

Week 8

But first, Homework

MacArthur Fellows Grant

In groups, read about Dyani White Hawk. Then, read about the MacArthur Fellows Grant.

1. Highlight the importance of imaginative thinking in creating new works of art that inspire;
2. Spotlight the value of risk-taking in addressing deep-rooted societal problems;
3. Expand our understanding of creativity; and
4. Cultivate the next generation of innovators.

Question: Based on the work that White Hawk has done, as the jury, how do you think White Hawk's work addressed each of the points above, for her to merit this Grant?

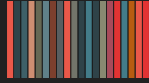


Week 8 – Grant Overview

The Big Ideas. What We Will Cover:

- Overview: Why You Should Apply
- Big Picture Questions
- Getting Started
- The Details Of The Average Application
- Where Are The Grants?





Who's In The Room?

What is your primary discipline?

(Are you a generative or interpretive artist?)

Have you applied for grants before?

What do you find to be the most challenging part of the process?

Finding grant opportunities?

The application?

Finding the right project to pitch?

Writing about your work?

Budgeting?



Why You Should Apply

Overcome Your Fear of Failure

Start. Go ahead and apply. If you fail, it is highly unlikely it will hurt your chances of receiving the same grant in the future. It will help them. If you demonstrate that you've learned from past attempts and improve your applications, that will only help your chances in the coming years.

To quote the playwright Samuel Beckett: *"Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better."*

Resources are Underutilized

Local grants are underutilized, so with a strong proposal, you have a good chance.

Why?

- Are the applications too cumbersome or intimidating?
- Are you worried about the requirements: tourism or philanthropic components?
- Does it seem like more trouble than it's worth?
- Do you feel like you have a chance? Are you at the right level?
- Do you have eligibility concerns?



Big Picture

Basic types of funding:

- **DIRECT FUNDING:** grants coming from private foundations or from governmental agencies.
- **INDIRECT FUNDING:** grants from contracted organizations who function as a gateway for other (often governmental) funding- i.e. Houston Arts Alliance. * There is usually more indirect support available for individual artists than direct.
- **RESTRICTED:** Money can only be used for expenses related to a specific project
- **UNRESTRICTED:** You can spend the money on anything!
* There is far more restricted funding than unrestricted funding out there.



Big Picture

Why fund artists?

- To award artistic achievements
- To foster emerging artists as they develop their skills
- To support specific projects
- To support those who shape our culture
- To position artists as change-makers



On A Personal Level

What are you trying to accomplish?

- How much money will you need?
- What other support resources do you need? (outside experts, etc.)
- Is your project a solo or team effort?
- And are you comfortable with the conditions?

Your strategy depends on relationship between the grant's purpose or funder's desired outcome and your traits/work

Maybe you have a SPECIAL ANGLE you can explore, like...

- Doris Duke (engaging new audiences in unconventional ways) and Lydia Hance, Frame Dance Productions
- Amegy Bank (interest in economic development) and Fresh Arts' Winter Holiday Art Market



CONSIDER:

- Discipline or medium
- Does your work cater to a specific audience?
- Background and affiliation
- Career stage?
- Location
- Ethnicity/gender
- Who's going to benefit?

Timelines: *Prepare to wait*

1. Grant cycles can be as long as **1-2 years ahead**. Consider timelines and how they affect your motivation.
2. Are you searching for a grant to fund a specific project you already have in mind? (Is it time-sensitive?)
3. Are you open to the project parameters dictated by the funder?

Timelines: *HAA's schedule (example)*

LAST HAA IAG SCHEDULE GRANT TERM:

May 1, 2014–June 30, 2015

- Dec 2013: Application & Materials Due
- Jan 2014: Project/Fellowship Panel Review
- May 2014: Award Notification
- May 2014: Contract, Artist W-9 & Venue Confirmation Due
- May/June 2014: 1st Payment
- June 2015: Final Report Due (2nd Payment)

(You get your check 5-6 months later, assuming you receive the grant.)

***HAA is making an effort to shorten this cycle!**

NEW SCHEDULE:

- FY15 Individual Artist Grant Program*
- November 2014: Guidelines Published
- November 11, 2014: Application Workshop (5-6pm, Alliance Gallery)
- December 2014: Application Portal Opens
- January 2015: Application Due
- January 2015: Panel Review
- February 2015: Notification of Award
- March 2015: Grant Orientation Workshop
- *Dates are subject to change.



