

**QCC: The Center for Lesbian, Gay, Bisexual and Transgender Art and Culture Presents:
GRANTWRITING 101: IDENTITY AND APPLY TRANSCRIPT**

VJ: Good afternoon and thanks for joining us! We are the Queer Cultural Center's Development Team. I'm The Lady Ms. Vee Jenkins

KS: I'm Krista Smith. Between us we've written hundreds of grant proposals with great success. We are also both queer artists who are invested in helping artists and organizations like you and yours navigate the grant writing process.

VJ: Keep in mind that this webinar is being recorded. And that it will live in perpetuity at QCC2.org in order to serve as a community resource for LGBTQ artists and arts organizations nationwide.

KS: Please make sure you are muted during the webinar by clicking the mute button on the left of your circle. If you have questions during the webinar, use your chat function to ask and we'll do our best to address them at the end of the presentation.

SLIDE: What's Holding You Back from Securing Grant Funding for Your Amazing Queer Art?

Uncomfortable Asking for Money	A closed mouth don't get Fed!
I'm an artist not a grant writer! #IntimidationFactor	We believe in you and this webinar is gonna give you some concrete tools and skills!
How do I even find funders?	We have the #ResourcesToShare!

VJ: Are you uncomfortable with the idea of asking for money, as a general principle? Don't be! As my gamma would say "a closed mouth don't get fed!" Foundations and agencies are going to fund someone, why shouldn't it be you?

KS: Artists can be some of the best grant writers. The same attention to detail, patience for The Process and artistic passion can be harnessed to create strong grant proposals. We encourage you to take a minute and think about the strengths you bring to the grant writing process.

VJ: How do you even find folks that want to give you money? Great question! This webinar will provide lists of potential arts, Social Justice and LGBTQ funders. As well as strategies to search for even more potential grant sources.

KS: We believe that the most successful grant proposals start with figuring out what you need first and foremost. Being able to answer the following questions helps to prepare you to find funders who might support your organization or project.

Slide:
What do I/we need?
What's my/our focus?

KS: OK, so you're probably saying "money." But money for what, specifically? Honing in on the specific Who, What, When, Where, Why and How of your vision will make your proposal tight and to the point. Also, knowing what you need money for specifically, will allow you to be much more strategic with your time and applications.

VJ: So, I'll ask you- what do you need? And be specific!
For example, Are you seeking a stipend so that you can write a book? Polish a manuscript? Are you seeking transportation support for a theatre project you want to tour through the South East? Are you seeking funding for a large performance project that will take place over several years and involve multiple artists?

Slide:

Who	Will be involved?
What	Will I/we do?
Where	Will it be made? Where will I show, perform or publish it?
When	Will I make it? When will it be seen?
How	Will I/we do it?
Why	Is it important to myself/others? Why is it important to my career right now?

KS: Next, think about the focus of your organization/project. Answering the following questions may help you narrow it down:

- Who will be involved
- What will I do?
- Where will I make it? Where will I show, perform, or publish my project?
- When will I make it? When will it be seen?
- How will I do it?
- Why is this an important project to myself and other people? Why is it important to my career right now?

VJ: Once you know what you are specifically seeking funding for, you can more easily identify the funders who might support your organization or project.

Slide:

RESOURCES:

1. The Foundation Center (FoundationCenter.org)
2. Americans for the Arts
3. Your own Back Yard
4. List of Potential Funders-Arts, LGBTQ issues

KS: One of my favorite resources is the Foundation Center at foundationcenter.org. They are the organization that produces Foundation Directory Online, an extremely extensive database of philanthropic giving. You may purchase a subscription for \$49.99 a month, but if you find that as cost-prohibitive as I would, they also have offices in Atlanta, Cleveland, New York City, San Francisco, and Washington DC where you can use the Online Directory for free.

KS: Another organization to know about is Americans for the Arts. While Americans for the Arts is not a grantmaking organization, they do offer their members tools, professional development, and programming to prepare them and their communities to access and better qualify for funding opportunities. Individual memberships start at \$30 for the year, which might not be a bad investment if you intend to do a lot of grant writing.

VJ: In addition to these resources, another way you can familiarize yourself with foundations and government entities that fund the arts is by looking at the websites and promotional materials of artists or arts organizations similar to yours, and finding out who funds them.

Finally, you can also check government websites to see if your county, city and/or state provide arts funding.

KS: We have also taken the liberty of compiling a list of funders who we know fund artists and/or LGBTQ issues. Keep in mind that this list will be available as a linked directory on the QCC2.org website alongside this webinar.

