

Philadelphia Music Project 2010: Application Cover Page

This application is due in the PMP office on or before **January 15, 2010**. Send materials to: Philadelphia Music Project, The Pew Center for Arts & Heritage, 1608 Walnut Street, 18th Floor, Philadelphia, PA 19103

NAME OF ORGANIZATION		DATE FOUNDED
STATE AND DATE OF NON-PROFIT INCORPORATION		DATE RECOGNIZED BY IRS AS 501(C)(3) ORGANIZATION
CONTACT PERSON, TITLE		
ADDRESS (CHECK IF NEW <input type="checkbox"/>)		CITY
COUNTY	STATE	ZIP CODE
CONTACT PERSON'S TELEPHONE + EXT.	MAIN TELEPHONE	FAX
E-MAIL		WEBSITE URL
KEY PERSONNEL (please list names + titles of key artistic and admin. personnel for your organization)		
KEY PERSONNEL cont'd		
PROJECT TITLE		<input type="checkbox"/> ONE YEAR GRANT <input type="checkbox"/> TWO-YEAR GRANT
AMOUNT REQUESTED (round to nearest 100)		PROJECT LENGTH (CHECK ONE OF THE BOXES ABOVE)
PROJECT START DATE (no earlier than 7/1/10)		PROJECT END DATE (no later than 6/30/11 for one-year projects and 6/30/12 for two-year projects)

Project Summary

Briefly summarize the project in the space provided, including names of key artists. A complete description must be provided in the Project Narrative (pages A3–A6).

Budget Summary

Attention: the budget fields on three lines below (Project Income/Expenses and Amount Requested) will fill automatically with information you provide on the budget detail pages (A11-A13). They cannot be entered directly on this page.

Total Project Income (from p. A11)

Total Project Expenses (from p. A13)

FY 2010-2011

FY 2010-2011

FY 2011-2012*

FY2011-2012*

* use only if two-year funding is requested

Amount Requested from Philadelphia Music Project

FY 2010-2011

FY 2010-2012 (use only if two-year funding is requested)

Organization's Fiscal Information

The operating expenses below determine your maximum allowable PMP request. For music organizations, this figure should match the most recently completed fiscal year's "Total Expenses" line in the "Financial Activity" section of your PMP funder report from the PA Cultural Data Project (page 2, line 10). For programs that operate as a division of a larger organization (e.g. art museum, university, religious institution), this figure should match the total performing arts expenses identified in the attached performing arts budget submitted with this application. The performing arts budget must come from the same fiscal year as the PACDP report you submitted for your parent organization. Local chapters of national music organizations should list chapter expenses only. Refer to pages 14 and 20 of guidelines for additional information.

TOTAL OPERATING EXPENSES FOR MOST RECENTLY-COMPLETED
FISCAL YEAR

FISCAL YEAR ENDS (MONTH/DAY)

Verification

I verify that I have reviewed the accuracy, details, and budget of this proposal, and hereby request consideration for support from the Philadelphia Music Project.

Project Director

NAME

TITLE

TELEPHONE + EXT.

SIGNATURE

DATE

Authorizing Official

NAME

TITLE

TELEPHONE + EXT.

SIGNATURE

DATE

Project Narrative

Using only the space provided (pages A3, A4, A5, and A6), respond directly to the project narrative discussion points on page 13 of the guidelines book. Do not add additional pages. Number, head, and separate each response to correspond to the discussion points. You are not obligated to fill all of the allotted space; however, please provide all information necessary for a full understanding of your project. Do not include organizational or biographical information that is not directly relevant to the project. There is a separate "Organizational Mission and History" section on page A14, and biographies of key personnel should be attached as described on page 21 of the guidelines.

Project Narrative

continued | page two

A large, empty rectangular box with a thin black border, occupying the majority of the page. It is intended for the project narrative content.

Project Narrative

continued | page three

A large, empty rectangular box with a thin black border, occupying the majority of the page. It is intended for the project narrative content.

