

Sam Fox School Research Office

The Sam Fox School Research Office is a resource for research and creative activity, a facilitator of faculty and student creative initiatives and research projects to generate new knowledge, encourage entrepreneurship, and promote interdisciplinary collaborations in architecture, design, and visual arts. The office works across the school to define projects, seek funding, and identify internal and external partnerships to support research activity. Support also includes budgeting, grant guideline evaluation, application and writing review, and navigating the WU research infrastructure.

Each school/department has a research office that manages the institutional requirements of research activity. We all collaborate to support the ethical practice and management of research activity within our disciplines. We use this network to exchange opportunities or seek out collaborators.

All research offices receive broader institutional guidance and support from the Office of the Vice Chancellor for Research and the Office of Sponsored Research Services (OSRS). All faculty grants and contracts must receive school dean and OSRS approval prior to being submitted if the funds will be managed by and resources of the university are being used.

While you may use the links below or contact other offices, the SFS Research Office is here to help you explore opportunities and plan for research activity.

Contact: Enrique Von Rohr
evonrohr@wustl.edu

Website:
<http://sites.wustl.edu/insidesfs/researchoffice/>

Additional Research Support Websites and Information:

Internal resources list at the Sam Fox School:

<http://libguides.wustl.edu/fundingresources/samfoxfunding>
This site is an internal ongoing work in progress and is the main entry point for all resources specific to art, architecture and design. Funding opportunities, competitions, books on writing grants, residency opportunities and much more are listed here and updated periodically. You can sign up for regular updates to opportunities from a number of links provided such as Pivot. If there are additional sources that you would like to contribute please do not hesitate to contact us.

SFS Delicious book marking of websites:

<http://www.delicious.com/samfoxschoolresearch>
This is a searchable book marking systems. We have been building this with relevant sources for funding support in art, architecture and design.

External web page for research activity:

<http://samfoxschool.wustl.edu/artarch/research>
This has various links and information for public, faculty and students. It is our public face of research activity as well as ongoing opportunities.

Proposal Writing Short Course:

http://foundationcenter.org/getstarted/tutorials/shortcourse/prop1_print

WU Research Office:

<http://research.wustl.edu/>
Comprehensive resource for all things research at WU. The site is primarily directed towards the institutional requirements and administration of university federally funded research. It is good to be aware of this resource when planning a larger federally funding project, as all grants must receive institutional approval.

Foundation Center:

<http://foundationcenter.org/>
The Sam Fox School has access to one of the largest databases of foundations. If you know of a foundation and would like additional information please contact the SFS Research Office for assistance. We can also conduct a searches based on specific key words and can help identify resources from this list. Please note that all foundation grant applications must receive prior approval by the WU Foundation Office if you plan to apply through WU. If the foundation supports individuals then you may apply directly. Many foundations support individuals and organizations. In either case the SFS research office is here to assist with the application process.

Ten Golden Rules for Writing a Winning Proposal

by Cindy Kiel, former Executive Director of the Office of Sponsored Research Services and Assistant Vice Chancellor at WU

1. If you write proposals, you get grants.

The converse is also true: if you don't write proposals, you don't get grants. Set aside a specific time each day dedicated to writing. Research shows a ten-fold increase in the number of ideas by individuals who do this rather than wait for ideas to come before they write.

2. Find the right sponsor for your idea.

Look for the slow, fat rabbits. (high funding ratios with larger awards). Learn the agency's funding priorities. Find a sponsor that is interested in your idea, or shape your idea to the sponsor's priorities. The program director is one of your best resources; talk to him or her.

3. The Golden Rule prevails: whoever has the gold, rules.

The sponsor sets the rules—follow them. Read the RFP. Know what's required of you: deadlines, letters of inquiry, proposal format. And it bears repeating: talk to your program officer. Federal program directors are ready and eager to assist you.

4. Funding agencies (even federal agencies) are managed by people.

Ultimately, people decide whom to fund. It's who you know. Form a relationship with the program directors at the agency. Call them; invite them to hear you speak at presentations; seek their guidance. Use suggested reviewers or non reviewer opportunities if allowed. Remember that reviewers are human beings. Cite them—they're experts in their field. Avoid language that is potentially offensive. Explicitly consider opposing views.

5. Don't annoy the reviewer.

An unprofessional-looking proposal starts out with one strike against it. Choose an easy-to-read typeface and size. Double check spelling and grammar. Avoid editorial mistakes such as "Dave, put info here." Don't even think about handwritten pages. Avoid disorganized and incomplete proposals. That means using headings and subheadings to guide the reader through the text, addressing all required elements, and ensuring an accurate table of contents and page numbers. All referenced citations and appendices, as well as letters of support, should be included, too. Avoid sparse justifications. Important details must not be omitted or vague. All elements must be reasonable and logical, with special attention to the budget justification and how it relates back to the scope of work. Reviewers know what things cost; don't disappoint them by over or under-budgeting your work.

6. Read the guidelines before all else fails.

Read the directions! Both the Sponsor's requirements and internal requirements. RFPs and funding programs have specific formats for all applicants to follow. They might specify whether there should be a title page (and what should go on it), the typeface and size—even margins. There may be budget stipulations, such as unallowable costs or cost-sharing requirements. Make sure you review and meet all of the eligibility requirements. Internal coordination through the University's Research Office or Corporate and Foundation Relations may be necessary.

7. Don't ask for money—provide the grantor with an opportunity to support your project.

Don't make it appear that you are begging for money. Give them a good reason to fund your ideas. Put the punch—your project's "sex appeal"—in the abstract. Proposals are structured similarly to business plans with anticipated outcomes, evaluation mechanisms and outreach/impact plans. Brevity is enjoyed by most reviewers.

8. You need ask only six questions: who, what, where, why, when, and how much?

Proposals are not journal articles or theses and shouldn't sound like them. Instead, think of a proposal as an extended marketing pitch for your idea. Write with enthusiasm and passion; if you haven't hooked the reviewer in the first four pages, you've lost the opportunity. Be the expert or find one. Avoid untested measures or techniques or complex methods where the PI lacks expertise. Provide a backup alternative approach in the event the proposed innovative method fails. Make sure you have the equipment, facilities, supplies, and people you need. And let the sponsor know what you've got.

9. If you resubmit four times and still aren't funded, get a new idea, or find a new sponsor.

Request feedback from the reviewers if it isn't immediately offered. Don't take the criticism personally. Consider it an opportunity to create an even better proposal next time by addressing the reviewers' comments. That said, know when it's time to get a new idea.

