

DO'S AND DON'TS OF GRANT WRITING



A Workshop by
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That being said, feel free to contact the instructor for an electronic version of the workbook so that the links are live.

DO

Have a clear mission statement.

Identify the need you are helping to fill, and know clearly how this need fits within your mission.

Have clear goals and objectives for the project.

Match your project to the mission and goals of the funder.

Read the funder guidelines carefully several times. If you need help ask informed questions; i.e. do your homework.

Show that the people with the need are involved in planning how you will help fill that need, and will be involved in the project implementation.

Know in detail what you want to do, how you plan to do it, and how you will know how well it was done. Plan well in advance of any application deadlines.

Show that you have the track record to successfully make this project happen. Show that you have the skills, the resources, the knowledge, the personnel and the enthusiasm to make it work.

Plan to document the impact of your project. What positive change will occur because you do this? Who will benefit? What will the benefit be? How will you measure that benefit over time?

Be aware of others in the community doing similar work and show how your work is different, expands, or enhances the effort to meet the need.

Show evidence that support for the project, particularly financial support, is in place and committed.

Include methods of evaluation for the project.

Write a narrative that exudes confidence, includes details, and invites the reader to partner with you.

Answer the questions, follow the format and include the requested attachments.

Submit work samples that directly show the work or the artist involved, and annotate them clearly.

Cue up work samples to the most illustrative place.

Submit the application on time.

Keep a copy of everything for your records.

PLEASE

- P = Passion: don't be afraid to let it come through
- L = Literally, follow the instructions

- E = Easy to understand: what, exactly, do you want the money for?
- A = Accuracy in all – from assertions to addition
- S = “Show me” with Specifics: don’t just describe, back up your assertions with tangible details, images, perhaps a quick story
- E = Easy to read – use white space, margins, bullets to good advantage, making the key points easy to find

NOTE: PLEASE is taken from an online course in grantsmanship that was written by Maryo Ewell of the Colorado Council for the Arts staff for the University of Massachusetts Arts Extension Service. The course – it isn’t long – can be accessed at the CCA’s web page: www.colorarts.state.co.us.

DON'T

Make up projects to fit funder guidelines.

Wait until the last minute to plan and write a grant proposal.

Assume you know what the community wants or needs without their input.

Omit having community support and funding from other sources.

Suggest that the granting agency 'owes' you anything.

Denigrate other organizations; don't imply "fund us, not them."

Make up your own format.

Talk in generalities without detail.

Pad your application with speculation or grand, unplanned visions.

Include things that are not requested.

Forget to answer all questions.

Neglect to attach all required materials.

Put political pressure on the granter.

Submit applications that circumvent the granter's guidelines and policies.

Submit an unbalanced budget; figures that don't add up.

Hypothesize huge fundraising efforts without a track record.

Submit work samples of questionable quality or that are not cued to the appropriate place.

Submit work samples that have no direct relationship to the project.

Ask for more money than the guidelines say is available.

Pad your budget.

Drop names.

Submit a sloppy application.

Make a narrative that isn't correlated to the budget.

Bother the funder with endless questions, endless supplements, last minute revisions after the application is submitted, defensiveness, or pressure.

Omit required signatures.

Fail to keep a copy of the guidelines and all the materials you submitted.

GRANTSWRITING, AN OVERVIEW

IN A NUTSHELL

Grant writing is a process which should proceed in the following order:

1. Know in detail:

- What you want to do
- How you plan to do it (where, and when, and with what materials, equipment, etc.)
- Why you want to do it
- How you will know when it is done; and how you will know how well it is done
- What results and impacts you expect from it (to the participants in the project, to your career, to the public, to a cause, etc.)
- What factors give you a reasonable chance of success (your skills, previous experience, etc.)

2. Research potential funding sources and other resources

*****KNOW YOUR IDEA; THEN FIND THE POTENTIAL FUNDING SOURCES THAT MATCH YOUR PROJECT [NOT THE OTHER WAY AROUND!!]

3. Write and submit your funding request, whether a fundraising letter, a grant to a public or private agency or a letter request, or whatever.

4. If you get the grant follow-up with timely, accurate responses to the funder's requests. If you do not get the grant, take the time to find out any helpful information that will assist you in the next grant.

BEFORE WE BEGIN.....SOME DEFINITIONS

For the purposes of this workshop an **Organization** is:

1. A group of people working together to accomplish a common purpose or achieve an end result. This group can be formal, informal, incorporated or not. Individual members of the group accomplish particular tasks.
2. A single individual working to accomplish a purpose or achieve an end result. This individual will accomplish all the tasks that are done by many in a group.

For example, both individuals and groups must accomplish artistic, marketing, promotional, booking, financial, risk management, and evaluation tasks in producing or presenting any arts product or event. The success of the event or product is a composite of the success of each of these departments. Grant writing is part of the financial portion of the project.

The materials in this booklet, generally, apply to either organizations or individuals. Common sense will assist you in adapting the materials to your situation.

In many cases, an individual will not be eligible for funding and must associate with an organization in order to approach a funding source.

In the U.S., generally speaking, an organization must be a nonprofit, tax-exempt organization to be eligible for funding from either public sources or private foundations. In the U.S., states only can incorporate an organization; the federal government grants tax exemption.

In Canada, most grants require that the organization be nonprofit, but need not necessarily be a registered charity (i.e. tax exempt). Either the federal or provincial governments can incorporate an organization; only the federal government can designate an organization as a charity. Charities need not be incorporated, but can also operate under a trust or constitution. Generally speaking, except for museums, arts organizations are not defined as charities. Guidelines from public and foundation funding sources individually clarify their expectations.

HOMWORK PHASE

In this phase, you should.....

- Define the unique features of your organization and what makes them a genuine contribution to your community
- Generically identify who should support your organization and why they should support it and its programs
- Clarify and codify what you need to know about your own organization
- Describe your own organization
- Identify and define your community and/or constituency
- Complete the five basic kinds of organizational planning

STEP ONE: ORGANIZATIONAL PLANNING - "REAL TIME/ACTUAL/NOW"

Before you even begin thinking about a specific grant, answer each of the following six questions – in writing, no more than one page each – about your *organization*:

- ⊙ What is special, or unique about your organization?
- ⊙ Who is your community/constituency and what are its characteristics?
- ⊙ How does your organization serve this community?
- ⊙ Why is it important that your organization serve the community in this way?
- ⊙ Why should your organization be supported?
- ⊙ Who should support your organization?

How to Write Your Answers:

Use no more than four paragraphs to answer each question:

Paragraph One: Answer the journalistic W 's and an H
– who, what, when, where, why, how.

Paragraph Two: Provide clarifying detail.

Paragraph Three: Provide more clarifying detail, or omit.

Paragraph Four: Provide an example, an incident, a specific that illustrates the information in paragraph one.

STEP TWO: PROJECT PLANNING - "SCIENCE FICTION"

Note: All requests for funds constitute a "project" and must be looked at holistically.

Now look at your project and answer - in writing, no more than one page each - the following questions:

- ⊙ What do you want funded?
- ⊙ What do you expect to achieve?
- ⊙ Why is it important to do this?

- ⊙ Why is it important for your organization to do this?
- ⊙ Why is this project worthy of funding?
- ⊙ How do you plan to do this project?
- ⊙ Who will be responsible for the project work? Who will be responsible for the money?
- ⊙ How will you know how well you have succeeded with this project?

How to Write Your Answers:

Use no more than four paragraphs to answer each question:

Paragraph One: Answer the journalistic W's and an H
– who, what, when, where, why, how.

Paragraph Two: Provide clarifying detail.

Paragraph Three: Provide more clarifying detail, or omit.

Paragraph Four: Provide an example, an incident, a specific that illustrates the information in paragraph one.

STEP THREE: FUNDING PLAN - "SCIENCE FICTION"

1. What will you need for the project in the following categories? List items:
 - ⊙ Personnel: paid/volunteer, job titles, amount of time on job, administrative, artistic, technical, salary, benefits....
 - ⊙ Services: printing, telephone, janitorial, construction, consultants, other contract services...
 - ⊙ Materials and supplies: office, artistic, construction,.....
 - ⊙ Space: rental, purchase, storage, performance, office, utilities....
 - ⊙ Equipment: rental, lease, purchase
 - ⊙ Travel: lodging, food, parking, transportation,.....
 - ⊙ Marketing: publicity, PR, posters, TV, video, design, production....
 - ⊙ Evaluation: testing, consultants, compiling statistics, printing....
 - ⊙ Dissemination: reports, mailing....
 - ⊙ Other: insurance, postage, shipping, freight.....

