



A to Z Grantwriting

with Linda Vallejo



**National Guild of Community Schools of the Arts
Arts Education Expo 2007**

GRANTWRITING WORKSHOP

***“Diversify Your Funding Base Using Existing
Resources and Building Partnerships”***

LESSON 1: Networking with Potential Funders

Have you and your institution been in contact with connections....

- to community members such as local businesses, corporations, individuals with resources and VIPs who care about the issue you are working to raise funds for?
- to foundation program directors, officers, and politicians who care about the issue you are working to raise funds for?

Begin by looking for funding sources that are ‘like-minded’ and share the same concerns. These potential funders will become collaborative partners with you and your institution. The grantwriting division, called the Development Department (DVP), provides the funding research, communications, and grantwriting staff for an institution.

For example, to raise hundreds of thousands of dollars, the DVP needs to be involved with as many types of funders as possible. The DVP is also responsible for developing positive communications with and requests to several potential funding sources. A really good DVP approaches many different types of potential funders. It deals with foundation, corporate, and government requests, as well as negotiates with individual gifts, business support, and fundraising events. In order to create the most efficient fundraising campaign, you will need several of these funders.

The credos of grantwriters are, “People give to people,” and “Involved people become involved donors.” We will discuss all of these subjects as we proceed with *A to Z Grantwriting*.

Elements of a Proposal

1. **Contact** - Developing positive communications with potential funders who care about the issue you are working to raise funds for.
2. **Letter of Inquiry** introducing the Institution and/or Department, Proposed Project and Request Amount you look forward to requesting from the funder
3. **Letter of Request** outlining the Institution and/or Department and Proposed Project, and Requesting a specific amount

OR

Full Proposal Package outlining the Institution and/or Department and Proposed Project, and Requesting a specific amount from the funder, including a Cover Letter with logo, contact information and signature

4. **Supplemental Documents and Materials**

The Letter of Inquiry, generally 2 to 3 pages in length, will begin with a sentence similar to the following: ‘The X institution wishes to thank the X foundation for this opportunity to submit a Letter of Inquiry requesting a grant for \$100,000 to support our X, Y, Z program.’ The Letter of Request, also 2 to 3 pages in length, will state, ‘The X institution wishes to thank the X foundation for this opportunity to request a grant for \$100,000 to support our X, Y, Z program.’ A Full Proposal Package may contain from 5 to 20 pages with all of the information included in a Letter of Request, but with more detail.

Deciding Which Type of Grant Will Work for You

1. **General fund, general operating, or unrestricted grant:** A funder gives this type of grant to further the general purpose or work of an institution, rather than focusing on a specific purpose or project. As an example, these types of grants cover the regular personnel, administrative, and miscellaneous expenses of an institution as it works on an existing program or project. With unrestricted funds, an institution can spend the money in any way it sees fit. In contrast, with restricted funds, an institution must spend according to the grant agreement.
2. **Building or renovation:** A funder provides these types of grants for constructing, renovating, remodeling, or rehabilitating property. Funders generally give these grants to institutions they’ve given to previously.
3. **Continuing support:** These grants can be renewed on an annual basis. You would submit your request to funders who have supported your institution in the past.
4. **Curriculum-development grants:** These awards go to schools, colleges, universities, and educational-support institutions to develop general or discipline-specific curricula.
5. **Emergency funds:** As you can imagine, these one-time grants cover immediate, short-term funding needs on an emergency basis.

6. **Employee-matching gifts:** Corporate foundations grant these to match gifts made by corporate employees. You can find information regarding employee-matching gift opportunities on a corporation's Web site.
7. **Endowment funds:** These donations will be kept permanently and invested to provide interest income for continued support to the institution.
8. **Restricted or special-project grants:** These are awarded for specific items or special projects only. They're called *restricted* because the institution is welcome to spend these types of funds only on agreed-on project costs.
9. **In-kind gifts:** These are contributions of services, equipment, and supplies. For example, a printer who gives a 40% cost-cut to produce an institution's brochure and annual report makes an in-kind gift. Other examples would be a local car dealership donating a vehicle for transportation, or 20 volunteers providing over 1,000 hours in services for your institution during the coming fiscal year.
10. **Matching or challenge support:** Funders give grants of this type to match funds provided by another donor. They will pay only if the grantee is able to raise additional funds from another source, has in-kind support, or has funds awarded by another funder. For example, you may request a grant of \$5,000 and match that gift with \$5,000 in donated services and products from local businesses and partners. Or you may match it with a \$5,000 cash award from another funder (corporate, foundation, or government funds).
11. **Program development:** This type of grant provides institutions with support for specific projects or programs, as opposed to general operating grants. Program development may include the planning process or program expansion.
12. **Seed money:** These grants (also called start-up funds) are used to start, establish, or initiate new projects or institutions. I recommend that, in order to find and obtain seed funds, institutions go to local or regional foundations, corporations, and businesses—especially organizations or agencies that will be affected by your proposed program.

MEET THE RESEARCH INFORMATION SHEET

The Contact Information

The **CONTACT PERSON**. Who is this? This person is most likely the program officer for a foundation or corporate-contributions department. He or she is responsible for collecting all the necessary information regarding your institution and/or department programs. He or she must present your proposal to the foundation's decision-making board in summary form, and he or she must be able to answer in detail all of the board's questions about your request.

This person is *important!* The program officer's job is to know your institution very well, know your proposed program in detail, and be able to recommend you for funding. This is a person whose name and title you want to get right. You will find that some funding sources will not provide the contact person in their published Web sites.

Next is the **DUE DATE**. This is one of the most important elements, because it indicates the date that the funder expects to receive your proposal. I wish I could say that the due dates are all the same for each type of funder, but it isn't so! One funder will accept proposals once a year, while another will expect them monthly, and yet another will accept them quarterly. It's very important to understand that the due dates vary with every funding source; so, take good notes.

The last item of the contact information concerns **GEOGRAPHIC LIMITATIONS**. This refers to the states, the single state, or the area within a state that the funder will support with donations. Even though it's last on this form, I always check this item first, because it can save you a lot of extra reading time. For example, if the funders list only California and Texas and your program is in North Carolina, you can see already that they won't be a good-match potential funder for you.

**NON-PROFIT ORGANIZATION
FUNDER RESEARCH INFORMATION SHEET (RIS)**

| | | | |
|--------------------------------|--|--|-------------|
| FUNDING SOURCE NAME: | | | |
| WEBSITE ADDRESS: | | | |
| MAILING ADDRESS: | | | |
| PHONE: | | | FAX: |
| EMAIL ADDRESS: | | | |
| CONTACT PERSON: | | | |
| TITLE: | | | |
| DUE DATE(S) | | | |
| GEOGRAPHIC LIMITATIONS: | | | |

ORGANIZATIONAL SUPPLEMENTAL DOCUMENTS

- History/Background
- Mission and Goals
- Major Accomplishments
- Board of Directors w/ Affiliations
- Contribution List
- IRS 990 Form
- 501(C) 3 Non-Profit Papers
- Press Materials/Photographs
- Projected Income and Expense Budget
- Audited Financial Statement
- Future Funding
- Staff and Leadership Bios
- Other _____

INITIAL APPROACH TO THE FUNDER

- Letter of Inquiry
- Letter of Request
- Phone Contact
- Formal Proposal
- Application Form

PROPOSED PROJECT PACKAGE

- Descriptive Paragraphs
- Need Statement
- Measurable Objectives
- Timeline
- Evaluation Plan
- Letters of Support/Collaboration
- Staff Listing
- Project Budget and Request

