

# Two Simple Rules

Put yourself in the place of the funder.

You have to be clear in your thinking to be clear in your writing.

# Typical Components of a Grant Proposal

1. Introduction
2. Problem/Needs Statement
3. Goals & Objectives
4. Project Description
  - a. Project Methods/Activities
  - b. Targeted Audience/Geographic Focus
  - c. Key Personnel
  - d. Time Table
  - e. Organizational History and Qualifications
5. Evaluation Plan
6. Conclusion
7. Budget
8. Attachments:
  - a. 501(c)3 non-profit tax statement
  - b. Annual Report
  - c. Most recent Tax Audit
  - d. Key Personnel Resumes

# Who, What, Where, Why, and How of Grant Proposals

- What I Want to Do = Goals & Objectives
- Why I Want to Do It = Need/Problem Statement
- How & Where I'm Going to Do It = Methods & Activities
- Who Will Do It = Key Personnel
- Who Will Benefit = Target Audience
- Did I Accomplished My Goals = Evaluation
- How Much Does Everything Cost = Budget

# GOALS AND OBJECTIVES

Goals: What you want to do

Objectives: How you are going to do it

# GOALS AND OBJECTIVES

Road map to get you from your problem to your solution:

- Your goals are your destination;
- Your objectives identify the methods you use to travel to your destination.

# SAMPLE of GOALS & OBJECTIVES

## Teenage Work Program

The Children's Museum's Teenage Work Program originated in 1979 out of a need articulated by students, teachers, and museum staff for a volunteer and work experience for teenagers. The purpose of the program is to provide relevant work experience for Boston youths while recognizing and validating the value of their contribution to a major cultural institution, The Children's Museum (TCM).

TCM's Teenage Work Program seeks to help teens re-affirm their connection with the "real world." The Teen Work Program offers training for vocational skills, and, working with the Private Industry Council among other funders, we offer work experience compensated at an hourly wage. We work with youths to foster leadership skills and collaborative approaches to solving problems, building teams, and accepting responsibility.

The program enables teens to work as interpreters (guides), teaching visitors about the Museum's various educational exhibits. Participants are trained to work in each of The Children's Museum's participatory exhibit areas and interact with children and adults. Generally, they work in exhibit areas with an adult interpreter staff person who is ultimately responsible for the space. The relationship between interpreter and teen worker is that of role model and mentor.

The work encourages teenagers to develop their initiative and creativity, form positive relationships with adults, and learn skills in teaching, communicating, program planning, and child care. In addition, the program fosters the development of conceptual skills, such as analysis, critical thinking, interpretation, self-reflection, and cooperation.

The program provides several invaluable opportunities for youths in the Boston. It has served over 900 youth from all areas of the city. We believe that the program influenced participants in career choices, self-esteem, self-confidence, attitudes towards multiculturalism and positive work habits. The program remains a national model for youth programs within cultural institutions.

### Program Goals

- \* *Provide jobs and counseling for teenagers;*
- \* *Help teenagers develop transferable work skills;*
- \* *Provide role models for teenagers;*
- \* *Spark teen interest in education, science, and multicultural issues;*
- \* *Create learning opportunities for teens not successful in school;*
- \* *Provide neutral ground for exploring cultural similarities and differences.*

# SAMPLE of GOALS & OBJECTIVES

The goals for *YES!* are three fold:

\* We want to provide a positive work experience for teenagers. We offer an environment where the teens are valued as crucial and contributing members of a working team. They develop confidence through achieving goals; they learn skills that are real and transferable to other job situations -- and to every day life. We are particularly pleased that ten *YES!* interns have continued their relationships with the Museum part-time after school and during school vacations by working in the Museum store, at the front desk, and during special public programming.

\* We want to foster in young people an appreciation for museums and the significance of cultural and historic artifacts. To this end, we provide the interns with an in-depth look at the workings of the Constitution Museum. We also use field trips to introduce *YES!* interns to several other cultural attractions in Greater Boston, where the interns are exposed to a variety of exhibit, program, and preservation techniques. We give our interns a chance to see for themselves how a museum experience may enrich a life. We want them to remember their museum experience as informative, rewarding, and, above all else, fun.

\* We want each participating teen to experience a personal connection with American history and culture; we want to elicit in them an appreciation for American ideals and values. We believe that young people need and want to understand their own connections with the past. We strive to offer insights into this country's history that encourage young people (and their families) to share their roots and to realize fully their American identity.