2. Attach a dollar price to each item you identified above.
 - ⊙ If you must buy it, list the actual cost.
 - ⊙ If you already have it, how much of it is devoted to this project, and what is the pro-rated value of that portion?
 - ⊙ If it is donated, what would it cost to buy it? That is its value.
 - ⊙ If it is volunteer time, use the following:
 - If the volunteer normally does this thing for a living, the value of their time is what they would charge other customers.
 - If the volunteer doesn't do this for a living, the value of their time is minimum wage.

3. Beside each dollar figure put one of the following:

- C=** Money will need to change hands for this item to be provided; this is called **cash**. These items may need to be purchased specifically for the project, may be part of your operating budget, or may already be on hand, but.....your organization actually spent/will spend money on it.
- I=** Donated items; no money from your organization was spent. This is called an **in-kind** donation.

4. Beside each item put another symbol for where the item is coming from:

- T=** You are requesting grant money for this item. T stands for THEM.
- U=** You already have; or will raise, will beg, borrow or badger from some other source - donations, other grants, earned income, etc. - anywhere but them. U stands for US.
- T= Grant request**
- U= Match** (may include both cash and in-kind, depending)

You should be aware that if you break T into several different requests, you must also break U into corresponding segments of match; the same portions of U cannot be used to match more than one T. Once a portion of U is used to match a request, it cannot be used again to match another request.

NOTE: In "science fiction" project budgets, income always matches expenses. That is, you don't show a deficit or a surplus. Ever. Always!!

BUILDING THE BUDGET

The budget should correspond directly with the narrative, support it, and give it detail and credibility. As you make the budget, remember to:

- Be realistic; do not inflate costs
- Create a budget which supports your need for funding
- Show community/constituent support
- Show fiscal support from a variety of sources; earned, contributed, donated (this demonstrates stability)
- Demonstrate your responsible management

Using the budget materials you created in Step Three create a chart:

- ⊙ Down the side put logical budget categories (if the grantor uses specific categories, use these)
- ⊙ Across the top put sources of income
- ⊙ On the right side put subtotals; on the bottom put totals

FOR EXAMPLE:

	Us	Foundation	Corporation	In-Kind	Subtotals
Personnel					
Consultants					
Travel					
Space					
Equipment					
Supplies					
Marketing					
Other					
TOTALS					
					GRAND TOTAL _____

Fill in this chart with as much detail as possible. This is your project budget.

Your request budget will alter and/or simplify in accordance with the instructions of the grantor.

MATCHING or COST SHARE

Matching, or cost share, really has two meanings that must be carefully distinguished.

Meaning One: Philosophical - All the support from sources other than the specific grantor which are contributing to the project. This shows community involvement, commitment, solid funding, etc.

Meaning Two: Accounting - The dollars used to meet the specific matching requirements of the grantor. Particularly important in final reports.

Philosophically, all of the project costs except the amount you are requesting from the specific grantor is match. When you write the grant use the philosophical meaning of match.

For accounting purposes in final reports you must be careful to delineate which dollars match which request.

Many grantors have matching requirements; for example:

- ◎◎ You must have 1:1 match. This means no more than 50% of the total project costs may be requested from the grantor. Or that for every dollar you request, you must have a dollar from another source.
- ◎ Other grantors may require 3:1 match - you need three dollars for every dollar you request, etc. Some grantors don't care about match at all.
 - be careful to identify whether or not match must be all cash, or if in-kind can be counted. Cash match requires careful attention to detail. In-kind match requires documentation for accounting purposes.

* * * * *

The tricky part about match is this:

IN ACCOUNTING FOR FINAL REPORTS, ONCE A DOLLAR HAS BEEN USED FOR THE MATCHING REQUIREMENT, IT CANNOT BE USED AGAIN!!

* * * * *

If there is only one grantor, this is not a problem. But, a project that involves several grantors, each of which requires a cash match, must be carefully plotted out for matching purposes. Accounting should make very clear that a dollar has only been used as match once. We will carefully go over this in the workshop so that it is clear.

EXAMPLE ONE:

	Us	Foundation	Corporation	In-Kind	Subtotals
Personnel	\$1	\$1		\$1	\$3
Consultants		\$1	\$1		\$2
Travel	\$1	\$1			\$2
Space	\$2				\$2
Equipment				\$2	\$2
Supplies	\$1	\$1			\$2
Marketing			\$1		\$1
Other	\$1				\$1
TOTALS	\$6	\$4	\$2	\$3	\$15
				GRAND TOTAL	\$15

In this example we (us) have some available funds for the project, and expect to solicit some in-kind donations. We are requesting money from two sources - a corporation and a foundation.

In this example:

What is the total budget?

What is total income?

What are total expenses?

How much match can the organization offer in a grant request to the foundation?

How much cash match? How much in-kind?

How much match can the organization offer in a grant request to a corporation? How much cash match? How much in-kind?

How much cash can the organization spend if all the grants come through?

If this is what the final budget look like, and both the corporation and the foundation require 1:1 match, is the organization OK? What if the match has to be cash match?

EXAMPLE TWO:

	Org.	Foundation	Corporation	In-Kind	Subtotals
Personnel		\$2		\$1	\$3
Consultants		\$1	\$1		\$2
Travel		\$1	\$1		\$2
Space	\$2				\$2
Equipment				\$2	\$2
Supplies		\$1		\$1	\$2
Marketing			\$1		\$1
Other	\$1				\$1
TOTALS	\$3	\$5	\$3	\$4	\$15
GRAND TOTAL					\$15

In this example we (us) have some available funds for the project, and expect to solicit some in-kind donations. We are requesting money from two sources - a corporation and a foundation.

In this example:

What is the total budget?

What is total income?

What are total expenses?

How much match can the organization offer in a grant request to the foundation?

How much cash match? How much in-kind?

How much match can the organization offer in a grant request to a corporation? How much cash match? How much in-kind?

How much cash can the organization spend if all the grants come through?

If this is what the final budget looked like, and both the corporation and the foundation require 1:1 match, is the organization OK? What if the match has to be cash match?

STEP FOUR: RESEARCH FUNDING SOURCES

- ⦿ The closer you match the desires of the funding source, the greater your chance of funding.
- ⦿ To find out the desires of the funding source, do your research homework. Get newsletters, annual reports, make office calls, or attend board meetings.
- ⦿ Keep a data file on funding sources.
- ⦿ Identify sources using:
 - ⦿⦿⦿ Foundation Center Library materials
 - ⦿⦿⦿ Internet
 - ⦿ State and local arts councils and commissions
 - ⦿ Local and regional funding directories
 - ⦿ State Charitable Trust Directory
 - ⦿ Networking, word of mouth
 - ⦿ Corporations and businesses

PROPOSAL DEVELOPMENT PHASE

Now use the data you have developed in steps one through four to tailor a proposal specifically for your selected funding source, which matches your project.