FUNDING SOURCE PROFILE

| | | | |
|--|--|--|--|
| Program Emphasis: | | | |
| Turnaround/Decision Making Process: | | | |
| Type of Support: | | | |
| Average Gift: | | | |
| Giving History: | | | |

CONTACT HISTORY

| Call Date | Name/Contact | Outcomes/Next Steps |
|------------------|---------------------|----------------------------|
| | | |
| | | |
| | | |
| | | |
| | | |

PROPOSAL INFORMATION

| | | |
|---------------------------|--|--|
| Language/Approach: | | |
| Final Reporting: | | |
| Date Submitted: | | |

DOCUMENTS REQUESTED BY THE FUNDER IN A COMPLETE PROPOSAL PACKAGE

Organizational Information

- **History and background:** When was your organization founded? What were the creative forces driving its formation? What's it all about? These are some of the answers you'll need to answer.
- **Mission and goals:** Your mission statement and goals are key to finding good-match potential funders. They should not only resonate with the funders' ideals but also go further to inspire greater vision and hope.
- **Major accomplishments:** Potential funders need to see that what your organization does really works; so, they want to read a list and brief description of its major accomplishments. Make sure that what you list serves your mission and goals.
- **Board of Directors (with affiliations):** List all the members of your Board of Directors and their titles and organizations.
- **Contributors List:** Before potential funders can decide how much support to offer, they will need to see who contributes to your organization, which projects they've supported, and in what amounts.
- **IRS 990 Form:** A nonprofit organization will include with its proposal a copy of its most-recent 990 tax return.
- **501(c)(3) nonprofit papers:** This IRS form shows that your organization has nonprofit status.
- **Press, printed materials, and photographs:** Be sure to include recent press releases, brochures or newsletters about your organization, any fliers from past events, and photographs both of the work your organization does and of some of its key people.
- **Projected Income and Expense Budget:** Funders need to know the state of your organization's financial health and priorities, whether your income is growing, and how you plan to spend the potential grant money.
- **Audited Financial Statement:** The audited financial statement lets potential funders see an objective accounting of your finances, free from projections and guesstimates. This is your year-end statement, completed by a CPA.
- **Future-Funding paragraphs and list:** Where do you plan to look for funding in the future? What is already funded? This is the type of information you'll need to provide here.
- **Staff and Leadership Bios:** Last but not least, you'll want to introduce your staff and leadership and provide some information about each person.

Proposed Project Package

- **Overview of Proposed Program paragraphs:** Overview of the proposed program, describing its basic components and attributes, with information outlining your institution's accomplishments and capacity to complete the proposed program goals.
- **Need Statement:** A need statement explains the nature of the problem the proposed program will solve, including research and statistics about the problem and how it is affecting your community.
- **Measurable Objectives:** These are the major milestones or checkpoints you'll accomplish on your way to meeting your program's goals. They'll show the funder your success in measurable terms, because they'll be evaluated when you complete the proposed program.
- **Timeline:** Your project timeline is a detailed description—including start and finish dates—of the sequence of tasks and activities, along with resources and staff, needed to achieve your objectives.
- **Evaluation Plan:** In this document you'll describe how the proposed program and measurable objectives will be evaluated, who will be doing the evaluating, and what evaluation tools and methods will be used to ascertain the success of the proposed program.
- **Letters of Support or Collaboration:** These letters outline your partner organizations and/agencies commitments to your project through in-kind donations, funds, and/or staff. These letters will share the partner organization's belief in your project, what they will bring to the table to ensure its success, and how this project will make a difference.
- **Project Budget And Request:** What is the budget for your proposed program, including estimated expenses and projected needs? What amount do you need to request from the funder?

Initial Approach

The funder will request one or more of the following documents: Letter of Inquiry OR Letter of Request OR Full Proposal Package AND/OR Application Form. The majority of foundation and corporate funders will request a Letter of Inquiry introducing your institution and/or department proposed program. Then, if they are interested, they will ask your institution to submit a Letter of Request or Full Proposal Package.

Contact History

This section is a phone log that provides a place to note phone conversations, whom you spoke to personally, on what date, and the outcome of your request, questions, or conversation. Most importantly, it provides an area for you to write down what your next steps will be in developing positive communications with the funder source regarding your proposal.

So, each time you speak to a potential funding source, no matter the context, make sure you leave the conversation with a good sense of the next steps you need to take. When a funder requests more information or documents, that's a good sign! It means they are interested. If they call a meeting, that's even better! Remember, the larger the donation you seek, the more contact you'll have with the funder, and the more documents and materials they will request.

Funding Source Profile

- **Program emphasis:** You'll note here the broader program efforts supported by the funding source—for example, environmental issues, education, health, the elderly, or arts and culture, etc.
- **Decision-making process and turnaround time:** In this area, you'll jot down how often the funder's Board of Directors or trustees meet to award funds. Funding sources may meet once every 30 days, once every 60 days, or only once a year. You will need this information to know when the grant check will arrive so that you can begin implementing your program. Gifts of \$10,000 to \$50,000 will take approximately 30 to 90 days for turnaround. Gifts of \$75,000 can take approximately six months. Donations above \$100,000 will take approximately six months to a year, and million-dollar-plus gifts will take between 18 months and three years. It takes time and effort to develop positive relationships with a potential funder, assure it of your institution's fiscal and administrative capability, work with the funder to create a complete proposal package, and receive the final award.
- **Types of Support:** This section provides space for you to note how your institution is allowed to spend the donations. There are several types of support including general/unrestricted support, seed monies, project support/restricted support, matching funds, capital funds, multi-year support, technical support, national programs, innovative programs, and expansion projects. This part of the RIS provides space to take notes on the funders and the types of support they provide.
- **Average Gift:** Everyone wants to know how much to ask for, and you'll find this information in the research you do at the foundation library or on the Internet. It's usually pretty easy to spot—you'll probably see "Average gift: \$5,000 to \$10,000," which is the overall average of how much the funding source has awarded to previous requests.
- **Giving History:** This gives you an opportunity to list other institutions like yours that have received a donation from this particular funder. I always say, 'The easiest way to find out who gives money to the symphony is to go to the best symphony in town and collect the playbill to see their list of donors and find out where they receive their support.' An excellent way to begin your thorough research campaign is to search for funding sources that support institutions and efforts similar to your own.
- **Language (buzz words):** Here's the place to note key language used by the funder to share its vision, mission and goals. As you begin to research for good-match potential funders and to read their application guidelines carefully (as well as their annual report materials), you'll soon pick up on the language of those particular communities. I call these *buzz words*. For instance, familiar buzzwords used in the education nonprofit and funding community include articulation, *feeder pattern*, *parent engagement*, *pipeline*, *professional development*, *education reform*, *school culture*, and *strands*.
- **Approach:** The funder's specific interests and types of programs supported will determine your approach. Let's say that a funder provides support for organizations, institutions, or agencies with a special interest in health issues for the elderly. This gives you a clue about approach: elderly-program support.
- **Final Reporting:** Funding sources generally expect a final report of some kind. Some funders will be extremely specific about the topics, number of pages, financial documentation, and formatting they wish to see in a report. Others may expect a two-page letter outlining successes, challenges, lessons learned in the implementation of the funded program, and a description of any program improvements planned for the upcoming year, accompanied by a one-page expenditures-budget report.
- **Date Submitted And Outcome:** These items are self-explanatory. Just jot down the date when you submitted your grant proposal, and then write down whether you were given a grant or not.

