

ELAN

ENGLISH-LANGUAGE ARTS NETWORK

20 years **yes** *Successful futures
start with YES*

GRANTWRITING PRINCIPLES

Presented by ELAN, in partnership with YES Montreal

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Budget section written & developed by Monika Majewski

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Canada Council
for the Arts

Conseil des arts
du Canada

ELAN – the English Language Arts Network

ELAN works in six key areas to:

- Provide support, services and networking opportunities to English-speaking artists of all disciplines in all regions of Quebec.
- Promote artists' work so they receive greater recognition and visibility.
 - Made au Quebec
 - Arts Alive!
- Collaborate with sister organizations to coordinate and instigate support services, such as professional development and mentorship opportunities.
 - Quebec Writers' Federation (QWF), Quebec Drama Federation (QDF), Association of English Language Publishers (AELAQ)
- **Build bridges between English-speaking and French-speaking communities.**
- Advocate on behalf of English-speaking artists and their community in critical areas such as public broadcasting.
- Promote arts and culture as a means to enrich education, develop the creative economy and serve as a motor for economic development.



Agenda

- Introductions
- The grant landscape in Quebec
- Focusing your passion
- Project Description
- Pitch & project exercise
 - BREAK 15 minutes
- The Application
- Budget
- Polishing your presentation
- Final steps & follow-up

No one should drive a hard bargain with an artist.

- Beethoven

- Arts funding in Canada aims to
 - sustain artists and artistic practice
 - award and foster artists and their achievements
 - support those who shape culture, create positive change

Why write a grant?

Money is just the beginning...

- To get from our artistic vision, to the end goal of a fully realized project
- To create a conversation between you, your art, and the world
- To grasp a full understanding of your own project
- To help create a solid Action Plan

Remember that as an artist you are making a valuable and essential contribution to society. A Grant is NOT a handout, it is not charity. A grant is a resource meant to enable artists who make a difference in the lives of those they touch.

We Artists... who's in the room?

What's your discipline?

Do you have a specific project in mind?

Have you applied for grants before?

What stage are you at in applying?

What do you consider to be the biggest challenge in writing a grant?

Do you have an artist's statement?

The Grant Landscape in Quebec

Public

- Federal – Canada Council for the Arts
- Provincial - CALQ
- Municipal – CAM, regional
- International – check for eligibility

Private

- Foundation
- Corporate – philanthropic arms
- Not-for-profit organizations
- Professional associations

Types of Funding

- Unrestricted
- Restricted

Types of Projects

- General support
- Professional Development
- Performance, production, composition
- Publication, recordings, touring
- Travel
- Residencies, internships, fellowships

For Artists who are...

Emerging, established, practicing, professional, mentor, master...

Disciplines: visual arts, dance, music/sound, theatre, performance arts, circus arts, writing, media, interdisciplinary, aboriginal, culturally diverse...

Refer to the resource list^{} provided as a starting point for researching potential grants. Remember to set aside adequate time. The web is a place of serendipity but you need to take the time to make it happen.*

** Available online: http://www.quebec-elan.org/uploads/documents/74/ELAN_grantwriting_resources_online.pdf*

A note on 'Culturally Diverse' & 'Visible Minority' Artists

Cultural diversity refers to the presence, expressions and participation of many different individuals and communities co-existing in the general culture of a society. Cultural diversity explicitly recognizes that the contribution and participation of all peoples, particularly marginalized people, have the potential of equal value and benefit to the society at large.

Cultural equity seeks to correct inequalities experienced by individuals of different cultures by identifying power imbalances between cultural groups and by recognizing and respecting fundamental characteristics that distinguish these groups from each other.

-from, [Canada Council Equity Framework](#)*

Visible minority, is defined by Statistics Canada as “persons, other than Aboriginal peoples, who are non-Caucasian in race or non-white in colour”.

* <http://canadacouncil.ca/equity-office/equity-framework>

The notes on Culturally Diverse artists was tailored especially for one of the Montreal sessions intended to address the specific concerns. All of the major funding bodies (CCA, CALQ and CAM) have specific policies and strategies to address the fact that artists of a diverse background, whether it be with regard to culture, ethnicity, physical ability, or sexual orientation, are unequally represented at this time.

'Culturally Diverse' & 'Visible Minority' Artists...

Interculturalism is a moral contract that establishes a relationship between new immigrants and the host society in order to create a common public culture based on: a society in which French is the common language of public life; a democratic society where both the participation and contribution of each individual are expected and valued; a pluralistic society open to various contributions within limits dictated by the respect of fundamental democratic values and the need for intercommunity exchanges.

An **Artist of Diversity**, is also one whose practice is in the minority, non-Western, hybridized, or Native. It must also be mentioned that each of them defines himself first and foremost as an artist and that his origin or that of his practice only becomes a factor in light of any exclusion or inequity that he may experience.