STEP FIVE: DRAFT THE PROPOSAL (taken from materials of the *Grantsmanship Center*)

Summary: Clearly and concisely summarizes the request:

- ⊙ Appears at the beginning of the proposal; but is usually written last
- ⊙ Identifies the grant applicant
- ⊙ Includes at least one sentence on credibility
- ⊙ Includes at least one sentence on problem
- ⊙ Includes at least one sentence on objectives
- ⊙ Includes at least one sentence on methods
- ⊙ Includes total cost, funds already obtained and amount requested in the proposal
- ⊙ Is brief
- ⊙ Is clear
- ⊙ Is interesting

Introduction: describes the agency's qualifications or credibility

- ⊙ Clearly establishes who is applying for funds
- ⊙ Describes applicant agency purposes and goals
- ⊙ Describes applicant's programs and activities
- ⊙ Describes applicant's clients or constituents
- ⊙ Provides evidence of the applicant's accomplishments
- ⊙ Offers statistics in support of accomplishments
- ⊙ Offers quotes/endorsements in support of accomplishments
- ⊙ Supports qualifications in area of activity in which funds are sought (e.g. research, training)
- ⊙ Leads logically to the problem statement
- ⊙ Is as brief as possible
- ⊙ Is interesting
- ⊙ Is free of jargon

Problem Statement or Needs Assessment: documents the needs to be met or problems to be solved by the proposed funding

- ⊙ Relates to purpose and goals of applicant agency
- ⊙ Is of reasonable dimensions - not trying to solve all the problems in the world
- ⊙ Is supported by statistical evidence
- ⊙ Is supported by statements from authorities
- ⊙ Is stated in terms of clients' needs and problems - not the applicant's
- ⊙ Is developed with input from clients and beneficiaries

- ⊙ Is not the "lack of a program" unless the program always works
- ⊙ Makes no unsupported assumptions
- ⊙ Is free of jargon
- ⊙ Is interesting to read
- ⊙ Is as brief as possible
- ⊙ Makes a compelling case

Objectives: establishes the benefits of the funding in measurable terms

- ⊙ At least one objective for each problem or need committed to in problem statement
- ⊙ Objectives are outcomes
- ⊙ Objectives are not methods
- ⊙ Describes the population that will benefit
- ⊙ States the time by which objectives will be accomplished
- ⊙ Objectives are measurable

Methods: describes the activities to be employed to achieve the desired results

- ⊙ Flows naturally from problems and objectives
- ⊙ Clearly describes program activities
- ⊙ States reasons for the selection of activities
- ⊙ Describes sequence of activities
- ⊙ Describes staffing of program
- ⊙ Describes clients and client selection
- ⊙ Presents a reasonable scope of activities that can be conducted within the time and resources of the program

Evaluation: presents a plan for determining the degree to which objectives are met and methods are followed

- ⊙ Presents a plan for evaluating accomplishment of objectives
- ⊙ Presents a plan for evaluating and modifying methods over the course of the program
- ⊙ Tells who will be doing the evaluation and how they were chosen
- ⊙ Clearly states criteria of success
- ⊙ Describes how data will be gathered
- ⊙ Explains any test instruments or questionnaires to be used
- ⊙ Describes the process of data analysis
- ⊙ Describes any evaluation reports to be produced

Future or Other Necessary Funding: describes a plan for continuation beyond the grant period or the availability of other resources necessary to implement the grant

- ⊙ Presents a specific plan to obtain future funding if program is to be continued.
- ⊙ Describes how maintenance and future program costs will be obtained (if a construction grant).

- ⦿ Describes how other funds will be obtained, if necessary to implement the grant.
- ⦿ Has minimal reliance on future grant support.
- ⦿ Is accompanied by letters of commitment, if necessary.

Budget: clearly delineates costs to be met by the funding source and those to be provided by the applicant or other parties

- ⦿ Tells the same story as the proposal narrative
- ⦿ Is detailed in all aspects
- ⦿ Projects costs that will be incurred at the time of the program, if different from the time of proposal writing
- ⦿ Contains no unexplained amounts of miscellaneous or contingency
- ⦿ Includes all items asked of the funding source
- ⦿ Includes all items paid for by other sources
- ⦿ Includes all volunteers
- ⦿ Details fringe benefits, separate from salaries
- ⦿ Includes all consultants
- ⦿ Separately details all non-personnel costs
- ⦿ Includes indirect costs where appropriate
- ⦿ Is sufficient to perform the tasks described in the narrative
- ⦿ Has accurate arithmetic throughout

STEP SIX: REVIEW, EDIT, PERFECT

- ⦿ Have an un-informed friend read your proposal, ask questions, and proofread; revise to clarify and perfect
- ⦿ Carefully re-read the requirements of the funding agency:
- ⦿ Have you answered all the questions?
- ⦿ Have you deleted answers to questions that aren't asked?
- ⦿ Have you supplied all the requested attachments and materials?
- ⦿ Deleted all unrequested stuff?
- ⦿ Is it readable; in the proper format; plenty of white space?
- ⦿ Have you labeled and identified each page and item?
- ⦿ Are appropriate signatures affixed?
- ⦿ Have you copied and collated the required copies?

THE SUBMISSION PHASE

STEP SEVEN: SUBMIT

- ⊙ Mail required materials by CERTIFIED MAIL, by the postmark deadline. Keep a copy of your dated receipt from the U.S. Post Office.
- ⊙ Keep a copy of all materials, including the guidelines.
- ⊙ Make sure the listed contact person can answer all questions, and has a copy of the grant handy to provide responses.
- ⊙ Keep track of any expected responses; contact the grantor if you do not hear in a timely fashion.

THE FINAL PHASE: GRANT AWARD AND REPORTING

Once you receive a grant the work is not over! Not only must you complete the project, but:

STEP EIGHT: GRANT PROCEDURES AND REPORTING

- ⊙ Sign and return any required documents; keep copies
- ⊙ Carefully review grant application materials and any other materials received after you receive the grant
- ⊙ Set up applicable systems to keep necessary information
- ⊙ Inform personnel of procedures and processes for collecting data
- ⊙ Regularly monitor data collection
- ⊙ Inform grantor of any changes:
 - ⊙ In personnel responsible for project and/or organization, i.e executive officer or project manager
- ⊙ Address changes for organization
- ⊙ Budget changes of more than 15%-20% in any given category
- ⊙ Expansion and/or reduction of project design or timeline
- ⊙ Send project documentation as project progresses
- ⊙ Especially if the grantor is named and/or thanked
- ⊙ If grantor is a public agency, send applicable elected officials the same project documentation and cc: the grantor
- ⊙ Submit requested periodic reports and final reports
- ⊙ Be honest and accurate; don't gloss over losses or failures, but don't dwell on them, either
- ⊙ Be timely
- ⊙ Supply all requested information and data
- ⊙ Keep all back-up data for a minimum of three years, just in case!

HOW TO WRITE THE NARRATIVE

What follows is a compendium of writing ideas from various sources. You will note that they sometimes contradict each other – don't worry much about it! Write clearly, take what works for you, and develop your own personal style.

WRITING HINTS (FROM THE GRANTSMANSHIP CENTER)

- Convince the grant-maker of the significance of your project and its purpose. Either directly or implicitly answer this question: How will the constituency the project serves be better off because of the project?
- Create a tone that exudes confidence;
 - avoid statements of probability or conditional tenses
 - don't pad with speculation and unplanned visions
 - avoid hyperbole
 - concentrate on details
 - write in the third person - objective, balanced
 - avoid extensive adjectives or adverbs
- Write from the reader's viewpoint, not yours. "If this arrived on my desk, would I fund it?" If not, redo it.
- Involve readers to gain the response you want.
- For fundraising, the narrative style used by magazines provokes a better response than the summary style used by newspapers.
- Make sure the question asked is immediately answered in the response. Don't make the reader look for the answer. Add detail in subsequent paragraphs.
- Aim for an average sentence length of under 20 words.
- Use dynamic verbs that communicate action.
- Indent paragraphs. They are 7 percent more legible.
- Avoid semicolons. They cause readers to pause. Use dashes instead.
- Use an easily readable typeface and clear margins. Types with serifs are usually more readable.
- Write in the past tense as if the project already happened.
- If you want to include value judgments, quote someone else.

HOW TO WRITE A LETTER PROPOSAL

Corporate and private foundations sometimes request letter proposals. An effective letter proposal is concise, emphasizes the most important aspects of your project, and is tailored to the grantor you're sending it to. This means you should:

- o Send a different, original letter to each potential grantor.
- o Discuss the direct client benefits of your project and downplay the mechanics of what you do. (Talk about healthy patients, not hospital equipment.)
- o Emphasize the aspects of your project the grantor will find most interesting.
- o Reiterate the results of any personal contact you've had with the grantor, either in person or over the telephone.
- o Begin and end your letter by showing the amount of dollars requested and for what purpose. Request an amount appropriate to the "giving pattern" of the grantor.

In closing, suggest the opportunity to discuss the project further with an on-site visit or an in-person interview. Thank them for their time.

Feel free to change the order to suit your special situation. Make sure you retain a logical flow of information.

