

JOAN MITCHELL FOUNDATION

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Mission

The Joan Mitchell Foundation celebrates the legacy of Joan Mitchell and expands her vision to support the aspirations and development of diverse contemporary artists. We work to broaden the recognition of artists and their essential contributions to communities and society.

Vision

The Foundation aspires to provide innovative national leadership by:

- Supporting the creative lives and development of practicing artists;
- Expanding opportunities for artists' employment and their options for engaging and working with people of all ages;
- Extending artists' legacy through documentation, archiving, exhibition and other means;
- Validating the work of artists and their contributions to communities.

GRANT PROGRAMS TO INDIVIDUAL ARTISTS

Painters & Sculptors Grant Program

The Foundation annually awards a twenty-five thousand dollar (\$25,000) grant to twenty-five (25) painters and sculptors through a nomination and jury selection process. The grants are made as unrestricted career support.

Based on the instructions in Joan Mitchell's will, the program is designed to reach artists working primarily as painters and sculptors. Through this focus the Foundation honors Mitchell's intentions; however, we are able to take the definition broadly in order to support artists working in drawing and installation. While there is the specification with regard to medium, there are not parameters with regard to artistic approach or style.

The Foundation invites nominators from across the country as a way of ensuring diversity in multiple areas for the pool of artists nominated. Nominators are asked to recommend artists, at any stage in their career, who are currently under-recognized for their creative achievements, and whose practice would significantly benefit from the grant. In an anonymous process, a jury panel then reviews the artists' work and recommends the twenty-five (25) finalists.

Nominators and jurors include prominent visual artists, curators, and art educators who are dedicated to supporting artists.

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Painters & Sculptors Grant Program Process

TIMELINE

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| March to April | Program staff work with the Board's "Program Committee" to identify potential nominators. |
| Mid April | Final nominators identified and approximately seventy-five (75) are invited to nominate two candidates each. |
| Late April | Nominators' acceptances due and timeline confirmed for candidates recommendations. |
| Early June | Nominations due. Staff allows two weeks to organize and review candidate materials. |
| Mid to late June | Candidates are contacted and application materials sent. Candidates are given approximately three months to complete their applications. |
| June to early July | Program staff work with the Board's "Program Committee" to identify potential jurors. |
| July and August | Jury panel contacted and dates finalized. |
| Late September | Candidates' application materials due. |
| October | Staff allows three to four weeks for candidates' application materials to be reviewed internally for completeness. |
| Early to mid November | Two-day jury panel convenes and finalists are selected. |
| Mid November | Board approves recipients. |
| November and December | Recipients, unsuccessful candidates and nominators notified. Nominator honorariums sent with notification. |
| December | Press Release sent. |

One staff person, the grants program director, administers the entire process of the Painters & Sculptors Grant Program.

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NOMINATORS AND THE NOMINATION PROCESS

The Foundation invites approximately seventy-five (75) nominators from across the country annually to select up to two (2) candidates each for the Painters & Sculptors Grant. Potential nominators are researched and suggested by the Board, Program Committee, staff, and in some cases recommendations are sought from colleagues in the field. New nominators are added every year to diversify and refresh the pool and previous nominators are invited back annually as well. Nominators are artists, curators, arts educators, and in some cases arts administrators. The Foundation prioritizes diversity in our nominator pool in terms of geographic location, role, age, gender, and ethnicity as a way of ensuring diversity in the candidate pool. The Foundation uses a nominator-based system in order to access artists and communities that an open application process might not reach. We hope to identify artists who may not be aware of the program or inclined to apply.

Nominators are contacted with an invitation letter that includes program information, specific guidelines, candidate forms, and a nominator acceptance form. They provide contact information for their candidates and a paragraph with their reasons for selecting these artists with our guidelines in mind. Participating nominators currently receive an honorarium of seventy-five dollars (\$75) for their time and effort.

Nominators are charged with the following guidelines when considering their candidate recommendations:

1. Candidates should self-define as a painter or sculptor. This generally excludes photography, video, digital media, and performance art.
2. Candidates must be non-matriculated, professional artists, at any stage in their career, who are under-recognized for their creative achievements at this time.
3. They must need the grant to the extent that, in your judgment, the financial support will make a significant difference in their ability to continue their artistic practice.
4. We ask that you recommend artists from your community, whether that is geographic or other. It is our hope that the unique connections nominators have with individual artists in their communities will bring us candidates who might otherwise slip under the radar of a national grant program.
5. Your judgment of the quality of the work is paramount. Standards for these grants are independent of current art market trends or theory.
6. Candidates may not be previous grant recipients. Please see our website: joanmitchellfoundation.org for a complete list of P&S and MFA Recipients. You are also welcome to contact the Foundation with any questions you may have in this regard.