Timelines:

Timing of project & grant payment (budgeting) is key.

Keep in mind that frequently funding is received **AFTER** the project is completed, which means the up-front investment (materials, etc.) is **YOUR** responsibility.

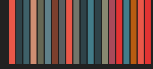
- Is this a deal-breaker?
- Do you have a means to cover these initial expenses?
- Do you have a well-defined budget including all project costs at the beginning? (We'll cover the budget specifics a bit later...)

Consider all scenarios:

You've applied for the grant, but...

- If you are awarded the grant, are you 100% committed to fulfilling the project?
- If awarded a portion of the funds requested, are you still committed?
- Are your collaborators 100% confirmed?
- Is the venue confirmed?

TIP: If the project involves others, consider drafting a Memorandum of Understanding (MOU) that simply outlines everyone's responsibilities, obligations and if possible, timelines.



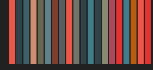
Guidelines: READ THEM COMPLETELY

Read them in their entirety- even if they are not part of the formal application. You will likely be reading for 3 things only: how much \$\$, application questions, and due date.

NOTE: The guidelines are where **important info is hidden--** i.e. required letters of recommendation.

Research!

- Obtain a contact person for the grants which catch your eye
- Develop a relationship with funder & contact them in ways they prefer:
Don't know? Ask!
- Some funders post previously funded proposals-- review them! (We'll talk about this in a minute.)
- Get an idea of what they've been attracted to in the past
- Have they already funded a project EXACTLY like yours?

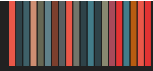


Eligibility

This is HUGE for individual artists!

Pay careful attention to requirements:

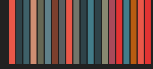
- Some won't fund degree-seeking artists.
- Some won't fund "interpretive" artists. (Let's talk about this.)
- Some fund only specific aspects of projects.
- Some grants have geographical constraints.
- Some require 501(c)3 status (Consider fiscal sponsorship!)



Funding Priorities

- Sometimes these are clearly stated; sometimes not. Look for code.
- Some funders might be looking for an interactive or activist component.
- Others may state their single criterion as “compelling vision.” (That is code for “your work better be good,” because it is likely the aesthetics are the top priority and not some sort of public response.)

The Idea Fund is clear: Please keep in mind that The Idea Fund favors projects that exemplify the unconventional, interventionist, conceptual, entrepreneurial, participatory, or guerrilla artistic practices that occur outside of the traditional frameworks of support. Works that are eligible for conventional sources of funding are highly unlikely to be awarded.



Choosing The Project

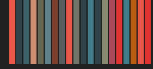
Don't pander to funding priorities. Be authentic.

Apply to grant programs that fit YOU-- don't try to fit into grant programs.

However, you do want to think about what sets you apart.

- Is it visionary?
- Is there a cultural element?
- Is it community-driven?

(It's not always about just being "good." If your work is seen as especially commercial, consider how you might step out of your comfort zone.)



Choosing The Project

In the case of both the Houston Arts Alliance and the Idea Fund, the criteria are fairly open!
And it's very easy to research past grantees!

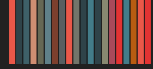
HAA's past grantees: <http://www.houstonartsalliance.com/grants/recipients/>

- Kristine Mill's new record-- HAA IAG
- Jyoti Gupta's Colourism Project-- HAA IAG
- Christa Forster's What's on My Mind?-- HAA IAG

The Idea Fund's website is under construction, but a simple Google search will get you what you want: Google "Idea Fund 2013 Grantees"

- Carrie Schneider's Hear Our Houston project
- Robin Mack's (and team) The Gender Book

You can find some fantastic highlights by looking at the info about DiverseWorks' recent showcase of Idea Fund grantees: <http://www.diverseworks.org/in-the-works/exhibition-performance/six-one-half-dozen>



The Actual Application

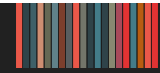
Read the grant guidelines again. (And again.)