Part 2: Making Your Red-Hot Resource Books

The first binder will become an *Alphabetical Red-Hot Resource Book*, with A-through-Z tabs. So, if you filled out an RIS form for Wells Fargo in the previous lesson (which I hope you did!), you will print and staple its application guidelines to the RIS Form, and then hole-punch this information and place it under W in the Alphabetical Red-Hot Resource Book.

The second binder will become your *Due Date Red-Hot Resource Book*. This book will have January-through-December tabs, and you'll use it to organize your monthly proposals in advance. For example, if you find that Wells Fargo is a good match, you'll move their RIS form and application guidelines from the *Alphabetical Red-Hot Resource Book* to this second Due Date book. Since Wells Fargo has no deadlines and accepts proposals throughout the year, you can place their information at the very beginning of this Resource Book.

The *Due Date Red-Hot Resource Book* will help you organize your grantwriting campaign by helping you to plan ahead. When you open this notebook, you will know immediately which proposals you are working on in any given month. "We have three good-match potential funders with proposals that are due in the next two months. Have we made a call and developed positive communications with the funding source so we can be prepared to submit by the due date?"

The RIS form starts out in the *Alphabetical Red-Hot Resource Book* for easy access as you continue your research. Once you've found the good match and their due date, you simply move the RIS and all your research to the *Due Date Red-Hot Resource Book*.

LESSON 2

Part 1: Chronology of the Grant-Writing Process

1. **Research good-match potential funders.** You'll do this by researching at your regional funding library and on the Internet, remembering to cross-reference your search as often as possible.
2. **Obtain the potential-funders' application guidelines and annual reports.** In our previous lesson, you saw how to accomplish this task online, but I also want to emphasize how important it is to call the potential funder to request these published materials, in order to continue your excellent research practices and to 'verify and clarify' the application process. Remember, the funder will expect you to study its application-guideline materials thoroughly!
3. **Study the application guidelines and annual report.** Be sure to read these materials thoroughly to determine if the funder is a potential good match for your institution and program efforts. You're looking to see if your mission, goals, and objectives line up with theirs.
4. **Make an introductory phone call.** If the funder provides contact information, and if you are completely prepared to ask specific questions and to answer questions about your institution and/or department program efforts, you may make an introductory telephone or email contact with the appropriate program officer. Your goal in contacting the funder is to introduce your organization and proposed program efforts, briefly and succinctly; to ask specific questions about the application process; and to find the answers to the following questions:
 - Is the funder interested in supporting your institution?
 - What program is it specifically interested in supporting?
 - Which areas of the proposed program is the funder most interested in supporting?
 - What is the appropriate amount to request?
 - What are the next steps to take in requesting support?
 - Will the funder come for a site visit?
5. **Complete the initial approach.** In the majority of cases, the funder will ask you to submit a Letter of Inquiry as the initial step in the process of requesting support.
6. **Submit a Letter of Request or Full Proposal Package.** At this point, the funder will notify you if it is interested in receiving a Letter of Request or Full Proposal. Remember, some funders may skip the Letter of Inquiry as the initial step, and instead ask you to submit a Letter of Request or Full Proposal as your first step in the process.
7. **Receive your grant award.** Remember to send a well-written note to the funder thanking them for their support.
8. **Turn a decline into something positive.** If the funder declines your request, call for feedback so you can improve your next request. This is a normal part of the request process!
9. **Complete a final report.** Many funders will request a final report after the completion of the proposed program, as a part of your agreement with them.

LESSON 3: Recognizing Your Funders as Partners and Advocates

In developing excellent communications and good relationships with potential funders, remember these points:

- Use a proactive approach to 'stay in touch' for updates and information through periodic telephone, letter or e-mail communications.
- Send an invite to prospective funders for a visit to your institution and/or department.
- Extend and/or send a personalized invitation or note about a special event or program.
- If your proposal is not funded, thank the funder in writing, and request feedback on your proposal and advice on how to improve your next proposal.

The Site visit

The key is to strategize each aspect of the site visit—with a fine toothcomb! When do you plan a site visit? Well, each situation is unique. Some funders agree to a site visit after receiving the Letter of Inquiry, while others prefer to wait until they've received the complete proposal package. Remember, when a program officer makes a site visit, his or her main purpose is to get a feel for your institution and/or department's fiscal and administrative capability. Some funders will spend an entire day, while others will spend only forty-five minutes. The average length of a site visit is two hours. It's essential to involve the department head and proposed program director, financial officer, program staff and collaborative partners. You may also provide the visiting funder with an opportunity to see the proposed program in action, and to hear testimonials regarding the program's effectiveness or outcomes.

LESSON 4

Part 1: The Letter of Inquiry

1. Introductory paragraph, including the suggested request amount and a brief description of the proposed program.
2. Your college and department's history, mission statement, and goals.
3. Details about the proposed program:
 - Need statement
 - Proposed Program paragraphs—brief overview (one to two paragraphs)
 - Need statement
 - Measurable objectives (sometimes called "Expected Results" or "Outcomes")
 - Evaluation plan
 - Future funding
4. A conclusion that extends an invitation to the funder for a site visit (if you haven't already done one) and gives telephone- and e-mail-contact information.

Part 2: The Letter of Request

1. Introductory paragraph, including the suggested request amount and a brief description of the proposed program.
2. Your institution and/or department's history, mission statement, goals, and **major accomplishments**.
3. Details about the proposed program:
 - Need statement
 - Overview of Proposed Program paragraphs
 - Measurable objectives
 - **Timeline**
 - Evaluation plan
 - **Key staff and leadership bios**
 - **Project budget**
 - Future funding
4. A conclusion that extends an invitation to the funder for a site visit (if you haven't already done one) and gives telephone- and e-mail-contact information.

Letter of Request Sample

Artists on a Mission, Inc.

12275 San Lorenzo Blvd.
Los Angeles, CA 90017

April 21, 2006

Ms. Jeannette Sparks
Director of Global Philanthropy
Bank of America
Chicago, IL 634598

Dear Ms. Sparks,

Artists on a Mission wishes to thank Bank of America for the opportunity to request a grant of \$75,000 to support our Student and Parent Theater Project in South Central Los Angeles, CA. This unique program will involve the entire community and ultimately produce a series of plays that will be showcased at the Forum Theater.

Organization History, Mission, and Goals

Artists on a Mission is a nonprofit, 501(C)3 organization that was founded in 1992 after the civil unrest that plagued many neighborhoods within Los Angeles. Because the riots divided neighboring peoples with unique ethnicities, a group of performing arts professionals, community leaders, and patrons came together to establish a nonprofit organization dedicated to bridging the cultural gap of communities through theater. The mission of **Artists on a Mission** is to eradicate racial disputes by bringing together communities through the performing arts. The goals of the organization are the following:

- To bring together youth and community members to better understand one another through the performing arts
- To provide opportunities for underserved youth to learn the theater business
- To provide quality performances by professional actors in conjunction with youth and community members

Artists on a Mission is best known for its production of *Hip Hop We Don't Stop*, which appears each November. This signature piece displays the artistic and production ability of the organization, and highlights the students' innate abilities. *Hip Hop* is considered the crown jewel of the community performance events. The Los Angeles Times raved, "Hip Hop We Don't Stop is fresh, exuberant, and presents the multicultural challenges of the inner city in a provocative light." The Daily News hailed, "Filled with extraordinary effects, the presentation has nearly everything that money can buy...seek (and read) no further." In 2003, *Hip Hop We Don't Stop* was nominated for a Tony Award under the category of Best New Play.