- from [Conseil des arts de Montreal, Action Plan for Cultural Diversity in the Arts](#) *

* http://www.artsmontreal.org/media/Documentation/CAM-diversite_EN_FINAL.pdf

* Official language minority artists - for example, English-speaking artists living in Quebec - are also often eligible for specific envelopes of funding. If you are applying for a grant from the Canada Council for the Arts, make sure you fill out the Voluntary Identification Form indicating your status as an official language minority artist. For more information visit <http://canadacouncil.ca/equity-office/about-the-equity-office/official-languages>. The Government of Canada, Department of Canadian Heritage also funds artistic and cultural projects in official language minority communities. For more information visit <http://www.pch.gc.ca/eng/1358190702018/1358190840720>.

Finding the right fit

- Know your project, then seek the potential grant to support it
- Read the funding body's mission and purpose statements
- Make sure you are eligible
- Do not pander to the funding agencies goals
- Look at projects/artists that were funded in the past
- Develop a relationship with the funder
- YES! You can, and should, apply for multiple grants at the same time

The right fit is essential. Take your time to make sure that your vision and goals are aligned with those of the funder.



Plan & Prepare

- Designate a workspace as your *Grantwriting Headquarters*
- Ensure you have an organizational system that you are comfortable with
- Research! Find the fit.
- Print out the most recent version of the grant guidelines and application form
- Read them. Carefully.
- Give yourself ample time

Build a relationship

Funding agencies exist because they believe in the power of art to affect our lives. They want to help artists get their projects off the ground.

- Read the organization's mission/vision statement & program guidelines
- Prepare your pitch and have your questions ready
- Call the program officer/grant liaison
- If possible, set up a meeting in person, or offer to call back when the Program officer has more time

The program officer/point of contact's role is to determine your eligibility, answer all questions pertaining to the grants, and to oversee the assessment process – and, they want to help you!

I consider this an essential part of the grantwriting process. Please take the time to pick up the phone and make personal contact. The more allies you have in this process, the better. The program officer/liason/contact person, is there to help you. Use them!

Set SMART goals

Show that your project goals are:

- Specific
- Measurable
- Attainable
- Realistic
- Time-bound



Describe in a clear, concise and compelling manner:

- Who you are, what makes you unique? (Ability)
- What you want to do, what is your goal? (Intention)
- Why do you want to do it? (Passion)
- How will you do it?
- When will it be done?
- How much funding do you need?
- How will you evaluate your success?

SMART is an acronym from the business world. Its important to keep in mind the practicalities of being an artist. As artists we wear many hats... accountant, publicist, marketer, fundraiser, financial advisor etc. etc. Be SMART when wearing these other hats.

Basic Elements of most grants

- About the artist / artist's statement / the pitch
 - Project description: details, logistics, timeline, team members, materials etc.
 - Budget: amount needed, revenue/expenses, other sources of support
 - Timeline: of project itself, timing of funding
 - Supporting materials
- 

The #1 piece of advice to grant writers...

After interviewing jury members, successful grant applicants, program officers, heads of foundations etc. etc. etc., I found that the number one piece of advice was consistent, and almost verbatim across the board. It may sound trite, but its a serious request...

Follow the instructions

Jurors and program officers in particular related many anecdotes and incidents where highly qualified applicants were unable to secure grants because of the simple fact that their application forms were incorrectly filled out. A clean application that is correctly filled out shows a basic level of attention to detail and ability to carry out tasks. Please make sure you print out and read instruction very carefully. Before you send out your completed material, read them again.

The #2 piece of advice
to grant writers...



Tell a story with heart

People want to be convinced and to be excited in a project. Help them believe in it by telling a clear and direct story. Be authentic and passionate, without sentimentalizing anything.

Hold the vision, Trust the process

Keep in mind what you want to say:

- Show your artistic merit and ability
- Present your objectives & desired impact
- Demonstrate your need
- Demonstrate that your project will manifest the granting organization's vision

Keep in mind what the funder wants to know:

- Who you are
- What you want the money for
- Why its important
- What the impact will be on you as an artist, and the community
- Does your project help fulfill their own mandate

The Artist's statement

- Why you make art, what inspires you, your vision, aesthetic, and philosophy...
- Provides insight into your work
- Be concise! 100-300 words recommended

The length of your statement depends on the 'size of the box' that the application gives you to fill out. I suggest creating a 'standard' artist/project statement for yourself that runs about 300 words. The tighter, the better.

