

Questions and Answers

This page clarifies some basic principles in the Plumas Arts Foundation's grant process.

Questions and tips for the correct completion of the application form can be found on the "**Application Guidelines**" page.

1. What is an "open-ended grant"?

The Foundation understands that the value of the artist's freedom does not coincide with stipulating the grant's usage. The open-ended grant is aimed at respecting each artist's understanding of the best way to develop their work. The Foundation hopes that receiving the grant will bring the artist closer to achieving this goal. The Foundation does not ask proof of how the grant was used. However, in the cases of reapplication after winning the grant, the Foundation is interested in the development of the work and the benefit of the grant as reflected in the evaluation of the works created after it receiving it.

2. Why does the funding awarded by the grant vary between recipients?

The Foundation recognizes the advantages of each of the following approaches – an approach that prefers modest support over a large number of artists and an approach that prefers significant support for a limited number of artists – and combines them. For that reason, all artists do not receive the same funding. The basic amount (20,000 NIS) is meant to express appreciation of all the artists selected to receive a grant. The additional funds (additional 5,000 NIS to 80,000 NIS and/or curatorial meetings for one year) are meant to help boost the development of the recipients' work.

3. Why does the process take an entire year?

The evaluation process formulated by the Foundation comprises two stages: an online application followed by a personal meeting with a curator of the artists selected to receive a grant. The process is complex and long, and accordingly, the Foundation's grants are not meant for immediate needs, but to be used in the year following the application.

4. Why does the Foundation distinguish between artists based on cultural origin rather than ignore this aspect?

The Foundation does not distinguish between artists in any aspect. The submission and evaluation takes place in exactly the same way for all artists.

The option to choose a Lector with knowledge of the culture of origin is pertinent only when the artist prefers a Lector knowledgeable of the language, symbols, mythologies, history, the meaning of compositional choices, etc., to examine the works, since familiarity with the culture of origin will allow the Lector to perceive the critical references embedded in them, to their full depth.

5. Why does the Foundation inquire about gender – a question that violates the candidates' privacy?

The Foundation's grants are awarded first and foremost based on the professional assessment of the artist's body of work. However, the Foundation believes in the proper representation of diverse groups, both in the general population and in the art world, and strives for diversity in terms of gender, cultural background, age, career stage, and geographic distribution. In cases of a marked imbalance, the Foundation's administration exercises its discretion in the advanced stages of the grant process.

6. Why does the Foundation interfere "per its values" in the results of the professional evaluation?

Candidacy for a grant is determined above all by the weighted result of the professional evaluators. To avoid biases - of gender, culture, age, and geographical region – the Foundation will watch for undue biases in the awardee group and make decisions regarding fair representation while maintaining the principle of artistic excellence, as determined by the professionals who examined the submission.

7. Why are the applications limited to 800?

The Foundation's evaluation process includes logistical features that limit the number of applications that can be implemented within one year's budget.

8. Why doesn't the Foundation specify the grant levels, and why doesn't it reveal the amount awarded to each artist?

The grant levels change from year to year within the range specified in the Regulations, based on the characteristics of the final results in each grant year. The Foundation views the grant awarding as a mark of appreciation and does not wish to create a ranking between the winning artists.

9. Why is the application made online only?

The Plumas Art Foundation operates with minimal staff to maximize its budget for the benefit of the artists. We will answer any question submitted through the online system.

10. Is it possible to re-apply more than once?

You may apply every two years from the date of receipt of the notification of the grant and every year if you have not received a grant, with no limitation.

11. Am I allowed to transfer the grant to a third party?

The grant is personal and untransferable. The funds will be delivered to the personal account of the artist or group member who has met the preconditions. Special cases will be dealt with individually.

12. Can I dispute the rejection of my candidacy for any reason - for not receiving the grant or for the level of the one I've received?

The Foundation's decision is indisputable.

13. Why isn't it possible to apply to the Foundation during BA or certificate studies?

In the Foundation's view, the first-degree studies are an exceptional period that does not necessarily reflect the quality of the artist's work alone in the studio, since work is created under close guidance. Therefore, the grants are intended for artists who are independent practitioners at the time of the grant application.

14. Why can't a full CV be included, as is customary in similar applications?

A CV file includes information concerning awards, teaching positions, and collections, which are a measure of the artist's success before applying to the Plumes Arts Foundation grant. On the other hand, the information requested in the Foundation's application form is basic and aims to provide background to the visitor's meeting with the artist.

Specifying the CV as requested on the form levels the playing field for all applicants, as much as possible.