- Read the application instructions.
- Read the application questions carefully.
- Do you fully understand the questions that are being asked?
 - Refer back to funded proposals!
 - This is why you need to leave yourself ample time!

And when you're done, ask yourself:

- Have I answered the questions that were asked?
- Have I addressed the grant guidelines in my answers to the questions?
- Have I followed every direction to a tee?

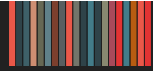
TRUTH TIME: When you're looking at a pile of hundreds of grant applications, you want nothing more than to weed some out. Not following directions is the quickest way your application will get cut!



Biography

Probably the most straightforward of the questions.

- Decide which voice you'd like to use-- first or third person.
- Craft your bio to pertain to your career highlights.



Artist CV/Resume

Adapted from The Practical Artist:

<http://thepracticalartworld.com/2011/02/12/how-to-write-an-artists-cv-in-10-steps/>

(This example is clearly for a visual artist, but many categories translate across disciplines.)

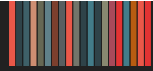
1.) Personal details:

Simple contact info:

Joe Artist, (b. 1970, Houston, Texas)

info@joeartist.com | <http://www.joeartist.com> | 713.867.5309

- Include your website only if it directly relates to your artistic practice.
- Avoid silly or obscure email addresses.



Artist CV/Resume

2.) Education

Generally speaking, this section of a CV relates to institutional education specifically in the field of arts. Include the school(s), the year(s) that you graduated, and the degree(s):

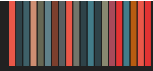
- University of Houston, Master of Fine Arts, 2006
- University of Houston, Bachelor of Fine Arts, 2003

If you **do not** have a degree in an arts-related field or if it does not directly relate to the artwork that you make, some recommend leaving this section off your CV.

If taught **outside formal institutions**, you can highlight classes or casual mentorships. However, be aware that these relationships can be fact-checked, so it's best not to include anything but fairly established relationships.

Studied under:

- Artist X
- Artist Y
- Teacher Z



Artist CV/Resume

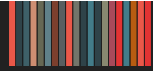
3.) Exhibitions

Beginning with your most recent, you should list your exhibitions in a manner similar to this:

- 2015 Solo show, Museum of Modern Art, New York, NY (forthcoming)
- 2014 Solo show, "Title of Show," Contemporary Arts Museum, Houston, TX
- 2013 Group exhibition, The Big Show, Lawndale Art Center, Houston, TX

Consider dividing them into two or more categories: solo exhibitions, group exhibitions, and even duo exhibitions to clarify how your work was shown.

A useful modifier might be "selected," to the heading would read: "Selected group exhibitions."



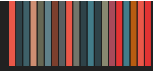
Artist CV/Resume

4.) Bibliography

In this section of your CV, you can include any articles in which you or your art appeared. If it is an article, it should include the author, title, publication, volume, publication date, and page number:

Wozny, Nancy: "Why My Artwork Is the Best", Arts + Culture Texas, vol. 12, February 2013, p. 55-60.

For further information and other examples of MLA format, there are many resources online. As an example, [here is an MLA style from Cornell](#).



Artist CV/Resume

5.) Collections

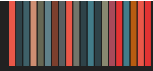
Once I entered a competition to paint banners for a small city's Christmas celebration. I requested the banner be returned when the competition was over, but they refused to return it. Now I put "City of _____" under the public collections section of my CV. We both win! ← Funny anecdote

"Collections" usually contains a list of public institutions which own your work, like museums, corporations, or even civic institutions.

A simple list is sufficient:

- Museum of Fine Arts Houston
- Silver Eagle Distributors
- The City of Houston public collection

If your work is only in private collections, it's best to leave this out unless they are universally well known as important collectors and they have agreed to be listed in writing. (Another option would be to write: Works held in private collections in Texas, Louisiana, New Mexico, and New York.)



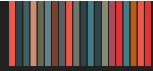
Artist CV/Resume

6.) Texts

If you have any published writing relating to either your own practice or that of others, you can list it here in proper MLA format:

“Some Artwork is Awesome”, Mostly Awesome exhibition catalogue, Art Gallery, 2006.