Artist Statement (Vision, Mission, Mandate)

- Highlight what makes you unique, what sets you apart? Vision? Cultural element? Community?
- Focus on why you make art – who or what inspires you?
- How will the project develop and push you as an artist?
- What is your process? Subject? Materials?
- Does culture, language, ethnic background, geography, sexual orientation, value systems... affect your art? In what way?
 - Be clear in articulating this... “I am from the regions” ... “I am an anglophone”... “I am a culturally diverse artist”.... Etc.
- What is the desired impact on your community?
- For Examples of good artist pitches and statements, look online at some of your favourite established artists...

Highlight what makes you unique, what makes you different and gives your voice its relevance.

Language arts

Your goal is to be:

CLEAR = easy to understand, avoid jargon

CONCISE = to the point, relevant, brief but well developed

COMPELLING = tell your story, convey your passion

- Use language that is active, simple and direct
 - Watch your grammar and spelling
 - Use short sentences & paragraphs
 - Use contractions
 - Keep your tone confident, enthusiastic and authentic
 - Avoid passive or ambiguous writing
 - Do not use obscurantist, ostentatious verbosity
-
- Use online resources like grammarly.com or hemingwayapp.com to aid you with editing if you do not have someone at hand
 - Word lists can also help rev the writing engine of your brain...

Finding the right words and phrases to explain yourself as an artist and your project takes time. It is work that is worthwhile... follow the pitch exercise...

The Project Narrative – telling your story

Depending on the grant application, you may be asked to provide elements about your project within specific questions, or within one general demand for a summary. Follow the instructions!

About you:

- Artistic discipline/medium
- What makes you and your art unique
 - Include information that may differentiate you to the jury, ie. Regional, OLM (Official Language minority), culturally diverse, deaf, etc.
- Level of experience, past accomplishments

About your project:

- Nature of the project
- Needs statement
- How the project aligns with the funder's mandate
- Timeline & Budget
- Importance & impact
- Expected outcome and method of evaluation

About the audience:

- Who are they, and why is the work relevant to them?

The Process of Pitch *for your Artist's Statement or Project Description*

- Remember that this should contain the heart of your story.
- Make it moving, make it memorable.
- Create it with the intention of integrating it into your grant application, bio, website...

Quick Pitch Exercise

- Write 7-10 words about your project/art (30 seconds)
- Add 7-10 more (2 minutes)
- Write a draft paragraph using those words (7 minutes)
- Interview: Read the paragraph to another artist, who will then ask you questions about your work. Discuss. (7 minutes each person)
- Using notes from the interview, re-work your paragraph (5 minutes)

It takes work to create the repository of words and phrases that represent you as an artist, and your work, the way you intend. I suggest three audiences: one colleague who is an artist in your discipline, another who is from a completely different artistic discipline, and someone with no artistic background at all.

The Application

The Application Questions – Read them carefully! Follow the instructions!

- Respond directly and concisely
- Paraphrase the question back in your answer
- Address the grant guidelines/funder’s mandate in your answer
- Unless specifically requested, never write “see attached”

In some cases, applications may be filled and submitted online (as with CCA's *GO Grants Online*, or CALQ's *Mon Dossier*). In the future online will be the norm.

For Online Applications prepare text in advance, as well as all supporting materials in the proper formats. Ensure that documentation is properly uploaded.

Application Form – CCA Individual Creation



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*Grants to Theatre Artists: Individual Creation/Playwright-in-Residency/
Artist-in-Residency/Professional Development / 2*

Grants to Theatre Artists: Individual Creation, Playwright-in-Residency, Artist-in-Residency and Professional Development

The information that you provide on the first two pages will not be submitted to the peer assessment committee.

IDENTIFICATION OF APPLICANT	
Name of applicant (your full legal name): <input type="checkbox"/> Mrs. <input type="checkbox"/> Miss <input type="checkbox"/> Ms. <input type="checkbox"/> Mr. Year of birth _____	
_____	_____
Last name	First and middle names
Permanent address:	
Mailing address (if different from permanent address):	
_____	_____
Street address and apartment or suite number	Street address and apartment or suite number
_____	_____
City Province or territory Postal code	City Province or territory Postal code
_____	_____
Telephone (residence) Telephone (business)	Telephone (residence) Telephone (business)
_____	_____
Email	Website
_____	_____
DECLARATION	
I permit the Canada Council for the Arts to include my name, address and email on its mailing list: (This information will be used for Canada Council business only, including surveys.) <input type="checkbox"/> Yes <input type="checkbox"/> No	
I prefer to communicate with the Canada Council in: <input type="checkbox"/> English <input type="checkbox"/> French	
To be eligible for consideration, you must sign below to confirm your agreement with all of the following statements:	
<ul style="list-style-type: none"> • I am a Canadian citizen or have permanent resident status, as defined by Citizenship and Immigration Canada. • I have carefully read the eligibility criteria for this program, which are described in the application guidelines, and I meet these criteria. • I understand that I may apply for only one Canada Council grant to professional artists in any fiscal year (1 April to 31 March). • I understand that I am not eligible to apply to this program until all my overdue final reports for Canada Council grants have been submitted and approved. • I accept the conditions of this program and agree to abide by the Canada Council's decision. • I am aware that the Canada Council for the Arts is subject to the Access to Information Act and Privacy Act, as described in the application guidelines. 	
I confirm that the statements in my application are complete and accurate, to the best of my knowledge.	
_____	_____
Signature (an original signature is required)	Date