Project Narrative

continued | page four

A large, empty rectangular box with a thin black border, occupying most of the page. It is intended for the project narrative content.

Project Outcomes Summary

Please provide a summary of all outcomes to be achieved in your project. Figures provided should be cumulative, reflecting the project activities, project participants, and public participation detailed under Project Event Information on pages A9 and A10. Complete the 2011–2012 column for two-year projects only.

I. Project Activity

10–11

11–12

	10–11	11–12
		NUMBER OF PUBLIC PROGRAMS Do not count multiple performances of the same program. For example, if a project will feature five programs performed four times each, write "5." Do not include residency, education, or outreach activities.
		NUMBER OF PUBLIC PERFORMANCES Count multiple performances of the same program. For example, if a project will feature five programs performed four times each, write "20." Do not include residency, education, or outreach activities.
		NUMBER OF RESIDENCY, EDUCATIONAL, OR OUTREACH ACTIVITIES
		NUMBER OF WORLD PREMIERES OF WORKS TO BE COMMISSIONED WITH PMP SUPPORT* Count each work once if it will receive multiple performances. Identify composers:
		NUMBER OF WORLD PREMIERES (WORKS NOT COMMISSIONED WITH PMP SUPPORT)* Count each work once if it will receive multiple performances. Identify composers:
		NUMBER OF US PREMIERES.* Do not include works receiving world premieres. Count each work once if it will receive multiple performances. Identify composers:
		NUMBER OF REGIONAL PREMIERES (I.E., GREATER PHILADELPHIA, EAST COAST).* Do not include works receiving world or U.S. premieres. Count each work once if it will receive multiple performances. Identify composers:
		NUMBER OF SOLO ARTISTS/ENSEMBLES MAKING GREATER PHILADELPHIA DEBUT (FIRST APPEARANCE). Identify:
		NUMBER OF COMMERCIAL RECORDINGS PRODUCED. Professionally released recordings only—do not count archival or self-released recordings. Identify label:
		NUMBER OF PUBLICATIONS PRODUCED. Identify type—do not count printed concert programs:

* Do not count new productions, translations, arrangements, or editions of previously performed works as premieres. Such programs may be identified in Section IV, "Other Project Outcomes."

Project Outcomes Summary (cont'd)

II. Project Participants

10-11 11-12

		NUMBER OF INDIVIDUAL RESIDENT ARTISTS. Resident artists are members/permanent employees of the applicant organization, not temporary artists-in-residence. Count each artist only once, regardless of the number of programs in which s/he will appear.
		NUMBER OF INDIVIDUAL GUEST ARTISTS, including guest soloists, conductors, composers, etc., and total number of individual members of collaborating ensembles and/or music organizations. For example, a guest quartet would be counted as four individuals.
		NUMBER OF GUEST PERFORMING ENSEMBLES. Not mutually exclusive with individual guest artists above. Count total number of ensembles participating. A guest quartet would be counted as one organization. Identify:
		NUMBER OF NON-ARTISTIC COLLABORATING ORGANIZATIONS, such as community and educational institutions. Identify:

III. Public Participation in Project

10-11 11-12

		Total projected paid attendance for public concerts	Do not include attendance for residency, educational, or outreach activities.
		Total projected free attendance for public concerts	
		Total projected attendance for residencies, workshops, school performances, outreach activities, etc.	
		Total projected audience for radio broadcasts	Include broadcast audience figures only if letter of intent or verification document from broadcasting organization is attached. Do not include broadcast audience for paid advertisements.
		Total projected audience for television broadcasts	
		Total projected audience for Internet broadcasts	

IV. Other Project Outcomes

10-11 11-12

		Identify:
		Identify:
		Identify:
		Identify:

Project Event Information

Please provide the requested information for all project events. Include all performances of the same program as one event. Any programs/activities taking place outside of the five-county region (e.g., second performances of commissioned works) should be identified in the project narrative, but not in this or any other application form. If the event listed is a residency/educational/outreach event, use the "Composers and Titles of Work" field to describe the event. For public performances, please do not include complimentary tickets in the "ticket price range" (for instance, \$0- \$50). Additional copies of this page can be downloaded at www.philadelphiamusicproject.org and attached as necessary.