Other comments:

- o Generally, a letter proposal should not exceed two pages of single spaced typing. Its purpose is to convey a great deal of information quickly to the funding source. Grantors may review as many as 30 to 50 proposals at a time.
- o Spend as little time as necessary describing what you do as an organization. Emphasize instead the client and community benefits of your work.
- o Tailor your letter to the expressed interest of the corporation or foundation. Emphasize those things your research tells you will motivate this foundation to fund your project.
- o If you are submitting a proposal through a "contact," mention that person briefly at the opening of the proposal, but do not go into detail. Any indication that you are trying to use a connection to get funded may alienate other review committee members. It is usually not appropriate to mention a "contact" to a public funding source.

A METHOD FOR WRITING A LETTER PROPOSAL

Address	Should be either the person who requested your proposal, or the corporate/foundation official "contact Person" when you did your research. Never use a home address.
Introduction	State your reason for writing. "We are submitting a proposal for an alcohol/drug unit facility capital campaign...." Then give a one phrase description of what your project does and will accomplish.
Focusing	Tell the committee why you have applied to their foundation in particular. <i>Example:</i> "We have noted that the ABC Foundation has a continued interest in the visual arts in the Seattle area."
The Need	In one or two sentences, state the need your project addresses. Use well chosen statistics to document the need. Example: "More than 500 low income clients go without food daily in the Yakima area."
Design	In three or four sentences, outline the project. Present it as a solution to the need you have described. Then state one or two specific, measurable objectives for the project.
Client Benefit	Rather than going into detail about what you do, describe the direct benefits to the clients in your project.
Uniqueness	Point out why your project is unique, different, better than others in the field or geographic area; but don't suggest that you are the 'only' or the 'best' or that others should not be funded.
Budget	State a one figure budget for your project. If possible, state it as a per client figure. <i>Example:</i> "This budget represents a cost of \$4.57 per client served."
Your Request	One approach is "Because of your interest in _____, we feel you will be interested in this project. We are requesting a grant of \$10,000 to" Follow your request with a mention of any other funding source that has given you support for the project.
Closing	End the letter with a request for follow up; a meeting to discuss the proposal further; the submission of a long full-scale proposal; an on-site visit, etc.
Signature	The signature should come from the Chair of the Board of Directors. It may be followed by the Executive Director's signature. The Executive Director should never be the only signature.

15 TIPS ON WRITING

1. Use a committee for review and critique, not for writing the proposal.
2. Write in the third person; it's easier to brag about "them" than "I."
3. Select an appropriate and interesting title of less than ten words – don't try to be cute.
4. Be liberal with spacing, sub-headings, and typographical emphasis; it should be easy for a reviewer to read and see important issues.
5. Try to limit your use of commas to two per sentence.
6. Try to limit the length of each sentence to fifteen words or less.
7. Keep your paragraphs short and present only one thought per paragraph.
8. Use contractions freely; they convey a direct, personal writing style.
9. Use quick openers – like newspapers – to catch the readers' attention and keep it.
10. Don't make a mystery out of your proposal; start right in with the most important point.
11. Beware of "iffy" and "hopeful" statements. BE POSITIVE.
12. Beware of professional jargon, abbreviations and vague references.
13. If you have trouble getting started, begin with the budget. It can help you define your methods and objectives.
14. Break the rules! Writing is an individual matter. Don't get hung up on someone else's writing rules. The main thing is to make yourself clearly understood.
15. KISS – Keep It Short and Simple.

BEYOND NARRATIVE AND BUDGET

-THE OTHER STUFF

ARTISTIC WORK SAMPLES

For arts grants this is THE MOST IMPORTANT part of your application. The work samples should:

- present your best artistic work, presentation efforts or services *in relation to the grantor*.
- present the actual work addressed by the grant, not similar work.
- shows most recent work and/or a retrospective, if requested. Generally, work over two years old is not considered recent.
- be clearly marked - organization, artist, work, media, date, size, top, etc - following the guidelines of the grantor, if applicable.
- have an annotated work sample list which indicates how the work.
- relates to the project and gives pertinent details.
- is a high quality copy, not the original work.

ATTACHMENTS

Almost every request will need to be augmented by at least some of the following attachments, so it is useful to have them on hand:

- List of board members and affiliations.
- IRS letter of determination of 501(c)(3) status.
- Certificate of non-profit incorporation from the state and/or record of most recent filing of Non-profit Corporation Annual Report.
- Audited financial statement for most recently completed fiscal year. While audits are expensive, they are really worth the cost. However, if you can't afford one, at least have a yearly financial statement with official documentation that the board has reviewed and approved the yearly financial statement.
- Federal 990 form, if available.
- Detailed project budget, probably using the chart format listed above. This is sometimes useful in addition to whatever form they may have as part of the application.
- List of current grants.
- List of donors for the last five years - not amounts, just names (and not their private information.)
- Overall agency budget for the current fiscal year.
- Program or membership brochures.

LETTERS OF SUPPORT

Carefully choose who will be most helpful to your proposal. Be particularly careful about political figures. While the mayor's support might be important for an approach to a private foundation, it might appear as political pressure to a government agency.

It is best to "orchestrate" your letters of support without making this too obvious to the grantor. When asking for letters of support from others, be sure to tell them:

- the basic outline of your proposal
- what the criteria for decision-making will be
- suggest how they might address the criteria
- point out how they are/have been involved so far in the project
- request that they make the letter of support personal and include detail

FINDING AND APPROACHING WELL-MATCHED FUNDING SOURCES

Finding:

1. Ask your existing allies first: your patrons, participants, supporters, and their supporters; then local sources that know you; and, finally, unknown foundations and corporations. Funding sources are a series of concentric circles: you will only succeed with the largest, farthest-out circles, if you succeed with the inner circles.

To find potential funders:

1. Brainstorm with your board, family, or associates. Who do you already know?
2. Peruse the yellow pages. What categories of businesses do you already patronize or which ones should be able to clearly see the value of what you do?
3. Hit the library. Look at funding directories, directories of resources in your field and related fields, and don't forget on-line resources, pamphlet files, and artist opportunity files.

Approaching:

1. Funders want to further their own agendas, missions, and goals by helping you. Find out everything you can about a funder: annual report, application guidelines, library research in funding materials, names of key personnel, etc. Homework, homework, homework!!!

2. Do you match the funders' wishes? How can you emphasize the "fit" between you? Write your proposal to clearly demonstrate that you are natural partners. If you can't articulate why those closest to you should support you, then you will have trouble with bigger sources. One idea to help with this is to role play. Have a friend read the materials from the potential funder and then play the funder's role asking the hard, pertinent questions that will hone your arguments.

APPENDIX

PLANNING FOR A GRANT PROPOSAL

from materials of the Heritage Resource Center, a Division of the Washington State Historical Society

Another way of looking at steps One, Two, and Three is to know that before you write a grant you will probably need to have five kinds of plans in place:

1. THE ADMINISTRATIVE PLAN: responsible for the success of the organization.
 - A. Systems: day-to-day functioning of the organization.
 - B. Procedures: how to operate the day-to-day functioning of the organization.
 - C. Policies: the limits to operation for the day-to-day functioning of the Organization.
 - D. Planning: providing for the future.

2. THE PROGRAMMATIC PLAN: responsible for the reason for the organization's existence; for fulfilling the 'need' for which the organization was founded.
 - A. What the organization does for the community.
 - B. What more the organization can do for the community.
 - C. How to put the "dreams" into reality.

3. THE FUNDING PLAN: responsible for how the organization supports its existence.
 - A. Where the organization is going.
 - B. How much the organization needs.
 - C. How the organization will supply the necessary financial resources.

4. THE MARKETING PLAN: creates the match between what an organization has to offer and what the constituency wants it to do.
 - A. Situation analysis: all the factors that describe the present.
 - B. Goals and Objectives: what you want to achieve.
 - C. Marketing Strategy: factors for defining an audience and determining what it wants and needs.
 - D. Action Program: how you will accomplish your goals and objectives.
 - E. Marketing Control: how to measure what you're doing.