10. Edit carefully!

Consider obtaining an outside review prior to submission. Have a nontechnical person read it for organization and understandability. Is the proposal positive? Does it explain why the project is important?

Grant/Proposal Writing Structure

EXECUTIVE SUMMARY

Problem

Write a brief statement of the problem or need (one to two paragraphs). Include the amount you are asking for in the first paragraph. This needs to peak the grantors interest.

Solution

A short description of the project, time frame, people involved like who will oversee the funds.

Funding Requirements

Restate the amount and how you will use it, ie how it will be given out and in what amounts, times and what will the selection criteria.

Organization and Expertise

Talk a bit about your expertise, successes, purpose, and history. Why should the granting organization invest in your expertise?

The above four items should fit on the first page.

STATEMENT OF NEED

Elaborate on the problem further and what is particular to your situation. Give hope, point to some successes, possibly by others as precedent, or from your own experience. Is your situation acute? This can be one paragraph.

PROJECT DESCRIPTION

This repeats the executive summary in more detail, so depending on what you develop for the summary; you can expand or just make sure you include the following.

Objectives

Must be tangible, specific, concrete, measurable and achievable in a specific period off time.

Methods

Explain what will be achieved. You can use How, When & Why to lead the explanation. State the time frames.

Staffing/Administration

How is the initiative led? Who will lead it? You?

Evaluation

How will you measure the results? What are the metrics for success?

BUDGET

This will be a detailed itemized list of what the project will cost. Sometime they require further justification of each item.

GENERAL CONSIDERATIONS

Proposals can average about two pages. This is only a stating point and does not mean it can't be longer. In addition, this is only a starting point to get your thinking started for explaining your needs. Each granting organization will have different requirements and you will have to edit according to those requirements. Follow the instructions exactly. Even things like font size, margin spacing and type of file can be on the criteria for submission. They are all different and the small details count.

Resources List: For Individual Artist

Foundation Center Classroom: Lots of Free knowledge

<http://grantspace.org/Classroom>

Webinar on grants to individuals:

<http://grantspace.org/Multimedia-Archive/Webinars/Grantseeking-Basics-for-Individuals-in-the-Arts>

Pdf file from the above webinar:

http://foundationcenter.org/course_materials/gsbawebinar/

Search for Foundations:

<http://foundationcenter.org/findfunders/foundfinder/>

Learn About Grant Applications:

<http://www.youtube.com/TheFoundationCenter>

Foundation Guide to Individuals

<http://foundationcenter.org/getstarted/individuals/>

Foundation Center: Find locations across the country that provide access to Foundation Center data.

<http://grantspace.org/Find-Us>

National Assembly of State Arts Organizations

<http://www.nasaa-arts.org/>

New York Foundation for the Arts

<http://www.nyfa.org>

Alliance of Artist Communities

<http://www.artistcommunities.org>

Grantseeking Basics for Individuals in the Arts

Statement of Purpose Worksheet

What are you trying to accomplish?

In what stage of the project are you presently involved?

How are you going to accomplish it?

How long will it take you?

Who will benefit from it other than the general arts public?

How much will you need and in what categories?

What types of support do you need, i.e., residency, access to equipment, etc.?

What conditions of support are you comfortable with?

Grantseeking Basics for Individuals in the Arts

Your Funding Profile

Answer the following questions before you begin your research.

Your answers will help focus your grants search by giving you “key words” or index terms to use.

<p>Media or Genre (What media do you specialize in? – e.g., photography; bronze sculpture; paper; plaster casting? If you are a musician, what instrument do you play or perform? If you are a writer, what historical period do you cover? Is there anything else that is unique about you?)</p>	
<p>Audience (Is your work directed toward a specific population which might interest a funder? For instance, are children, the elderly, or the disabled among your audiences? Is there historical or cultural significance to the venue or community you serve?)</p>	
<p>Credentials (Outline relevant training and experience. List previous exhibitions, performances, writings, or affiliations that pertain to the grant you seek. Include articles, letters, etc. in support of your work.)</p>	
<p>Professional or Trade Association Affiliation (Do you belong to any professional or trade associations? Do you have any arts-related memberships?)</p>	
<p>Geographic Location (Where do you live now—city/town, state, country? Where is your project going to take place? What locale will benefit from your project?)</p>	
<p>Nationality, Ethnicity, Race, or Gender (Are you a woman, a minority, single parent, etc. Does race and/or ethnicity play a role in your artistic collaborators, audience, or other participants?)</p>	
<p>Sample Arts (What sample of your work can you show, e.g., photographs, slides, or tapes?)</p>	
<p>Other Unique Characteristics</p>	

Grantseeking Basics for Individuals in the Arts

Prospect Worksheet

Date:		
Basic Information		
Name		
Address / E-Mail / Web Site		
Official Contact Person		
Personal Connections (Officers, Donors, Trustees, Staff)		
Financial Data		
Grant Ranges		
Period of Funding/Project		
Is Funder a Good Match?	Funder	You
Field(s) of Interest (list in order of importance)	1.	1.
	2.	2.
	3.	3.
Geographic Focus		
Type(s) of Support		
Population(s) Served		
Application Information		
Does the funder have printed guidelines/application forms?		
Initial Approach (letter of inquiry, formal proposal)		
Deadline(s)		
Board Meeting Date(s)		
Sources of Above Information		
<input type="checkbox"/> Directories/Grant Indexes/Online Databases		
<input type="checkbox"/> Grantmaker/Other Web site		
<input type="checkbox"/> Annual Report – Year:	<input type="checkbox"/> Requested	<input type="checkbox"/> Received
Notes:		
Follow-up:		

Grantseeking Basics for Individuals in the Arts Webinar

Resource List

Internet Resources

FOUNDATION CENTER TOOLS (foundationcenter.org)

Philanthropy News Digest

RFP Bulletin: Contains information about new grant opportunities offered by foundations and other grantmaking organizations, including those for individual artists

Find Funders

Foundation Grants to Individuals Online: Features over 7,000 foundation funding sources for individual grantseekers, covering support for education, research, artistic endeavors, and special needs. Updated quarterly with new data and new foundation entries. Available for free use at Foundation Center libraries and Cooperating Collections. (grantspace.org/Find-Us for a directory)

The Foundation Center's *Foundation Directory Online*—Find new prospects, expand funding partnerships, and stay up-to-date on current donors. (foundationcenter.org/fdo)

FOUNDATION CENTER'S GRANTSPACE TOOLS (grantspace.org)

Knowledge Base

Includes articles on a wide range of topics of interest to individual grantseekers, including a special section for artists (grantspace.org/Tools/Knowledge-Base/Individual-Grantseekers/Artists), and articles related to fiscal sponsorship (grantspace.org/Tools/Knowledge-Base/Individual-Grantseekers/Fiscal-Sponsorship)

Arts and Culture Subject Area

Tap into multimedia content, funder news and announcements of interest to artists and arts organizations. (grantspace.org/Subjects/Arts-and-Culture)

Print Resources

In addition, these books are available at the Foundation Center and its nationwide network of close to 450 libraries (for locations, grantspace.org/Find-Us):

Foundation Fundamentals, 2008. See Chapter 9, "Resources for Individual Grantseekers."