15. Why can't a future project be submitted?

A lector's evaluation of future projects is necessarily partial and based on expectations and assumptions. The Foundation chooses to evaluate the artists'

work according to their finished artworks and to award open grants that enable the realization of future works at the artist's choice.

16. Why are artists who do not meet the preconditions in a group submission allowed to be included in the applying group, while individual artists are not allowed to apply?

In a group, up to 20% of the artists may not meet a certain precondition. This guideline expresses the Foundation's wish to encourage beginning artists to experience professional work in their field together with more experienced artists, towards going out on their own, without preventing the participation of groups that include such artists. Those who do not meet the preconditions will not take part in distributing the grant among the group members.

17. Is receiving a grant in the past an advantage in resubmission?

The reason for allowing re-application two years after receiving a Foundation grant is the recognition of the constant need for support – a common state amongst Plastic artists, especially in the growth stages toward the subsequent development of the work.

The Foundation does not assume that receiving the grant necessarily means progress. The artists must re-present their work to new Lectors and Visitors every time. The resubmission after winning a grant is identical to the first submission, as one of 800 applications. The only difference is that the awardees must show work from the time between receiving the grant and the new application. The lectors receive a portfolio without identifying information or knowledge of past grants.

18. What if a Lector recognizes my work? Is he or she barred from evaluating my portfolio?

The Foundation is aware that in a small art field, the Lectors might recognize several of the artists by the works in the portfolio. In such cases, the Foundation requires the Lectors to notify it if they perceive a possible conflict of interest in evaluating the portfolio. Examples of conflicts of interest: a family member, a close friend, a work relationship at the time of the evaluation, or litigation. A Lector receiving the portfolio of a former teacher, a former student, or an artist the Lector has presented as a curator in a past exhibition – the Foundation does not view such cases as a conflict of interests. The identification of the artist based on the works in the portfolio does not disqualify the Lector from evaluating the portfolio.

19. Is it possible to request a different Visitor from the one the Foundation has nominated?

The Foundation does not allow replacing a Visitor unless there is a justified reason to assume that meeting with this Visitor may negatively impact the chance of a fair evaluation. In this instance, the Foundation must be notified and the objection must be justified.

If the request is not approved, the artist must accept the decision or apply again the following year.

20. Must the meeting with the Visitor take place at the studio? What if I don't have one?

You coordinate the meeting place with the Visitor. The only condition the Foundation sets is that it takes place in your work environment. It is essential to let the Visitor form an impression of your work up close and in real life.

21. Can I request to see the evaluation given to me by the Visitors and Lectors?

The final results are privileged and unavailable to Lectors, Visitors, and artists. They are kept in the Foundation's computerized records and are not revealed.

22. Can I provide recommendations for my work from professionals in the field?

The Foundation does not accept recommendations for the support of artists. The participating artists apply on their own behalf, and their work is evaluated based on a standardized portfolio.

23. By what criteria will my portfolio be evaluated?

The Foundation asks the professionals reviewing the applications to consider aspects such as unique qualities in the use of the medium, dare, depth, personal language, and more. Each Lector and Visitor interprets these broad criteria as they see fit. The varied group of professionals that changes yearly guarantees a wide range of approaches and preferences.

24. I received a notice from the Foundation that I'd advanced to Phase 2 (Visitor) What should I prepare for the meeting with the Visitor? How to get ready?

The Visitor receives the portfolio and personal information you have uploaded to the website. The personal encounter is a chance to present your work in the best

way, as you want it to be seen or heard. You are encouraged to show the Visitor additional works, background and research materials, sketches, methods, and more. The meeting is open-ended, with no rules or requirements. The Visitor will want to comprehend the scope of your work, sources, processes, ideas, plans, etc. The meeting lasts an hour and a half. On a repeat application post-winning a grant, you will be asked to show new work made after receiving the funding.

25.What is the "Overall Evaluation" and how is it weighed?

The weighting of the Overall Evaluation includes two components: an assessment of the body of work and a meeting summary. Here is the process of weighing these components:

Evaluation of the Body of Work:

- Weighting the Portfolio evaluations of three Lectors
- A Visitor's assessment of the Body of Work (Portfolio plus works the Visitor has seen during the visit)

Evaluation of the Body of Work – weighting all the Body-of-Work evaluations by this key:

Lectors' evaluation is 70%, and the Visitor's is 30%.

Overall evaluation:

- Meeting summary - Visitor's evaluation of the meeting in general

Overall evaluation - Weighting "Body-of-Work evaluation" and "Meeting summary" by this key:

75% Body-of-Work evaluation, 25% Meeting summary.

For further questions: info@plumas.org.il

The Plumas Foundation wishes you success in applying for an Artist' grant.