Need Statement

Artists on a Mission works with students who come from very diverse neighborhoods in the South Central area of Los Angeles. 40% of the students are African American, 35% are Latino, and 25% are Korean. 50% of these students are English Language Learners; and 88% percent participate in free or reduced lunch programs. Among people 16 to 19 years old, 22% are dropouts and not enrolled in school. In these communities, 27% of persons and 34% of all families live below the poverty level.

Due to lack of opportunities, violence is rampant and teenage pregnancy in this area is the highest in the county of Los Angeles. The rate of unemployment for adults in this area is an overwhelming 25%. The organization firmly believes that the problems of drug addiction and gang involvement can be eliminated if *meaningful* creative and artistic opportunities are made available to the children of our community.

Student and Parent Theater Project Description

The Student and Parent Theater Project is the capstone of all of the programs within the ***Artists on a Mission*** program. The project seeks to involve students of all ethnicities and backgrounds to work with professional actors and directors to learn the business of theater.

As a by-product, race relations become bridged as students work hand in hand with other students and actors on a production. Acting teachers coach students on how to act within the theater, and fifteen top students perform side-by-side with professional actors. Nearly 600 students participate in fieldtrips to other community theater and later critique the performances with acting teachers and other professional actors. The goals of the program are as follows:

- **to recruit** professional actors, teachers, students, and parents for the 2005 season,
- **to present** productions such as Hip Hop We Don't Stop, The Last Dragon, The Short Tail, and West Side Story during the 2005 season, and
- **to teach** students the basics of the theater industry and to create a love for the theater and for people from different backgrounds

Teachers will teach the following thematic units: Pantomime/Movement; Voice and Diction; Improvisation; Monologues/Scenes; Advanced Technical Theater; Script Writing; Multicultural Theater; Theater History; Production; Play Structure and Evaluation; Directing; Career Preparation; and Technology. Students and parents will attend at least 10 fieldtrips throughout the year and examine theater throughout Southern California.

Key Personnel for the Student and Parent Theater Project

Selma Jackson, Artists on a Mission Executive Director, was instrumental in conceiving, designing and establishing ***Artists on a Mission*** in conjunction with Dennis Washington in 1992. Ms. Jackson received her MBA from University of Southern California, Los Angeles and her MA in Fine Arts from the University of California, Los Angeles. She received her B.A. from Spellman College in Atlanta, GA. Ms. Jackson has performed on both television and in Broadway plays such as "Porgy and Bess," "Chicago," and "Hairspray." A Rhodes Scholar, she has studied theater as a form of bridging cultural divides in Sao Paulo, Brazil. She has consulted for the performing arts and civic education with colleges and universities, governmental agencies, community groups, and professional associations. Ms. Jackson will oversee the Student and Parent Theater Program and its staff.

Lao Nash, Artists on a Mission Theater Project Manager, earned a Master of Fine Arts from the University of California, Los Angeles, School of Performing Arts and a Bachelor of Science from the University of Illinois, Champagne-Urbana. He has served on the Board of the California Performing Arts Council and the Watts Children's Fund in Los Angeles, CA. Mr. Nash has worked in both the arts and nonprofit environments as a Director of Finance at Citibank and Executive Director of the Los Angeles Mobile Theater Troupe. He is well respected within the field and will oversee the daily operations of the Student and Parent Theater Project.

Raquel Miranda, Artists on a Mission Communications Director, received her BA in English with Magna Cum Laude Honors from Harvard University, and attended the University of Beijing as an Education Abroad Scholar. She began her professional career at a public relations firm, Cloister and Associates, as the Coordinator of Public Accounts where she directed all public advertisements and collaborated with staff to develop new products. Her responsibilities at ***Artists on a Mission*** include publicizing all organizational events through English, Spanish, and Korean media, the creation and dissemination of all written materials including brochures and bulletins, and design and update of the ***Artists on a Mission*** Web site. She represents ***Artists on a Mission*** at local and regional conferences and conducts communications with business, community leaders, and foundations.

Evaluation

The Evaluation Plan will be conducted by the Theater Project Manager in collaboration with the senior team of ***Artists on a Mission***. The team will track: students and parents participating in the program; students involved in the project who are interested in pursuing a performing arts career; and student, parent, teacher and community representative written evaluations and responses. Pre- and Post-program surveys will measure changes in artistic awareness, self-efficacy, civic engagement and cross-cultural awareness.

Sustainability

Other funders for this project include The Ford Foundation (\$50,000), Merck Bros. Inc. (\$60,000) and the Roth Group (\$50,000). Major funding sources for ***Artists on a Mission*** have included the California Commission for Music and the Performing Arts, the Justin Foundation, Morris Douglas Personnel Services, Mervyn's, California Edison, Ronald MacDonald Children's, the Goodyear Foundation, and Exxon Corporation.

Total Proposed Program Costs

Artists on a Mission requests a grant for \$75,000 to support the Student and Parent Theater Project.

| ITEM | Total Project | Request To Bank America |
|--|------------------|-------------------------|
| Staffing | | |
| Executive Director, Project Manager, and Communications Director | \$170,000 | \$25,000 |
| Supplies | | |
| Materials for costumes, set design, invitations, fliers | \$36,000 | 10,500 |
| Stipends | | |
| 15 student actors @ \$100/performance x 10 performances + 1 teacher @\$1,600 | \$33,000 | 16,600 |
| Field trips | | |
| Field-trip and admissions fees, refreshments | \$2,350 | 6,850 |
| Other | | |
| Transportation, postage, and printing | \$23,070 | 16,050 |
| TOTAL | \$264,420 | \$75,000 |

We look forward to partnering with the Bank of America on the Student and Parent Theater Project. Enclosed please find an informational packet on ***Artists on a Mission***, including 501(C)3 nonprofit status papers, an audited financial statement, 2004 Organizational Budget, Board of Directors Listing, and 990 tax form.

Also, we are happy to arrange a site visit to one of our performances or educational programs. If any other materials or documents are needed, please feel free to call me at (213) 535-5685 or email at chiefartist@aoam.org.

Cordially,

Selma Jackson
Executive Director

LESSON 5: Creating a Development Team Effort

First, let's say hello to the *development director*. The development director oversees the implementation of the grantwriting campaign and manages the development-department staff. He or she is an expert who can answer all of the questions regarding the organization's history and efforts. Often, the development director will make the introductory phone calls to funding sources and partners and will strategize the site visits.

Next, meet the *public relations development officer*. This team member handles outreach and attends community events and meetings. His or her goals are to meet interested partners and potential funders in order to introduce the organization's mission and program efforts. This person doesn't need to be an expert in the organization's history and efforts but must be good with people and enjoy phone work. He or she can also take on the task of making introductory calls, writing funder thank-you letters, and handling follow-up with funders.

We're about to meet the *finance officer*. He or she is responsible for putting together organizational budgets, proposed program budgets, and report budgets. This person also helps coordinate the completion of the audited financial statement. The *grantwriter* is part of a larger team, he or she concentrates on writing all the proposals and reports in collaboration with the development staff, organizational leadership, and program staff. Finally, the *researcher* is responsible for researching good-match potential funders, creating the Red-Hot Resource Books, and finding and gathering all the pertinent data for use in submitted proposals. He or she also completes all data analysis for in-progress and completed programs.