Foundation Grants to Individuals, annual. Profiles more than 7,000 foundation programs that make grants to individuals. Divided into the following major categories: educational support, general welfare, arts and culture, grants for international applicants, grants by nomination, research and professional support, grants for company employees, and grants for students of specific schools. An online version is available at gionline.foundationcenter.org

Other Web Sites of Interest

FUNDING OPPORTUNITIES

American Society of Composers, Authors, and Publishers Awards Programs (ascap.com/about/support.html) Lists prizes and awards to composers in various areas of music.

A Room Of Her Own Foundation (AROHO) (aroomofherownfoundation.org/home.php) AROHO has given almost \$500,000 to creative women through a \$50,000 Gift of Freedom awards, scholarships, retreats, public readings, the AROHO Book Club, and customized web-based resource center

Art Deadlines List (artdeadlineslist.com) Monthly Internet publication with funding opportunities in the visual arts.

BMI Foundation Awards, Scholarships, Internships, and Funds (bmifoundation.org) Describes programs established to encourage young composers and support the work of accomplished concert music composers in such areas as classical music, jazz, and musical theater.

College Art Association: Browse Opportunities (collegeart.org/opportunities) Opportunities offers continuously updated information for artists, scholars, museum professionals, educators, and other members of the arts community. Divided into six categories, including "Awards, Grants and Fellowships."

Creative Capital (creative-capital.org) Creative Capital provides grants and services to individual artists in media, performing and visual arts, and in emerging fields.

The Fund for Women Artists: Funding Resources (womenarts.org/fund/index.html) Annotated lists of approximately 200 funders.

Grammy Foundation (grammy.com/grammy_foundation) Provides information on grants that support the archiving and preserving of the music and recorded sound heritage of the Americas.

Independent Television Service (itvs.org/funding) Funds proposals by independent producers and provides production, promotion, marketing and distribution support.

Morrie Warshawski (warshawski.com) Provides an extensive bibliography on fundraising for independent film and video projects.

Musical Online (musicalonline.com/foundation_grants.htm) A compilation of funding resources including foundations and associations, grants, scholarships, and organizations.

National Endowment for the Arts (arts.endow.gov) Provides information on fellowships in the areas of poetry, prose, music, and the arts.

National Endowment for the Humanities (neh.gov) Supports learning in all areas of the humanities and funds research and education.

New York Foundation for the Arts (nyfa.org) Available free of charge, NYFA Source is an extensive national database of awards, services and publications for artists of all disciplines.

National Park Service (nps.gov/archive/volunteer/air.htm) Offers opportunities for two-dimensional visual artists, photographers, sculptors, performers, writers, composers, and craft artists to live and work in the parks. There are currently 29 parks participating in the Artist-in-Residence program.

Newswise (newswise.com) Includes descriptions, deadlines, and contact information for more than 90 awards, grants, and fellowships in journalism in the "Resources" section.

Poets & Writers Online (pw.org/mag/grantsawards.htm) Contains an extensive list of upcoming deadlines for future poetry and fiction prizes.

Public Art Review (forecastpublicart.org) Journal includes listings of public art commissions/competitions nationwide.

United States Artists (unitedstatesartists.org) Purpose is to nurture, support and strengthen the work of America's finest living artists. Provides significant direct financial support to artists of all disciplines.

Artists' Services/Networks

Americans for the Arts (www.artsusa.org) Take a look at the "Arts Services Directory" under Information and services.

The Artists' Health Insurance Resource Center (ahirc.org) Comprehensive database of health care resources for artists.

The Field (thefield.org) Serves independent performing artists on a completely non-exclusive basis; also produces Go Tour (gotour.org), a web-based resource giving independent artists the tools and contacts to take their work on the road.

Fractured Atlas (fracturedatlas.org) Fractured Atlas provides resources on professional development, marketing, health care, funding, events, jobs and other artist opportunities.

The Freelancers Union (freelancersunion.org/benefits/index.html) Another possible source of benefits/health insurance.

National Assembly of State Arts Associations (nasaa-arts.org) Use their directory to find arts councils in your state.

*Welcome to
the Foundation Center's Webinar*

Grantseeking Basics for Individuals in the Arts

We will begin shortly.

Webinar Housekeeping Notes

- Please keep your phone line muted during the presentation
- Use the Question and Answer pane to submit questions at any time
- Download the handouts by clicking on the "Handouts" icon in the top right corner

The Grantseeking Process

- Learn about grantmakers
- Clearly define your funding needs
- Create your own funding profile
- Identify potential funders—matching your needs with the funding interests and priorities of the grantmaker
- Apply for a grant(s)

Step One

Learn About Who Supports Individuals in the Arts

Support for Individual Artists

- Public vs. private sources of funds
- Direct support
- Indirect support
 - Grants made to organizations who redistribute or "re-grant" funds to the individual artist
 - Fiscal sponsorship