Personal information collected on this form will be stored in the personal information bank for the appropriate program.
PROTECTED WHEN COMPLETED/ THFO3E 06-14

NAME OF APPLICANT: _____

ACCESS SUPPORT (if this applies)	
Applicants who are Deaf or have disabilities may apply for additional funds to cover expenses for specific services and supports which are required to carry out the proposed eligible activities. Please see the Access Support section in the program guidelines for details.	
Total amount requested: \$ _____	
As access support funds are separate from grant funds, do not include the total amount requested above within your budget for the proposed activities.	
DESCRIPTION	Amount Requested
Describe in detail the required services and supports and provide the cost breakdown.	
For example: Workshop leaders will require sign language interpretation to communicate with me during the workshop. I will need to hire two interpreters for 3 hours at \$80 per hour each and their travel expenses from a nearby town (two bus tickets totaling \$150. $(3 \times 80 \times 2) + 150 = \630)	\$630
Total amount requested	
You must round your total amount requested to the nearest hundred dollars.	

Personal information collected on this form will be stored in the personal information bank for the appropriate program.
PROTECTED WHEN COMPLETED



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Grants to Theatre Artists: Individual Creation, Playwright-in-Residency, Artist-in-Residency and Professional Development

The information that you provide from this point onward will be submitted to the peer assessment committee.

- The Canada Council for the Arts requires only one copy of the application form.
- Do not bind your completed application form.
- If you are completing the form on a computer, use the following format.

PART A1 – NAME AND LOCATION OF APPLICANT	
Name of applicant (your full legal name):	
Last name	First and middle names
City (permanent residence)	Province or territory
PART A2 – DESCRIPTION OF GRANT REQUEST	
In the space provided, describe your field of specialization or the specific art form or artistic tradition in which you work:	
<p>In a sentence (10 to 15 words), summarize your proposed project. Indicate the component to which you are applying:</p> <p><input type="checkbox"/> Individual creation <input type="checkbox"/> Playwright-in-residency <input type="checkbox"/> Artist-in-residency <input type="checkbox"/> Professional development</p>	
Indicate the dollar value of the grant you are requesting (according to the application guidelines):	
\$ _____ (rounded to the nearest thousand)	
Period to be covered by this grant:	
From _____	to _____
(day/month/year)	(day/month/year)

*Grants to Theatre Artists: Individual Creation/Playwright-in-Residency/
Artist-in-Residency /Professional Development / 2*

NAME OF APPLICANT: _____

PART B – PROJECT DESCRIPTION	
On separate sheets of paper, describe your proposed project in a maximum of four pages . Use 8½ x 11 inch white paper, one side only, and single space your description.	
You may wish to include information on the artistic tradition or cultural context that relates to your work. Address the assessment criteria described in the application guidelines, wherever relevant. The peer assessment committee will evaluate your project based on these criteria.	
PART C – FINANCIAL INFORMATION: BUDGET	
Indicate the types of expenses for which you will use this grant:	
<input type="checkbox"/> Subsistence	<input type="checkbox"/> Transportation
<input type="checkbox"/> Other	
If your project includes expenses that are not detailed below, please provide an additional, detailed budget.	
Total amount requested: \$ _____	
(You must round your total budget request to the nearest thousand.)	
Subsistence for _____ month(s) at \$ _____ per month (maximum of \$2,000 a month)	\$ _____
Transportation costs	\$ _____
Other costs (materials, equipment rental, tuition, etc., if applicable; please specify)	\$ _____
PART D1 – SUPPORT MATERIAL	
All applicants must submit an up-to-date detailed curriculum vitae or résumé (maximum of three pages).	
Applicants may submit short audio or video samples (maximum of five minutes) of their work, with an explanation of the pertinence of the clips to the submission.	
<ul style="list-style-type: none"> For applications to the Individual Creation and Playwright-in-Residency components, playwrights should include one complete script previously produced (maximum of 60 pages), plus a synopsis of the proposed new work. Books are not accepted. Designers (set, costume or lighting) should include visual material (a maximum of 20 images) to support their work. Photographs or images must be accompanied by appropriate descriptions; see Part D2 of this application form. Music theatre composers should include an audio sample (three to five minutes) of their work, with an explanation of its pertinence to the submission. Music scores are not accepted. Applications for the Artist-in-Residency component must include a statement from the applicant explaining his or her interest in undertaking such a residency, as well as a letter from the company hosting the residency outlining the company resources that will be made available to the artist, as well as the company's expectations regarding the residency. 	

