



FIRST PEOPLES' GRANT WRITING HANDBOOK

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WELCOME

Welcome to the First Peoples' Grant Writing Handbook!

We know that writing a grant application or proposal can seem overwhelming at first, so we've compiled some information and other 'quick tips' that we hope you'll find useful!

There are many other grant and proposal writing tips that could be shared, but our goal in creating this handbook is to respond to some of the questions we've heard and to get you started by showing you some basic examples.

If you have other questions, you can contact us or the Program Officer in charge of the grant program you're applying to.

Please let us know what you think of the booklet and if you have any suggestions on other resources that would be helpful to artists and arts managers.

Here's how you can reach us:

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INTRODUCTION

There are many different grant programs available to artists, arts groups and organizations. Grants can be found at local, municipal, regional, provincial, national and international levels, and can support a wide range of artistic activities.

Each grant program has a 'Program Description' that lets you know what types of projects will be considered for funding, along with information on things that won't be considered for funding. The Program Descriptions will also tell you about the funding agency's priorities and their vision. Before you start, there are three things to keep in mind:

1. MATCH YOUR IDEA WITH A GRANT PROGRAM

Find a grant program to fit your idea rather than trying to create a new idea that fits into a grant program. Often, people will hear about a grant or the grant deadline and attempt to create a new idea at the last possible minute. Not only is this stressful, it often doesn't work.

Instead, take the time to focus on what you really want to do. Put your ideas and thoughts to paper; elaborate on some of the logistics such as who, what, where, when, how and why; THEN have a look at the funders to see which ones are the closest match to your idea.

Once you identify a funder that looks like a match for your project idea, give them a call or email them to see if you are eligible to apply and to get any feedback, advice or guidance on how to proceed with your application.

2. TIME

Grant writing takes time, so don't leave it to the last minute – you want to give yourself the best chance at being awarded a grant -- and that simply takes **time**. The more time you have, the better – a month before the deadline is ideal as you'll need time for yourself and others to review your application package.

3. A GRANT-WRITING CALENDAR

Creating your own **grant-writing calendar** will enable you to schedule quality blocks of time you can spend thinking and sketching out your project ideas. You can put grant deadlines onto your regular calendar or daytimer, or set up a calendar in your email program (i.e. Outlook) or online through Google Calendars.

Having a birds-eye-view of grant deadlines for the year will help you to decide which grants you want to apply for, and help you to get organized in gathering the information you'll need for each one.

WHAT IS AN ARTS GRANT?

Arts grants are a type of funding that can be accessed by:

- individual artists
- non-registered artist collectives or groups who have worked together previously
- registered non-profit societies with a clearly-stated arts mandate

Some grant programs can also be accessed by First Nations/Band Administrative offices, and/or Friendship Centres **provided they can demonstrate that they have an arts mandate.**

The main intent of most arts grants is to provide funding support to artists who want to continue their artistic practice. For example:

- a designer or painter wants to create a body of new work (perhaps experimenting with a new subject matter or a new technique);
- a singer/composer wants to compose new songs based on traditional songs or legends;
- an emerging fabric/textile artist wants to learn more about traditional garment-making, including how to harvest and prepare fibers using traditional techniques.

A grant agency would consider each of these ideas to be a **project**. As such, an individual artist or a group of artists could apply for grant funding to support their **project**.

Applying for a grant is not a guarantee that you will receive funding. Having a complete application or proposal package will give you the best chance to have your project considered for full or partial funding.

Most arts grants have one annual deadline but there are some that have two or more deadlines per year. Because each grant program has a different deadline, always check with the funding agency for the correct deadline dates and remember to check on whether the application has to be **postmarked** before the deadline date or if it has to be **received** by the funding agency by the deadline date.

If your application is not successful, don't be discouraged -- always check with the Program Officer to get feedback on how your next application could be improved. Sometimes grants end up not being approved simply because the grant agency did not have enough funds to approve more applications. Arts grants are available from funding agencies such as:

- First Peoples' Heritage, Language and Culture Council (Aboriginal artists in BC only)
- BC Arts Council (BC artists only)
- Vancouver Foundation, Visual Arts Development Awards, (BC artists only)
- Canada Council for the Arts (all provinces)

See our *"List of Funding Sources for Arts Grants"* at the end of this booklet.

Keep in mind that **arts-grants do not fund business ventures**.

There are business and entrepreneurship programs that may be able to assist you with projects that are focused primarily on business (i.e. business plan development, business start-up or expansion, marketing and promotion etc.) Here are links to some of the Aboriginal business support services that are currently available:

Aboriginal Canada Portal

<http://www.aboriginalcanada.gc.ca/>

The Aboriginal Canada Portal (ACP) is your single window to First Nations, Inuit and Métis on-line resources, contacts, information, and government programs and services in Canada.

Aboriginal Business Canada

<http://www.ainc-inac.gc.ca/ps/abc/index-eng.asp>

ABC provides support to Aboriginal entrepreneurs for a range of activities including business planning, start-up, expansion and marketing. They provide eligible majority-owned Aboriginal enterprises with financial assistance; business information and resource materials; and referrals to other possible sources of financing or business support. We work with clients of all Aboriginal heritage groups; on-reserve and off-reserve; and in urban, rural and remote areas.

Business Development Bank of Canada

www.bdc.ca

The Business Development Bank of Canada (BDC) is a financial institution wholly owned by the government of Canada. BDC plays a leadership role in delivering financial, investment and consulting services to Canadian small and medium-sized businesses. These services complement those of private sector financial institutions.