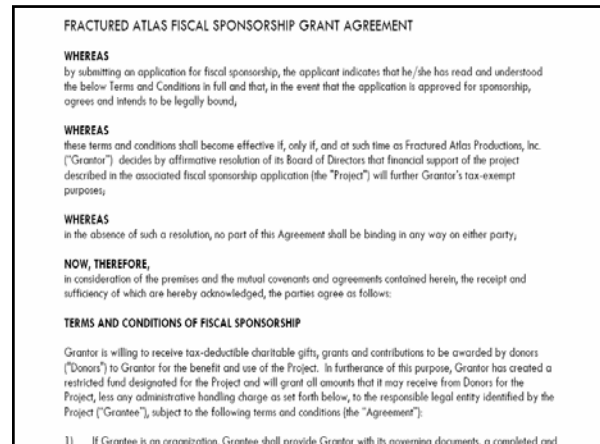
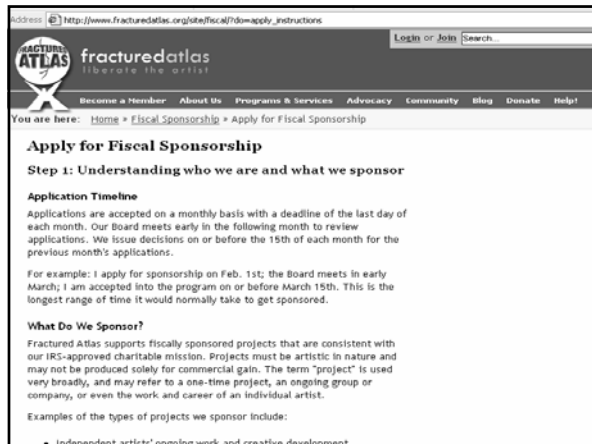
Support for Individual Artists, continued

Fiscal sponsorship

Occurs when an artist benefits through affiliation with a tax-exempt 501(c)(3) organization (the sponsor), principally by getting access to funding opportunities and other resources available only to 501(c)(3) nonprofit organizations.

- Ownership?
- Written agreements

The Foundation Center's Training Programs



Sources of Grants—Public

State and local support

- Arts councils
e.g. Colorado Council on the Arts
- Percent for art programs

Resources:

- The National Assembly of State Arts Agencies (NASAA)
- Americans for the Arts



Sources of Grants—Public, continued

Public: Federal/National support

- National Endowment for the Arts
- National Endowment for the Humanities
- National Park Service

Sources of Grants—Private

- Foundations
e.g. Pollock-Krasner Foundation
- Nonprofit organizations
e.g. Artspace
- Corporations
e.g. Capezio/Ballet Makers Dance Foundation
- Individual donors

Types of Support Available for Artists

- Cash grants/Monetary awards
e.g. Artist Trust, Grants for Artist Projects
- Fellowships
e.g. United States Artists, USA Fellows Program
- Commissions
e.g. Foundation for Jewish Culture, New Play Commissions in Jewish Theater
- Professional development programs
e.g. En Foco, Inc., New Works Photography Awards

Types of Support Available for Artists, continued

- Apprenticeships
e.g. Princess Grace Foundation
- Internships
e.g. J. Paul Getty Trust, Multicultural Undergraduate Internships
- Residencies/Teaching residencies
e.g. Edward F. Albee Foundation, William Flanagan Memorial Creative Persons Center

Types of Support Available for Artists, continued

- Honorary prizes (non-monetary)
e.g. IBLA International Foundation, Grand Prize Competition for Instrumentalists
- In-kind support
e.g. Jack Straw Productions, Artist Support Program
- "Hybrid" programs
e.g. American Academy in Rome, Rome Prize Competition

Step Two

Clearly Define the Needs for Which You Are Seeking Support

Grantmaker Support for Artists

- Recognize and award artistic achievements
- Support artists in various career stages to further develop skills
- Provide for artist-initiated activities, e.g., performances, exhibitions and presentations

Articulate Your Purpose

- What are you trying to accomplish?
- In what stage of the project are you presently involved?
- How are you going to accomplish it?
- How long will it take you?

Articulate Your Purpose, continued

Statement of purpose example

Alison Compton, Window Shopping

A public art project that proposes to install sculptural dress forms into twenty storefronts...in downtown Richmond. This project merges recycled materials, fashion, and advocacy within a public art context. Incorporating historic references of the heyday of shopping in downtown Richmond and environmental practices generates awareness of domestic recycling and downtown revitalization.

(New York Foundation for the Arts fiscally sponsored project, 2008)

Articulate Your Purpose, continued

- Who will benefit from it?
- How much will you need?
- What types of support do you need?
- What conditions of support are you comfortable with?

Step Three

Determine What Makes You Attractive to Funders

Your Individual Attributes

- Medium or genre
- Audience for your art beyond general arts audience
- Background
- Affiliation
- Geographic location
- Ethnicity or gender

Step Four

The Research Process: Find Potential Funders to Support Your Artistic Endeavors

Find the Match

Uncover grantmakers that:

- Fund the arts, artists, or artists' projects as opposed to arts organizations
- Fund individual artists through fiscal sponsorship
- Fund in particular subject areas but not overtly in the arts

Find the Match, continued

Uncover grantmakers that:

- Fund artists in your medium or genre
- Have stated interest or demonstrated history in funding in your geographic location
- Give grant amounts similar to what you need
- Provide the type of support you are looking for

Reference Sources

- Directories
- Reference materials
- Books
- Web sites
- Online databases

Step Five Apply

The Application Process

- Call or write for current guidelines and an application form
- Follow guidelines carefully
- Document your past accomplishments
- Carefully select samples of your work, if required
- Apply early and to several sources
- Try to get an interview or to make personal contact

Grant Application

Eligibility and Restrictions: The Franz and Virginia Bader Fund welcomes applications from visual artists aged 40 years or older, who live within 150 miles of Washington, D.C., and can demonstrate that they have the potential to benefit as artists from a grant. The Franz and Virginia Bader Fund does not accept applications from filmmakers, video artists, and performance artists.

Grants may be used for any purposes relating to the recipients' work as artists.

If you are selected to receive a grant from the Fund, you will be required to provide your Social Security number and to sign an agreement prepared by the Fund incorporating the terms of the grant. These include a requirement of a written report, at the end of the grant period, on how you spent the grant monies.

Instructions

To be considered for a grant from the Franz and Virginia Bader Fund, please submit the following documents and supporting materials. They must be completed legibly and in English. Use this form as a checklist to make sure that your application is complete:

Images: Submit two (2) identical sets of images of ten (10) recent works, as slides or as digital files on CD. You may include images of earlier work, but emphasis should be on your most recent efforts. Artists submitting three-dimensional works may submit five (5) additional views. The Fund cannot be responsible for loss, damage, or misplacement of slides and/or CDs. Do *not* send original works of art.

Slides

- 35 mm slides in 2" x 2" paper or plastic mounts
- Glass-mounted slides are not acceptable.
- Each slide must be numbered 1-10 to correspond to an accompanying list of images (see below).
- Label each slide with your name and indicate top and front for viewing purposes.
- Place a red dot at lower left of the slide.