The above points are the most common and usually the most notable elements which artists include on their CVs. However, depending on your practice, there may be a number of other professional and artistic points of interest to list. Here are some examples:



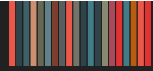
Artist CV/Resume

7.) Teaching

You could list any teaching positions you may have had, either as a faculty member or as a guest lecturer or speaker. You should only include those related specifically to your practice or to visual arts:

2014, Guest lecturer, Center for Arts Leadership at the University of Houston

2012, Sessional instructor, The Art Institute, Houston



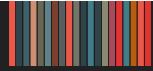
Artist CV/Resume

8.) Curatorial projects

If, as well as being an artist you have also undertaken curatorial projects, you can list them simply as the exhibition itself, or, add on a brief explanation:

2011, “Drawings”, Famous Art Gallery

2010, “Paintings”, Or Gallery, co-curated by Artist x



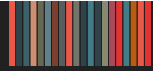
Artist CV/Resume

9.) Awards and Grants

Some artists choose to list awards and / or grants they have received. If you decide to include this, the list should all be specifically related to your artistic practice, unless it is extremely notable, such as the Nobel Peace Prize:

2012, Houston Arts Alliance Individual Artist Grant

2013, Idea Fund grantee



Artist CV/Resume

10.) Residencies

Artist's residencies you may have attended are good to include on your CV as they show a dedication to your practice and to your professional development:

2012, Lawndale Artist Studio Program, Texas

The Dreaded Artist Statement



What should an artist statement communicate?

- What is your work like?
- Why do you make it?
- What are you trying to do with it?
- What is your process?

→ Your artist statement is effectively your “elevator pitch.”

The Dreaded Artist Statement



What your artist statement should be:

- concise
- 100-300 words at the most (HAA's limit is 200 words)
- something that differentiates you from other artists
- comprehensible to the average Joe

An anecdote from Bill Davenport, editor of Glasstire: (published in Art/Work)

"Last year, I applied for a grant and I didn't get it because my artist statement was 'insufficiently earnest.' I resented having to write the statement at all, so I made it sarcastic and funny and I lost the grant because of that. So, if you want to succeed, don't do something stupid like that and piss people off."

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The Dreaded Artist Statement



An exercise to get you started:

Stolen directly from our friends at Creative Capital

<http://blog.creative-capital.org/2013/01/a-page-from-our-handbook-writing/>

1. Write 7 words about your artwork in general or about a new project you are working on.
2. Expand the list to 14 words.
3. Now use those words to come up with a one paragraph artist statement or project description.
4. The interview: Give whatever you wrote in step 3 to a friend and ask them to ask questions about your work or your statement and write down what you say in response. Now take the paper back, ask your friend questions about your statement, and write down his/her responses.
5. Using the notes from the interviews, rework your statement or pitch.

The Dreaded Artist Statement



More tips on **TONE...** adapted from Creative Capital:

Avoid AGGRESSIVE writing:

For example: “the viewer will be forced to reconsider his notions of community, war, poverty, and the color “blue”) You can’t be sure how people are going to receive your work, so best not to assume.

Avoid PASSIVE writing:

For example: “I seek to explore some of the seemingly myriad possible connections between art and the color blue”) At least be clear about your own intentions.

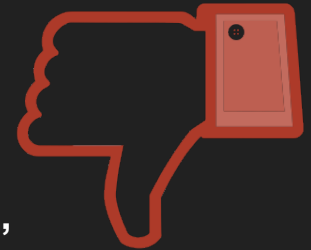
Be DIRECT:

For example: “I am making a series of paintings about the abstract and literal connections between war, poverty and the color blue in American history”) Be clear about the *what* and *why*.

The Dreaded Artist Statement

Phrases to absolutely avoid: From Art/Work by Heather Darcy Bhandari and Jonathan Melber

1. “My work is intuitive.”
2. “My work is about macro and micro / organic and synthetic, etc.”
3. “My work is a personal journey.”
4. “My work is about my experiences.”
5. “I’ve been drawing since I was three years old.”
6. Think twice about using the term “paradigm shift.”



These are the equivalent of a dating profile that says, “**I love to laugh.**”

~~Which is an apt analogy, because...~~

→ **TRUTH-TIME:** In a grant application, your artist statement is probably less important than both your work samples and CV. (In other words, they probably care more about your pictures anyways!)