5. THE PROJECT MANAGEMENT PLAN: how to accomplish a one-time operation.
 - A. Objective: a measurable outcome achieved by a certain time.
 - B. Strategy: a plan for determining how the objective will be met..
 - C. Statement of Work: a description of the steps to complete the work.
 - D. Work Breakdown Structure: a task-by-task description of the work to be accomplished.
 - E. Schedule: a model for the successful and orderly accomplishment of all the tasks.

6. THE EVALUATION PLAN: how you know how well you did and what to do next time.

10 STRATEGIES FOR A COMPETITIVE GRANT PROPOSAL

1. Familiarize yourself with the grant-maker and learn about their initiatives and goals through newsletters, annual reports, office call(s) or visit(s), or attendance at a Board meeting.
2. BE SURE YOUR PROJECT FITS WITHIN THE FUNDING GUIDELINES OF THE GRANT-MAKER.
3. If it does fit, then convince the grant-maker of the ability of your project to meet their goals.
4. In writing your proposal, create a tone that exudes confidence:
 - a. avoid statements of probability or conditional tenses
 - b. avoid hyperbole
 - c. concentrate on details
 - d. write in the 3rd person - objective, balanced
5. Identify at least one goal/objective which is at the core of your project. Build from there.
6. Don't pad your application with speculation and unplanned visions.
7. Begin planning your application well before the application deadline. One year to six months is usual.
8. Develop an advisory committee made up of potential participants: appropriate community members, project personnel, consultants and/or potential program recipients.
9. Meet with this group for brainstorming and planning before you write the grant.
10. Have two or more people not involved in the project review a draft of the proposal before submitting it to the granting agency. Listen to their suggestions and rewrite proposal accordingly.

15 REASONS WHY PROPOSALS ARE TURNED DOWN

1. The proposal does not match the objectives of the funding source.
2. The proposal is strong on ideas but lacks detail.
3. The objectives are too ambitious in scope, and it is not clear how they can be implemented.
4. The proposal fails to strike the reviewers as significant.
5. The proposal is poorly written and hard to understand.
6. The reviewers do not know or understand the capabilities of the applicants.
7. The project is inconsistent with the applicant organization's mission.
8. The applicant organization has no track record with the type of project being proposed.
9. It is not clear who is going to benefit from the project.
10. There is not evidence that the key people involved have been contacted and have committed themselves to working on the project.
11. The proposal fails to show that the applicant is aware of what others are doing in the same area.
12. The budget is beyond the range of funding available from the funding source.
13. The funds requested do not relate directly to the objectives of the project.
14. The applicant does not appear to have an adequate financial or administrative structure in place.
15. The proposal is submitted late.

15 "RED FLAGS" AND "TURN OFFS" TO AVOID

1. Cut and pasted text.
2. Unreal spending projections, like 300% of last year's budget..
3. No outside unearned income – doesn't anyone else care?
4. No evidence of community support or contact with local government officials.
5. Narrow, unrepresentative board.
6. Unexplained expense items labeled "contingency" or "miscellaneous."
7. Missing signatures.
8. Suggestion that the foundation or granting agency "owes" the applicant support.
9. Attacks on other groups in the community: "fund us, not them."
10. Political pressure.
11. Endless phone calls, endless defensiveness, endless inquiries, endless supplements, endless pressure.
12. Not following the format provided by the funding source.
13. Omitting requested information.
14. The budget doesn't add up.
15. General sloppiness- white out, handwritten or cut and paste.

A GLOSSARY OF GRANT WRITING TERMS

From:

The Complete Fund Raising Guide by Howard Mirkin

Grantsmanship and Fund Raising by Armand Lauffer

Getting Grants by Craig W. Smith and Eric W. Skjei

Washington State Arts Commission *Organizational Grant Guidelines*

Accountability: Growing concern about the extent of human needs and the limitations of the financial resources available to meet them has placed increasing emphasis on keeping careful accounting of where grant money goes, how it is spent, and whether it seems to have had an effect on the problem it was intended to help resolve. The result has been increasingly stringent auditing and accounting requirements by grantors and more sophisticated evaluation designs written into proposals by grantees.

Accounting: The classifying, summarizing, and recording of financial and related transactions.

Accumulated Deficit: An organization's accrued deficit, or negative fund balance.

Accumulated Surplus: An organization's accrued or positive fund balance.

Admissions: Income derived from the sale of admissions, tickets, subscriptions, memberships, etc. for events attributable or prorated to the organization or project.

Agreements: Exchanges between two or more groups or organizations for a variety of commodities and actions. Agreements are essentially contracts for specific services that the contracting agency is mandated to perform but which it finds more effective or efficient to contract out.

Annual Appropriation: Regular allocation of funds for ongoing budget or program, generally from the same source to the same recipient; sometimes modified to reflect inflation, program growth, or program cutbacks.

Annual Report: Yearly publication focusing on financial, program, and governance information of corporate giving programs or foundations (and occasionally government agencies.)

Annuity: Amount of money payable at regular intervals (usually monthly or annually) derived from insurance or a trust fund.

Applicant Cash: Funds from applicant's present and/or anticipated resources that applicant plans to provide to proposed project or organizational budget not accounted for by other income sources.

Audience Participants: The number of viewers, attendees, or workshop participants.

Audit: A methodical review of an organization's financial position by persons appointed to conduct an examination of the financial records. Most effective if those persons are not affiliated with the organization, and most professional if conducted by a Certified Public Accountant.

Authorizing Official: Name of person with authority to legally obligate applicant. Usually Executive Director or President of the Board.

Award: The sum of money given by a contracting or granting agency to cover all or part of the sponsored project's costs.

Beneficiary: Person or organization named by an insured to receive benefits upon death of insured—either primary or secondary (in latter, heir or others becomes primary beneficiaries.)

Bequest: That which is left by a will – either a set amount, a percentage or a residual amount.

Bequeath: To leave personal property, treasures or money by will.

Boilerplates: Sections of any document, especially a proposal, that have been used and reused so often that they have become standardized elements that change very little, if at all, with each new use. Resumes used in personnel sections of proposals are a good example of boilerplate copy. To some degree, general boilerplate sections on what your organization is and how it operates are very useful because they save you the time and expense of redoing them for every new proposal submission.

Bond: Evidence of a debt by a corporation guaranteeing specific rates in interest and payments; no voting rights.

Budget: A plan for anticipated expenditures, activities, and accomplishments stated primarily in fiscal terms.

Types of Budgets:

1. **Line Item:** Budget format organized in tabular and narrative form, in which expenditures are listed as items, each on their own lines, that describe expenditures.
2. **Performance:** Budget format in which costs of performing sets of interrelated activities are aggregated.
3. **Program:** Budget format in which costs are related to outcomes and expectations.

Capital Expenses: Funds for purchase of equipment (usually over \$5,000), real property, building renovations and construction.

Cash Flow: Actual movement of money in and out of an organization or subunit; negative cash flow signifies that out-flow is greater than income; whereas positive cash flow signifies that income exceeds expenditures.

Challenge Grant: More commonly known as a Matching Grant. Challenge grants are offered by a funder with the express stipulation that the perspective grantee organization must locate another funder (or collection of resources) who will share a percentage (usually from 10 to 50 percent) of the project costs. Federal grant programs use this provision to assure the participation of local resources in grant programs.

Charitable Corporation: Canadian. Nonprofit, tax-exempt organizations that receive their charitable status through Revenue Canada.

Charity: Nonprofit organization, institution or agency created to carry out programs or projects or to run activities for public good; not profit making for individual stockholders; self perpetuating; no owners (the public is assumed to be the "owner" or beneficiary.)

Committed Funds: That portion of a corporation's philanthropic budget that has already been allocated or pledged to an organization, groups, or specific programs, such as United Way, a local health center, or an employee matching gift program.

Conceptual Dexterity: An important asset in the grants search is the ability to translate your ideas into the set of mental reference points that are familiar to your funder, sponsor, or clients. It means being able to think like they do, to speak their language.

Constituency: Aggregate of individuals and/or organizations that support or can be mobilized for support of an individual or organization, and to which he or she/it/they are in turn responsible.

Contract: An award given for a specific activity in which the funder has specified all the terms (e.g., who can apply, exactly what is to be done, and how, at what cost, and by whom.)