First Citizens' Fund

<http://www.gov.bc.ca/arr/economic/fcf/>

The First Citizens Fund, a perpetual fund created in 1969, is available for cultural, educational and economic development for Aboriginal people in British Columbia. Business loans are available to Aboriginal residents of B.C. for most types of operations and a wide range of sectors that include retail, services, fishing, forestry, agriculture, tourism and hospitality, manufacturing, new technologies and export.

First Business – Aboriginal Business Service Network

<http://www.firstbusiness.ca/askus/aboutus.htm>

Under the auspices of First Business is a committee called the Aboriginal Business Service Network (ABSN). ABSN is made up of Aboriginal business service providers, federal, provincial, and non-profit representatives with the mission to assist Aboriginal peoples to realize their economic goals by improving access to and use of business information and services.

WHICH GRANT PROGRAM SHOULD I APPLY TO?

This depends on the artistic discipline you work within and what type of project you have in mind. Arts grants are awarded in each of the 7 artistic disciplines or categories:

1. Visual Arts
2. Dance
3. Music and Sound
4. Theatre/Performing Arts
5. Storytelling/Writing
6. Media
7. Interdisciplinary

Each artistic discipline usually has several types of grants available – travel, creation of new works, production, new audience development, touring, capacity building etc. So you'll need to determine what type of project you wish to undertake.

Your career level will also play a part in determining which grant program you would apply to. For example – which of the following is closest to your current career level?

1. Emerging artist (*new learner to approximately 3 or more years*)
2. Practicing, Establishing artist (*approximately 3 years to 5 or more years*)
3. Professional, Senior artist (*approximately 5 years to 10 or more years*)
4. Mentor/Master artist (*approximately 10 years or more years*)

Some of the factors used to determine your current career level include:

- Training and apprenticeships you've undertaken
- The time you commit to creating your artistic work
- Your range of artistic experience
- Whether you have presented your work publicly (i.e. an exhibit or performances)
- Recognition of your peers and community

Remember - find a grant program to fit your idea rather than trying to create a new idea that fits into a grant program.

Put your ideas and thoughts to paper; elaborate on some of the logistics such as who, what, where, when, how and why; THEN have a look at the funders to see which ones are the closest match to your idea.

You'll probably have several options – applying as an individual or applying as a group, collective or organization. You'll be able to see if your project should be separated into 'phases' so you can utilize several funding sources over a longer term, or if the entire project can be accomplished under one funding source.

If you're applying as a group or an organization, consider how you will proceed with any community consultations that may be needed for the project and how feedback, advice, guidance and direction from the community will be built into the project plan.

Once you identify a funder that looks like a match for your project idea, give them a call or email them to see if you are eligible to apply and to get any feedback, advice or guidance on how to proceed with your application.

THE 'DOS' OF GRANT WRITING

Do read the grant criteria thoroughly, highlighting items that are especially important such as the deadline, the maximum amount available under this particular grant, information or attachments that are required with the application form, and how applications will be assessed.

Do call the Program Officer to make sure your project idea matches the grant funding – if it does not match, the Program Officer may be able to advise you on other grant programs that do match your project idea.

Do follow the criteria, point-by-point, keeping within the space provided on the form.

Do write brief, succinct, straight-to-the-point sentences about your proposed project (versus lengthy, vague, general statements).

Do paraphrase so you can be sure you're responding to each of the questions.

For example, the application may ask *“How will this project benefit artists in your community”*; you would say *“this project will benefit artists in my community by providing a consistent schedule of studio-based arts workshops for emerging and practicing artists.”*

Do use the spell-check and grammar-check functions on your computer or have someone check your spelling and grammar before sending the application.

Do print your application on plain white paper, one-sided. This is important because the Program Officer needs to photocopy your application several times, so you'll want to make it easy for them to do that. Include page numbers and your full name on each page.

Do plan ahead so you can send your application on time with all necessary documents enclosed.

Do let the Program Officer know if your address or your phone number changes. This is really important in case the Program Officer needs to contact you for more information. If a Program Officer can't reach you by phone, fax, email, or regular mail your application may not get reviewed or funded.

Do keep a photocopy of your entire application package in case it is lost but also so you can use it to prepare for your project if the application is approved for funding. Funding agencies do not usually provide you with a copy of your application, so it is important for you to make a copy for yourself.

Do use your copy of a successful grant application to create your work-plan so you can keep your project on track and on budget. This will also help you to create a final report about the project, which will enable you to close your file with the funding agency at the end of the year.

THE 'DON'Ts' OF GRANT WRITING

Don't wait for the last minute to attempt a grant application. Not only is this stressful for you, it may mean that you won't be able to get the much-needed letters of support in time for the deadline.

Be sure to allow plenty of time (start a month before the deadline) so you can have time to check and re-check your entire application package.

Don't leave blank spaces on your application; if something doesn't apply to you or your project, write "n/a" (not applicable).

Don't try to squeeze more information into your form by using a smaller font or decreasing the margin spaces. Standard font sizes can be 10, 11 or 12 point and most applications forms are designed with a 1" margin.

If you find that you're running out of space, your application may need more editing to be more succinct and to-the-point.

Don't simply write "*see attached*" all over the application form and then attach your own proposal in your own format (unless the funding agency says this is acceptable). Use as much of the space provided first, and if you need more space THEN say 'see attached' (still keeping within any word or space limits).

Another reason for using the application form that is provided is to ensure that you respond to every question. If you create your own version of the application form you may omit a question; and for some funding agencies this will mean that your application is incomplete and will not be considered for funding.

Don't write lengthy, vague, general statements about your proposed project, this can make it confusing or difficult for the proposal to be assessed. Be concise and stick to the point of your arts project.

Don't add excess documentation or materials that do not directly relate to your application. Lengthy articles, booklets and reports simply won't get reviewed – there isn't enough time for most juries to read through anything that doesn't directly relate to the project.