LESSON 6: Collaborative Partnerships

Collaborative partnerships are the way of the future! In the 1970s and 1980s, funding sources gave to organizations that functioned as *silos*—in other words, funders provided support to single organizations, not to organizations working together as partners. Today, however, funders want to support partnerships and consortiums: organizations collaborating to bring change to broader communities and regions. A collaborative partnership is a group of community stakeholders who share common goals and commit to pooling their efforts and resources to create and complete a successful program.

As an example, the program will provide a weekend family job fair, a group of schools may partner with community-based nonprofit and for-profit organizations, city- or county-supported agencies, the local school district, the local PTA, and/or a regional college or university. Anyone one of the “stakeholders” can serve as the lead organization and submit proposals for financial support. Collaborative efforts may also include for-profit enterprises that will be *hired for services rendered* as part of the proposed program.

Letters of Commitment or MOU

The Letter of Commitment serve as Memorandums of Understanding (MOUs) between the lead, submitting organization and its collaborative-partner organizations. A Memorandum of Understanding is a written agreement between the lead organization submitting the grant proposal and the collaborative-partner's organization, in which both partners commit to certain responsibilities and expectations, within a specific timeframe.

These letters outline the partner's commitment to the project in three ways:

- in-kind donations of space, telephones, computers, and supplies
- actual funds raised to support the project
- staff and leadership time spent in planning, implementing, and evaluating the project

LESSON 7: Diversifying Your Funding Base

Today, the most successful organizations and institutions have learned how to diversify their funding base by combining grants and donations from multiple funding sources. As government-funding sources decrease, now is the time for institutions to double their fundraising efforts by reaching out to foundation, corporate, local business, and individual donors for additional support. If your organization or institution is implementing a program presently that is funded by a government source, contact this source directly to ask what percentage of your original award can be matched with foundation and corporate funds. If your institution is implementing a program presently funded by a foundation or corporate-funding source, your task will be to find additional funding sources that provide matching gifts.

Gaining Support and Saving Time - The Rolls Royce Proposal Package

The Rolls Royce Proposal Package is the top-of-the-line proposal. It's the most complete and thorough, and it's the one most likely to gain the most support. Here's my own special way of breaking down the different proposal packages. I have designed it to help you remember it for years to come!

| <u>NAME</u> | <u>PROPOSAL LENGTH</u> | <u>SUPPORT LEVEL</u> |
|--------------------|------------------------|--------------------------|
| <i>Rolls Royce</i> | 20 to 40 pages | \$100,000 to \$1,000,000 |
| <i>Cadillac</i> | 10 to 20 pages | \$10,000 to \$99,999 |
| <i>Chevy</i> | 6 to 12 pages | \$5,000 to \$9,999 |
| <i>Geo</i> | 6 to 8 pages | Under \$5,000 |

The Rollover Concept

The A to Z Grantwriting System is to write the Rolls Royce Proposal template and "edit down" to smaller proposal packages needed for foundation and corporate requests. Once you have written the Rolls Royce you can use it again and again in approaching a "team of funders" to support the proposed program. Depending on the number of program efforts your institution is engaged in, you may need to create two to four different Rolls Royce Proposal Package templates.

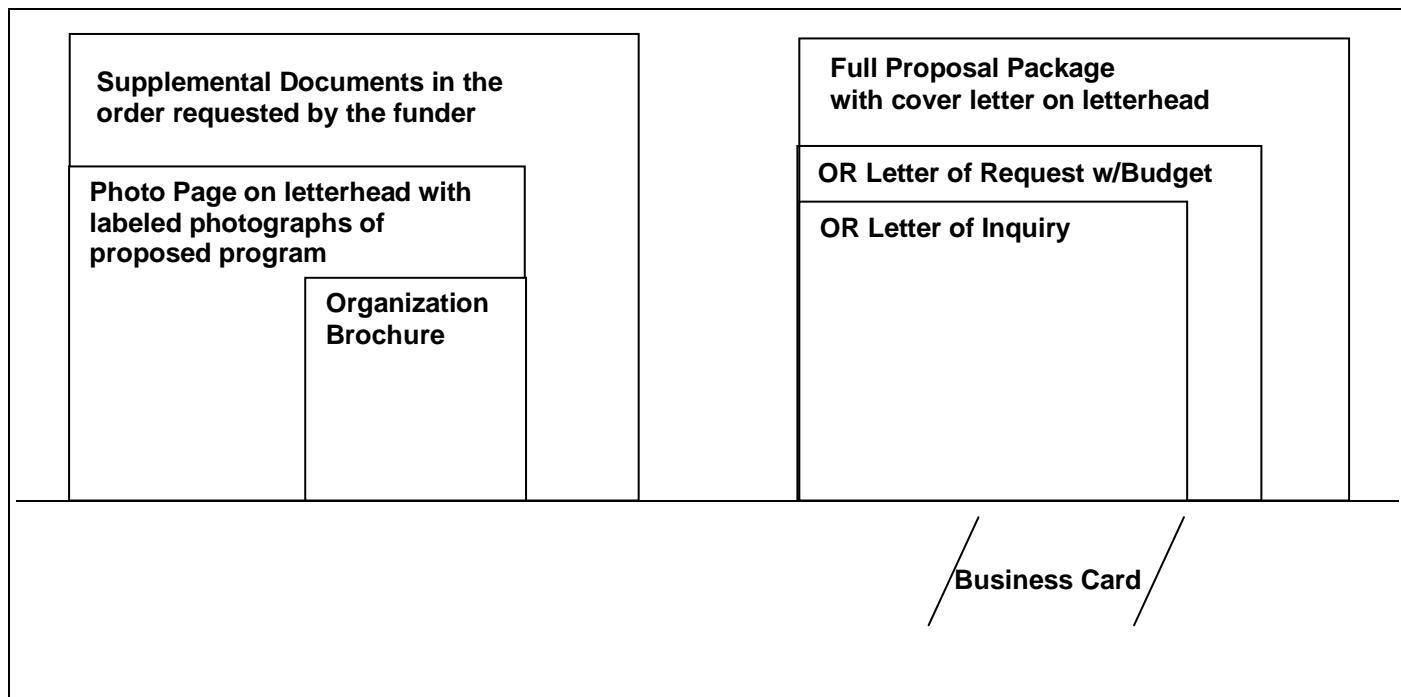
Remember that a 'team of funders' will be needed to support any given program effort. You will begin by writing a Rolls Royce Proposal Package for the proposed program, and then 'rolling it over' to multiple good-match potential funders. In essence, you will be submitting the same proposal to multiple funders to gather all of the support needed to implement the proposed program. Remember, each proposal package should be focused, personalized, tailored, and customized for each and every potential funding source.

| <i>Elements of a College/Department Rolls Royce Proposal Package</i> | |
|---|--|
| <u>Organization Supplemental Documents</u> | <u>Proposed Project Package Documents</u> |
| History/Background | Overview of Proposed Program |
| Mission Statement and Goals | Need Statement/Problem Statement |
| Major Accomplishments | Measurable Objectives |
| Board of Directors w/ Affiliations | Timeline |
| Contributors List | Evaluation Plan |
| EIN & /DUNS Number / 501(C)3 Non-Profit Papers | Letters of Support/Collaboration |
| Income and Expense Budgets (Actual and Projected) | Staff Bios |
| Press and Printed Materials/Photographs | Project Budget and Request |
| Staff and Leadership Bios | |
| Collaborating Partner List | |

LESSON 8: Creating a Team of Funders

No single funder will provide all of the funds needed to support any given program or project. Funders will expect you to gather a team of funders to support your proposed program. Each funder will request a list of other funding sources with amounts supporting the institution, department, and/or proposed program. Also, the majority of funders will be interested in supporting a specific area of the program. If you raise double the funds, you can double the number of individuals served by the program or extend the program for an additional time period. If you do not raise all the funds needed, you may choose to implement the program in stages or limit its impact.