Digital files

- Two CDs, each labeled with your name and address
- Two CD cases, each labeled with your name and address
- Digital files must be saved in JPG or TIFF format.

Franz and Virginia Bader Fund

Grant Application Form

Answer all questions legibly and in English. Information will be treated as confidential.

Personal Information

Legal name (last) _____ (first) _____ (middle) _____

Title (Mr. / Mrs. / Ms.) _____

Professional name, if any _____

Home address _____

Telephone _____ Fax _____ Email _____

Studio address _____

Date of birth (month/year) _____

How did you hear about the Franz and Virginia Bader Fund? _____

The Foundation Center’s Training Programs

Education

Undergraduate

College or University	Period of study <small>(Give month & year)</small>	Degrees/Certificates <small>(Give month & year)</small>

Graduate Study

College or University	Period of study <small>(Give month & year)</small>	Degrees/ certificates <small>(Give month & year)</small>

Private Instruction

Instructor's name

Instructor's address

Telephone

Period of study (Give month & year)

Professional Experience

Pending Applications

List any applications for grants or fellowships that are pending, giving the date and status of your application/s, and any action that has been taken on it/them to date.

Exhibition History

Give locations and dates. Attach a continuation sheet if necessary.

Awards

List awards, residencies, fellowships, and prizes you have received. Attach a continuation sheet if necessary.

Award	Date (month/year)	Amount

Granting institution

References

Please give the names, full addresses including ZIP code, telephone numbers and email addresses of three persons with the expertise to evaluate your work and professional standing. In each case, please provide the person's professional title and position, and their relationship to you.

1.

2.

3.

Proposal

[Please use a separate sheet. Make sure your name is on it.]

This is the most important part of the application. It is your chance to make your case for receiving a grant. What would a grant from the Franz and Virginia Bader Fund mean to your life and work as an artist? What do you hope to accomplish with the help of a grant? Indicate in detail how you propose to use a grant to develop your talent. (Your response should be no longer than 1000 words).

Affirmation

I state and affirm under penalty of law that the information provided in this application is true and accurate to the best of my knowledge. I understand that all decisions made by the Franz and Virginia Bader Fund are final and not subject to review or appeal.

Signature

Date

Summing Up

- Grantseeking is all about relationships
- Do your homework. Research funders whose interests most closely match your needs
- Tap into all available resources and services
- Be determined!

Writing a Successful Grant Proposal

By Barbara Davis

A funder's guidelines will tell you what to include in a grant proposal for its organization. Most funders want the same information, even if they use different words or ask questions in a different order.

Some funders prefer that you fill out their own application forms or cover sheets. If the funder uses an application form, be sure to get a copy and follow the instructions. You may also use the Minnesota Common Grant Application Form if the funder you are approaching accepts it. To download the form and view a list of funders that accept it, visit the Council's Web site at www.mcf.org (select "Grantseeking in Minnesota"). Copies of the form are also available from The Foundation Center Cooperating Collections in Brainerd (218/829-5574), Duluth (218/723-3802), Marshall (507/537-6176), Minneapolis (612/630-6300), Rochester (507/285-8002) and St. Paul (651/266-7000).

The following outline should meet the needs of most funders, or guide you when approaching a funder with no written guidelines. The outline is for a project proposal, and is most appropriate for a project that is trying to correct a problem, such as water pollution, school truancy or ignorance about how HIV/AIDS is transmitted. (See *Variations on the Standard Outline* on page 4 for guidance on other types of proposals.) The grant proposal as a whole, not including supplementary materials, should usually be five pages or less.

Note: Consider using subheads for each section, such as "Organization Information," to help you, and your reader, keep track of what you're trying to say.

Summary

At the beginning of your proposal, or on a cover sheet, write a two- or three-sentence summary of the proposal. This summary helps the reader follow your argument in the proposal itself. For example:

"Annunciation Shelter requests \$5,000 for a two-year, \$50,000 job training program for homeless women in southwestern Minnesota. Training will be offered at four rural shelters and will include basic clerical skills, interview techniques and job seeker support groups."

Organization Information

In two or three paragraphs, tell the funder about your organization and why it can be trusted to use funds effectively. Briefly summarize your organization's history. State your mission, whom you serve and your track record of achievement. Clearly describe, or at least list, your programs. If your programs are many or complex, consider adding an organization chart or other attachments that explain them. Describe your budget size, where you are located and who runs the organization and does the work. Add other details that build

the credibility of your group. If other groups in your region work on the same issues, explain how they are different and how you collaborate with them, if you do.

Even if you have received funds from this grantmaker before, your introduction should be complete. Funders sometimes hire outside reviewers who may not be familiar with your organization.

Problem/Need/Situation Description

This is where you convince the funder that the issue you want to tackle is important and show that your organization is an expert on the issue. Here are some tips:

- Don't assume the funder knows much about your subject area. Most grantmaking staff people are generalists. They will probably know *something* about topics like Shakespeare, water pollution and HIV/AIDS, but you should not assume that they are familiar with *Troilus and Cressida*, taconite disposal methods or Kaposi's sarcoma. If your topic is complex, you might add an informative article or suggest some background reading.
- Why is this situation important? To whom did your organization talk, or what research did you do, to learn about the issue and decide how to tackle it?
- Describe the situation in both factual *and* human interest terms, if possible. Providing good data demonstrates that your organization is expert in the field. If there are no good data on your issue, consider doing your own research study, even if it is simple.
- Describe your issue in as local a context as possible. If you want to educate people in your county about HIV/AIDS, tell the funder about the epidemic in your county — not in the United States as a whole.
- Describe a problem that is about the same size as your solution. Don't draw a dark picture of nuclear war, teen suicide and lethal air pollution if you are planning a modest neighborhood arts program for children.
- Don't describe the problem as the absence of your project. "We don't have enough beds in our battered women's shelter" is not the problem. The *problem* is increased levels of domestic violence. More shelter beds is a *solution*.

Work Plan/Specific Activities

Explain what your organization plans to do about the problem. What are your overall goals? You might say:

"The goals of this project are to increase the understanding among Minneapolis middle school students about the impact of smoking on their health, and to reduce the number of students who smoke."