Don't assume that the Program Officer or the grant-review committee (also called a 'jury' or 'Peer Review Committee' or 'Peer Assessment Committee') will 'read between the lines' or 'guess' at what you're trying to say. If you don't state it, they won't assume it.

TOP 10 QUESTIONS ASKED ON MOST APPLICATION FORMS

NOTE: Each funding agency has different application forms and criteria; but generally speaking, the ten most frequently asked questions are:

1. Please describe your history and philosophy as an artist (or organization).
2. If you are a registered organization do you have a current or recent copy of a 'Certificate of Good Standing'?
3. What is your project idea? (or please describe your proposed project).
4. Why is this project important? (or describe the 'need' your project will address).
5. What sort of background or history do you have to carry out this project?
6. How long will it take you to carry out your project (or what is your timeline)?
7. Who will be involved in your project and what will their roles be?
8. How will your project benefit you or other artists? (or communities?)
9. How much will the entire project cost (or what is the full budget for the project), and how much of that budget are you requesting from this grant program?
10. Does your project involve the use of traditional tribal knowledge? If so, please explain how you have addressed protocols and/or received permissions where required.

Some grant programs have additional questions that will enable the Proposal Assessment Committee to review other benefits of your project.

Sometimes these questions can sound repetitive, so if you're not sure about what is being asked, contact the Program Officer for guidance.

Most funding agencies will also ask you to provide two or more *recently-written* letters of support that relate specifically to this project (not 'generic' or outdated letters of support).

PUTTING THE IDEAS TO PAPER

A simple approach for getting started is to '**brainstorm.**' Brainstorming means writing *all* your ideas down without analyzing them (yet). **When you're brainstorming, all ideas are good ideas.**

Invite those who are going to be involved in the project to participate in brainstorming. You can also do brainstorming in two phases -- individually first, and then together as a group blending all of your ideas together.

Look at each question on the application form and write down all the words, phrases and thoughts that come to mind. A flip chart paper or a dry-erase board can be used or you can use regular sized paper.

Once you have a bunch of words and ideas written down, you can start to 'group' them according to ideas and words that fit together or relate well to one another.

These groupings of ideas will start to reshape your project and will likely spark more creative ideas on how to proceed.

For example, imagine you're brainstorming with a group of artists and some of the words and ideas that have come up include:

- Singing classes
- Singing traditional songs
- Songs for kids
- Songs for new events (like grads)
- Learning about music
- Singing in our language
- Making new songs
- Songs for celebrations
- Learning how to compose songs in our language
- Learning to play musical instruments

From this example, there are several types of activities that might be involved:

Singing classes which would require an instructor or several instructors who are practiced in singing in the language. It might also be helpful to have the services of a voice coach to help new singers to strengthen and develop their voices for singing. Consider how much time would be dedicated to these activities.

Making new songs which will require the services of fluent speakers and composers, and will also require the services of someone who knows how to compose music. How much time would these experts need to do their work?

Learning about music and playing musical instruments which could be an activity that you do in partnership with an existing music club or class or program.

You will also see that some of your ideas may need to become separate projects OR they can be shaped into different phases of a larger project. This is not unusual, and in fact can be a much more practical approach to a project idea that has too many goals (which usually means trying to do too much with not enough resources).

REVIEWING AND RE-WORKING

One of the best ways of finding out how your proposal sounds is to read it aloud to yourself. You'll be amazed at what a difference that can make!

It is also a good idea to have one or two other people read the proposal aloud to themselves and back to you.

This allows you to hear exactly how the words on the paper will sound to the people who will be assessing your application; and this enables you to edit and adjust the proposal accordingly.

If you have time, read through the entire application package and put it away for a day or two. After a few days, read through it again to see if it still sounds okay to you.

Illustrations, charts, graphs, flowcharts and tables are also useful and practical ways you can share your vision in a one-page format. These should easily correspond with what you've written and serve as a 'birds-eye-view' of your project.

Always make use of the 'spell-check' and 'grammar-check' on your computer. This is especially helpful when you've been reading and re-reading your application a few times.

The 'thesaurus' and 'dictionary' functions on your computer are also handy tools that can be used from your brainstorming work right through to your final edits.

Each of these tools can help you to refine your application to be clear, concise and straight to the point.

And remember – it is usually easier to 'paraphrase' the questions that are asked on the application – for example: "*What are the community benefits of this project?*"

The community benefits of this project are...or the community will benefit from this project through...

And finally, make use of the checklist that comes with the application package. This will help to ensure that you've included all the necessary support material for your application.

Here's a quick **'who, what, where, when, how, why'** list to think about when working on your project application:

WHO

- Who will be involved in the project and how will you recruit them?
- Who will be responsible for overseeing all of the administrative aspects of the project such as hiring, payroll, report writing, budget management, project management, artistic direction etc.?
- Who are the paid workers or contractors and who are the volunteers? How are people selected for each of these roles?

WHAT

- What is the ultimate vision for the project and have you described this in a way that can serve as the key 'direction' for all participants.
- What are your goals and objectives for this project?
- What do you hope to achieve and how will you know whether you've achieved your goals?

WHERE

- Where will your project take place?
- Will you need one space or several spaces?
- Will you need to rent space or can you access space at no charge? If you can access space at no charge, can you document this as an in-kind contribution from an organization?

WHEN

- When will the project take place? Is there a clear start and end date?
- When do paid and volunteer participants work on the project?

HOW

- How will the project proceed – do you have a project workplan that provides a clear overview of the project including who, what, where, when, how, why and how much?
- How will you evaluate and measure the success of your project; and how will you document any changes you've had to make to the project?