However, the exercise of writing (or re-tooling) an artist statement might help inform how you flesh out the project description elsewhere in the proposal.

The Dreaded Artist Statement



An example of a strong artist statement, from Kerry Adams:

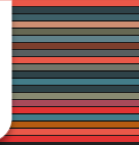
“Since our lives are made up of finite time, the way that time is spent, accumulated, or valued is important. Time between tending to responsibilities often slips by unrecorded or undervalued. Although this time is often viewed as insignificant, it can house our thoughts, our dreams, and the day-to-day moments that become a large portion of our lives and identities. If we remember nothing of these periods, or are left with vague traces of the past then what of this time and of ourselves has been lost? In my work I aim to make this time and these traces visible.



My multi-media sculptures and installations are rooted in the domestic because this personal space is closely associated with leisure time and with the identity of an individual. The home is where we store our personal histories: photo albums, heirlooms, souvenirs, and other objects that elicit memories. In my work, I remove the common functionality of domestic space and its objects to allow room for contemplation of our actions, moments, and memories within its walls.”

→ TRUTH TIME: I admit I cut a paragraph from it! Don't tell Kerry! This excerpt is 174 words.

The Dreaded Artist Statement



Other artist statement tips:

<http://www.ebsqart.com/Education/Articles/Business-and-Marketing/14/How-to-Artist-Statement/75/>

<http://digital-photography-school.com/6-tips-for-writing-an-artist%E2%80%99s-statement/>

<http://www.artstudy.org/art-and-design-careers/sample-artist-statement.php>

<http://theabundantartist.com/how-to-write-an-artists-statement-that-doesnt-suck/>

Project Narrative



Follow this simple structure:

Project summary: In roughly 3 sentences, describe the main arc of your project. What is your CONCEPT?

Project description: Go through all the basics of

- who is involved?
- what are you doing?
- where are you doing it?
- when are you doing it?
- why do you want to do it?

Audience: Who is your intended audience? Why is your project relevant to them? What is the scale of the audience? (Depth vs. breadth)

Expected outcome: What are your goals and predictions for the project?

(Remember the public component is fairly strong is BOTH the local opportunities we're exploring. Don't forget to address that clearly and competently in your project narrative.)

Project Narrative



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Project Narrative

Project narrative DON'Ts



1. Don't write a thesis. Keep it simple and clear.
2. Don't weight your narrative down with jargon. (It just annoys us when we can't understand it!)
3. Don't exceed space, word, or character limits.
4. ^ Don't cheat by using 9 pt fonts.
5. Don't feel like you have to speak about your project in the third-person.

→ **TRUTH TIME:** Ask yourself if your project is truly compelling. Would YOU write a check to support it?

→ **TRUTH TIME #2:** Would the average Joe understand your project? Would he care?

Budget



Budgeting categories from The Idea Fund application: (Pretty typical)

- Artist Fees
- Collaborator Fees
- Supplies
- Equipment
- Labor/Contract Fees
- Venue/Rental Fees
- Documentation
- Marketing/Advertising
- Ticket Sales
- Merchandise
- Misc.



Budget



Some budgeting DON'Ts

- Don't forget to pay yourself! (We will expand on this.)
- Don't include food/beverage/catering costs associated with receptions (in the HAA grant)
- Don't forget to include marketing/promo costs
- This is especially important to the HAA IAG grant, since the promotion of tourism is an important component of the grant guidelines.
- Don't be afraid of Excel.
- Don't be unrealistic.
- If you happen to need a lawyer or structural engineer to consult on your project, budget accordingly.
- Don't propose a \$40K project for a \$10K grant. (This happens all the time-- especially with public artists.)
- Don't forget to factor in the cost of equipment usage or the price of potentially donated items.



Budget



On paying yourself:

- This is tricky. Budget too little, you look like an amateur. Budget too much, you could annoy a panelist.
- It's reasonable to assume your artist fee is scalable with your career level.
- Do keep track of your time engaged in art-making.
- If you can back up an artist-fee with the number of hours you spent in the studio and a reasonable hourly rate, it will give you confidence to bump your artist fee up.
- ^ You should be keeping a rough budget of your time and expenses anyways!
- Do look at what past grantees (at YOUR career level) have budgeted for artist fees.
- BUT don't take their budgets as the gospel, because artists are notorious for underpaying themselves.
- If you are still at a loss, 20% of the total project budget has been a magic number whispered in some circles for a reasonable artist fee.