Types of Contracts:

1. **Sole Source:** Only one party is asked to apply because of the source's specific and unique qualifications.
2. **Open Bid:** Competitive situation where anyone meeting the general qualifications for a particular type of contract can bid for it; RFP's (Request For Proposals) are generally posted and information on them is distributed broadly.
3. **Fixed Price:** Contract in which the size of the award is fixed at the start. No cost overruns may be allowed.
4. **Cost Reimbursement:** Contract in which the grantee's costs are reimbursed; a maximal limit may be set; but this is subject to review in relation to changes in prices, problems in technology, and so on.
5. **Cost sharing:** Agreement in which two or more organizations (one of which may be the award recipient) share in the cost of the project.

Contracted Services: Income derived from fees earned through sale of services. Include income from workshops paid by other community organizations, government contracts for specific services, performance or residency fees, tuition, etc.

Contribution: Gift or donation in various forms to a nonprofit organization for which no tangible value is received.

Corporate/Business Support: Support derived from contributions given for this project/program by businesses, corporations, and corporate foundations, or a proportionate share of such contributions allocated to this project/program.

Cost Benefit: Actually, this is a complex concept, and its economic and social ramifications are abstract and detailed. At its simplest, it connotes a concern for getting the most and best service for the least cost, but this obviously can be a difficult matter to judge. If a project is considered to have juggled quality, cost, and quantity well, it is deemed "cost-effective."

Cost Share: Agreement in which two or more organizations share in the cost of the project. See also Matching.

Current Year Expenses/Income: Total estimated expenses/income of applicant's current or present fiscal year, excluding capital expenses and depreciation.

Deferred Giving: Contributing to an organization other than through current gifts; fund reverts to agency at a later date.

Deficit: Amount of expenses in excess of income for the year.

Devise: To distribute or give real estate by will.

Direct Costs: The specific identifiable costs of operating the grant-supported project. Usually broken down into categories in the budget such as personnel, travel, equipment purchase and lease, consumable supplies, rent, and so forth.

Discretionary Funds: See Unrestricted Funds.

Documentation/Record keeping: The paper trail that any project generates in keeping track of its staff, clients, services, and budget. Documentation is the raw material used to evaluate the success of a project, or, if success was not attained, to determine what actually happened.

"Doing Your Homework": Proving that you have looked into the available resources to gather as much basic information as you can to be competitive.

Donors: Persons who make cash or material contributions to the organization and its programs.

Endowment: Stocks, bonds, property, and funds given permanently to an organization so that it may produce its own income. Foundations use endowments to create funds for grantmaking purposes.

Expenses: What did it cost and what did you spend?

FEI Number: U.S. Federal Employee Identification Number for applicant organization (tax exempt number).

Fiscal Agent: U.S. Organization with tax exempt status under code 501 (c) (3) that serves as the legal applicant for a non-tax exempt 501(c)(3) organization. The fiscal agent takes on all legal responsibility for the grant. If the 501(c)(3) organization only offers its legal status it is sometimes also called a Channeling or Pass-through organization. See Sponsor.

Form 990-PF: U.S. Annual tax return that private foundations (including company-sponsored foundations) must file with the Internal Revenue Service. A similar form is also filed with the appropriate state office. Includes information about the foundation's assets, income, operating expenses, contributions, paid staff and salaries, name and address of a person or persons to contact, program funding areas, grantmaking guidelines and restrictions, and grant application procedures.

Foundation: A nongovernmental, nonprofit organization with funds and a program managed by its own trustees and directors, established to further social, educational, religious, or other charitable activities by making grants.

Foundation Support: Cash support derived from grants given for this project/program by private foundations, or a proportionate share of such grants allocated to this project/program.

Fund Raising: A process of identifying and soliciting potential donors and grantors, and of obtaining money through campaigns, sales, or grant seeking.

Funders: Organizations that give grants and award contracts.

FY: Fiscal year. A budget year.

Giving Pattern: The overall configuration of the kind of projects that the funder has supported in the past, where they are located, how much money they have received, and what kind of organizations have conceived, sponsored, and managed them. Knowing a funder's past record of granting is the best way to predict the likelihood of its approving your own grant application.

Goal: The broad, general, all-inclusive social change that the grant is intended to foster and the project is designed to help achieve. How the world would be different if the project succeeded in completely realizing your vision. Sometimes differentiated from objectives.

Government Support in the U.S.:

1. County/City: Cash support derived from grants or appropriations for this organization or project by city, county, in-state regional, and other local government agencies, or a proportionate share of such grants or appropriations allocated for this organization or project.

2. Federal: Cash support derived from grants or appropriations given for this organization or project by agencies of the federal government, or proportionate share of such grants or appropriations allocated for this organization or project.

3. Regional/State: Cash support derived from grants or appropriations given for this organization or project by agencies of the state government and/or multi-state consortia of state agencies or a proportionate share of such grants or appropriations allocated to the organization or project. Does not include the current grant request.

Grant: A contribution of money to an organization, institution, group, or individual to accomplish a specific or general purpose.

Grant Contact: The person to contact for additional information about the application.

Grant Request: A request for funds that may be in the form of a short exploratory letter or a complete proposal.

Grantee: The individual, group, or organization that is the recipient of a contract or grant award.

Grantor or Contractor: The individual or organization making a specific award or grant.

Guidelines: A funder's statement of its goals, priorities, eligibility criteria, and application procedures, or those of one of its programs. Guidelines will either tell you how to write your proposal or they will include forms to use that, when filled out, will constitute your proposal.

Hard Match: Money, cash; rather than facilities or services. See also Matching; Soft match.

Hard Money: Dependable, long-term sources of funding. There are few, if any permanent sources of funding. Money at its hardest comes from government budgets or from the budgets of large, powerful fund-raising agencies, such as the United Way, and these sources are subject to sudden shifts in priorities and funding as well. One form of hard money is dependable money from fees. Another form is tax revenues. But in times of inflation and tax cuts, even these reliable hard sources can "go soft."

Honorarium: Payment usually on recognition of gratuitous, professional or other services, upon which custom or priority forbids any price to be set. Or, any fee paid to a professional that is regarded as a 'token' amount rather than a true professional fee.

Income: What did you earn and/or how did you pay your expenses? Flow of money and in-kind resources to an organization or subunit.

Income Subtotal: Total of applicant's (organization or individual) cash, including all income, but not including grant request.

Indirect costs: A budget category that is intended to cover those general administrative costs of operating a project that are hard to assign to specific project functions. Typically, these costs include building rent and maintenance, depreciation, general local travel, and so forth. Indirect costs are usually calculated as a flat percentage of either the budget as a whole or the personnel category alone. In negotiations with a sponsor, indirect costs can become a complex issue. Also known as overhead.

Individual Support: Revenue derived from cash donations from individuals.

In-Kind Donations: The fair market dollar value of non-cash contributions to the project/program which are provided to applicant by volunteers or outside parties at no cash cost to the applicant. Volunteer time is calculated at minimum wage unless the volunteer is donating services which he/she provides as part of his/her profession in which case time is calculated at that person's professional rate. Donated materials should be calculated at fair market value. Only donated items that are directly involved in the project/programs described in the application should be included. Items or services unrelated to the project or program, even though received by the applicant, are not acceptable.

Interest: Income from investments and/or endowments.

IRS: U.S. Internal Revenue Service.

IRS Number: U.S. Same as FEI NUMBER.

Letter of support: Written statements attached to proposals. They are provided by organizations and individuals who endorse your project's efforts and who are considered credible in the eyes of the funder. The best letters of support are much more than mere testimonials; they actually spell out in just what ways the established group is willing to help you out. Generally, letters from outside the applicant organization's board/staff are most effective.

Leveraging: Funding a program in a way that will enhance or encourage grants from other private, public or individual sources.

Loaned Executive: A management-level employee who is granted temporary, full-time or part-time paid leave from his or her corporate duties to serve in some capacity (usually related to his or her job skills) with a nonprofit, charitable or educational organization.

Marketing/Advertising: Aggregate of activities aimed at the exchange of commodities and services between supplier, producers and consumers. The marketing of social services includes reaching out to and involving many publics in the exchange of resources and services.