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We ask that our nominators maintain their confidentiality. The Foundation would like to protect nominators' privacy so that they may avoid solicitation by artists hoping to be nominated in the future. This policy is also consistent with respect to the anonymity of the overall process. When candidates' materials are reviewed by the jury panel they are presented anonymously and grants are awarded based solely on the quality of the work. Candidates often ask about their nominator's identity and would like to pass along a thank you; the Foundation always welcomes the opportunity to facilitate this correspondence.

A FEW THOUGHTS ON THE NOMINATION PROCESS

The Foundation has historically contacted nominators via a paper invitation letter and nomination forms. In 2013, for the first time, we only sent information digitally.

With both our nominators and candidates, as we have historically done in a paper process, staff will follow up diligently to make sure that information was received and reminders about deadlines, etc. were received.

Nominators may recommend the same candidate more than once if they are invited to participate again. If the nominator recommends an artist who is a past Foundation grant recipient or one that another nominator has put forward for that year, the nominator is asked to submit a second candidate.

If staff has concerns about a candidate's eligibility, we follow up with the nominator to discuss further and clarify.

ARTIST APPLICATION PROCESS

Once candidate recommendations have been received, reviewed, and added to the Foundation's database, program staff contacts candidates with a letter that provides information on their nomination, the Painters & Sculptors Grant Program parameters, FAQs, and the application process.

From the first P&S grant program in 1994 through 2006 candidates submitted paper applications and slides. Since 2007, candidate materials have been submitted through an online application system. We have used the CueRate software from 2007 to present for this purpose. As this software system is being phased out, the Foundation is currently conducting research to determine a long-term solution for our online application needs. We are looking to replicate the unique features of CueRate and the great customer service that we have experienced. A hardcopy letter was traditionally sent with the invitation and pertinent information, including the website for the online application. Beginning this year we contacted the candidates via email only.

The application requires submission of candidate information, eight (8) images of recent work (artists cannot submit images of work done in collaboration, unless applying as a collaborative team, and also cannot submit images that feature multiple images incorporated into one

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image), image information, and a resume or CV. The resume or CV is for the Foundation's files and is not reviewed by the jury panel. We also request an artist statement, but the submission of a statement is optional. In addition to their image information (title, date, medium, and dimensions) there is an optional field where applicants are welcome to describe aspects of the artwork, materials, or process that may not be apparent to the jury through the image alone. Artists also sign off on the conditions of the award in the application form. There is no application fee.

Staff follows up with all candidates to confirm that their invitation to apply and information on the program was received. If a candidate is difficult to reach, we will try all methods of contact: letter, email and phone calls, including following up with the nominator if necessary for additional contact information, contact through their gallery, or online research. There is close to a 100% success rate on all nominated candidates being included.

The staff pays close attention to candidates' needs during the application process, fielding questions regarding the preparation of application materials and any issues with the online application itself, also assisting those unable to submit on their own through the online system. In these cases staff work closely with the applicant by accepting submission content through alternate methods (paper, slides, email, and/or disc) and then formatting and uploading the materials for the candidates. Applicants then review their materials online to confirm that the application meets their satisfaction. The Foundation welcomes all calls and/or emails from candidates. We feel strongly that the jury should review all candidates who are recommended by nominators.

It varies from year to year, but approximately one hundred and thirty (130) applications are submitted for the Painters & Sculptors Grant Program annually. Once the deadline has passed, staff reviews each application personally to confirm completion and to make sure that the images can be viewed correctly and that the materials the jury will see are "anonymous," as the review is conducted completely anonymously and based only on the quality of the work. If there are any issues, staff will follow up with candidates, as there is ample time built into the system to make changes or corrections to the application.

A FEW THOUGHTS ON THE ARTIST APPLICATION PROCESS

The application has a set deadline, but we do have flexibility with this deadline. After it has passed, we will reach out to artists who may have missed the deadline for follow-up. Because they are our nominees and have been recommended by nominators we have relationships with, our goal is to provide a very supportive role throughout the process.