WHY

- 'Why' are you doing this project? Is there a need that is being fulfilled? Does your project description and each section of your application clearly show what the needs are and why it is important to address these needs?

SAMPLE QUESTIONS & RESPONSES

Here is an example of a proposed cedar-bark weaving project. Included are some fairly complete and easily understood responses along with incomplete and vague responses.

Please describe your history and philosophy as an artist

Complete	<p>My name is Jane Jones and I am a professional visual artist practicing in the discipline of traditional cedar-bark weaving (see enclosed portfolio). I have worked in this discipline independently for 20 years, after having completed a 5-year apprenticeship with my mentor, Mary Smith, a professional weaver in the Nuu cha Nulth cedar-bark weaving tradition. Mary has been a professional cedar-bark weaver for 50 years (see enclosed portfolio).</p> <p>As a professional artist, my philosophy around the work that I do is to always create the most professional, creative and quality work possible. I believe that it is extremely important to closely follow the traditional practices of harvesting and gathering cedar bark as well as the traditional weaving styles and forms. While I have created innovative new styles in my weaving, I always include the traditional styles so I can demonstrate how my work is connected to my particular tribal traditions.</p>
Incomplete	<p>I've been weaving for many years; and my philosophy is to create quality work that can be sold for a good price.</p>

What is your project idea? (or please describe your proposed project).

Complete	<p>My proposed project will take four months and involve three activities:</p> <ol style="list-style-type: none"> 1. A six-week apprenticeship with a local Nuu cha nulth weaver to learn two other cedar-bark weaving techniques (woven hats and woven tunics). 2. Four weeks of studio time to create four items using the new weaving techniques. 3. Four weeks to coordinate an exhibit that will feature the works of my mentor plus the new work I create under this project. <p>During the exhibit, both my mentor and I will offer an artists' talk to discuss what we learned during this project.</p>
Incomplete	<p>I'd like to learn other weaving styles and techniques and begin selling them right away.</p>

Why is this project important? (or describe the ‘need’ your project will address).

<p>Complete</p>	<p>This project is important to me personally because it will enhance my knowledge and skill levels as a cedar-bark weaver and enable me to create diverse new works.</p> <p>The project is also important in terms of ensuring this tradition remains alive and is passed on to the next generation. The apprenticeship time and the studio time will allow me to practice and experiment, and in doing so, strengthen my understanding of the art form.</p> <p>In my tribe there are currently only five professional cedar-bark weavers where there should be many more. By learning these new techniques and presenting a public exhibit of the work, my mentor and I hope to bring more attention to this art form and generate more interest amongst potential new learners from our community</p>
<p>Incomplete</p>	<p>I think it is important to carry on a tradition such as this and to learn how to do different styles and techniques. I like the idea of diversifying my work.</p>

What sort of background or history do you have to carry out your proposed project?

<p>Complete</p>	<p>I have over 20 years of experience in cedar-bark weaving and have managed two directly related arts projects in the past year:</p> <p>My first project involved coordination of an exhibit of my work and the work of four other cedar-bark weavers. The exhibit took place at the Artists’ Space gallery in Victoria, BC and ran for two weeks (June 21, 2007 to July 5, 2007). I served as coordinator, curator and participating artist.</p> <p>My second project took place from August 2007 to January 2008 and involved a series of studio sessions for eight local cedar-bark weavers. I coordinated a series of studio sessions designed to promote networking and collaborative works amongst weavers. From this project we developed an exhibit (noted above) that featured four of the eight participating artists.</p>
<p>Incomplete</p>	<p>I have a strong interest in weaving and a history of showing my work at festivals, conferences and other special community events.</p> <p>I am comfortable serving as a project coordinator and am very efficient in project administration.</p>

How long will it take you to carry out your project (or what is your timeline for the project)?

<p>Complete</p>	<p>The timeline for my proposed project is as follows:</p> <p>Weeks 1-2:</p> <ul style="list-style-type: none"> ▪ Direct mentorship (at mentor’s studio) to learn hat-weaving technique. ▪ Create a model hat mould (i.e. doll size; in collaboration with professional carver, John Smith). ▪ Prepare cedar-bark for narrow weaving technique. ▪ Observe mentor’s weaving technique (starting, weaving, finishing) <p>Weeks 3-4:</p> <ul style="list-style-type: none"> ▪ Hands-on experimentation with new technique in small, model scale. ▪ Receive ongoing guidance and direction from mentor. ▪ Continue until new piece is complete (estimate five weeks). <p>Weeks 5-6:</p> <ul style="list-style-type: none"> ▪ Direct mentorship (at mentor’s studio) to learn tunic-weaving technique. ▪ Create a model tunic (i.e. doll size). ▪ Prepare cedar-bark for wider weaving technique. <p>Weeks 7-8:</p> <ul style="list-style-type: none"> ▪ Hands-on experimentation with new technique in small, model scale. ▪ Receive ongoing guidance and direction from mentor. ▪ Prepare cedar-bark for a full-size tunic garment. ▪ Continue until new piece is complete (estimate four weeks). <p>Weeks 9-10:</p> <ul style="list-style-type: none"> ▪ Continue work on hat project and tunic project. ▪ Weekly session with mentor to observe other uses for these two weaving techniques. <p>Weeks 11-14:</p> <ul style="list-style-type: none"> ▪ Preparations for exhibit; artists’ meetings and planning sessions. ▪ Coordination of space, materials, supplies, lighting, promotional material.
<p>Incomplete</p>	<p>I estimate it will take two to three months to learn the new weaving techniques I’d like to learn; and then another month to organize an exhibit of my work plus my mentor’s work. I’m hoping that I can find gallery space free of charge or at a minimal cost.</p>

Who will be involved in your project and what will their roles be?