Then go on to give details, including:

- **Who is the target audience, and how will you involve them in the activity? How many people do you intend to serve?** Some projects have two audiences: the *direct participants* (the musicians in the community band, the kids doing summer clean-up in the parks) and the *indirect beneficiaries* (the music lovers in the audience, the people who use the parks). If so, describe both. How will you ensure that people actually participate in the program?
- **What are you going to do?** Describe the activities. Tell the funder about the project's "output," or how many "units of service" you intend to deliver over a specific time period: how many hours of nutrition counseling to how many pregnant women; how many HIV/AIDS hot-line calls answered by how many volunteers. Be sure you don't promise an unrealistic level of service.
- **What project planning has already taken place?** If you have already done research, secured the commitment of participants or done other initial work, describe it so the funder can see that you are well-prepared.
- **Who is going to do the work and what are their credentials?** (Attach résumés of key people.) Some funders ask for the name of a *project director*: the person most responsible for the project, whether volunteer or paid. Demonstrate that the staff or volunteers have the expertise to do a good job.
- **When will the project take place?** Some funders ask for the *project start date* and *project end date*. In general, a project can be said to start when you start spending money on it. If the project is long, consider including a timeline.
- **Where will the project take place?**

You may not know the answers to all these questions when you submit your proposal. But the more you know, the better the proposal will look. Apply the "mind's eye test" to your description. After reading it, could the reader close his eyes and imagine what he would see if he came into the room where your project is happening? Many project descriptions are too vague.

Remember: You can continue to submit updated information to foundation staff almost until the date the board actually reviews the proposal.

Outcomes/Impact of Activities

Tell the funder what impact your project will have — what will change about the situation as a result of your project. For example, your pregnancy nutrition counseling program intends to increase the birth weights of your clients' babies.

The impact of a project is sometimes hard to define. What is the intended impact of a performance of Beethoven's *Ninth Symphony*, for example?

Impact can be difficult to measure. The desired impact of a smoking cessation program is clear, but the desired impact of a leadership program for teenagers may be ambiguous and difficult to quantify.

To add to the difficulty, few nonprofits can prove conclusively that a given impact was caused directly by their project. Your clients' babies may weigh more, but the cause may not be your nutrition program. Nevertheless, you must do the best job you can to define your intended impacts.

Other Funding

Here the funder wants to know if other organizations have committed funds to the project or been asked to do so. Few funders want to be the sole support of a project. (This may not be true if the project cost is very small — less than \$5,000 for instance — or if a corporation is seeking public visibility by sponsoring the project.) Funders generally expect you to ask for support from more than one source. In this section, you can also describe the in-kind contributions (goods or services instead of cash) that people are giving to the project.

Future Funding

If you continue this project in the future, how will it be supported? Most funders don't want to support the same set of projects forever. Many funders see their niche as funding innovation: supporting new approaches to old problems or finding solutions to new problems.

What the funder really wants to see is that you have a long-term vision and funding plan for the project, that the project is "sustainable," especially if it is a new activity. If you don't have such a plan, start thinking about it — if not for your funders then for the success of your project or organization.

Evaluation

How will you know whether you achieved the desired impacts? If you have done a good job of defining them (see above), all you need to do here is describe the information you will gather to tell you how close you came. Will you keep records of incoming hot-line calls? Will you call your counseling clients six months after they leave the program to ask how they are doing? Explain who will gather the evaluation information and how you will use it. Be sure your evaluation plan is achievable given your resources. If the evaluation will cost money, be sure to put that cost in the project budget.

Budget

How much will the project cost? Attach a one- or two-page budget showing expected expenses and income for the project. Or you can use the budget format in the Minnesota Common Grant Application Form.

Expenses

Divide the expense side into three sections:

- Personnel Expenses.
- Direct Project Expenses.
- Administrative or Overhead Expenses.

Personnel Expenses include the expenses for all the people who will work on the project. They may be employees of your organization or independent contractors. If they are

employees, list the title, the annual pay rate and, if the person will be working less than full-time or less than 12 months on the project, the portion of time to be dedicated to the project. For example, if an employee will work half-time on the project from October through May:

Counseling director ($\$35,000 \times 50\% \times 8 \text{ months}$) = \$11,667

Also consider the time that may be contributed by other staff who are not directly involved. For instance, the executive director must supervise the counseling director:

Executive director ($\$40,000 \times 5\% \times 8 \text{ months}$) = \$1,333

If you are using employees for the project, don't forget to add payroll taxes (FICA, Medicare, unemployment and workers' compensation) and fringe benefits such as health insurance. You can include a portion of these costs equal to the portion of the person's time dedicated to the project.

For independent contractors, list either the flat fee you will pay (\$1,500 to design costumes for a play) or the hourly rate (\$40/hour \times 40 hours).

Direct Project Expenses are non-personnel expenses you would not incur if you did not do the project. They can be almost anything: travel costs, printing, space or equipment rental, supplies, insurance, or meeting expenses such as food.

Remember that you will have to live with this budget; you can't go back to the funder and ask for more money because you forgot something. Think carefully about all the expenses you will have. If you will be hiring new people, for example, don't forget that you may have to pay for classified ads. Also take the time to get accurate estimates. If you will be printing a brochure, don't guess at the cost. Call your printer and ask for a rough estimate.

Administrative or Overhead Expenses are non-personnel expenses you will incur whether or not you do the project. But if you do the project, these resources can't be used for anything else. For example, if you pay \$500 a month for an office with space for four employees, you will continue to rent the office even if the project doesn't happen. But if the project does happen, one-quarter of the office space will be occupied by the project director. So you can charge for one-quarter of your office rent, utilities and administrative costs, such as phone, copying, postage and office supplies.

Be sure to read the funder's fine print on administrative or overhead expenses (sometimes called *indirect expenses*). Some funders don't cover administrative expenses. Some instruct you to charge a flat percentage of your direct expenses. Others will allow you to itemize. If the funder has rules about overhead, remember that some of your personnel costs may in fact be "overhead" and should be moved to this section. An example is an executive director supervising a project director. You will pay the executive director whether or not you do the project, so she could be considered an administrative expense.

Note: Be sure to add up all your expenses carefully. Incorrect addition on budgets is one of the most common errors in a grant proposal.

Income

All income for a project fits into two categories:

- Earned Income.
- Contributed Income.