SELECTION OF JURORS AND THE JURY PANEL PROCESS

The Foundation traditionally confirms the jury panel in the summer prior to the P&S Grant Program review in the fall. Staff corresponds with the Program Committee of the Board for juror suggestions, conducts research, and holds thoughtful discussions on which panelists to invite. The Foundation invites three (3) individuals to participate on the Painters & Sculptors

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Grant Program review: a painter, sculptor, and curator. We prioritize diversity in our panel in terms of ethnic and cultural background, gender, age, and geographic location. In addition to this, staff and Board often look for teaching experience to indicate a strong ability to speak thoughtfully about work. Frequently, we will invite a past grant recipient to participate as a juror. An entirely new panel convenes each year; however, until 2007, the Foundation invited at least one juror from the previous year back for the next year's panel as it was helpful to have a juror participate again who was familiar with the process. An entirely new panel each year ensures a fresh perspective.

Staff organizes a list of juror selections with alternates (in place in case any of those invited are unavailable). A diverse group is very important, so staff will constantly revisit our options and make invitations accordingly. Once preferred panel dates have been determined, panelists are contacted with an invitation via phone or email.

Once the panel and dates have been confirmed, jurors receive a formal letter, juror acceptance form for sign-off, information on the jury process, and a code of ethics. The Painters & Sculptors panel convenes in person for two days and jurors receive an honorarium of fifteen hundred dollars (\$1,500) for their time. Jurors do not review any application materials prior to meeting.

Jurors convene at the Foundation's offices to review the applications on individual juror laptops provided by the Foundation. The online application system is used for the facilitated review of the application materials during the jury process. Images of artwork are projected four (4) at a time, in two (2) sets on a large screen. In addition to the panelists, present are the facilitator (the grants program director), senior Foundation staff, and possibly Board members. Prior to the start of the panel jurors were provided with information on the P&S Program, but the facilitator reviews the format again before the panel begins, answers any questions the jurors might have, and provides any additional details relevant to the specific panel underway. Jurors are reminded that the guidelines for candidates inclusion in the panel are met through earlier phases of the nomination process and all work presented is eligible for an award.

It is the intention of the Foundation that the review process is conducted completely anonymously. This allows the panelists an opportunity to focus on the quality of work presented and avoid distraction by an applicant's identity or work not put before them. Jurors are charged with making their votes based solely on the quality of the work submitted for this panel. If a juror is familiar with the artist or their work, they are asked to limit their responses only to the work presented, and as per the Code of Ethics, let the facilitator know if they have a relationship with a candidate that would impact their response.

The panel is structured in four (4) rounds and jurors make their selection through a one-to-five (1-5: 1 being the lowest and 5 the highest) scoring system that is tallied cumulatively, voting on their individual laptops. The facilitator reiterates how the Code of Ethics impacts voting and instructs them to enter a neutral vote, a three (3), if there is a conflict of interest and to abstain from speaking about the artist. An important aspect of the Foundation's process is the passion

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vote: if a juror feels very strongly about the work of a specific candidate, they are encouraged to vote a five (5) and the Foundation will make sure that the work returns for each subsequent rounds by checking of raw scores of each juror and adjusting the total cut-off score to reflect passion votes.

Throughout the process the facilitator works to ensure that the jurors' voices are heard and their opinions respected. Within the limitations of a computer software voting system there must be the flexibility to move an artist's work to a discussion round. Only in a discussion round can a juror speak about the work to the other panelists and defend its inclusion.

Before the four (4) official voting rounds begin, the facilitator runs through all images so that the jury has a sense of the entire pool; this has proven to be a very helpful step in the process and puts all of the work in context. The first voting round is a silent review where jurors look at the work and make their votes; during the second round the jurors spend more time with the work and read through image information; in the third round, intended to serve as a discussion round, optional artists' statements are accessible, as are the images and image information; the final round is entirely discussion oriented and twenty-five (25) finalists are selected. Approximately 25-30% of the pool is reduced after each round. For example, if there are 130 candidates reviewed in the first voting round, then the second round where image information is provided would include approximately 85-100 candidates, the third round 60-75, and the final round 35-40, to bring down to 25 finalists at the end. If the third round brings about an especially deep and rich discussion of the work it usually results in a smaller group moving to the final round.

The executive director or deputy director joins the facilitator for the last round to moderate and take notes on the conversation amongst the jurors leading to the final selection. The Foundation stipulates that all jurors must be in agreement on the final group; inclusion of an artist as a finalist must be a unanimous decision by the jury panel. To narrow down the final group, artists' work is often viewed multiple times and a back and forth conversation between the jurors may last a few hours.