<p>Complete</p>	<p>There will be four key people involved in this project:</p> <ol style="list-style-type: none"> 1. My mentor, Mary Smith, who will be teaching me two cedar-bark weaving techniques (hats and tunics); and who will co-present her work with me in the exhibit at the end of the project. 2. A professional carver, John Smith, who will collaborate with me to create the hat-moulds I will need to weave the cedar-bark hats. 3. A professional project manager will be contracted to assist in curating the exhibit. I have several people in mind and have enclosed a copy of the 'Request for Proposals' I will use to recruit and hire this individual. 4. And finally, I will be involved in the project as an apprenticing artist, a project coordinator and co-curator of the exhibit. <p>Biographies, artist's statements, artist resumes and photos are enclosed for all project participants.</p>
<p>Incomplete</p>	<p>There will be anywhere from three to five people involved in this project; a weaving mentor, a carver, a coordinator and possibly a curator.</p> <p>Each will be hired under a contract and will have clear roles and responsibilities to the project.</p>

How will your project benefit you or other artists? (or communities?)

<p>Complete</p>	<p>This project will have immediate benefits to me and my artistic practice, and will also benefit my mentor in terms of gaining further experience in teaching and being a mentor.</p> <p>The project will also benefit aspiring new weavers to explore and experiment in both style and technique. In addition, as part of my coordination duties, I will also ensure there is strong local media coverage for the exhibit in order to share our experiences and traditions with a larger public.</p>
<p>Incomplete</p>	<p>This project will benefit our community immensely in terms of teaching, learning and bringing awareness to the general public.</p>

Does your project involve the use of traditional tribal knowledge? If so, please explain how you have addressed protocols and/or received permissions where required.

<p>Complete</p>	<p>My proposed project involves the use of traditional knowledge throughout. To address this, I have made sure to invite only artists who carry the rights to practice and teach these traditional forms of weaving.</p> <p>In our planning meetings to date, we have clarified that while I will be learning weaving techniques traditionally used by Nuuchalkwilt cedar-bark weavers, I will be learning the techniques so I can gain some insight into other methods that can enhance and strengthen the methods I already use.</p> <p>We have also agreed that I will not be creating items that are typically created by other Nuuchalkwilt cedar-bark weavers; rather, I will be referencing these new techniques as I create traditional Kwakwaka'wakw clothing items.</p> <p>We will explain all of this at the opening of our exhibit, and will also be sure to include information about our protocols and permissions in the exhibit flyer.</p> <p>In addition, I have collaborated with my mentor, Mary Smith, to develop a "Letter of Agreement" which clearly outlines all considerations related to traditional knowledge and protocol. A copy of this Letter of Agreement is enclosed.</p>
<p>Incomplete</p>	<p>Yes, I have addressed all protocols and received permission to learn these techniques and styles of cedar-bark weaving.</p>

Keep in mind that the Proposal Assessment Committee will only be able to assess your application based on what you actually state in your application package.

Remember – if you don't say it, they will not (and cannot) assume it.

Even if you think there might be members on the Proposal Assessment Committee members who are familiar with your work, your history or your reputation, you cannot assume that they will fill in any blanks on the application for you. In fact, it is their responsibility to be neutral and fair by assessing all applications equally.

The best way to get your project idea across clearly and concisely is to write it out a few times and read it out loud to yourself and then to others.

And if you have any questions at any point as you write, DO call the Program Officer. They will be able to offer you the most direct advice.

SAMPLE WORKPLAN TEMPLATE

This is just one of many ways that your workplan can be organized. Use it to get started and then customize it to fit your project. This is also a good way to figure out how your budget will be spent.

Project Start Date September 1

Project End Date December 31

Exhibit Date January 15

TASK/ACTIVITY	DETAILS	TIMELINE	RESPONSIBILITY
Meetings with mentor and carver to finalize goals, objectives and contracts.	Review goals and objectives with mentor and carver to ensure we are all clear on what we'll be doing. Also review contracts to make sure they address all artistic and protocol matters as well as a payment schedule for fees.	Sept. 1-7 (Week 1)	<ul style="list-style-type: none"> ▪ Jane Jones ▪ Mary Smith ▪ John Smith
Review mentor's work to gain insight into the new techniques I'll be learning.	Review & prepare any questions about mentor's work using hat weaving technique and tunic weaving technique.	Sept. 8-14 (Week 2)	<ul style="list-style-type: none"> ▪ Jane Jones ▪ Mary Smith
Prepare cedar-bark for new projects.	Harvest, cut and soften cedar-bark in preparation for creation of new, model-sized hat.	Sept. 15-22 (Week 3)	<ul style="list-style-type: none"> ▪ Jane Jones ▪ Mary Smith

Continue to map out each of the activities and tasks you'll be doing over the course of the project; include relevant details; assign a timeline; and identify who will be involved in that activity or task.

SAMPLE BUDGET TEMPLATE

How much will the entire project cost (or what is the full budget for the project), and how much of that budget are you requesting from this grant program?