The timeline – your action plan

Funders want to see an action plan that is:

- Reasonable and realistic
- Well planned with a clear progression of key goals
- Clear in terms of an estimated start and finish date
- Takes into consideration the timing of funding revenue



Budgets – The Essentials

written by Monika Majewski, YES Montreal

BUDGET DEFINITION:

A budget is a financial representation or “snap-shot” of a given project (or company.)

In its simplest form a budget is a document that details all anticipated costs, revenues and net results (*profit, loss or neutral balance*) associated with a given project.

It is a projection or estimation based on:

- Well-researched (market) costs of all the goods and services necessary to complete a project.
- Reasonable expectation of confirmed or unconfirmed potential revenue sources, including donations-in-kind.

PURPOSE / OBJECTIVE:

- Outline projected costs, revenues and net results associated with a project.
- Create a “financial plan or template” on which to base a project’s realization.
- Demonstrate feasibility of a given project from a financial perspective.

BUDGETS– the essentials

Written & Developed by Monika Majewski, YES Montreal

Budgets – Getting Started

- Depending on the type of grant for which you are applying, in addition to a project description or “pitch” and other documentation, you will likely be required to submit a budget for your project.
- There is not ONE way to do a budget – as this document will vary to a great degree depending on artistic discipline, nature and scope of a given project, as well as funding agency protocols.
- This can be challenging at first, so it may be helpful to seek advice or feedback from senior artists, the granting agencies themselves, and/or professional associations / guilds within your particular artistic field.
- Some funding agencies, along with a project application form, will provide a budget template for you to use, others do not.
- If you are using a funding agency’s budget template, ensure you fill in ALL appropriate sections.
- If you are creating your own budget document, ensure it is simple, clear, easy to understand and complete. Excel is an excellent software platform to use.

Budgets – Getting Started, continued

- In working with budgets (be they templates or ones you make up yourself,) make sure to provide information that is comprehensive, well-sourced and well-thought-through.
- Before starting to work on your budget, make sure you understand what expenses and revenues are eligible for the particular grant for which you are applying – if in doubt, double-check with the funding agency (*often a list of what is and isn't eligible is included in the grant application guidelines.*)

NOTE: *Most funding agencies do not fund “infrastructure” expenses, such as the purchase of equipment and other items considered “assets.”*

Start working on your budget well in advance of the grant deadline, especially if you need to source/research various costs or other information related to your project.

Budgets – The Nitty Gritty

- In putting together a cohesive and comprehensive budget, you MUST DETERMINE, then RESEARCH & SOURCE ALL PERTINENT PROJECTED COSTS/EXPENSES carefully so that the budget reflects a realistic financial portrait of your project.
- Do not limit your research to the internet only – call, connect and interface with people - especially if you will be contracting services (*and incurring costs*) that may be variable and difficult to pre-determine.
- In the case of both revenues and expenses, try to be realistic to the best of your ability – base your numbers on solid research as much as you can, and try to avoid over or under-budgeting.
- Since a budget must demonstrate a project’s financial framework, it stands to reason that it must include ALL associated expenses and revenues AND must result in a net balance (*profit, loss or neutral balance.*)
- Try to avoid a “deficit budget” – one where projected expenses are greater than projected revenues – as this may give the impression that your project is not financially realistic or feasible.

Budgets – The Nitty Gritty, continued

- Depending on: a) the type of funding you are applying for and b) the operational priorities of the funder to whom you are applying, a neutral/balanced OR surplus/profit budget should be your objective.
- In order to be as transparent and informative as possible, a budget should itemize the details of ALL associated expenses and revenues, including descriptions, amounts, quantities, and category subtotals, as well as the overall budget totals.
- In some cases, the funding agency does not require you to itemize costs/revenues in fine detail, in which case you will follow the funder's lead by providing the cost/revenue sub-totals and totals only (*as required.*)
- Unless you have a GST/QST number (*and receive GST/QST rebates from the government,*) you may be able include sales taxes in your budget (*as appropriate,*) making sure to indicate where you have done so. If in doubt, verify this with the funding agency.