Once the jury verbally as a whole confirms the group of twenty-five (25) artists, each juror individually inputs their selections into the computer application system as a yes or no vote.

Upon completion of the panel process, the list of finalists is printed without names (ID numbers only) and each juror signs off on the group. After the panelists sign off they are provided with the names of the finalists being presented to the Board. To date, there has never been an occasion where the finalists selected by a jury panel were not approved by the Foundation's Board.

Following the finalists' approval by the Board, staff contacts the panelists with a formal thank you letter, their honorarium, and the press release.

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A FEW THOUGHTS ON THE SELECTION OF JURORS AND THE JURY PANEL PROCESS

Staff brings in additional tech support for a portion of the process to assist with set up and as needed for any issues that may arise with the online application system. We usually have tech support on call during the panel to ensure that any difficulties are addressed in a timely manner.

All notes, deliberations and conversations from the panel process are kept confidential.

NOTIFICATION

Notifying recipients:

The Board first approves the group of finalists; staff then contacts each artist by phone to inform them of their award. During this exciting and often emotional conversation, staff provides additional information on the grant, the overall P&S program, and funding timeline, and confirms that all contact information is up to date.

In regards to the timeline for distributing the grant, it is normally done in two (2) checks of twelve thousand five hundred dollars (\$12,500) each, six months apart. The first check in December of the current year and the second in May of the following year. We have found that this impacts the recipient less negatively than if they receive the full award, as taxable income, of twenty five thousand dollars (\$25,000) in one calendar year. That said, we have been flexible (on a case by case basis) if an artist requests receiving the full award in the current or following year.

Artists are then sent a “Recipient Acceptance Form” in order to safely acquire their social security number for processing of payment. Through this form they also sign off on the conditions again and provide contact information. Once the forms are received, the grant checks are processed and recipients are sent their grants and award letters.

Notifying unsuccessful candidates, nominators, and the broader arts community:

Artists who did not receive grants are sent this notification by letter. With their honoraria checks and program press releases, nominators are sent thank you letters informing them if their candidate(s) received a grant.

After individuals directly involved in the program are contacted, a press release is sent to Foundation contacts via email blast and the information is added to our website.

PROGRAM RECORDS

Staff saves all digital and hard copies of the scoring from each round so that the entire panel process is fully documented. The images and application text from all candidates is saved on the Foundation's server. Recipient applications are saved on the server and also in hard copy.

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RECIPIENT RELATIONSHIP

Recipients are asked to submit two (2) reports (one at six (6) months and the final report a year after receipt of the grant) that outline in a narrative format the impact of the award on their practice and career, along with their recent artistic activities. Recipients do not need to itemize exactly how the funds were spent.

Four (4) images from each artist's application are added to the website with recipient name and location. We plan to add links to recipient websites during a later phase.

The Foundation had gathered the recipient group for a grantees' convening during the earlier years of the program.

Painters and Sculptors Grant Recipients are encouraged to stay in touch through the sharing of updates, exhibitions, and project announcements. Many do and we have also worked with past recipients as jurors, nominators, and Board members. Recipients have participated in other Foundation initiatives, such as the CALL Program and the pilot phase of the Artist in Residence Program at the Joan Mitchell Center in New Orleans.

This year the Foundation hired an artist support associate to assist us in deepening our relationship with the recipient community through the provision of professional development opportunities, connecting them with one another, and strategizing ways to better promote their career activities through social media and possibly newsletters.

Emergency Grant Program

The Joan Mitchell Foundation provides emergency support to visual artists working in the mediums of painting, sculpture, and/or drawing, who have suffered significant losses after natural or manmade disasters have affected their community. Artists who have been negatively impacted due to catastrophic situations of this nature may apply to the Foundation for funding.

The Foundation's emergency funding is specific to natural or man-made disasters, and usually limited to those that have affected a community on a broad scale.

We can support physical losses due to a disaster such as studio damage/loss, equipment and materials damage/loss, loss/displacement from home, and artwork damage/loss. (Artwork is reviewed on a case by case basis and the following is considered: extent of inventory loss, materials used to complete work, expenses to conserve or remake work.) The Foundation cannot provide support towards the retail value of a lost piece. We are also unable to provide funding for potential revenue loss or work lost/damaged in a gallery context, where the gallery is responsible for insurance.

Applications are reviewed throughout the year on a rolling basis. Staff corresponds with each artist prior to sending the application form to confirm eligibility.