Event Number 1

Select One:	<input type="checkbox"/> Public Performance <input type="checkbox"/> Residency/Educational/Outreach Activity			
Performers:				
Composers and Titles of Works:				
Provide the following information for this event (list multiple presentations of the same program or activity):				
Date	Venue and Hall/City	Ticket Price Range	Seating Capacity	Projected Attendance

Event Number 2

Select One:	<input type="checkbox"/> Public Performance <input type="checkbox"/> Residency/Educational/Outreach Activity			
Performers:				
Composers and Titles of Works:				
Provide the following information for this event (list multiple presentations of the same program or activity):				
Date	Venue and Hall/City	Ticket Price Range	Seating Capacity	Projected Attendance

Event Number 3

Select One:	<input type="checkbox"/> Public Performance <input type="checkbox"/> Residency/Educational/Outreach Activity			
Performers:				
Composers and Titles of Works:				
Provide the following information for this event (list multiple presentations of the same program or activity):				
Date	Venue and Hall/City	Ticket Price Range	Seating Capacity	Projected Attendance

Project Event Information (cont'd)

Additional copies of this form can be downloaded at www.philadelphiamusicproject.org and attached as necessary.

Event Number

Select One:	<input type="checkbox"/> Public Performance <input type="checkbox"/> Residency/Educational/Outreach Activity			
Performers:				
Composers and Titles of Works:				
Provide the following information for this event (list multiple presentations of the same program or activity):				
Date	Venue and Hall/City	Ticket Price Range	Seating Capacity	Projected Attendance

Event Number

Select One:	<input type="checkbox"/> Public Performance <input type="checkbox"/> Residency/Educational/Outreach Activity			
Performers:				
Composers and Titles of Works:				
Provide the following information for this event (list multiple presentations of the same program or activity):				
Date	Venue and Hall/City	Ticket Price Range	Seating Capacity	Projected Attendance

Event Number

Select One:	<input type="checkbox"/> Public Performance <input type="checkbox"/> Residency/Educational/Outreach Activity			
Performers:				
Composers and Titles of Works:				
Provide the following information for this event (list multiple presentations of the same program or activity):				
Date	Venue and Hall/City	Ticket Price Range	Seating Capacity	Projected Attendance

Project Budget: Income

List funding for this project only. Funding already secured for this project should be indicated with an asterisk (*). Use the 2011-12 column for two-year projects only. Please refer to page 15 of the guidelines for definitions of In-Kind Income and Partner Income.

Source	Amount: 2010-2011	Amount: 2011-2012
PHILADELPHIA MUSIC PROJECT REQUEST		
FOUNDATION SUPPORT		
Subtotal		
PUBLIC AGENCIES		
Subtotal		
CORPORATIONS		
Subtotal		
INDIVIDUAL CONTRIBUTIONS		
Subtotal		
EARNED INCOME		
Subtotal		
IN-KIND INCOME: Subtotal must match in-kind expense on p. A13		
Subtotal		
PARTNER INCOME: Subtotal must match partner expenses on p. A13. Identify partners and their total project income on each line		
Subtotal		
OTHER		
Subtotal		
TOTAL PROJECT INCOME (must match total project expenses on page A13)		

Project Budget: Expenses

List all expenses related to this project, and itemize expenses to be funded by PMP. Use the 2011–2012 columns for two-year projects only. Prorate expenses from total organizational budget as they relate to this project only. A breakdown of expenses and/or a financial narrative may be attached if the space provided on this sheet is insufficient and/or budget figures warrant explanation. Please refer to page 15 of the guidelines for definitions of In-Kind Expense and Partner Expense.