LESSON 9: Packaging Your Foundation and Corporate Proposal Packages for Maximum Impact



PRESENTER BIO

Linda Vallejo has over twenty-five years experience as a grantwriter, consultant and instructor presenting her award winning A to Z Grantwriting curriculum. The A to Z Grantwriting Seminar has been presented nationally and on-line in over 500 colleges and universities nationwide for over 10 years to over 30,000 students. As a practicing professional grantwriter, Ms. Vallejo has raised more than \$25 million from government, foundation and corporate donors for a wide variety of organizations, agencies and institutions. Full resume and references for Ms. Vallejo available at www.atozgrantwriting.com

Ms. Vallejo is also a practicing professional artist. Selected Exhibitions include Los Angeles Natural History Museum, Los Angeles Craft and Folk Art Museum, Carnegie Art Museum, Armand Hammer Museum, Laguna Art Museum, Bronx Museum, Museum of Modern Art New York, San Antonio Museum, Mexico City Modern Art Museum, Patricia Correia Gallery, Metro Gallery, and Galeria Las Americas. Publications include ArtNews, Art Business News, Southwest Art, Saludos Hispanos, Los Angeles Times, Downtown LA News, Her-Ezine, Mujeres de Maiz, and Latin Style Magazine. Artist resume, reviews and images can be found at www.lindavallejo.com



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with Linda Vallejo

GRANTWRITING WORKSHOP

*“Diversify Your Funding Base
through Foundation and Corporate Support
by Using Existing Resources and Building Partnerships”*

**National Guild of Community Schools of the Arts
Arts Education Expo 2007**

www.atozgrantwriting.com



People give to people

Networking with Potential Funders

Have you and your institution been in contact with the people who care about the issue you are working to raise funds for?

- community members such as local businesses, corporations, individuals with resources and VIPs

- foundation program directors, officers, and politicians



Grantwriter's Credos

- People give to people.
- Involved people become involved donors.



Elements of a Proposal

- **Contact**
 - Develops positive communications with potential funders who care about issue
- **Letter of Inquiry**
 - Introduces the Institution and/or Department, Proposed Project
 - Requests Amount
 - Generally 2 to 3 pages in length
 - ‘The X institution wishes to thank the X foundation for this opportunity to submit a Letter of Inquiry requesting a grant for \$100,000 to support our X, Y, Z program.’



Elements of a Proposal

- **Letter of Request OR Full Proposal Package**
 - *Letter of Request*
 - Outlines the Institution and/or Department and Proposed Project, and Requests a specific amount
 - 5 to 10 pages in length
 - ‘The X institution wishes to thank the X foundation for this opportunity to request a grant for \$100,000 to support our X, Y, Z program.’



Elements of a Proposal

- *Full Proposal Package*
 - Outlines the Institution and/or Department and Proposed Project, and Requests a specific amount from the funder
 - Includes a Cover Letter with logo, contact information and signature
 - 5 to 20 pages; Letter of Request, but with more detail
- **Supplemental Documents and Materials**



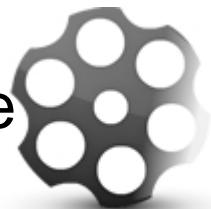
Which Type of Grant Will Work for You?

- **General fund, general operating, or unrestricted**
 - Further the general purpose or work of an institution, rather than a specific project
- **Building or renovation**
 - Constructing, renovating, remodeling, or rehabilitating property
- **Continuing support**
 - Renewed on an annual basis
 - Request to funders who have supported your institution in the past



Which Type of Grant Will Work for You?

- **Curriculum-development grants**
 - Go to schools, colleges, universities, and educational-support institutions
 - Develop general or discipline-specific curricula
 - **Emergency funds**
 - One-time grants cover immediate, short-term funding needs on an emergency basis
 - **Employee-matching gifts**
 - Corporate foundations grant these to match gifts made by corporate employees
 - **Endowment Funds**
 - Kept permanently and invested to provide interest income for continued support
- www.atozgrantwriting.com



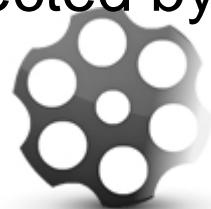
Which Type of Grant Will Work for You?

- **Restricted or special-project grants**
 - Awarded for specific items or special projects only
 - Restricted; funds may be spent only on agreed-upon project costs
- **In-kind gifts**
 - Contributions of services, equipment, and supplies
- **Matching or challenge support**
 - Matches funds provided by another donor
 - Pay only if the grantee is able to raise additional funds from another source, has in-kind support, or has funds awarded by another funder



Which Type of Grant Will Work for You?

- **Program development**
 - Provides institutions with support for specific projects or programs
 - May include the planning process or program expansion
- **Seed money (also called start-up funds)**
 - Used to start, establish, or initiate new projects or institutions
 - Seeks funds from local or regional foundations, corporations, and businesses—especially organizations or agencies that will be affected by your proposed program



Funder Research Information Sheet

FUNDER RESEARCH INFORMATION SHEET (FIRS)

| | | |
|-------------------------|--|------|
| FUNDING SOURCE: | | |
| WEB SITE ADDRESS: | | |
| MAILING ADDRESS: | | |
| PHONE: | | FAX: |
| EMAIL ADDRESS: | | |
| CONTACT PERSON: | | |
| TITLE: | | |
| DUE DATE (S): | | |
| GEOGRAPHIC LIMITATIONS: | | |

- | COLLEGE/DEPARTMENT SUPPLEMENTAL DOCUMENTS | INITIAL APPROACH TO THE FUNDER |
|--|--|
| <input type="checkbox"/> History/Background | <input type="checkbox"/> Letter of Inquiry |
| <input type="checkbox"/> Mission and Goals | <input type="checkbox"/> Letter of Request |
| <input type="checkbox"/> Major Accomplishments | <input type="checkbox"/> Phone Contact |
| <input type="checkbox"/> Board of Trustees w/ Affiliations | <input type="checkbox"/> Formal Proposal |
| <input type="checkbox"/> Contributor's List | <input type="checkbox"/> Application Form |
| <input type="checkbox"/> EIN - DUNS Number | |
| <input type="checkbox"/> College Financial Documentation | |
| <input type="checkbox"/> Press and Printed Materials/Photographs | |
| <input type="checkbox"/> Leadership and Staff Bios | |
| <input type="checkbox"/> Collaborating Partnership List | |
| <input type="checkbox"/> Other _____ | |

- | PROPOSED PROJECT PACKAGE DOCUMENTS |
|---|
| <input type="checkbox"/> Overview of Proposed Program |
| <input type="checkbox"/> Need Statement |
| <input type="checkbox"/> Measurable Objectives |
| <input type="checkbox"/> Timeline |
| <input type="checkbox"/> Evaluation Plan |
| <input type="checkbox"/> Letters of Support/Collaboration |
| <input type="checkbox"/> Staff Listing |
| <input type="checkbox"/> Project Budget and Request |

