should be included only if they are project participants.

Additional Information

Organizations choosing to submit excerpts of works should be aware that the entire sample (not just the selected segment) is considered part of the work sample and may be reviewed. Excerpts of works should be no less than two minutes in duration. Applicants should not submit work samples that include speaking (introductions, explanations, announcements, etc.), except for narration that is part of a work.

Submit two identical copies of a CD containing work samples. A principal panelist with appropriate expertise will be assigned to each application. He or she will receive copies of assigned work samples in advance of the panel meetings and will present the application and work samples to the full panel for review. **Please consolidate all audio samples onto a single CD.** Do not use any other media or audio format. CDs created on the applicant's computer should be reviewed in multiple players to ensure disc compatibility.

Applicants with proposals involving a great number of participants are encouraged to contact PMP's Director to discuss work sample submissions in order to ensure that they most appropriately represent the project within the listening time constraints of PMP's panel meetings.

DOCUMENTATION/LETTERS OF INTENT

Applications must include documentation from guest artists/ensembles, the record label, and the producer indicating their intent to participate in the project. Such documentation may take the form of signed letters of intent, copies of e-mails from the project participant or their management, or fully executed contracts. Letters of intent may indicate that their participation is contingent on funding.

PMP SUMMARY REPORT OF PACDP CULTURAL DATA PROFILE

The Philadelphia Music Project and the other artistic initiatives of the The Pew Charitable Trusts, along with public and private funders throughout the state of Pennsylvania, now require applicants to complete a Cultural Data Profile through the Pennsylvania Cultural Data Project web site (www.pacdp.org), an online system for collecting and standardizing historical financial and organizational data. This powerful tool will enable participating organizations to benchmark their progress, better equip advocates to make the case for arts and culture, and will facilitate improved grantmaking and policy development by the funding partners.

In order to complete the Cultural Data Profile, organizations must first register at the site by creating an organizational login ID and password. Information for the Cultural Data Profile is organized by fiscal year-end and data is only entered for completed fiscal years for which an approved financial audit or review exists. Organizations that are not audited or reviewed will enter data based on approved year-end financial statements. If you do not have an approved audit, review, or financial statement since your last Data Profile, you do not need to create a new profile. **Upon completion of the Cultural Data Profile, applicants should go to the “Funder Reports” section of the PACDP web site and print the predefined Philadelphia Music Project report.** Relevant information from the applicants’ Cultural Data Profile will automatically be imported into the Philadelphia Music Project report. Two copies of the report must be attached to the full Premiere Recording Grant application and submitted by April 1, 2008.

Applicants should direct questions concerning the Cultural Data Profile to:

PACDP Help Desk:

Toll Free: (866) 21-PACDP or 866-217-2237

Email: help@pacdp.org.

The PACDP Help Desk is available Monday – Friday from 9:00am – 5:00pm.

PACDP Web site: www.pacdp.org

All other questions concerning the Philadelphia Music Project application should be directed to PMP staff.

A COMPLETE APPLICATION INCLUDES:

Two copies of the following materials, collated in the order listed:

- Completed application form, collated in numerical order
- Résumés or biographies of key personnel associated with this project (including participating artistic staff, guest artists, producer and engineer), limited to **one page per person**. Biographies of composers should identify major works. Short biographies (half a page or less) should be consolidated onto as few pages as possible. Artists and composers' biographies should be collated in the order in which they are listed in the Work Sample Information form (page A10) and should be followed by biographies of the producer and engineer.
- A profile of the record label, not to exceed one page
- Letters of intent: Letter(s) from each guest artist and/or ensemble, the record label, and producer indicating their intent to participate in the proposed project, as described on page 12
- PMP Summary Report of PACDP Cultural Data Profile from the most recently completed fiscal year, as described on page 13
- Work samples, as described on pages 11-12

One copy of the following materials:

- Optional: a self-addressed, stamped (not metered) envelope for work samples to be returned

FORMATTING GUIDELINES

Please follow these formatting specifications as you complete the application:

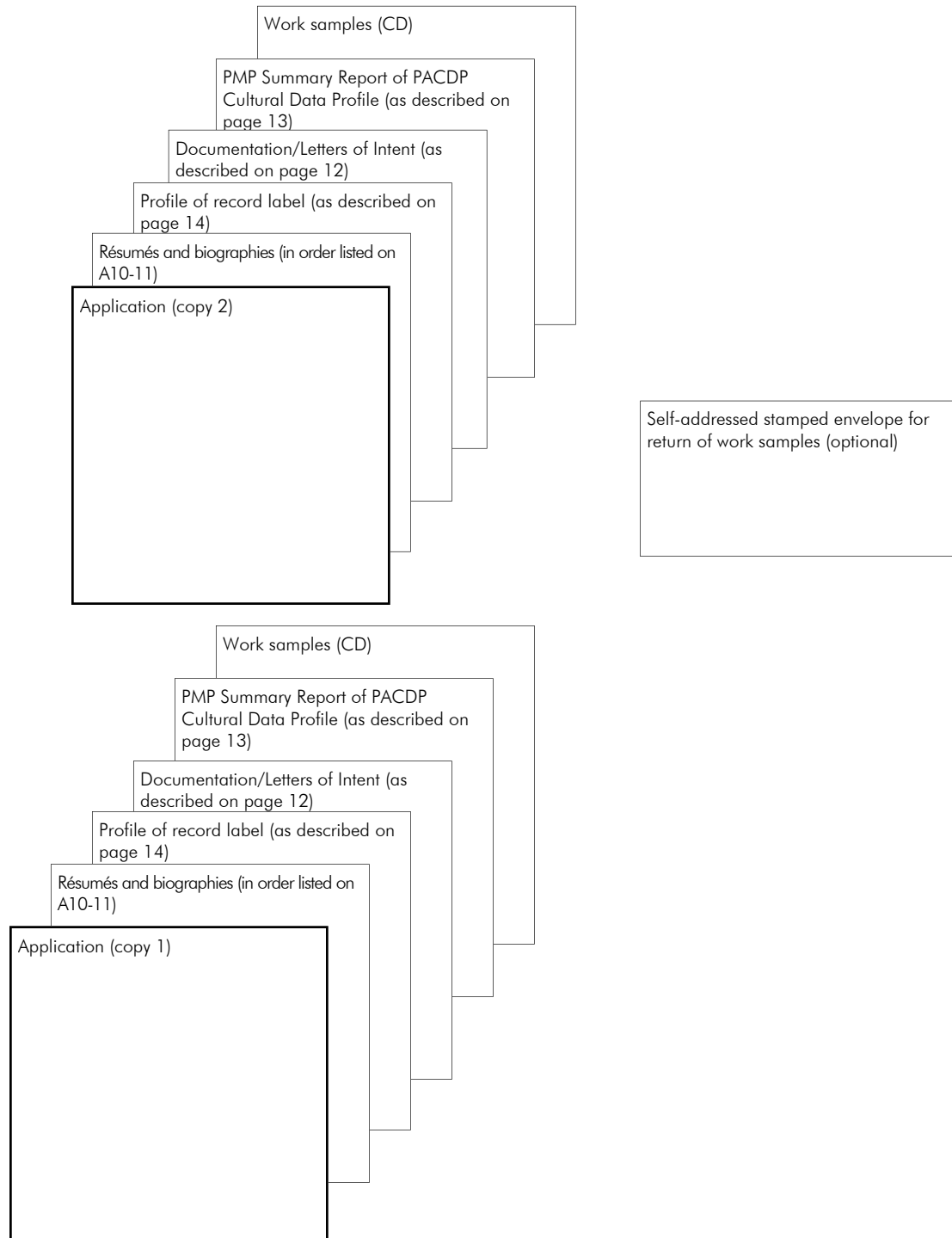
- **Do not staple, laminate, bind, or alter pages in any way. Use only paper clips.**
- **Do not send materials in folders or other covers, or use title pages.**
- Applications must be typed or computer-printed directly on the enclosed forms.
- Submit all materials (excluding work samples) on single-sided 8 ½" by 11" white paper. All margins must be at least one inch. Do not use colored paper. Do not reduce type size below 12 point. Handwritten materials will not be accepted.
- Include the name of your organization in the heading of each page.
- Collate applications in the designated order.
- Do not submit unrequested supplemental materials such as photographs, newsletters, reviews, or programs. The panel will not review materials that are not specifically required in the application.
- Keep a complete copy of your application for your files.

The Philadelphia Music Project and the Presser Foundation are not responsible for loss or damage of application materials.

PACKAGING DIAGRAM

Use the diagram below to package your application in the envelope or box in which you ship it. Placing items in this order will greatly assist the application handling process.

Do not staple application materials.



About the Philadelphia Center for Arts and Heritage

Opened in November 2005, the Philadelphia Center for Arts and Heritage (PCAH) houses seven existing initiatives of The Pew Charitable Trusts that are dedicated to assisting cultural organizations in the five-county Southeastern Pennsylvania region develop high-quality public programs and effective management practices. PCAH is the home of Dance Advance, Heritage Philadelphia Program, Pew Fellowships in the Arts, the Philadelphia Cultural Management Initiative, Philadelphia Exhibitions Initiative, Philadelphia Music Project, and Philadelphia Theatre Initiative.

Each year these programs support dozens of performances, exhibitions and other public programs in the five-county Southeastern Pennsylvania region. They also seek to encourage high levels of artistic and management capacity through seminars, publications, and other activities designed to develop and sustain a rich array of world-class cultural programs for audiences in the Philadelphia region.

The Philadelphia Center for Arts and Heritage is supported by The Pew Charitable Trusts and is administered by The University of the Arts. www.pcah.us

About The Pew Charitable Trusts

The Pew Charitable Trusts 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. We partner with a diverse range of donors, public and private organizations and concerned citizens who share our commitment to fact-based solutions and goal-driven investments to improve society. www.pewtrusts.org

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. www.uarts.edu

A Strategy to Support Culture

The Philadelphia Music Project is one of six Artistic Initiatives including Dance Advance, the Heritage Philadelphia Program, Pew Fellowships in the Arts, Philadelphia Exhibitions Initiative, and Philadelphia Theatre Initiative that are funded by The Pew Charitable Trusts and administered by The University of the Arts. Located at the Philadelphia Center for Arts and Heritage (PCAH) along with the Philadelphia Cultural Management Initiative, these initiatives provide fellowships and project grants to individual artists and nonprofit organizations in support of more than 600 performances in dance, music, and theatre, and exhibitions in history and the visual arts for audiences in Southeastern Pennsylvania annually.

The Artistic Initiatives are part of the Trusts' three-part strategy designed to sustain the richness and diversity of the region's artists and cultural groups. One of the hallmarks of the Trusts' 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. 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.

The Pew Charitable Trusts also supports efforts to increase audience participation and public support for the arts. The Campaign for Culture, a program of the Greater Philadelphia Cultural Alliance (<http://www.philaculture.org/campaign/campaign.htm>), aims to more effectively market the region's artistic and cultural events. Likewise, the Pennsylvania Cultural Data Project (www.pacdp.org) was created to strengthen arts and culture in Pennsylvania by documenting and disseminating information on the sector. In addition to establishing a streamlined application process for the hundreds of organizations throughout Pennsylvania, it is hoped that access to reliable data about the cultural sector will enhance both individual organizational capacity as well as the overall effectiveness of the nonprofit cultural community.