Complete	Item	Details	Amount
EXPENSES	Artists' subsistence	@ \$1,000/month x 3 months	\$3,000
	Mentor fees	@ \$1,500/month x 3 months	\$4,500
	Professional Carver fee	@ \$1,000 flat rate	\$1,000
	Materials & Supplies	Cedar-bark; wood for mould	\$500
	Gallery space rental	@ \$100/day x 5 days	\$500
	Exhibit marketing/promo	@ \$200 flyers/\$800 ads	\$1,000
	Exhibit hosting expenses	Coffee/tea/snacks @ \$10/person	\$700
	Total Expenses		\$11,200

Complete	Item	Details	Amount
REVENUES	Gallery space rental	In-kind contribution, Artists' Gallery	\$500
	Materials & Supplies	Provided by artists and mentor	\$500
	Exhibit hosting expenses	Portion provided in-kind by artists	\$200
		Total Revenues/In-kind	

Amount requested from grant program	\$10,000
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Incomplete	Item	Details	Amount
EXPENSES	Artist fees		\$8,000
	Materials and supplies		\$500
	Exhibit expenses		\$1,500
		Total Expenses	

Incomplete	Item	Details	Amount
REVENUES	Artists' Grant	Provincial or National grant	\$10,000
		Total Revenues	

Amount requested from grant program	\$10,000
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DOCUMENTING IN-KIND CONTRIBUTIONS

More and more, grant funding programs are requiring you to match the value of their funding with a percentage of funding from other sources, donations and in-kind contributions.

For example, they may offer up to 75% of the funding you need, but you have to provide proof of 25% worth of volunteer time and in-kind contributions.

Or they may offer up to 50% of the funding you need provided you can demonstrate another 25% from private funding sources and another 25% of your own donations or in-kind contributions.

In-kind contributions can include things like:

- Use of office space
- Use of classroom/workshop space
- Phones, faxes, postage
- Professional services
- Use of rehearsal space
- Use of office equipment
- Volunteer time
- Transportation

All funding agencies are different – so be sure to read the list of things they will accept as ‘in-kind’.

The bottom line is that your contribution of time and expertise has a value.

Tracking your hours, and placing a dollar value on any other advice or expertise, translates to a record of valuable donations and in-kind contributions.

You can help the organization (and the funder) by providing written documentation of your contributions. Every volunteer can be given a timesheet that they can use to track their time; these timesheets are then collected and entered into a summary sheet.

We’ve provided a printed copy of two timesheets that volunteers can use to track their hours. A downloadable Microsoft Excel spreadsheet is also available on our website at www.fphlcc.ca (see Arts Toolkit).

DOCUMENTING DONATED PROFESSIONAL SERVICES

If you’re contributing advice or other types of professional expertise, you would also keep track of your time on this timesheet, or you can prepare an invoice showing your professional fees. At the bottom of the invoice, you would include the following statement:

Total Due: \$0 (reduced to \$0 as a professional courtesy / in-kind contribution)

See our sample invoice on our website at www.fphlcc.ca (see Arts Toolkit).

FINAL QUICK-TIPS

Before sealing the envelope, take a **look at the ‘checklist’** in the grant information package and check to see that you have included each of the items requested.

Do one final **spell-check, grammar-check** and read the application out loud to be sure it sounds okay. Also – just to be sure, have someone else read through to check your grammar and spelling.

When your application package arrives at the funding agency’s office, they will check it for completeness and will make anywhere from 3-5 photocopies to send to the Proposal Assessment Committee.

You can make that part of the process easy for them by printing your entire application onto regular white (8 ½” x 11”) paper. Instead of stapling the application together, use a paper clip. This will also make it easier for the Program Officer to copy your application package.

Do not send original photos – these are difficult to photocopy and often make it difficult to see the quality of your work.

Standard-sized photos are easily scanned and placed on a disk (most photo shops can do this at a fairly low cost). When your photos are on disk, the Proposal Assessment Committee will be able to see your work projected to a large screen. This is a much more ideal sample of your work.

Be sure to **label everything** to make it easy for the Program Officer and Proposal Review Committee (jury) to review your application or proposal.

Make sure you have a **copy of the entire application for your files**. This will come in handy if your application is approved for funding. Having a copy on hand will also help you get organized for your project once it is approved.

Your copy of the application package will actually serve as your ‘implementation plan’ and will also serve as the template for your final report.

When you send your application package, be sure to get a date-stamped receipt from the post office or courier. After you have sent your package you will likely receive a letter confirming receipt of your application. This is usually 1-3 weeks after the deadline.

If you don’t receive confirmation of your application having been received, call or email the Program Officer, and if the package has simply not arrived, you’ll have your copy to re-send along with a copy of the receipt showing the date you sent the original.

Look at the calendar to see when you can expect to hear back on your application. Generally it takes 12 weeks (3 months) after the deadline to hear back. Mark this date on your calendar so you’ll be ready for your response.

HOW GRANT APPLICATIONS ARE ASSESSED

Each funding agency has its own process and checklist for assessing grant applications, but generally speaking, these are some of the things that are considered:

- the nature of and artistic quality of the proposed project
- the compatibility of the work and experience of the project participants
- the artistic quality of the body of work already produced by the applicant
- the level of commitment from project participants (as shown in their letters of commitment)
- demonstration that the project is well thought out and can be carried out as planned
- demonstration that the applicant has completed any other projects funded by this grant program (and submitted any final reports required)
- demonstration of how this project benefits the community

Proposal Review Committee

A Proposal Review Committee is also sometimes called a 'Peer Assessment Committee' a 'Peer Review Committee' a 'Grant Review Committee' or a 'Jury'.

Most grant funding agencies will invite 3-5 artists or arts administrators to review grant applications and to provide recommendations on which should be funded.

Jury members are responsible for reviewing all applications and assigning 'points' or 'grades' for each.

From there, members are usually brought together for 2 or 3 days to discuss the applications in greater detail and to reach consensus on which applications will be recommended for funding.

The funding agency will make the final decision on which applications will be funded and will also determine how much grant money will be awarded to successful applications.

The Program Officer maintains notes from the jury's discussion and provides this as feedback to each applicant to help with future applications.

If you're interested in serving on a Peer Review Committee some time, check with the grant agency to see how they select members.