FUNDING SOURCE PROFILE

| | |
|--|--|
| Program Emphasis: | |
| Decision Making Process/Turnaround Time: | |
| Type of Support: | |
| Average Gift: | |
| Giving History: | |

CONTACT HISTORY

| Call Date | Name/Contact | Outcomes/Next Steps |
|-----------|--------------|---------------------|
| | | |
| | | |
| | | |
| | | |

PROPOSAL INFORMATION

www.atozgrantwriting.com



Funder Research Information Sheet (RIS)

FUNDER RESEARCH INFORMATION SHEET (RIS)

| | | | |
|--------------------------------|--|--|-------------|
| FUNDING SOURCE: | | | |
| WEB SITE ADDRESS: | | | |
| MAILING ADDRESS: | | | |
| PHONE: | | | FAX: |
| EMAIL ADDRESS: | | | |
| CONTACT PERSON: | | | |
| TITLE: | | | |
| DUE DATE (S): | | | |
| GEOGRAPHIC LIMITATIONS: | | | |



Funder Research Information Sheet (RIS)

| <i>Elements of a Organization's Rolls Royce Proposal Package</i> | |
|--|---|
| <u>Organization Supplemental Documents</u> | <u>Proposed Project Package Documents</u> |
| History/Background | Overview of Proposed Program |
| Mission Statement and Goals | Need Statement/Problem Statement |
| Major Accomplishments | Measurable Objectives |
| Board of Directors w/ Affiliations | Timeline |
| Contributors List | Evaluation Plan |
| EIN & /DUNS Number / 501(C)3 Non-Profit Papers | Letters of Support/Collaboration |
| Income and Expense Budgets (Actual and Projected) | Staff Bios |
| Press and Printed Materials/Photographs | Project Budget and Request |
| Staff and Leadership Bios | |
| Collaborating Partner List | |



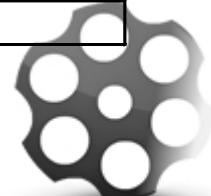
Funder Research Information Sheet (RIS)

FUNDING SOURCE PROFILE

| | |
|--|--|
| Program Emphasis: | |
| Decision Making Process/Turnaround Time: | |
| Type of Support: | |
| Average Gift: | |
| Giving History: | |

CONTACT HISTORY

| Call Date | Name/Contact | Outcomes/Next Steps |
|-----------|--------------|---------------------|
| | | |
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Funder Research Information Sheet (RIS)

PROPOSAL INFORMATION

| | |
|-------------------------|--|
| Language: | |
| Approach: | |
| Final Reporting: | |
| Date Submitted: | |
| Outcome: | |



Proposed Project Package

- **Overview of Proposed Program paragraphs**
- **Need Statement**
- **Measurable Objectives**
- **Timeline**
- **Evaluation Plan**
- **Letters of Support or Collaboration**
- **Project Budget And Request**



Proposed Project Package

- **Overview of Proposed Program paragraphs**
 - Overviews proposed program
 - Describes basic components and attributes
 - Includes information outlining your institution's accomplishments and capacity to complete the proposed program goals
- **Need Statement**
 - Explains the nature of the problem the proposed program will solve
 - Includes research and statistics about the problem and how it is affecting your community



Proposed Project Package

- **Measurable Objectives**
 - Lists major milestones or checkpoints
 - Shows funder your success in measurable terms
 - Will be evaluated after completing the program
- **Timeline**
 - Details the sequence of tasks and activities
 - Includes start and finish dates
 - Includes resources and staff needed
- **Evaluation Plan**
 - Describes how the program will be evaluated
 - Details who will be doing the evaluating
 - Outlines evaluation tools and methods

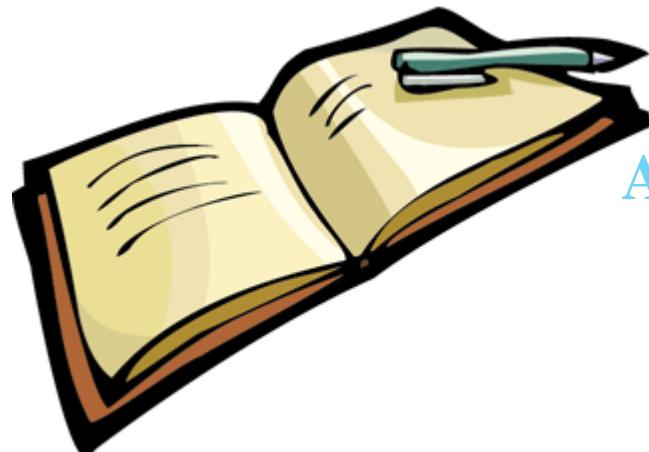


Proposed Project Package

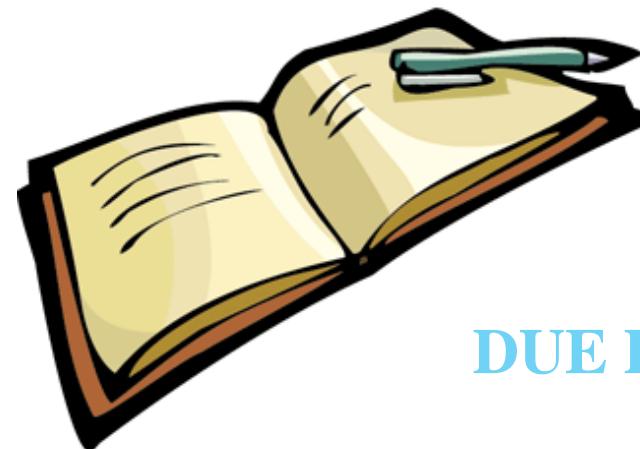
- **Letters of Support or Collaboration**
 - Outline your partner organizations and/agencies' commitments to your project through in-kind donations, funds, and/or staff
 - Share the partner organization's belief in your project, what they will bring to the table to ensure its success, and how this project will make a difference
- **Project Budget And Request**
 - Outlines program budget, including estimated expenses and projected needs



Making Your Red-Hot Resource Books



ALPHA BOOK



DUE DATE BOOK

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Chronology of the Grant-Writing Process

- **Research good-match potential funders**
- **Obtain the potential-funders' application guidelines and annual reports**
- **Study the application guidelines and annual report**
- **Make an introductory phone call**
 - Introduce your organization and proposed program
 - Ask specific questions about the application process;



Chronology of the Grant-Writing Process

1. Make an introductory phone call (continued)

Find the answers to the following questions:

- Is the funder interested in supporting your institution?
- What program is it specifically interested in supporting?
- Which areas of the proposed program is the funder most interested in supporting?
- What is the appropriate amount to request?
- What are the next steps to take in requesting support?
- Will the funder come for a site visit?