Slide:- Linked list available on website

Some Arts Funding Agencies:

American Theatre Wing»
Arizona Commission on the Arts
Art in General»
Bemis Center for Contemporary Arts»
California Arts Council
Creative Capital Foundation»
CrossCurrents Foundation
Elizabeth Firestone Graham Foundation»
Fine Arts Work Center in Provincetown»
Franklin Furnace»

Fulbright Program (Council for International Exchange of Scholars)»
John Simon Guggenheim Memorial Foundation»
Kansas Creative Arts Industries Commission (CAIC)»
Kenneth Rainin Foundation
La Napoule Art Foundation Artist-In-Residence Program»
Leeway Foundation
Millay Colony for the Arts»
Montana Arts Council
Nathan Cummings Foundation
National Endowment for the Arts»
National Museum of Women in the Arts»
Native Arts and Cultures Foundation
New York Foundation for the Arts»
P.S.1 Contemporary Art Center»
Roswell Museum and Art Center»
San Francisco Arts Commission
San Francisco Grants for the Arts
Studio Museum Harlem»
Sundance Institute»
Target
The Andy Warhol Foundation for the Visual Arts, Inc.»
The GRAMMY Foundation/MusiCares
The Heinz Endowments
The MacDowell Colony»
The Playwrights' Center»
The Pollock-Krasner Foundation, Inc.»
The Puffin Foundation Ltd.»
Tucson Pima Arts Council
Virginia Center for the Creative Arts»
William and Flora Hewlett Foundation
Yaddo»

Some LGBTQ Funding Agencies:

11th Hour Project
American Jewish World Service
Andrus Family Foundation
Arcus Foundation
Arizona Community Foundation
Astraea Lesbian Foundation for Justice
The David Bohnett Foundation
Borealis Philanthropy
Boston Foundation
The Calamus Foundation (Delaware)
The California Endowment
The California Wellness Foundation
Jeff Chartrand Advised Fund
The Cleveland Foundation
Community Foundation for Northeast Florida
Community Foundation Santa Cruz County
Con Alma Health Foundation
Cream City Foundation
Elton John AIDS Foundation
Equity Foundation
Ford Foundation
Foundation For The Carolinas
Foundation for Louisiana
Freeman Foundation
Gilead Sciences
Gill Foundation
Gilmour
Jirgens Foundation
Groundswell Fund
Guilford Green Foundation
Evelyn & Walter Haas, Jr. Fund
The William and Flora Hewlett Foundation
Horizons Foundation
Johnson Family Foundation
Kicking Assets Fund
John Larsen Foundation
Laughing Gull Foundation
Levi Strauss Foundation
M.A.C. AIDS Fund
The John D. and Catherine T. MacArthur Foundation
Amy Mandel and Katina Rodis Fund
Marguerite Casey Foundation
Mukti Fund
New Venture Fund
New York Women's Foundation
North Star Fund
Our Fund, Inc.
Overbrook Foundation
The Palette Fund
Pfund Foundation
Polk Bros. Foundation
Pride Foundation
Proteus Fund, Inc.
Robert Wood Johnson Foundation
Rockefeller Philanthropy Advisors

Rosenberg Foundation
San Diego Human Dignity Foundation
San Francisco AIDS Foundation
Santa Fe Community Foundation
Small Change Foundation
Stonewall Community Foundation
Surdna Foundation
Dwight Stuart Youth Fund
H. van Ameringen Foundation
Vermont Community Foundation
Washington AIDS Partnership
Wild Geese Foundation
Third Wave Fund
Tides Foundation
Women's Foundation of California

VJ: Again keep in mind this list and the webinar in its entirety will be available online at QCC2.org

Slide:

GETTING READY TO APPLY:

5 Steps Before You Begin Your Application

1. **Know your story**
2. **Give yourself some time**
3. **Read the guidelines!**
4. **Who have they funded?**
5. **Get a second opinion**

KS: Before you begin any grant application, consider the following; What is your story? Draft a one-page summary of your program or project. Answer those Who, What, When, Where, Why, How questions. This will help keep you focused and on track.

VJ: Start well in advance. You need time to write a proposal, hire a photographer, contact a granting officer, format your material, and ship the package. There can be technical difficulties when submitting online. You don't want those to happen at 11pm the night the proposal due. Besides, we all make mistakes when under pressure. Get started early, and maybe you'll find grant writing a bit less stressful.