Earned Income is what people give you in exchange for the service or product your project generates. Not all projects generate income, but many do. A play generates ticket income and maybe concession income. An education project may have income from publication sales or tuition. Show how you calculated the estimated earned income:

Ticket sales ($\$10/\text{ticket} \times 3 \text{ performances} \times 200 \text{ seats} \times 50\% \text{ of house}$) = \$3,000

Contributed Income comes in two categories: *cash* and *in-kind*. Show cash contributions first and indicate whether each item is *received*, *committed*, *pending* (you've made the request but no decision has been made) or *to be submitted*. This section should correspond to the *Other Funding* section (see page 2). For instance:

Ardendale Community Foundation (received)	\$5,000
City of Ardendale (committed)	\$2,500
Acme Widget Corporation (pending)	\$3,300
Jones Family Foundation (to be submitted)	\$4,000
Other funders (to be submitted)	\$5,400

If you plan to seek funds from a number of other funders but don't know which ones will say yes, an "other funders" line is an easy way to indicate how much *total* money you need to receive from all other sources to balance the budget.

In-kind contributions are gifts of goods or services instead of cash. They can include donated space, materials or time. If you list in-kind contributions as income in your budget, you must also show the corresponding expenses. If someone gives you something at a major discount, you would show the whole expense and then list the portion being donated under in-kind contributions. Here are some examples:

<i>Expenses:</i>	
Classroom rental	\$1,500
Curriculum consultant	\$2,000
Teacher aides (4 x 40 hours each x \$5/hour)	\$800

<i>In-kind contributions:</i>	
Ardendale Community Ed. (classroom rental)	\$1,500
Jane Doe (curriculum consultant)	\$1,000
Parents of students (teacher aides)	\$800

In this example, Jane Doe, the curriculum consultant, is doing the work for half-price, while the parents are volunteering as teacher aides.

In-kind contributions can be important for three reasons:

1. It shows all the ways in which the community is supporting your project, even though not everyone is giving cash.
2. It shows the true cost of the project — what you would have to spend without the community support. If you want

to show in-kind for these reasons, you can either show it in the budget, as above, or simply add a footnote to the bottom of the budget, like this:

“This project will also receive more than \$3,000 of in-kind support from the school district, participating parents and various education professionals.”

3. If you are applying for a matching grant, the in-kind income may sometimes be used as part of the match. If you want to use in-kind contributions as part of your match, then you must put a dollar value on them and put them in the budget. Funders who provide matching grants may have policies on how much in-kind you can use in your match and how it must be documented.

Supplementary Materials

Funders may ask for a variety of materials along with the proposal itself. Almost all funders want at least the following:

- **A copy of your IRS letter declaring your organization tax exempt.** If your group is not tax exempt, you may need to apply through a fiscal agent, or fiscal sponsor. In that case, send a copy of your fiscal agent’s IRS letter. If you are part of a government agency, usually a cover letter on your letterhead will be sufficient to show that your group is eligible for grants.
- **A list of your board of directors and their affiliations,** such as “CPA,” “marketing director, Acme Widget” or “parent volunteer.”
- **A financial statement from your last complete fiscal year,** including a statement of income and expenses and a balance sheet showing assets and liabilities at the end of the year. Some funders ask for an audited statement. If you are too small to be audited, call to ask whether an audited statement is mandatory or just preferred.
- **A budget for your current fiscal year.** If you are well along in the fiscal year, also show actual year-to-date income and expenses next to the budget projections.
- **A budget for the next fiscal year** if you are within three or four months of the new year.

Some applicants are small parts of very large institutions, such as a department at the University of Minnesota or an after-school program in the Minneapolis Public Schools. In such cases, you may be better off submitting supplementary materials only for your program, not for the whole institution. Ask the funder what you should do.

Grantmakers may ask for other materials, such as a copy of your most recent IRS Form 990. If you don’t understand what a funder is requesting from you, ask. If you don’t have some of the requested materials, attach a note explaining why.

You can also attach résumés of your key personnel as well as general information about your organization, such as newsletters, brochures or annual reports. If you have a lot of supplementary materials, consider adding a sheet that lists them in the order in which they are attached.

Putting It All Together

Now put the whole thing together: the cover sheet (if appropriate), the proposal itself, the budget and the supplementary materials. Add a cover letter if you wish. Don’t put the proposal in a fancy binder; a paper clip is fine. Be sure to note if the funder wants multiple copies of anything, or if a cover sheet needs to be signed by a staff or board member.

Variations on the Standard Outline

The proposal format described above is most appropriate for a problem-based project costing \$5,000 or more. At times you will need to alter this format to suit other circumstances:

- Small request.
- Non-problem-based project.
- General operating proposal.
- Capital or endowment proposal.

Small request

If you are asking for a small amount of money (\$1,000 or less), you can put the entire proposal in a two- or three-page letter with required attachments. Use the same outline, but keep it short.

Non-problem-based project

Many arts and humanities projects are not trying to solve a problem. A performance of Beethoven’s *Ninth Symphony* is not a response to some societal ill. If that is your situation, you can alter this outline by deleting the situation description. After you have described your project, insert a new section in which you discuss the benefits of the project.

General operating proposal

Often you are asking for money not just for a specific project but to support all your activities for one fiscal year. In this case, adapt the standard proposal as follows:

- **Organization information:** No change.
- **Situation description:** What issues was your organization founded to address? Why is your organization needed? (If yours is not a “problem-based” organization, you can skip this part.)
- **Work plan/specific activities:** Use this section to explain what your organization plans to accomplish during the year for which you seek operating funding.
- **Impact of activities:** What are the intended impacts for that year’s activities?
- **Other funding:** Who are the other funders providing operating support for this year?
- **Future funding:** What is your long-term funding plan for the organization, especially if your operating budget is growing?
- **Evaluation:** In general, how do you evaluate your work?

- **Budget:** You don't need a special project budget, just the financial information described under *Supplementary Materials*, above.

Capital or endowment proposal

Include the same information as for a project proposal. Explain how this building project, or the creation or expansion of your endowment, will help you do a better job of serving your community. But also write about your long-term plans for financial health, especially if you want money for a building. The funder doesn't want to help you buy a building if you can't afford to maintain and operate it.

Other Common Questions about Grantwriting

1. Should I apply to more than one grantmaker at a time? Should I ask each one for the project's entire cost or just a portion?

As noted in the *Other Funding* section (page 2), few funders want to be the sole support for a project. You should usually apply to multiple funders, asking each for partial support. Ideally, the total of all your funding requests will add up to about 200 percent of the money you actually need. This allows for the likelihood that some funders will turn you down or give you less than you requested.