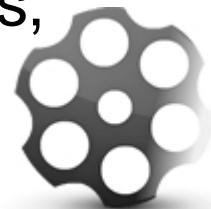
Chronology of the Grantwriting Process

- 1. Complete the initial approach**
- 2. Submit a Letter of Request or Full Proposal Package**
- 3. Receive your grant award**
- 4. Turn a decline into something positive**
- 5. Complete a final report**



The Letter of Inquiry

- **Introductory paragraph**
 - Include the suggested request amount and a brief description of the proposed program
- **Your college and department's history, mission statement, and goals**
- **Details about the proposed program**
 - Need statement
 - Proposed Program paragraphs—brief overview (one to two paragraphs)
 - Measurable Objectives (Expected Results, Outcomes)



The Letter of Inquiry

- **Details about the proposed program (continued)**
 - Measurable objectives (sometimes called "Expected Results" or "Outcomes")
 - Evaluation plan
 - Future funding
- **A conclusion**
 - Extends an invitation to the funder for a site visit
 - Gives telephone- and e-mail-contact information



The Letter of Request

- **Introductory paragraph**
 - Includes the suggested request amount and a brief description of the proposed program
- **Information about your institution or department**
 - Includes the history, mission statement, goals, and major accomplishments
- **Details about the proposed program**
 - Need statement
 - Overview of Proposed Program paragraphs
 - Measurable objectives
 - Timeline



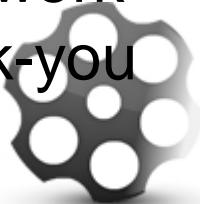
The Letter of Request

- **Details about the proposed program** (continued)
 - Evaluation plan
 - Key staff and leadership bios
 - Project budget
 - Future funding
- **A conclusion**
 - Extends an invitation to the funder for a site visit
 - Gives telephone- and e-mail-contact information



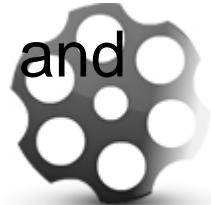
Creating a Development Team Effort

- **Development Director**
 - Oversees the implementation of the grantwriting campaign and manages the development staff
 - Answers questions regarding the organization's history and efforts
 - Makes the introductory phone calls to funding sources and partners and strategizes the site visits
- **Public Relations Officer**
 - Handles outreach and attends community events
 - Meets interested partners and potential funders to introduce the organization's mission and efforts
 - Must be good with people and enjoy phone work
 - Makes introductory calls, writes funder thank-you letters, and follows-up with funders



Creating a Development Team Effort

- **Finance Officer**
 - Responsible for putting together organizational, proposed program, and report budgets
 - Helps coordinate the audited financial statement
- **Grantwriter**
 - Writes all the proposals and reports in collaboration with the development staff, organizational leadership, and program staff
- **Researcher**
 - Researches good-match potential funders, creates the Red-Hot Resource Books, and finds and gathers all the pertinent data
 - Completes all data analysis for in-progress and completed programs



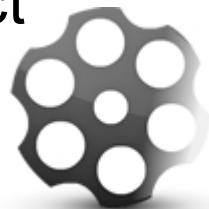
Collaborative Partnerships

- Silos vs. Collaborative Partnerships
- Funders want to support partnerships and consortiums
- Collaborative partnership: group of community stakeholders
 - Share common goals
 - Commit to pooling their efforts and resources to create and complete a successful program



Letter of Commitment or MOU

- Serves as Memorandums of Understanding (MOUs)
- MOU: Written agreement between the lead organization submitting the grant proposal and the collaborative-partner's organization
- Both partners commit to certain responsibilities and expectations, within a specific timeframe
- Outlines the partner's commitment in three ways:
 - In-kind donations of space, telephones, computers, and supplies
 - Actual funds raised to support the project
 - Staff and leadership time spent in planning, implementing, and evaluating the project



Diversify Your Funding Base

- The most successful organizations and institutions diversify their funding base by combining grants and donations from multiple funding sources
- Government-funding sources decreasing
- Time to reach out to foundation, corporate, local business, and individual donors for additional support
 - What percentage of your original award can be matched with foundation and corporate funds?
 - Matching gifts?



The Rolls Royce Package

| Name | Proposal Length | Support Level |
|-------------|-----------------|--------------------------|
| Rolls Royce | 20 to 40 pages | \$100,000 to \$1,000,000 |
| Cadillac | 10 to 20 pages | \$10,000 to \$99,999 |
| Chevy | 6 to 12 pages | \$5,000 to \$9,999 |
| Geo | 6 to 8 pages | Under \$5,000 |



The A to Z Grantwriting System

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The Rollover Concept

- Write the Rolls Royce Proposal template
- “Edit down” to smaller proposal packages needed for foundation and corporate requests
- Use it again and again in approaching a “team of funders” to support the proposed program
- Start with the Rolls Royce and the roll it over to multiple good-match funders
- Each proposal package should be focused, personalized, tailored, and customized for each and every potential funding source

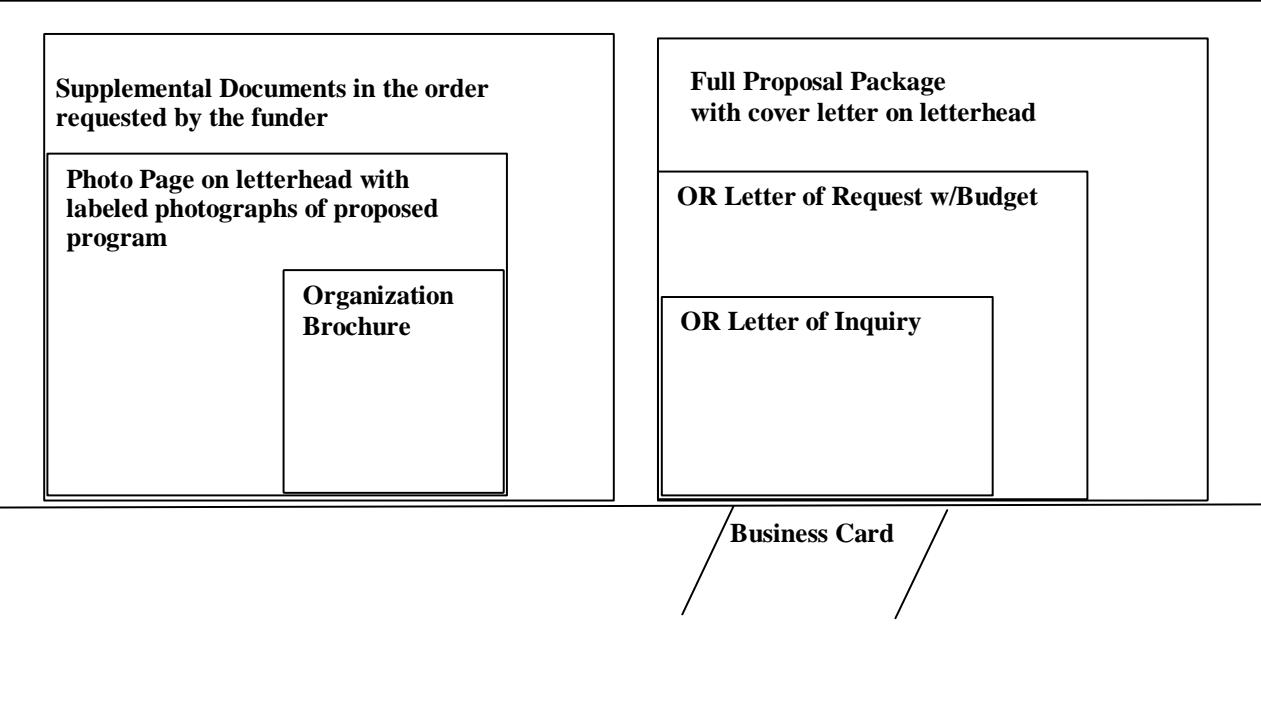


Creating a Team of Funders

- Team of Funders
- List of other funding sources with amounts, department and/or proposed program
- Majority of funders will be interested in supporting a specific area
- Scale the project according to funding received
 - If you raise double the funds, you can double the number of individuals served by the program or extend the program for an additional time period. If you do not raise all the funds needed, you may choose to implement the program in stages or limit its impact.



Packaging Your Foundation and Corporate Proposal Packages





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