KS: Once you've Researched a funder; make sure that you carefully read their funding guidelines and that your project squarely fits within these guidelines. Make sure to apply to grants that are meant for you. Don't try to convince the funder that what you're doing is interesting if it is not what they fund. Don't let your application be automatically rejected because of ineligibility. As you can see from the list we compiled, there are a lot of opportunities out there, so take the time to find the right one.

VJ: Look at what projects they've funded! Is yours similar or can you make it sound similar? A funding body may say they want writers, visual artists, and filmmakers.

Yet, if their past recipients are only filmmakers then it may not be the best grant for a visual artist. Read up on the funder and its mission and priorities, see how those values are reflected in the projects they support. Read the narratives of successful proposals, if possible.

KS: If you are unsure, ask questions. Many foundations and government funders will provide contact information if you have questions about grants guidelines. It will increase your success and save a lot of time.

VJ: Every funder has their own application process. Read the grant instructions as often as needed to gain a “big picture” understanding of what the funder wants to accomplish through grantees. Follow instructions to the letter! Many worthy grant applications are declined because applicants did not follow instructions.

Slide:

Proposal Parts

1. The Narrative
2. The Budget/The Finances
3. Supplemental Materials

VJ: There are typically three main components for most grant proposals: the narrative, the budget or finances, and supplemental materials such as work samples. Let’s take a closer look at each of these components:

Slide:

Proposal Parts

1. The Narrative
 - The purpose, or objectives of your organization/project;
 - Its significance, or contribution;
 - Its methods, or how you do what you do;
 - Your timeline, or workplan;
 - Your projected outcomes, or dissemination plan.

KS: Writing the narrative for a grant is part science, part art. While many people might find writing the narrative intimidating, think of it as your time to shine. This is the place where you get to tell them why you and your project is so important and in-line with the funder’s mission. All this while following the application instructions to the letter, of course!

VJ: Most grant application guidelines ask for a statement that includes most or all the following:

- The purpose, or objectives of your organization/project. WHAT you will do? with and for whom?

- Its significance, or contribution; WHY it's important
- Its methods, or HOW and WHERE you do what you do;
- Your timeline, or workplan; WHEN it will happen
- Your projected outcomes, or dissemination plan.

Some grant applications will ask for this information in a series of structured prompts. For others, the guidelines are more general and flexible. Most will ask for this information in clear language.

KS: Cut and paste instructions and questions into a draft document. Answer the questions in plain, simple language. At this stage, don't be concerned about style or transition. Be certain that you have answered the questions completely and that your answers are easy to understand.

Slide:
Proposal Parts
1. The Narrative
Style
Your Audience
Revision Strategies

VJ: Style: The way you write your grant will tell the reviewers a lot about you. From reading your proposal, the reviewers will form an idea of who you are as an artist, and administrator, and as a person. They will decide whether you are creative, logical, analytical, up-to-date in the field, and, most importantly, capable of executing the proposed project. Your artmaking discipline and its conventions will determine the general style of your writing, but also be sure to allow your own voice and personality to come through, as well

KS: In regards to your Audience, most grant programs have reviewers with knowledge of the disciplines or program areas of the grant. Thus, when writing your grant proposals, assume that you are addressing a colleague who is knowledgeable in the general area, but who does not necessarily know the details about your organization or project.

Most readers will not respond well to a poorly organized, poorly written, or confusing proposal. Try to give readers what they want, clearly and concisely. A short proposal that fulfills all the requirements is stronger than a rambling narrative that leaves out details.

Follow all the guidelines for the grant you are applying for. This may require you to reframe your organization or project in a different light or language. Reframing your project to fit a specific grant's requirements is a legitimate and necessary part of the process unless it will fundamentally change your project's goals or outcomes.

Final decisions about which proposals are funded often come down to whether the proposal convinces the reviewer that the organization or project is well planned and feasible and whether the applicants are well qualified to execute it.

Throughout the proposal, be as explicit as possible.

VJ: Revising your Proposal: Plan to review and revise several times. Strong grant proposals take a long time to develop. Start the process early and leave time to get feedback from several readers on different drafts. Seek out a variety of readers, both specialists in your art area and non-specialist colleagues. Ask someone with good writing skills who knows nothing about your program or project to read your narrative and highlight anything that is confusing, repetitive, boring, or appears to be inaccurate. Ask someone who knows grammar, punctuation, spelling, etc. to proofread your draft. Typos and grammatical and punctuation errors might suggest a careless attitude and lack of attention to detail. If a granting agency lists criteria used for rating and evaluating proposals, be sure to share these with your own reviewers. Review again, paying special attention to facts and figures. Highlight all numbers, percentages, etc. throughout. Make sure your math is correct and the data are accurate and consistent. Circulate the draft and ask for input from co-workers, board members, etc. Incorporate suggestions as appropriate, then let the draft marinate a few days.