GUEST ARTISTS: List by name and fee	TOTAL 10-11 COST	10-11 PMP AMT	TOTAL 11-12 COST	11-12 PMP AMT
Subtotal				
RESIDENT ARTISTIC FEES: List by position/rate of pay per service, as appropriate				
Subtotal				
PRODUCTION EXPENSES: List by category of expense. Fees paid to someone who administers production should be counted as an administrative expense, not a production expense.				
Subtotal				

Expenses continued on next page . . .

Project Budget: Expenses (cont'd)

MARKETING EXPENSES: Identify media outlets	TOTAL 10-11 COST	10-11 PMP AMT	TOTAL 11-12 COST	11-12 PMP AMT
BROADCAST MEDIA (RADIO, TV, INTERNET):				
PRINT ADVERTISING:				
DIRECT MAIL (BROCHURES, POSTCARDS, FLYERS):				
OTHER (IDENTIFY):				
OTHER (IDENTIFY):				
OTHER (IDENTIFY):				
OTHER (IDENTIFY):				
Subtotal				
ADMINISTRATIVE EXPENSES: Includes salaries and office expenses for project implementation, not fundraising or any expenses incurred before project start date. PMP portion may not exceed 10% of grant request amount.				
Subtotal				
IN-KIND EXPENSES: Subtotal must match IN-KIND INCOME on p. A11				
Subtotal				
PARTNER EXPENSES: Identify partner and expense type on each line Subtotal must match PARTNER INCOME on p. A11.				
Subtotal				
TOTAL PROJECT EXPENSES (must match total project income on page A11)				

Organizational Mission and History

Mission Statement

Use this space to provide a mission statement for your organization.

Organizational History

Using only the space below, provide a brief overview of your organization, including examples of creative accomplishments that will help demonstrate your organization's ability to carry out the proposed project.

Work Sample Information

Please refer to pages 16–17 of the guidelines for detailed instructions on submitting work samples. All audio samples must be consolidated to a single CD. DVDs may include individual or multiple work samples on each disc. The comments field may be used to identify specific artists relevant to the project, if not otherwise clear. Every track on a CD should have a separate work sample number, even separate movements of the same composition.

Media Inventory: Provide a list of all work sample media submitted with this proposal (e.g., 1 CD, 3 DVDs, 2 scores).

--

Work Sample No:	1	CD/DVD No.:		Track/Program No.:	
Format:	<input type="checkbox"/> CD <input type="checkbox"/> DVD	Length of Track:			
Start playback:	<input type="checkbox"/> beginning of track		OR	MIN.	SEC. into track
Composer, Title/Date:					
Performing Ensemble:					
Conductor/Soloists (identify musicians and their instruments/voice types):					
Date of Recording:		Recording Type:	<input type="checkbox"/> Live <input type="checkbox"/> Studio	Edited?	<input type="checkbox"/> Yes <input type="checkbox"/> No
Relevance to project (check all that apply):	<input type="checkbox"/> resident artist		<input type="checkbox"/> guest artist	<input type="checkbox"/> composer	
Comments (optional):					

Work Sample No:	2	CD/DVD No.:		Track/Program No.:	
Format:	<input type="checkbox"/> CD <input type="checkbox"/> DVD	Length of Track:			
Start playback:	<input type="checkbox"/> beginning of track		OR	MIN.	SEC. into track
Composer, Title/Date:					
Performing Ensemble:					
Conductor/Soloists (identify musicians and their instruments/voice types):					
Date of Recording:		Recording Type:	<input type="checkbox"/> Live <input type="checkbox"/> Studio	Edited?	<input type="checkbox"/> Yes <input type="checkbox"/> No
Relevance to project (check all that apply):	<input type="checkbox"/> resident artist		<input type="checkbox"/> guest artist	<input type="checkbox"/> composer	
Comments (optional):					