All costs for marketing, publicity, and promotion specifically identified with the project/programs such as media, brochures, flyers, posters, etc. Do not include payments to individuals or firms that belong under Personnel or Outside Fees and Services. Include costs of newspaper, radio, and television advertising, printing and mailing of brochures, flyers, and posters, and space rental when directly connected to promotion, publicity, or advertising. Fundraising expenses are usually included under Remaining Expenses.

Matching: Many U.S. federal and a few foundation grant programs require that applicants obtain a portion – usually anywhere from 10 to 50 percent of their total request – from other sources, to show that there is wide local support for the intended project. Matching requirements may be expressed as ratios, for example 1:1. A 1:1 match means that \$1 may be requested for every \$1 that the requestor supplies to the project. Some matching requires cash match; some allows a combination of cash and in-kind match. Each dollar that the requestor supplies may only be used once as match; i.e. it cannot also be used as match to another grant or contribution. Putting together viable matching packages is a highly sophisticated art which takes care, consistency, and time.

Matching Gift: A grant by a corporation that matches an amount contributed, usually by an employee, to a nonprofit organization. It may be an exact match of funds or a ratio match, such as \$3 given for every \$1 contributed by an employee.

Memorial: Anything intended to preserve the memory of a person or event. Memorial gifts are made to nonprofit agencies to memorialize deceased.

Mission: A broad statement of the unique purpose for which the organization exists and the specific function it performs.

Most Recently Completed Fiscal Year Actual Expenses/Income: Total income and expenses of applicant's most recently completed fiscal year excluding capital expenses and depreciation. The books are closed.

Narrative: The explanatory prose portion of the proposal that supplements the application form in many grant applications.

Needs Assessment: This is perhaps the most critical component of the proposal, the section that answers the question, " Why is this project needed?" It should provide a rationale, hopefully a persuasive one, for the funder's consideration. Good needs assessments not only point out what the needs are, and why remedies for them are needed, but they also back up these assertions with the judicious use of quantitative data.

Nonprofit, Tax-Exempt (sometimes shortened to just **Nonprofit**): U.S. A term describing the Internal Revenue Services' designation of an organizations whose income is not used for the benefit or private gain of stockholders, directors, or any other persons with an interest in the company. A nonprofit organization's income and profit is used to support its operations. A nonprofit tax-exempt organization is not required by the IRS to pay taxes on its income (with certain exceptions.) See Section 501(c)(3).

Nonprofit corporation: U.S. This is the predominant organizational form of grant recipients. Nonprofit corporations, like other corporations, must have officers, a board of directors, and a set of by-laws, but they do not pay dividends from profits or invested capital. In most states, the Attorney General regulates the formation and activities of non-profit corporations. Creating the nonprofit corporation is usually the first step in seeking tax-exempt status. Just because an organization is nonprofit, does **not** mean that it is tax-exempt. Nonprofit corporations may be exempted from some state taxes, but must complete an application form and submit an application fee to the IRS in order to be considered for tax-exempt status.

Non-Share Corporation: Canada. Organizations receive their incorporated status through Letters Patent from the appropriate Provincial Ministry. Non-share corporations are not tax-exempt, but must apply to Revenue Canada for their charitable corporation status and a charitable number.

Objectives: The proposal's Goals must be translated into specific, quantified targets or levels of achievement in order to provide a set of criteria by which the success or failure of the project can be judged. Objectives set forth desired changes in terms of numbers of clients, the level of activity or skill, and deadlines.

Other Revenue/Earned Income: Income derived from sources other than those listed in other categories. Include catalog sales, advertising space in programs, gift shop income, concessions, parking, investment income, etc.

Other Private Support: Cash support derived from cash donations other than those listed in other places (such as memberships) for this project or a proportionate share of general donations allocated to this project/program. Do not include corporate, foundation, or government contributions and grants. Include gross proceeds from fundraising events.

Outside Fees and Services: Artistic Payments for services by artists not normally considered regular employees of applicant.

Outside Fees and Services: Other Payments to firms or persons for non-artistic services such as legal, financial, etc.

Payout Requirement: The U.S. Internal Revenue Code requirement that all private foundations, including corporate foundations, pay out annually in grants and contributions the equivalent of 5% of the value of their investment assets.

Personnel:

1. **Administrative:** Payments for salaries, wages, fees and benefits for administrative staff, program directors, managing directors, business managers, clerical staff and support personnel.
2. **Artistic:** Payments for salaries, wages, fees and benefits for artistic directors, conductors, curators, composers, choreographers, designers and other artists, that are regular employees of applicant.
3. **Technical/Production:** Payments for salaries, wages, fees and benefits for technical directors, wardrobe, lighting, sound designers and crew, stagehands, video and film technicians, exhibit preparators and installers.

Planning Grant: Grant that funds the planning process of a program – it might, for example, support surveys to determine the scope of a program or needs it should address.

Pledge: A commitment to contribute a certain amount of money, or specified assets, either at one time or over a period of time, to a particular organization.

Private Foundations: U.S. Organizations that have charitable, religious, educational, scientific, or cultural purposes. When identified as philanthropic foundations, they are primarily in the business of funding causes, programs, organizations, and individuals they consider worthwhile.

Types of Foundations in the U.S.:

1. **Independent:** Have their own board of directors and are not affiliated with any other government or private sector organization, nor are they responsible for doing any organization's business, other than their own.
2. **Community:** Often receive some operating funds from local government, and are concerned primarily with local cultural, human service, and economic development needs.
3. **Family:** Established for charitable or religious purposes and managed by members of the family that endowed the foundation, or their trustees.
4. **Company:** Creatures of business enterprises and established to funnel the company's charitable contributions into areas that benefit the company, its employees, or the communities in which the company is located.
5. **Operating:** Solicit funds for their own purposes, allocate them to their own activities, and do not generally fund outside organizations or groups.

Private Operating Foundation: U.S. A foundation that, although lacking general public support devotes most of its earnings and assets directly to the conduct of its tax-exempt purposes (for example, operating a museum or home for the aged), rather than making grants to other organizations for these purposes.

Pro bono publico: Relatively few law firms are devoted exclusively to serving the common good, but a large number are willing to donate some time to working for a good philanthropic cause. If you need legal services and are not in a position to pay for them, check around and see if you can interest an attorney in donating some time.

Program: A set of interrelated activities aimed at the production of a service or some other outcome.

Program Grant: Grant earmarked to fund a specific project or program activity of an organization rather than for general operating expenses.

Project: A program that is time bound and has a relatively clear set of objectives.

Project Officer: Official in government or foundation responsible for a particular grant or contract program.

Project Period: Period during which funds will be expended within the grant period.

Promotion: Activities aimed at advancing an idea, a cause, a program, or an organization; increasing consumer or public receptivity to a product or service; consciousness-raising.

Proposal: Written request (in a format determined by the grantmaker) for a grant or contribution. Usually outlines why the grant is needed, the need or purpose it will serve, the plan for meeting the need or purpose, the amount of money needed, and background (general and financial) about the applicant.

Public Charity: U.S. Charitable organizations (those designated under Section 501(c)(3) by the Internal Revenue Service) qualify as public charities, private operating foundations, or private foundations. A public charity as defined in Section 509 (identified by the IRS as "not a private foundation") normally receives a substantial part of its income, directly or indirectly, from the general public or from government.

Remaining Expenditures: All expenses not entered in other categories and specifically identified with the project or programs.

Resources: All the means and commodities needed to produce and distribute a product, or achieve an objective.

Restricted Bequest: Gift through a will to charity that specifies the purposes of the gift or how it must be used.

Restricted Funds: Gifts made for restricted purposes and, thus, held and not commingled with current, operating or capital funds. Most grant funds need to be regarded as restricted funds for accounting purposes.

Restricted Gift: Spells out purpose or use of money.

Restricted Grant: Grant that is to be used for certain defined purposes or within a certain time, as determined by the grantmaker.

Revenue: Cash income.

SASE: Self-addressed, stamped envelope.

Section 501(c)(3): U.S. Internal Revenue Service Code section that defines exempt organizations – those organized and operated exclusively for religious, charitable, scientific, literary, educational, or similar purposes. Many foundations restrict their grantmaking to 501(c)(3) organizations.

Seed Money: Charitable funds that are used to defray start-up costs of a program.