Most will ask you to send your resume with a cover letter describing your work in the arts and describing why you would like to participate on a Peer Review Committee.

GLOSSARY

Here are some words and phrases that are often used by artists and arts funding agencies:

Artist (sometimes called 'artisan')

1. a person who produces works in any of the arts that are primarily subject to aesthetic criteria.
2. a person who practices one of the fine arts: a painter or sculptor; digital designer etc.
3. a person who works in one of the performing arts, as an actor, musician, singer; a public performer; composer or lyricist; storyteller or orator; choreographer or dancer.
4. a person whose work exhibits exceptional skill and creativity.

Aesthetic (sometimes spelled 'esthetic')

1. pertaining to a sense of the beautiful or to the science of aesthetics.
2. having a sense of the beautiful; characterized by a love of beauty.
3. pertaining to, involving, or concerned with pure emotion and sensation as opposed to pure intellectuality.

Artistic genre

1. a class or category of artistic endeavor having a particular form, content, technique, or the like: *the genre of epic poetry; the genre of symphonic music or genre of native music.*
2. *Fine Arts.*
 - a. paintings in which scenes of everyday life form the subject matter.
 - b. Chilkat weaving and other forms of weaving using unique weaving techniques and materials from a specific geographic or tribal region

Artistic forms and traditions

For many of our tribal groups, our artistic forms and traditions extend back to the origin stories and experiences of our people since time immemorial. Our forms and traditions were inspired by the land; our stories and legends took place on the land; and artistic works were created using materials that come from the land.

Artistic forms and traditions encompass the 'types', 'styles' or 'genres' of art work we create and the processes we follow to create those works. For example, totem poles are sometimes referred to as 'monumental sculptural **forms**' that come from the artistic **traditions** of coastal tribes.

Artistic style

With traditional art forms there is usually a broader 'tribal style' that artists from the tribe reference when creating new work. For example the artistic styles of the Tlingit and the Coast Salish are quite distinct from one another. Artists follow their particular tribal style but also develop their own individual artistic style. Both tribal and individual styles ensure the artistic tradition is maintained, practiced and continues to grow and evolve.

Artistic practice

Artistic practice refers to the continuation of our forms and traditions by artists who are trained in the forms and traditions.

An artistic practice can be either traditional or contemporary (or a blend of both) and usually follows a set of 'rules' pertaining to design, proportion, scale and protocol amongst other things. As an artist, you carry on the practice by training with a mentor or instructor and through self-directed research and the creation of new works.

Artistic process

Artistic process (sometimes called the 'creative-process') refers to all of the steps that go into the creation of a new piece of art. This can include certain 'practices', 'routines' and even 'rituals' the artist utilizes to turn their vision into a new artistic work. The artistic process also involves being able to describe or articulate (in writing) the artist's vision, meaning, intent and process involved in creating the new piece.

Artistic disciplines

There are 7 artistic disciplines (categories) used by most funding agencies and schools or training institutions in the arts world; they are:

1. Visual Arts
2. Dance
3. Music and Sound
4. Theatre/Performing Arts
5. Storytelling/Writing
6. Media
7. Interdisciplinary

These 7 artistic disciplines cover both traditional and contemporary forms and practices:

1. Visual: includes art forms such as carving, sculpture, painting, weaving, drum-making, beadwork, textiles, mixed-media, photography and more.
2. Dance: includes traditional dance, modern dance and choreography.
3. Music and Sound: includes traditional drumming, singing and song-writing as well as modern music such as hip-hop, rap, blues, pop, jazz, 'soundscapes' and more.
4. Theatre: includes playwrights, actors, directors and producers; and new forms such as performance art and more.
5. Storytelling and Writing: includes traditional legends, poetry, fiction, and non-fiction short stories, children's literature and more; these could be in English or in one or more First Nations languages.
6. Media: (sometimes called 'New Media') involves artistic work that uses computer technology as a primary tool for the creation of an artistic work; film and video are usually included in this category.
7. Interdisciplinary: involves combinations of 3 or more disciplines where the 3 *inter-twine* and *rely on* one another to complete the artistic work.

LIST OF FUNDING SOURCES FOR ARTS GRANTS

Aboriginal Art Development Awards (AADA)

www.fphlcc.ca

The AADA provides support to emerging artists as well as Aboriginal arts organizations, groups and collectives.

BC Arts Council

www.bcartscouncil.ca

This is the Province of BC's arts funding body, with programs for organizations, festivals and professional artists working in all artistic disciplines.

Canada Council for the Arts

www.canadacouncil.ca

This is the federal arts funding body. They have programs in all artistic disciplines and their Aboriginal Peoples' Secretariat has programs specifically for Aboriginal arts.

2010 Legacies Now / Arts Now

www.2010legaciesnow.com

2010 Legacies Now is a not-for-profit society that provides funding and other helpful resources that help to develop sustainable legacies in BC communities. These include arts, culture, literacy, sport and volunteerism.

National Aboriginal Achievement Foundation

www.naaf.ca

The NAAF has several programs including funding for professional development and internships, arts scholarships, cultural projects as well as various youth initiatives.

Department of Canadian Heritage

<http://www.pch.gc.ca>

Canadian Heritage supports projects that contribute to Aboriginal museums/cultural centre development through their Museum Assistance Program (MAP); and offers the National Arts Training Contribution Program (NATCP).

The Vancouver Foundation

www.vancouverfoundation.bc.ca and www.vada-awards.org

The Vancouver Foundation offers funding for culture, education, health, family, youth etc. Applicants send project descriptions which are directed to the appropriate department within the Foundation. The Foundation offers a grant program called Visual Arts Development Awards.