Budget



On paying yourself:

From our friends at **Creative Capital**:

“Artists are used to working on a scarcity model; however, grantors want to see artists think beyond scarcity in their budgets. If you know you can create ten paintings for \$1,500 in direct cash outlay, your grant budget should be higher. It should include market rate costs for any items you get free or discounted, and a fee for yourself and anyone else you are working with.”

From: <http://blog.creative-capital.org/2014/08/page-handbook-part-10-intro-budgeting-artists/>

Budget



Invest the time or energy or money in good work samples. It will pay off in the long run.

- Work documentation costs of your project into your application! (This will give you good materials for the NEXT grant opportunity.)
- If you strike gold with some work samples, don't be afraid to use them again with other opportunities.
- If, on the other hand, you do not succeed, do not keep submitting the same samples.
- Be clear in how your work samples relate to the project you're proposing. This is one of the few times you can tell them what to look for in your work.
- Get several outside opinions from trusted colleagues and ideally, someone from the funder perspective.
- Pay attention to specific requirements with each grant-- i.e. HAA work samples need to be younger than 3 years old; video clips need to be less than 5 minutes, etc.

→ **TRUTH TIME:** Aside from not following directions, there is no quicker way to lose credibility than poor work samples. This may mean work samples with typos, poor quality video, audio files with poor sound quality, low-res or pixelated photographs, etc. In fact, this may be the most important thing you submit. *Just like that dating profile picture, get the perfect angle!*

Artistic / Personal Impact



I'd argue that you will have an easier time describing how the project will advance your practice or career than you will arguing the merit of your project in the abstract. Start there.

- **Context:** How does this project fit into your bigger body of work?
- How will this project stretch you as an artist?
- How will it stretch your vision?
- How will it stretch your professional capacity?
- What are some of the potential challenges? (You get brownie points for fully understanding pitfalls!) How might you address those challenges?
- How might this project be a jumping off point for something else?
- What is the impact of your project to your community? (And Houston's artistic reputation?)

Impact On Tourism (Specifically For HAA)



You cannot predict how many people will flock to your exhibition or performance from around the globe. You CAN describe your plan to get them there. (MARKETING)

- Where are you posting promotion of your project/event online? (i.e. online calendars like Fresh Arts or ArtsHound)
- What grassroots efforts are you employing? (posters, postcards, social media)
- Which media outlets will you be contacting or sending press releases to?
- Are you exploring radio/TV?
- Do you have a promotional team? (Consider creating one!)
- Do you have partners / advocates / relevant community orgs willing to help promote?
- How are you tracking attendees? (Surveys, sign-in sheets, online ticket forms, web analytics, etc.)

* Be mindful of tactics that reach people outside 50 miles of Houston's city limits.

Use Of Resources: Project Feasibility



- **Timeline:** Lay out a timeline even if the application doesn't ask for it. (This speaks to your good planning.)
 - You can speak in timeframes, as opposed to specific dates.
 - But be mindful that the entire timeline fits neatly in the grant period.
- **Budget:** Have you done your research about the REAL cost of fabrication? marketing? tech support? Audio/visual?
 - Your panelists probably know exactly how much these things really cost. Do your homework.
- **Your team:** Is your team lined up and confirmed? Do they have a reputation of delivering?
- **Your venue:** Have you lined up a public venue and received confirmation that you can use that venue in a time that jives with your timeline?
- **Your capability:** Is the project reasonable for someone at your career level?

→ **ASIDE:** The impact and feasibility questions aren't explicitly asked in the Idea Fund proposal, but it might be wise to briefly touch on each in the context of your project narrative.