2. Should I use a professional grantwriter?

There are plenty of freelance grantwriters in most communities who write proposals for a fee. (Most experienced writers will not work on commission, however.) There are both good and bad reasons to hire a freelancer:

Good reasons to hire a freelance grantwriter:

- To write a good, basic proposal — the “mother proposal” — that your group can then adapt to suit different circumstances. After a year or so, however, you should be able to write this on your own.
- To search grantmaker directories and databases and identify likely funding sources. Again, your organization should soon develop these skills internally.
- Because you have five proposals due in one week.

Bad reasons to hire a freelance grantwriter:

- Because your group wants grant money but neither your volunteers nor your staff want to “dirty their hands” by asking for money. Seeking money is a core activity for most nonprofits. Learn to live with it.
- Because a freelance fund raiser promises he can get you a lot of money through his “connections.” Particularly with major funders, projects are generally funded because of their worth, not due to connections.
- Because your organization has never tried to raise money before and suddenly wants a large amount of money for a big capital project. Alas, big money tends to go to groups

with a long track record and solid funding base. There are exceptions, but don't count on being one of them.

If you decide to hire a freelance grantwriter, be sure to look at some writing samples. And ask for the names and phone numbers of past clients who work in your field.

3. What happens to my proposal after it reaches the grantmaker?

In some foundations, the staff screen out proposals that are ineligible or poorly planned or simply not within the organization's current focus. Staff then research the remaining proposals and write recommendations for the board. The research may include meeting with the applicants. Recommendations may go to the board with or without the original proposals. The board makes the final decisions.

In other foundations, staff members make decisions on smaller requests. In still other foundations, the board sees every proposal unscreened by staff.

Grantmakers with no paid staff typically do not have the resources to do a thorough review of each applicant. They therefore tend to fund projects and proposals that are already familiar to their boards, perhaps through personal involvement or because an applicant has been recommended by someone they know and trust.

4. What should I do if my proposal is rejected?

The letter giving you the unhappy news will probably be a form letter. But if you wish and the funder has staff, you may phone and ask, “Can you tell me anything that will help us another time?” Perhaps they liked your proposal but just ran out of money; perhaps there was some tiny point of confusion that could be resolved easily. But don't make such a call if you are feeling angry or combative. You are trying to get information, not argue a case in court.

If you are rejected, but after an objective review of the funder's guidelines you still believe there is a match, apply again in about a year. Many applicants are only successful on the second or third try.

5. What should I do if my proposal is funded?

If your proposal is funded, you may receive the check with a cover letter. Or you may get a full-blown contract stipulating, among other things, that you must submit a report when the project is done.

In all cases, write immediately to acknowledge the gift. If you sign a contract, be sure to read it first and note when and what kinds of reports are due. Then turn the report in on time. If you realize you can't do so, send a note or call to say it will be late.

Before preparing a report for a funder, check to see if the funder has specific reporting forms and guidelines. You may also use the Minnesota Common Report Form if the funder accepts it. Introduced by the Minnesota Council on Foundations in March 2001, the Minnesota Common Report Form provides a standardized format for a nonprofit grantee to use

in reporting to different grantmakers about work it has accomplished with their grants, reducing the amount of time the grantee must spend rearranging basic information to fit funders' varying reporting requirements. To download the form and view a list of funders that accept it, visit the Council's Web site at www.mcf.org (select "Grantseeking in Minnesota").

Even if the funder doesn't ask for a report, send one anyway. Show the funder how well you are using the money. If your project generates a newspaper article or other publication, send a copy. If it includes a public event, invite the funder to attend. If you get heartfelt letters of thanks from participants, send a sampling to the funder. Don't be like the stereotypical college student who only writes home when he needs money.

6. What should I do if I raise some money, but not all I need?

For example, you had budgeted \$50,000 for the project but you could only raise \$35,000. You could submit another round of proposals to different funders. Or you could decide to do the project in a smaller way with the money you have. If you do so, you must write all those who funded the project and explain how you will adapt to the lower budget. If you can't do the project and can't raise additional funds, explain the situation and ask if you can transfer their money to another project (which you describe fully). They might say yes. If not, you must return the money.

Conclusion

Seeking grant money can be time-consuming and sometimes frustrating. Among Minnesota's largest grantmakers, about one proposal in three is funded. You may find that you

can get project money but not the operating money you need to keep your basic activities going. You may be surprised by funders' generosity, but you may also be surprised by their periodic changes in focus, especially if those changes leave you on the outside looking in.

But remember that Minnesota has an extraordinary fundraising climate. People from other states envy the major corporations and large family foundations that form the backbone of many of our innovative social and cultural programs. Most funders have board and staff people who are thoughtful, careful, curious, well-educated about community issues and willing to help you. If you have a good project that has been carefully planned to meet some real needs, you will find people willing to talk with you and advise you. Good luck!

Barbara Davis is a nonprofit management consultant. She has taught extensively on grantwriting and other topics of interest to nonprofit organizations.

This article is reprinted from the Minnesota Council on Foundations' Guide to Minnesota Grantmakers, the most current and comprehensive directory of Minnesota foundations and corporate giving programs. For more information, visit the Council's Web site at www.mcf.org, or contact the Council at 612/338-1989; info@mcf.org.

Additional copies of this reprint are available for \$1 each (minimum order of five). Quantity discounts are available. For more information, call 612/338-1989. This article can also be viewed at the Council's Web site — www.mcf.org — along with a wealth of other information on grantseeking and grantmaking in Minnesota.

Other Grantseeking Resources From MCF

Minnesota Grantmakers Online

MCF's Minnesota Grantmakers Online can save you time and money in your grantseeking efforts by giving you instant 24/7 access to the Web's largest online database of Minnesota grantmakers and grants. For a guided tour and to subscribe online, go to www.mcf.org/mngrants.

www.mcf.org

MCF's Web site offers many useful grantseeking resources free of charge, including:

- Grantseeking Basics.
- Minnesota Grantmaker Deadlines Calendar.
- Minnesota Common Grant Application Form.
- Minnesota Common Report Form.

To access these resources and many others, go to www.mcf.org (select "Grantseeking in Minnesota").

Minnesota Giving E-News

MCF's free weekly e-mail newsletter delivers the latest Minnesota grantmaking news right to your desktop, including recent grants of note, upcoming grant deadlines, new resources and tools, new job openings and much more. To sign up for your free subscription, go to www.mcf.org (select the "Free E-mail Alerts" icon).



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