Slide:

REVISING YOUR NARRATIVE

Ask your readers to answer the following questions:

- Have I presented a compelling case?
- Does the project seem feasible? Is it overly ambitious? Does it have other weaknesses?
Have I stated how I/funders will evaluate the success of the finished project?

VJ: Ask your readers to answer the following questions:

- Have I presented a compelling case?
- Does the project seem feasible? Is it overly ambitious? Does it have other weaknesses?
- Have I stated how I and funders will evaluate the success of the finished project?

Slide:

Grant Narrative Writing Pro-Tips:

- Keep it active
- Make every word count
- Answer the Questions
- Put a face on it, if you can

KS: - Some final narrative writing tips I would like to offer: Keep it active. Avoid using passive voice! For example, *“the production was attended by over 1000 people.”* Vs *“over 1000 people attended the production”*

-Make every word count. You’re trying to convey the information clearly and succinctly. Respect the time and intelligence of the grant reviewer by being honest and making every word count.

-Answer the questions. Make sure you have answered the questions asked to the best of your ability. Also, don’t provide information the funder has not requested.

-Make your story interesting and compelling by “putting a face on it” when possible. In many way grant writing is the art of storytelling

VJ: Budgets: Budgets are nothing more than the numerical representation of the same story you’ve told in your proposal’s narrative. Your budget needs to tell a story of the who, what, where, and how you will utilize those grant funds in the best possible way. Having a good grant budget plan will lead you to successfully meeting your project goals and objectives.

Slide:

The BUDGET:

- Presents the proposal/program in a financial sense
- The narrative drives the budget

But ORGANIZATIONAL PLANNING drives the narrative!

VJ: The Budget section is the backbone of the grant proposal. Some grant reviewers turn right to the budget before even reading the proposal to see what the money will be used for. Program or Project activities must drive the budget. The program narrative should match the budget perfectly. There should be no “surprises” in a budget. As you begin to develop a budget for your project grant application and put all the relevant costs down on paper, many questions may arise. However, knowing some basic principles of writing grants, such as how to present the costs of your project, can make writing a grant less stressful.

KS: A budget cannot be prepared *until* the organization or artist's plans have been clarified. The budget is derived from the objectives, tasks, and activities expressed in your proposal/program. Without clearly stated goals and measurable objectives, it can be difficult for the organization or artist to make worthwhile projections of the future. Moreover, the organization or artist cannot expect budgeting to substitute for planning.

Plans - both long-range and short range - must be in place before budget preparation can commence. A detailed budget should be consistent with proposal and program guidelines. Costs should be in reasonable proportion to the outcomes that you anticipate. If your costs will be prohibitive, you might want to scale back your plans or adjust them to remove the least cost-effective expenditures.

Slide:

Two Types of Budgets

Org/Operating Budget

income and expenses for the fiscal year

Project/Program Budget

resources required for the proposed project

VJ: Most Foundations ask for two types of budgets to be included in a grant proposal:

1. Organization or Operating Budget
2. Project or Program Budget

The Operating Budget is a projection of Income and Expenses for the organization or artist's fiscal year.

The Project or Program Budget lists the resources required to carry out the program or project which is being proposed for funding.

Slide:

DRAFTING YOUR BUDGET

1. Check the Rubric/Stick to the Fund Limit!
2. Provide reasonable estimates for each expense category
3. Provide accurate representations of other income and in-kind support
4. Check your numbers!
5. Be specific, Avoid MISCELLANEOUS!

KS: 1. When you're ready to attempt the first draft of your budget, the first thing you should do is check the grant application for its rubric. Many applications will provide their own budget templates or list income and expense categories. There

will often be a specific fund limit, If there is a specified fund limit, DO NOT EXCEED IT.

2. Indicate all reasonable estimates of costs. Be specific. For example, personnel costs on a project might be \$1,000 or, more specifically 50 hrs. at \$20/hr. Cost estimates should be credible and realistic. Inflated budgets will damage your credibility with the grant reviewer. Budget costs should be Necessary, Reasonable and Allowable. If you are funded the funding agency will hold you accountable to your budget.

3. Provide accurate representations of Other Income and In-kind support. This can also be used to indicate community support.