Work Sample No:	3	CD/DVD No.:		Track/Program No.:	
Format:	<input type="checkbox"/> CD <input type="checkbox"/> DVD	Length of Track:			
Start playback:	<input type="checkbox"/> beginning of track		OR	MIN.	SEC. into track
Composer, Title/Date:					
Performing Ensemble:					
Conductor/Soloists (identify musicians and their instruments/voice types):					
Date of Recording:		Recording Type:	<input type="checkbox"/> Live <input type="checkbox"/> Studio	Edited?	<input type="checkbox"/> Yes <input type="checkbox"/> No
Relevance to project (check all that apply):	<input type="checkbox"/> resident artist		<input type="checkbox"/> guest artist	<input type="checkbox"/> composer	
Comments (optional):					

Work Sample Information (cont'd)

Additional copies of this form can be downloaded at www.philadelphiamusicproject.org and attached as necessary. Work sample nos. should be continuous between CDs/DVDs. Don't start at "1" with each new media.

Work Sample No:		CD/DVD No.:		Track/Program No.:	
Format:	<input type="checkbox"/> CD <input type="checkbox"/> DVD	Length of Track:			
Start playback:	<input type="checkbox"/> beginning of track	OR	MIN.	SEC. into track	
Composer, Title/Date:					
Performing Ensemble:					
Conductor/Soloists (identify musicians and their instruments/ voice types):					
Date of Recording:		Recording Type:	<input type="checkbox"/> Live <input type="checkbox"/> Studio	Edited?	<input type="checkbox"/> Yes <input type="checkbox"/> No
Relevance to project (check all that apply):	<input type="checkbox"/> resident artist		<input type="checkbox"/> guest artist	<input type="checkbox"/> composer	
Comments (optional):					

Work Sample No:		CD/DVD No.:		Track/Program No.:	
Format:	<input type="checkbox"/> CD <input type="checkbox"/> DVD	Length of Track:			
Start playback:	<input type="checkbox"/> beginning of track	OR	MIN.	SEC. into track	
Composer, Title/Date:					
Performing Ensemble:					
Conductor/Soloists (identify musicians and their instruments/ voice types):					
Date of Recording:		Recording Type:	<input type="checkbox"/> Live <input type="checkbox"/> Studio	Edited?	<input type="checkbox"/> Yes <input type="checkbox"/> No
Relevance to project (check all that apply):	<input type="checkbox"/> resident artist		<input type="checkbox"/> guest artist	<input type="checkbox"/> composer	
Comments (optional):					

Work Sample No:		CD/DVD No.:		Track/Program No.:	
Format:	<input type="checkbox"/> CD <input type="checkbox"/> DVD	Length of Track:			
Start playback:	<input type="checkbox"/> beginning of track	OR	MIN.	SEC. into track	
Composer, Title/Date:					
Performing Ensemble:					
Conductor/Soloists (identify musicians and their instruments/ voice types):					
Date of Recording:		Recording Type:	<input type="checkbox"/> Live <input type="checkbox"/> Studio	Edited?	<input type="checkbox"/> Yes <input type="checkbox"/> No
Relevance to project (check all that apply):	<input type="checkbox"/> resident artist		<input type="checkbox"/> guest artist	<input type="checkbox"/> composer	
Comments (optional):					

Work Sample No:		CD/DVD No.:		Track/Program No.:	
Format:	<input type="checkbox"/> CD <input type="checkbox"/> DVD	Length of Track:			
Start playback:	<input type="checkbox"/> beginning of track	OR	MIN.	SEC. into track	
Composer, Title/Date:					
Performing Ensemble:					
Conductor/Soloists (identify musicians and their instruments/ voice types):					
Date of Recording:		Recording Type:	<input type="checkbox"/> Live <input type="checkbox"/> Studio	Edited?	<input type="checkbox"/> Yes <input type="checkbox"/> No
Relevance to project (check all that apply):	<input type="checkbox"/> resident artist		<input type="checkbox"/> guest artist	<input type="checkbox"/> composer	
Comments (optional):					