NOTE: *YES offers one-on-one Accounting Clinics to registered clients, where you can find out more about GST/QST and other fiscal matters related to your artistic practice or business.*

Budgets – The Nitty Gritty, continued

- In budgeting, it is customary for clarity's sake to group “like” items (*expenses & revenues*) into sections or categories that can be sub-totalled.
- This makes it easier to read and understand the information, and makes it possible to easily identify what percentage of the total budget can be attributed to which costs/revenues. (*This is important, as it will reflect a budget's cohesiveness and logic.*)
- For larger-scale projects (*films, performing arts tours, etc.*) you may be required to further itemize your budget by allocating costs/revenues to appropriate project phases (*such as pre-production, production, post-production, etc.*)
- Expense Category Samples:
 - subsistence pay (*your living expenses*), studio fees & rentals, art & other supplies, equipment & other rentals, artists', technicians' & other labour-related fees, reproduction rights, transportation/travel costs, promotional materials, costumes, etc. (*See also donations-in-kind below. **)
- If applicable, you may wish to include a 5-10% contingency expense fund in your budget to cover any unforeseen project costs. This will depend, of course, on the nature and scope of your project.
- Revenue Category Samples:
 - projected ticket sales, anticipated funding sources, artist's own contribution to project, donations-in-kind,* etc.

Budgets – The Nitty Gritty, continued

- Be mindful that some funding agencies will fund only a certain percentage of a given project, in which case you will be expected to demonstrate the sources of the remaining funding.
- In trying to determine projected revenues related to a project (*especially in cases where revenues are linked to ticket sales or are yet to be confirmed*) you will need to rely on “projections” based on your own knowledge and research.
- It is acceptable (*and even desirable*) in some cases for the artist to contribute a certain portion of a project’s costs out of his/her own pocket. It shows that the artist is invested in his/her own work.
- * NOTE: *Donations-in-kind are goods and/or services donated to your project by a person or company, which have a financial value, but for which you will not be paying. The value of these items must be accounted for in your budget in BOTH the expense and revenue sections to: a) reflect the true MONETARY VALUE of the project, and b) to cancel each other out, and thus reflect the project’s real CASH VALUE.*

Budgets – to consider

- Ensure your budget is realistic, clear and feasible in relation to the project. **REMEMBER, THIS DOCUMENT SEEKS TO DEMONSTRATE THE FEASIBILITY AND COHESIVENESS OF A PROJECT.**
- Last, but not least, your budget **MUST** add up. Double-check all calculations to avoid potential embarrassment or worse, rejection of your project.
- It is perfectly acceptable to request the maximum amount allowed by a funding agency, but **ONLY** if the scope and projected costs of the project truly merit the amount.
- If you are successful in obtaining a grant, make sure to keep track of your expenses/revenues, as you will be required to report on your project's financial outcomes.
- Keep all receipts and invoices – they are indispensable proof of your project expenses/revenues (*for both the funder and Revenue Quebec/Canada*) and will be used to track where you are in your budget as you go along.



English-Language Arts Network (ELAN) in partnership with YES

Regional Grant-Writing Workshops 2015 – BUDGET SAMPLE

A basic budget sample for a large-scale visual arts project (series of paintings) is provided for information purposes, demonstrating how costs and revenues are itemized, sub-totalled and tallied up to create a comprehensive and cohesive project budget. This budget presumes the maximum amount of funding available is \$10,000.

PROJECT NAME – SAMPLE PROJECT BUDGET (visual arts project) - By Artist Name

PROJECT EXPENSES	NUMBER OF UNITS	UNIT TYPE	COST PER UNIT	TOTAL
subsistence/living costs	8	month	\$1,500.00	\$12,000.00
artist studio (donation-in-kind)	8	month	\$300.00	\$2,400.00
art supplies - canvases:				
48x48	4	each	\$62.50	\$250.00
42x72	2	each	\$75.00	\$150.00
12x72	2	each	\$50.00	\$100.00
24x36	4	each	\$25.00	\$100.00
sub-total - canvases				\$600.00
art supplies - acrylic paint				
large tubes of Golden paints in various colours (prices sources from Omer de Serres)	10	each	various	\$500.00
art supplies - mediums:				
Gel Impasto - 3.75 L	1	each	\$75.00	\$75.00
Gel Granulated - 3.75 L	1	each	\$75.00	\$75.00
Matte Gel - 4 L	1	each	\$80.00	\$80.00
sub-total - mediums				\$230.00
art supplies - miscellaneous:				
brushes	assorted	n/a	\$150.00	\$150.00
transfers	assorted	n/a	\$60.00	\$60.00
print cartridges	assorted	n/a	\$40.00	\$40.00
sub-total - mediums				\$250.00
reference books (sourced on Amazon.com)				
<i>The Mixed Media Sourcebook: Techniques for Successfully Combining Painting & Drawing Mediums</i> by Sean Dye - Watson-Guption (July 1, 2004)	1	each	\$25.00	\$25.00
<i>Creative Paint Workshop for Mixed Media Artists: Experimental Techniques for Composition, Layering, Texture, Imagery and encaustic</i> - Ann Baldwin - Quarry Book - Spi Edition (March 1, 2009)	1	each	\$45.00	\$35.00
sub-total - reference books				\$70.00
SUB-TOTAL – SUPPLIES (all prices above include TPS/TVQ, unless otherwise indicated)				\$1,650.00
TOTAL PROJECT EXPENSES (all categories)				\$16,050.00