The USS Constitution Museum also recognizes that *YES!* interns offer valuable insights and direct feedback relative to the Museum's ability to reach today's teenagers -- especially city-based youths. We believe programs such as *YES!* help ascertain the needs of young people who are, after all, the next generation of museum-goers.

# PROBLEM/NEEDS STATEMENTS

Your problem statement or needs statement should identify:

- a broad problem;
- data that backs up the problem;
- a specific **population** affected by the problem.

# PROBLEM/NEEDS STATEMENTS

Some guiding questions to keep in mind when writing up your need statement:

- What is the problem you want to address?
- What kinds of facts, figures, or data do you need to document that your problem exists and the severity of the problem?
- What reliable sources can provide the data you need to substantiate your problem?
- Who is being affected by the problem?
- Where does the problem exist? What is the geographic focus/location of your solution?

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# Guiding Questions for the Project Description

- What activities do you propose to carry out to elevate the problem?
- What tools, techniques, and practices will you use?
- Who else will be involved?
- Community partners?
- Consultants?
- Parents?
- Other volunteers?
- How is your project unique?

# TARGET AUDIENCE

## Example #1:

“The proposed project will focus on children ages 6-10 in grades 1-3 who are eligible for free or reduced lunches at the Kennedy Elementary School in Cambridge, MA.”

## Example #2:

AIB enrolls 600 undergraduates from 26 countries and 42 states. Over 60% of AIB students receive needs-based financial aid. Diverse races/ethnicities make up AIB's student base: American Indian 0.5%; Asian or Pacific Islander 4.1%; Black, non-Hispanic 2.3%; Hispanic 4.2%; Non-Resident Alien 3%; White, non-Hispanic 53.9%; Unknown 32%; Female 66%; Male 34%; Ages: Under 18 13%; 18-22 72%; 23-30 12%; over 30 3%

# Sample of Target Audience

## Excerpt from a Proposal for Lesley's Art Institute of Boston

**Key Individuals** –Co-PI *Diana Arcadipone*, who originated the project concept, will oversee the project, supervise the project coordinator, monitor the budget, and participate in the project evaluation. Co-PI *Nathan Felde*, AIB Design Chair, will select/develop the six pilot courses and will teach one of the Institute courses. A project coordinator will be hired to promote the Institute, serve as art teacher liaison, oversee the application process, recruit mentors/community partners, and develop the Institute orientation.

**Target Audience** – Massachusetts-based, high school/vocational school students enrolled in grades 10 or 11 as of fall 2011 will be targeted. Urban high school students from low-income families will be given priority based on financial documentation required in the application process. Approximately 15 students will be selected to form a Design Academy pilot cohort.

**Promoting, Publicizing, and Disseminating** – Design Academy descriptive materials and application forms will be mailed to 480 art teachers in Massachusetts schools. Follow-up emails will be sent to 480 art teachers to encourage distribution of Institute materials to their students. AIB's website will announce the Institute, its eligibility requirements, application forms, and subsequent pilot results. Email blasts will be sent to local arts councils in the Greater Boston area asking for assistance in disseminating eligibility information about the Institute to their members. Students will be asked to submit application forms including family financial information (see attached form), one teacher letter of recommendation, and three samples of the student's artwork.

# Key Personnel

Key Personnel section demonstrates that you have the capacity to:

- manage the project effectively;
- cope with the unanticipated challenges and changes that may occur as you carry out the project;
- complete all of the reporting requirements.

# Guiding Questions for the Key Personnel Section

- Who are the key personnel that will be involved in the project?
- Who will do which activities?
- How do you define the roles of the key personnel?

# Guiding Questions for the Project Timetable

1. When will the work begin?
2. When will the work be completed?
3. What is the schedule for the project rollout?

# Sample Timetable #1

Small Group Early Literacy Intervention Project in the Boston Public Schools Project Timeline 6/1/04 – 8/31/05								
Activities	Jan – May 2004	June 2004	July 2004	August 2004	Sept 2004	Oct 2004	Nov 2004	Dec 2004
Pilot small group intervention	→							
Ask teachers to participate in project		→						
Modify training and materials based on pilot, print, order teacher and student materials			→					
Initial 2-day teacher training, distribute materials					→			
Pre-test and select target and comparison students for first set of groups					→			
Continuing teacher training						XX	X	

# Sample Timetable #2

## Excerpt from a Proposal for a SPED Symposium

A publication targeted to educators, school administrators, and graduate students will follow from the symposium. A monograph will be prepared following the conference, and articles will be published in appropriate journals, such as *Education Leadership, Equity and Excellence*, and/or the *Journal of Teacher Education*.