4. Double and triple check your math, make sure the numbers in your budget tables add up, but also make sure they reflect exactly what you said you would do in the narrative.

5. Be specific in every dollar amount mentioned. Try not to use a miscellaneous expenditure category. MISC is the enemy of being specific!

Grant budgets require planning, time, and effort to develop. Give yourself plenty of time in your grant application process to draft and double check your budgets.

VJ: Supplemental Materials. Sometimes Funders will ask for supplemental materials to consider along with your narrative and budget. Not all grant applications ask for the same supplemental materials. Some common documents that funders ask for sometimes, but not always; include the following:

Slide:

EXAMPLES OF SUPPLEMENTAL MATERIALS

501c3 Letter/Fiscal Sponsorship Letter

Proof of Address

Board of Directors

Artist's Resume/CV

List of Arts Activities

Proof of Insurance

Check your **FORMATTING!** Read the **INSTRUCTIONS**

VJ: Proof that you're a 501C3 org, or are fiscally sponsored by one

Pproof of address: A local funder might need you to prove your address is in their service area.

List of your arts org's Board of Directors

Your artistic resume or CV

List of your previous arts programs/projects

Proof of insurances like worker's comp for your staff, or insurance at a performance venue

and so on

The documents vary, but the one main thing to focus on for these types of supplemental documents is FORMATTING. Do they want that letter to be on your letterhead? Do they want the files as a PDF, as a Word Doc? Do they provide a template/table they want you to use? Or do you create your own? If you have to create your own document, how can you format it so that it's easily read? Pay very close attention to the directions they provide for sending in/uploading these supplemental docs.

You might have noticed and found it jarring that this slide is not formatted the same as previous slides, for example.

KS: The most consistently requested supplemental material for artists or art projects is the Work Sample.

Let's talk a bit about this. Work Sample material should effectively represent your talent and capacity to complete the proposed project.

Work samples should be relevant to the proposal. For example, when a grant supports interdisciplinary projects, send examples representing a variety of disciplines. For example, include book projects, animations, and painting. If your proposal is just for a painting project only include your best paintings.

Choose work that references your plan. Part of proposing a grant is to convince the funder that you can achieve it. If you are a sculptor proposing a video project, don't just include images of sculptures. Include a short video to show your capability with the medium.

Funders will often ask for work samples with specific guidelines. For example; a 3minute clip hosted on YouTube. Or 10 pages of a screenplay size 12 font, double spaced. Work samples are about showing your artistic excellence and capacity in the most compelling way, given the parameters.

VJ: Now let's look at this video work sample This work sample is powerful because it shows audience interaction, shows many of the pieces at the exhibition, and gives the viewer a sense of what it was like to experience the project.

Slide:

Grantwriting 101: Identify and Apply
FINAL TIPS

1. Know what you want to do, write your story and find funders to fit YOU
2. There is no scarcity of money or funders, only your capacity to get this \$\$\$
3. Write clearly and concisely. Let your style and passion ring through
4. Make sure your budget follows your narrative, and your narrative follows your plan/mission
5. Double check your math! The best budgets balance!
6. Start your grantwriting process early!
7. Always Be Documenting (barter, DIY, or Hire someone- pics/vids/etc = funding!)
8. Persist! Think of the grant application process as gambling, a chance to "win", but you have to keep playing
9. Cultivate Relationships with funders/potential funders
10. You've got this, we believe in you!

KS: SOME FINAL TIPS. Know what you want to do, write your story and find funders to fit YOU

VJ: There is no scarcity of money or funders, only your capacity to get this \$\$\$

KS: Write clearly and concisely. Let your style and passion ring through

VJ Make sure your budget follows your narrative, and your narrative follows your plan/mission

KS: Double check your math! The best budgets balance!

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KS: Cultivate Relationships with funders/potential funders

BOTH: You've got this, we believe in you!

Slide:

This webinar will live as a permanent resource on the QCC2.org website.

Any further questions? Please email KSMITH@QueerCulturalCenter.org

Thank you for your participation!

Lez get this \$\$\$\$!

VJ: This webinar will live as a permanent resource on the QCC2.org website. At qcc2.org/grant-writing-101/

KS: Any further questions? Please email KSMITH@QueerCulturalCenter.org

Slide:

QCC's Grantwriting 101: Identify and Apply Webinar
presented by QCC's Development Department

Department Director Jeff Jones
Senior Development Associate Krista Smith
Development Associate The Lady Ms. Vee Jenkins

All images courtesy QCC's Communications Director Rudy Lemcke

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BOTH: Thanks for participating, everyone!