ANTICIPATED PROJECT REVENUES	AMOUNT REQUESTED	CONFIRMED?	TOTAL
CALQ Emerging Artist Grant	\$10,000.00	NO	\$10,000.00
Ville Marie Borough Artistic Creation Contest	\$1,000.00	NO	\$1,000.00
Artist studio (donation-in-kind from local church)	\$2,400.00	YES	\$2,400.00
Artist's own contribution to project.	\$2,650.00	YES	\$2,650.00
TOTAL PROJECT REVENUES (all categories)			\$16,050.00
Total Project Revenues			\$16,050.00
Minus Total Project Expenses			(\$16,050.00)
NET RESULT (profit/loss)			\$0.00

Budgets – frequently asked questions

Do I have to pay taxes on the money I've been awarded?

Yes, and be careful! Grant monies are considered revenue, which you will be obliged to declare on your income tax return. Make sure you keep good records of the expenses associated with the grant monies, as you may be able to deduct some or all of these on your income tax return, thereby reducing the amount of tax to pay. To obtain specific information on revenue and expense accounting as regards grant monies, we recommend you consult: Revenue Quebec, an accountant, or get information through the YES Accounting Clinic.

I have received a grant and things are going really well. I think I'm going to have a surplus of money. Do I have to give the left over funds back?

The grant money is yours, as long as you fulfill the terms of your application, however, if you have not used the grant money as intended, you may have to return it. If in doubt, check with the granting agency's program officer.

Other questions?

BUDGETS– the essentials

Written & Developed by Monika Majewski, YES Montreal

The Grant: Formatting & Presentation

- Polished and professional
- Use the requested font, line spacing and margins
- Standard is otherwise 12pt, double spaced, 2.5cm margins, with serif fonts
- Make it visually pleasing
- Unless specified, you can use
 - bullet points
 - lists
 - images
 - other visuals

Supporting Materials

- Bio, CV/Resume
- Letters of Support
- Artistic work samples (recordings, photos, digital reproductions etc.)
- Reviews/articles (newspaper, online etc.)
- Collateral material (postcards, programs, catalogs etc.)

Remember that as an artist you are making a valuable and essential contribution to society. A Grant is NOT a handout, it is not charity. A grant is a resource meant to enable artists who make a difference in the lives of those they touch.

Bio

Stick to the requested word count. You can be under, but do not provide a bio with a word count that exceeds the maximum.

Your bio tells your story with highlights about:

- Where you've been as an artist
- Where you are now
- Where you want to be in the future
- What makes you unique
- How the project contributes to the development of your artistic aesthetic and challenges your artistic practice

CV / Resume

Your CV/Resume should provide an easy to read summary of your history of an artist.
It provides proof of professional development.

Ensure your CV is properly formatted – look online for examples

Include:

- Personal details and contact information
- Website, online links to your work
- Education, Training, artists you have studied under
- Public presentations, gallery exhibitions etc. (“selected”
- Employment, related to your artistic practice only
- Awards, publications, collections etc.
- Residencies, curatorial projects...

Other Supporting Materials

- **Letters of support / Reference letters / Letters from collaborators**
 - Give people ample time to provide a letter of support – one month
 - Ask people who are relevant in the field, who have a good reputation and track record
 - Ask if they are comfortable in giving you a strong letter – choose people who are enthusiastic about your work
 - Get letters on letterhead
- **Press Kit**
- **Artistic work:**
 - **Audio/visual/digital media**
 - provide format requested, clear, legible labelling
 - free of technical glitches
 - **Images**
 - professional quality (not originals)
 - provide multiple or detailed views, installation views
 - **Text**
 - manuscripts should be properly formatted
 - provide only requested number of pages/samples
- **Portfolio (do not provide originals)**

Application Form – Support Material

*Grants to Theatre Artists: Individual Creation/Playwright-in-Residency/
Artist-in-Residency /Professional Development /3*

NAME OF APPLICANT: _____

PART D1 – SUPPORT MATERIAL (cont'd)

- Applications for a Playwright-in-Residency must include a statement from the applicant describing the nature of the new project to be undertaken with the host theatre company, as well as **a letter from the host company outlining their motivations regarding the residency and confirming the specific nature of support (either financial or in-kind services) that will be provided.** Applicants should submit **one previously produced or published script.**
- Professional Development applications involving advanced training must include written confirmation that the applicant has been accepted by the institution, mentor or company offering the training.
- Applicants for Professional Development assistance must submit two support letters. They are also encouraged to submit support materials related to their professional background.