Department of Foreign Affairs and International Trade (DFAIT)

<http://www.international.gc.ca/arts/menu-en.asp>

As part of its International Cultural Relations Program, the Department of Foreign Affairs and International Trade provides support to the cultural sector through its International Cultural Relations Program and its Business Development – Arts and Cultural Industries Program.

Scholarships and Bursaries

- First Citizens' Fund Student Bursary Program, BC Assoc. of Aboriginal Friendship Centres www.bcaafc.com
- BC Hydro Student Scholarships www.bchydro.com/scholarships
- BC Arts Council www.bcartscouncil.ca (type *student scholarships* in search box)
- Mungo Martin Memorial Awards Phone Lucy Galloway at (250) 752-3076
- Also see <http://www.ammsa.com/ammsabursary.html> for listings of student scholarships across Canada.

OTHER INTERESTING ONLINE RESOURCES

Arts Partners in Creative Development

<http://www.artspartners.ca/>

Arts Partners in Creative Development (APCD) is a strategic investment partnership to assist BC arts and cultural organizations create and develop new works or further develop existing works, with the intent of producing, presenting or exhibiting them at the highest standard. Organizations can apply for funding to create, commission and develop original work in the performing, visual, media or literary arts.

ArtStarts in Schools

<http://www.artstarts.com/>

Founded in 1996 with a professional staff and volunteer board of directors, ArtStarts in Schools is a unique not-for-profit organization offering educators, artists, parents and students a broad range of programs, services and resources to promote arts and creativity among BC's young people.

Assembly of BC Arts Councils

<http://www.assemblybcartscouncils.ca/index.asp>

We are a service, advocacy and education organization working with BC's community and regional arts councils and other community-based arts and cultural organizations to advance the role of arts and culture in community development.

Crafts Association of BC

<http://www.cabc.net/>

The Crafts Association of British Columbia (CABC) is a registered non-profit charitable arts service organization, incorporated under the Society Act since 1973. The CABC acts as a coordinating body for all craft disciplines in the province and is a network of craft professionals dedicated to the development of excellence in crafts.

The CABC is a voluntary membership-driven organization, comprising individual craftspeople, craft guilds, associations and supporters of arts throughout the province. The Association offers a number of programs and services designed to meet the needs of its membership and craftspeople throughout BC.

Canadian Artists' Representation/Le Front des artistes canadiens

<http://www.carfacbc.org/>

Canadian Artists' Representation/Le Front des artistes canadiens (CARFAC) is incorporated federally as a non-profit corporation that is the national voice of Canada's professional visual artists.

As a non-profit association and a National Art Service Organization, our mandate is to promote the visual arts in Canada, to promote a socio-economic climate that is conducive to the production of visual arts in Canada, and to conduct research and engage in public education for these purposes.

CARFAC was established by artists in 1968 and has been recognized by the Status of the Artist legislation. CARFAC is guided by an active Board, elected by the membership.

The Foundation Assisting Canadian Talent on Recordings

<http://www.factor.ca/>

FACTOR, The Foundation Assisting Canadian Talent on Recordings, was founded in 1982 and is a private non-profit organization dedicated to providing assistance toward the growth and development of the Canadian independent recording industry.

Music BC

<http://www.musicbc.org/>

Representing the British Columbia music industry, Music BC (formerly known as The Pacific Music Industry Association or PMIA) is a non-profit society dedicated to providing information, education, funding, advocacy, awareness, and networking opportunities to nurture, develop and promote the spirit, growth, and sustainability of the BC Music community.

Music BC has been in operation for 16 years, serving the music industry of British Columbia. Music BC is the only provincial music association that serves all genres, all territories and all participants in the industry from artists, to managers, agents, broadcasters, recording studios, producers and all other industry professionals.

Music BC serves as the regional affiliate for FACTOR and is a member of the Western Canadian Music Alliance which produces the Western Canadian Music Awards.

Theatre BC

<http://www.theatrebc.org/>

Theatre B.C. is proud parent to approximately 80 community theatre groups across the British Columbia, assisting the growth and development of what used to be referred to as amateur dramatics. TBC is a vital, thriving umbrella organization nurturing the spirit of community theatre-an association of people involved in theatre solely out of a love of the stage.

Theatre B.C. and its members foster the growth of professionalism, for always behind the fun is a serious-minded pursuit of excellence.

Federation of BC Writers

<http://www.bcwriters.com/>

The Federation of BC Writers is a not-for-profit organization established in 1976 to contribute to a supportive environment for writing in the province.

Cultural Human Resources Council

<http://www.culturalhrc.ca/>

The Cultural Human Resources Council (CHRC) strives to be at the centre of vision and forward thinking in the area of cultural human resources development. CHRC brings together representatives of arts disciplines and cultural industries in the cultural sector to address the training and career development needs of cultural workers – artists, creators, technical staff, managers and all others engaged professionally in the sector, including the self-employed.

Society of Composers, Authors and Music Publishers of Canada SOCAN

<http://www.socan.ca/>

SOCAN is an organization that administers the communication and performing rights of virtually the world's entire repertoire of copyright-protected music, when it is used in Canada. We collect license fees, then distribute the fees as royalties to our members and affiliated performing rights organizations (PROs) worldwide. We ensure that music creators and publishers get paid for the communication and public performance of their music in Canada.

Provincial Government Gaming Grants - Direct Access

<http://www.pssg.gov.bc.ca/gaming/grants/directaccess.htm>

Government gaming grants allow eligible organizations to apply for gaming revenues to support a broad range of programs and services. To receive a grant, the program must fall into one of the following five sectors: Arts, Culture and Sport; the Environment; Human and Social Services; Public Safety; or Parent Advisory Councils and District Parent Advisory Councils (these organizations are aligned with schools.)