Judgement! (The Review Process)

Criteria for judgment:

1. Artistic merit, originality, and innovation (60 pts)
2. Potential impact on tourism (25 pts)
3. Feasibility of project and budget (15 pts)



Judgement! (The review process)

HAA Review Criteria:

http://www.houstonartsalliance.com/images/uploads/documents/FY14_IAG_Application_Workshop_Informational_Handout.pdf

Review Process and Ranking Criteria	
1. Artistic merit, originality and innovation of the applicant's work	Maximum Score: 60 points
<ul style="list-style-type: none"> Clearly supports the creation of new work 	51-60 = Excellent
<ul style="list-style-type: none"> Artistic merit as evidenced by submitted images/samples 	41-50 = Good
<ul style="list-style-type: none"> Emphasizes imaginative scope and vision 	31-40 = Fair
<ul style="list-style-type: none"> Professional qualifications or record of artistic achievement as evidenced by résumé and professional recognition 	30 or less = Poor
2. Potential impact on tourism and convention/hospitality industry	Maximum Score: 25 points
<ul style="list-style-type: none"> Offers the highest visibility to both residents and out-of-town visitors through its location and proposed promotion/marketing 	21-25 = Excellent
<ul style="list-style-type: none"> Clear benefit to the general public 	16-20 = Good
<ul style="list-style-type: none"> Serves to promote tourism and the hotel and convention industry 	10-15 = Fair
	9 or less = Poor
3. Feasibility of the project and reasonableness of proposed expenses	Maximum Score: 15 points
<ul style="list-style-type: none"> Application is clear and concise 	13-15 = Excellent
<ul style="list-style-type: none"> Detailed and organized timeline and proposed expenses are reasonable 	10-12 = Good
<ul style="list-style-type: none"> Record of successful completion of arts projects of similar scale and scope 	7-9 = Fair
<ul style="list-style-type: none"> Capacity to meet proposed project's objectives 	6 or less = Poor
<ul style="list-style-type: none"> Budget is clear and reasonable 	

Judgement! (The review process)

The Panel Process

- Pros and cons, but implemented in an effort to be fair and to judge applications on the basis of relevance to the greater community.
- Panelists change constantly. (This is why you should keep trying to apply.)
- There will almost always be a level of subjectivity involved. Embrace it.
- Most panels are struggling for reasons to weight one applicant over another.
 - Don't give them any ammunition by allowing careless errors in your application or by not following directions!

After You Get The Grant

- Maintain careful documentation through the process (keep ALL receipts)
- Keep in mind that your project can evolve! Just keep in close communication with the funder / grant officer. Get approval for changes early and often.
- Sometimes there are specific forms to be completed when making changes.
- Make sure you're using the appropriate credit line in your project materials and publicity.
- Don't be afraid to be in communication with the grant officer!

Words Of Wisdom

Secrets of the grants

- Separate yourself from the grant.
- Try to inform, not seduce.
- Lead with your most visionary, distinctive work.
- Don't try to second-guess a panel by pandering to funding priorities.*
- Have someone read your proposal.
- If you ever have the opportunity to sit on a panel, do it.
- Always try to get panel feedback (if you're accepted or rejected).
- Grant panels are filled with master artists, presenters, funders, and critics.

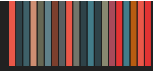
*Written by
Andrew
Simonet,
From Artists U*

(Read his
manifesto here.
Read it a few
times.)



And Some Fairly Obvious Advice

- ✓ If you're stuck, get some colleagues together and talk about your work. Record their questions and observations.
- ✓ Have friends/colleagues read your application and give feedback.
- ✓ Both those who know about art and those who don't!
- ✓ Read your proposal out loud.
- ✓ Have someone read the grant guidelines and then, read your proposal. Ask them if you answered all the application's questions.



Where to find other grants:

http://fresharts.org/artist_opportunities

http://www.fresharts.org/artist_resource_center/clearing-houses

http://www.fresharts.org/artist_resource_center/granting-organizations

<http://glasstire.com/classifieds/browse-categories/1/grants/>

<http://foundationcenter.org/>

www.nyfasource.org

www.chicagoartistsresource.org

<http://www.artshound.com/classifieds/listing/4/9>

Note: Some of these ideas come from Jackie Battenfield's book, *The Artist's Guide: How to make a living doing what you love.*

Need more help with writing? Read:

- ❖ Natalie Goldberg's *Writing Down the Bones*
- ❖ Anne Lamotte's *Bird by Bird*
- ❖ John Trimble's *Writing With Style*
- ❖ Peter Elbow's *Writing with Power*
- ❖ William Zinsser's *On Writing Well*