All support material must be clearly labelled with the name of the applicant.

The Canada Council is not responsible for the loss or damage of support material. Only the audiovisual material will be returned to applicants. All other material submitted with an application will be kept on file by the Canada Council for the Arts.

Identify the support material you are submitting:

D1 - Mandatory for all applicants

- A detailed curriculum vitae or professional résumé listing dates of your professional experience (maximum of **three** pages)

To be eligible for the Victor Martyn Lynch-Staunton Award, applicants must demonstrate that they have between 10 and 20 years of professional experience.

- For key collaborators, curriculum vitae and letters confirming their participation

D2 - To be submitted as applicable

Submit only the support material that is appropriate to the type of request you are submitting (see the application guidelines). Check below all that apply.

- Images or photographs (digital preferred) DVDs CDs USB Keys
- Catalogues Portfolios Scripts/treatments Texts
- Recent media clippings and reviews (maximum of **five**) Synopsis of proposed new play
- Curriculum for the program of study
- Support letters
- Letter from host company
- Letters of acceptance or other required statements

*Grants to Theatre Artists: Individual Creation/Playwright-in-Residency/
Artist-in-Residency /Professional Development /4*

NAME OF APPLICANT: _____

PART D2 – DETAILED DESCRIPTION OF DIGITAL IMAGES AND VIDEO

Label all support material with your name, and number the items according to the listing below.

IMAGES (if applicable)

No.	Title	Date	Medium
01			
02			
03			
04			
05			
06			
07			
08			
09			
10			
11			
12			
13			
14			
15			
16			
17			
18			
19			
20			

VIDEO (if applicable)

If you submit a video sample, please note that it must not exceed a running time of **five minutes, on DVD.** If more than a single video sample is essential to support your application, only a compilation disc not exceeding a running time of 10 minutes, on DVD, will be accepted.

No.	Title	Year	Running Time
01			
02			

Final Steps

Review...

- You need to have an objective third party to read your grant
- Get at least two readers to check for clarity and understanding
- Put their comments into action

Almost there...

- re-read the instructions
- fill out the checklist
- make sure each page and item is labelled and clean
- ensure all signatures are provided
- make necessary copies, if requested, plus a copy of everything for yourself

Submission...

- mail or deliver the grant in person BEFORE the deadline (check the instructions first!)
- mail: the postmark should be in advance of the deadline
- in person: get a copy of a dated receipt

Evaluation & Assessment Process

Check with your program officer for an exact window of time, and for information about the jury who will be reviewing your application

- **Jury/Review committee/ Peer Assessment committee/ Grant review Jury**
 - Usually 3-5 professional artists/arts administrators/presenters...
 - They WANT to like your grant
 - All things being equal, will look at your artistic merit, capacity and need
 - Are reviewing up to hundreds of grants, they WANT yours to stand out
 - Members selected for their experience and expertise, may sit on jury in terms, or just one session
 - Evaluative decision process; some juries will use a scoring chart
- **Criteria for judgment – varies depending on funding body, but in general:**
 - Artistic merit
 - Potential impact
 - Feasibility of project and budget

Remember all organizations have a different evaluation and assessment process, and different compositions of jury members. Contact the Program officer or grant liason and find out as many details as you can.

If at first you don't succeed

Try, try again

- Immediately call and ask for feedback and comments
- The program officer or grant liaison will have notes for the decision
- Find out what/who did receive funding
- Don't get discouraged – be persistent, be tenacious
- Reflect on your approach and revise your strategy

I've heard of artists who have applied for the same grant multiple times, only to have success on their third or fourth attempt. Be persistent!

Success!

- Sign and return the confirmation/acceptance document
- Inform the funding body of any changes that may have occurred since you made the application. You may need approval.
- Maintain careful records. Keep all receipts.
- Credit the funding body as per their instructions.
- Complete your Final Report in a timely manner
 - be honest and accurate in the evaluation of your project
 - highlight when you have met stated objectives, timeline targets, audience reach etc.

Follow up is essential. Not only are you fulfilling your obligation to the funder, you are ensuring that future applications have an optimal chance for success.

In a nutshell...

- Apply! If you don't cast the line, you won't catch any fish
- Read all material carefully and follow the instructions
- Tell a story, share your passion
- Use clear, concise, compelling language
- Use the grantwriting application process to clarify and hone your project's action plan
- Get feedback from friends and colleagues
- Give yourself ample time
- Be authentic
- Be persistent

Remember the importance of passion and persistence. Have a team to support you and be a part of the process.

It's been a privilege to lead these workshops for such an amazing group of artists. Thank you, and please contact me if you have any specific questions about the process of grant writing via parkwrites@gmail.com