Soft Match: Service, facilities, equipment – in short, anything but cash. See Hard Match; Matching.

Soft Money: Insecure funding. Usually available for no more than a year.

Space Rental: Payments specifically identified with the project for rental of office, studios, theater, hall, gallery and other such spaces.

Sponsor: An agency or institution that undertakes to assist and support a grantee by offering it credibility and perhaps also services of space, but not money. The role of the sponsor is a much more active one than is performed by Channeling or Pass-through agencies. See Fiscal Agent.

Surplus: Amount of revenue in excess of expenses for the year.

Tax-Exempt: A classification granted by the Internal Revenue Service to qualified nonprofit organizations that frees them from the requirement to pay taxes on their income.

Technical Assistance: Information and training services provided by the funder to grant applicants that improve the quality of proposed projects as well as broaden the range of people who have access to the funder's grant programs. TA, as it is more commonly known, can range from simply mailing out rules and regulations to applicants, to much more active roles, such as actually taking a hand in the proposal writing process, or even seeking out promising grant candidates and helping them to apply. Technical assistance from one funder can frequently be used to help you get a grant from another funder. If they cannot get you money, they can at least tell you how to get it from someone else.

Technical/Production: Expenses (not including personnel) associated with producing events, including scripts, scores, lumber, equipment rental, etc.

Total Expenses: Total of applicant expenses.

Total Income: Total of applicant cash and grant request. The Total Income must equal or exceed the Total Expenses of the budget.

Travel: All costs for travel directly related to the travel of an individual or individuals and specifically identified with the project. Transportation not connected with the travel of personnel, is usually listed under Remaining Expenditures. Include fares, hotel, and other lodging expenses, taxis, gratuities, per

diem payments, toll charges, mileage allowances on personal vehicles, car rental costs, etc. Trucking, shipping, or hauling expenses are usually placed under Remaining Expenses.

Trust Funds: Everything (real or personal property, cash or any assets) held for one for management by another

USPS: United States Post Office. A USPS postmark is usually proof of a mailing date; tape from your own postage machine will not suffice. If you really care about the application, use registered mail.

Unrestricted funds: Grants made without prior stipulations as to their use, to be spent as the grantee sees fit. Also called Discretionary Funds.

ARTS GRANT WRITING, FUNDING & FUNDRAISING RESOURCES:

Americans for the Arts

1000 Vermont Ave N.W.
Washington D.C. 20005
(202) 371-2830
FAX (202) 371-0424
www.artsusa.org

Distributes such books as "Guide to Corporate Giving in the Arts", etc.

American Symphony Orchestra League

910 17th Street, N.W., Suite 500
Washington D.C. 20005
www.symphony.org

Distributes such publications as "More Dialing, More Dollars" and "Fund Raising and the Nonprofit Board Member"

Arts Extension Service

Division of Outreach
100 Venture Way, Suite 201
Hadley MA 01035
www.umass.edu/aes

Books: "Fundamentals of Arts Management", "Going Public",
"Community Cultural Planning Work Kit", "Arts Festivals Work Kit"

Arts Resource Network

www.artsresourcenetwork.org

A broad-based service of the Seattle Arts Commission.

Business Committee for the Arts

1775 Broadway
New York, NY 10019
(212) 664-0600
www.bcainc.org

Publishes small brochure format works on such topics as "Guidelines for Arts Organizations Seeking Business Support"

Council on Foundations

www.cof.org

The Chronicle of Philanthropy – newspaper

1255 Twenty-Third Street N.W.

Washington D.C. 20037

www.philanthropy.com

Funding from the Federal Government (all kinds, not just cultural)

www.grants.gov

The Foundation Center

79 5th Ave. Department LE

New York, NY 10003-3076

www.fdncenter.org

Proposal Writing Short Course

www.foundationcenter.org/getstarted/tutorials/shortcourse/

The Foundation Center Collaborating Collections - WASHINGTON

MID-COLUMBIA LIBRARY 

www.mcl-lib.org

405 South Dayton

Kennewick 99336

(509) 586-3156

KING COUNTY LIBRARY SYSTEM 

www.kcls.org

Redmond Regional Library

Nonprofit & Philanthropy Resource Center

15990 NE 85th

Redmond 98052

(425) 885-1861

***SEATTLE PUBLIC LIBRARY** 

www.spl.org

Fundraising Resource Center

800 Pike Street

Seattle 98101-3922

(206) 386-4645

SPOKANE PUBLIC LIBRARY 

www.spokanelibrary.org/

Funding Information Center

906 W. Main Ave.

Spokane 99201
(509) 444-5336

TACOMA LIBRARY 

<http://www.tacoma.washington.edu/library/>
University of Washington
1900 Commerce St.
Tacoma 98402-3100
(253) 692-4440

**GREATER WENATCHEE COMMUNITY FOUNDATION AT THE WENATCHEE
PUBLIC LIBRARY** 

www.ncrl.org/en/branches_en/wen_en.html

310 Douglas St.
Wenatchee 98807
(509) 662-5021

UNITED WAY OF PIERCE COUNTY

Center for Nonprofit Development
734 Broadway
PO Box 2215
Tacoma WA 98401
(253) 597-6686
www.uwpc.org

Foundations on Line

www.guidestar.org see Grant Explorer

A subscription searchable database that starts at \$49/month

Getting Funded, by Mary Hall

Continuing Education Publications
Portland State University
PO Box 1394
Portland OR 97207
(503) 464-4891

The Grantsmanship Center
1030 South Grand Ave.
Los Angeles CA 90015
www.tgci.com

National Center for Nonprofit Boards
Publications Department
2000 L Street N.W. Suite 411
Washington DC 20036
(202) 452-6262
www.boardsource.org

National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Ave NW
Washington DC 20506-001
(202) 682-5753
www.arts.gov

NonProfit Times – newspaper
190 Tamarack Circle
Skillman NJ 0558
www.nptimes.com

Philanthropy Northwest – **Member Directory** is an online subscription database
1305 Fourth Avenue, Suite 214
Seattle WA 98101
(206) 624-9899
www.pngf.org

The Pocket Proposal Style Manual
Ross Pipes and Associates
1506 East Franklin Street, Suite 203
Chapel Hill, NC 27514

Nonprofit Assistance Center
1825 South Jackson Street, Suite 101
Seattle WA 98144
(206) 324-5850
Fax: (206) 324-6423
www.nacseattle.org

Society for Nonprofit Organizations
<http://wicip.org/snpo/>
What to do Before You Write a Grant (links)
<http://literacy.kent.edu/Oasis/grants/first.html>

Successful Fundraising for Arts and Cultural Organizations
By Carolyn L Stolper and Karen Brooks Hopkins

2214 North Central at Encanto
Phoenix AZ 85004-1483
1-800-457-ORYX

Washington Charitable Trust Directory

Office of the Secretary of State
PO Box 40234
Olympia WA 98504-0234
(360) 753-0863
www.secstate.wa.gov

SOME USEFUL WEBSITES

www.nonprofit.about.com

A link to over 700 related sites in the US and Canada including extensive articles on fundraising

wwwFOUNDATIONS.org

Online searchable database of foundations - a service of the Northern California Community Foundation, Inc. (covers the U.S.)

www.fundsnetSERVICES.com

Online searchable database of foundations – a private service funded by Advertising

http://mcknight.org/resources/tk_fundraising.aspx

Nonprofit Management Toolkit: Fundraising
McKnight Foundation

<http://www.un.org/Depts/dhl/sflib/libmgnt/grantproposals.htm>

Grant Proposal Writing Guidelines – links to a number of articles

http://712educators.about.com/od/grantwriting/Grant_Writing.htm

About: Secondary Educator – Teacher Resources – Grantwriting

<http://k12grants.org/>

SchoolGrants – PK-12 resources

<http://www.klariti.com/grant-writing/index.shtml>

This entire website is about writing clearly. It links you to articles in the topic area. In addition to the grantwriting links you may want to explore other parts of the website.

<http://nonprofit.about.com/od/fundraising/ht/proposals.htm>

About: Nonprofit Charitable Orgs – How to Write a Grant Proposal

<http://www.givespot.com/resources/grantseekers.htm>

GiveSpot.com – Grantseekers

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