### **Project Activities and Timeline**

Initial Planning	October 2005
Initial Implementation:	October-December 2005
Publication Planning Meeting	January 2006
Writing and Marketing	February-June 2006
Final Planning	June-July 2006
Symposium Event	October 2006
Publication Revisions	October-December 2006
Publication Dissemination	June 2007

### **Why the Coca-Cola Foundation?**

The Coca-Cola Foundation is well known for its ardent support of educational efforts to help the most vulnerable individuals reach their full potential. Your belief in and commitment to educational access and quality learning opportunities has resulted in powerful improvements and solutions for education on local and national levels.

# Sample Timetable #3

## Excerpt from a Proposal for Lesley's Art Institute

Student evaluations at the end of the summer attest to the impact of the program: all students (juniors) planned on attending college or art school; students found EXTRA ART an incentive to graduate; and felt EXTRA ART increased their knowledge of careers in the arts.

### Activities and Timeline

EXTRA ART opportunities start in the spring of junior year with an introductory one-day workshop and continue throughout the summer and subsequent school year to keep students actively and consistently engaged in developing their artistic talents and portfolios. Up to 25 students supported by the requested grant will progress on the following timetable:

#### Year 1 – Junior Year

May 2007

Arts First Workshop

July 2007

Summer Program

July 2007

Exhibition

#### Year 2 – Senior Year

Fall 2007

Saturday Courses

Winter 2008

Saturday Courses

May 2008

Arts First Workshop

July 2008

Summer Program & Exhibition

The **Arts First Workshop** is offered each spring, usually in May, as a one-day career event for high school juniors from urban public high schools in the Greater Boston area. The day is totally focused on careers in visual arts disciplines. Practicing artists, designers and illustrators teach the courses. Students work with professional artists in figure drawing, photography, and/or sculpture classes. The day emphasizes career

# Sample Timetable #4

**TIMELINE:** Over the five year project period, participants will complete a 33-credit program of study, as detailed in the following timeline.

PROJECT YEAR 1: JANUARY 2009 – DECEMBER 2009	
January 2 May	Project Start: UDL Seminar Development 22 <b>Cohort I</b> participants pursue the Professional License for 33 credits, beginning with the online UDL Seminar. Enroll in course 1, <i>Number and Operations</i> (Courses to be held in .)
June – August	<b>Cohort I</b> participants enroll in course 2, <i>Number Theory</i>
Sept – Dec	<b>Cohort I</b> participants enroll in course 3, <a href="#"><i>Building Mathematical Understanding: Functions and Algebra I</i></a>
PROJECT YEAR 2: JANUARY 2010 – DECEMBER 2010	
Jan – May	<b>Cohort I</b> participants enroll in course 4, <a href="#"><i>Functions and Algebra II: Broadening the Base</i></a> <b>Cohort II</b> 22 participants pursue the Initial License for 36 credits. Enroll in course 1 <i>Principles of Teaching, Learning, and Assessment</i>
June – Aug	<b>Cohort I</b> participants enroll in course 5, <a href="#"><i>Geometry and Measurement I: From Polygons to Pythagoras</i></a> and 6, <a href="#"><i>Geometry &amp; Measurement II: Exploring Circles, Symmetry, and Solids.</i></a> Candidates take 6 hour Math MTEL workshop and register for the Middle School Math MTEL. <b>Cohort II</b> participants enroll in course 2, <i>Functions &amp; Algebra II</i>
Sept – Dec	<b>Cohort I</b> participants enroll in course 7, <a href="#"><i>Probability: The Mathematics of Uncertainty</i></a> <b>Cohort II</b> participants enroll in course 3, <i>Adolescent Development</i>
PROJECT YEAR 3: JANUARY 2011 – DECEMBER 2011	
Jan – May	<b>Cohort I</b> participants enroll in course 8, <a href="#"><i>Statistic and Data Analysis</i></a> <b>Cohort II</b> participants enroll in course 4, <i>Geometry &amp; Measurement 2</i>
June – Aug	<b>Cohort I</b> participants enroll in course 9, <a href="#"><i>Concepts of Calculus: Change and Infinity</i></a> and 10, <a href="#"><i>Assessment Issues in Mathematics: Formative and Summative</i></a> <b>Cohort II</b> participants enroll in course 5, <i>Curriculum, Instruction and Assessment in Mathematics</i> and course 6, <i>Probability</i> Candidates take 6 hour MTEL workshop and register for the Communications and Literacy MTEL.