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THE REVIEW PROCESS AND DUE DILIGENCE BY THE FOUNDATION

To receive an application an artist must contact the Foundation directly to confirm eligibility.

The following information is provided in the application materials submitted by the artist to the Foundation:

- Contact information
- Social Security Number
- Disaster type
- Amount of financial loss and itemized list
- Grant amount requested
- How they learned of the JMF Grant
- Other support already received, if any
- Detailed description of circumstances, disaster impact, type of support that is being requested, any increased expenses, lost opportunities, reduced artistic output, positive actions taken to address impact
- If they have insurance
- If they have applied for other funding, pending applications
- Artistic information: resume, images of work, and brief description of artistic goals and career to date
- At least three (3) professional references
- Application is notarized
- Application reviewed by grants program director

Staff corresponds with each applicant to clarify or expand upon any aspects of the above information. We review all of these components to get a complete picture of the artist's loss, looking closely at:

- The financial breakdown of equipment/material loss, artwork loss, building infrastructure, etc. for each artist
- Level of impact
- In some cases, if artwork was affected, we have been requesting additional information on retail value, material cost, and sale history.
- Increased expenses for clean up
- References are checked to confirm knowledge of applicant's practice and support of emergency grant application.
- Aspects of artistic career are reviewed (images, resume, description from application) to assess a serious commitment to their practice.
- Funding already received. The Foundation corresponds with the applicants for any updates on grants received/pending applications. We want to assess this in case there are applicants who have already received enough funds to cover their losses.

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FUNDING PROPOSED

The grants program director presents emergency applications recommended for funding to the deputy director for review. All applications are discussed and those meeting the above criteria have their references checked. All eligible applicants are submitted to the Board's Program Committee for review and approval.

CONTACTING APPLICANTS

The grants program director calls the recipients with notification of approval of their emergency grant and to confirm their contact information. Often, as in the case of the floods in New Orleans or Hurricane Sandy, artists may be in transit until they can return home or relocate permanently elsewhere. An award letter and grant check are sent to the confirmed address. A report is requested in six (6) months with information on recovery/rebuilding efforts, current situation, and how the grant funds were used.

Declined applicants are notified through letter, but all artists are welcome to call the grants program director for clarification of why they are not eligible for funding.

All recipients of Emergency Grants are kept confidential.

Support "Beyond the Grant"

Over the past few years the Foundation has broadened its support to its recipients through additional programming in an effort to support artists "Beyond the Grant." Knowing that artists need numerous kinds of support at different times in their careers, from time and space to create new work, to having places to show their work and/or engage with the public, to help organizing and/or documenting their work, to advice on financial planning and applying for grants, to support with social networking and crowdsourcing, as well as estate planning.

Foundation staff engages consultants, specialists, or those with knowledge or expertise to run workshops or programs when needed. The following areas are currently part of our expanded support to recipients.

- **Career Documentation**

Through the Foundation's "Creating A Living Legacy" (CALL) program, older artists work with legacy specialists, trained by the Foundation, to support them in creating, through organizing and inventorying, comprehensive documentation of their artworks and careers.

- **Artist Residencies**

The Joan Mitchell Center in New Orleans is being developed as an Artist in Residence program to provide both time and space for artists to create work in a contemplative environment, as well as opportunities for visiting artists to engage with the local arts community and experience the rich cultural possibilities New Orleans offers.

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- **Professional Development**

The Foundation offers professional development workshops that address the practical needs and concerns of its recipients, ranging from financial literacy to information on applying to other programs for grants or residencies. Presently this program is still in its development and all workshops are held at the Foundation's offices in NYC, but we anticipate expanding these programs nationally over the next few years.

NOTE ON THE MFA GRANT PROGRAM:

The Foundation's MFA Grant Program for individual artists was administered from 1997 through 2012. The program was designed to further the artistic careers of painters and sculptors and aid in their transition from an academic environment to a professional studio, upon receiving their MFA degrees. Grants were given in recognition of artistic quality to artists chosen from a body of candidates put forth by nominators from MFA programs across the United States. The Foundation last awarded \$15,000 to each of fifteen (15) artists through this program in 2012.

The MFA Grant Program is currently on hold and a new program is being developed that will reach a broader, more diverse group (than was reached through the MFA grant program) and will be designed to address career needs of emerging artists with the greatest impact possible.

For more information on the Foundation's programs, please see our website:
joanmitchellfoundation.org

Inquiries can be directed to the Grants Program Director, Allison Hawkins:
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