

**Grant**

**Resources**

**Toolkit**

### *Acknowledgements*

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### *Disclaimer*

This grant toolkit serves as a compilation of ideas and materials DanceATL finds beneficial and applicable to the Atlanta dance community. DanceATL serves by assembling and organizing these resources and sharing them with the greater community but does not claim that the methodologies found here are completely native to the organization. Everything included below are merely suggestions. No funding is guaranteed by following these steps and recommendations, and DanceATL is not liable for the outcomes of utilizing these procedures. DanceATL assumes no responsibility or liability for any errors or omissions in the content of this tool kit. The information contained in this document is provided on an "as is" basis with no guarantees of completeness, accuracy, usefulness or timeliness

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## **ARTIST STATEMENT**

### **What is an artist statement?**

An artist statement is a series of sentences that describe what you make and why you make it. It helps you understand your own practice because you are translating a nonverbal solitary thing.

### **The Brainstorming Phase**

Some useful exercises to do to help brainstorm:

- Gather your art in one digital or physical space and really look at it
- Write out a list of adjectives that describe your work
  - Use both visual and tonal descriptors
- Record yourself describing your art to a friend, family member, or fellow artist
  - It is likely that you are making statements about your work all the time, therefore when you talk about it, try to record it and write down the most important details of it
  - Receive feedback from whom you actually want feedback from (eg other artists, mentors, peers)
- Think about the emotions and reactions you want your audience to take away from it
  - While the audience might have a different interpretation of the overall work, an artist statement is one of the few places where you can direct your audience towards the desired result.
- What are the questions you hope to answer in your work?
- Make a mind map
  - Consider using tools such as:
    - Online mind map creators like [Coggle](#) or [Diagrams.net](#)
    - Utilize basic pen and paper, or opt for colorful markers and highlighters
    - Use a white board or an online format such as [Google Jamboard](#)

Other questions to ask yourself:

- Who are your audience and your influences?
- How did you make your work?
- How do your materials inform your concept?
- How is your work unique?

## **Artist Statement Basics**

### What.

State the artist medium you work in

### Why.

You make this work because you are excited about it! To show your confidence within the work, avoid using words such as you “hoped” or “tried” to depict something to the viewer. Here you can briefly mention your influence and inspirations behind the piece, without going too far into the historical aspect of it.

### How.

If you have a unique process that is important to understand, one that is not clearly represented by visuals, briefly describe how you made your work.

## **Red flags, bad practices, and other things to avoid**

It should feel like it was written by YOU, the people reading it are looking for an experience of your work, and the proof that there's been thought put into what you've made.

### Avoid Jargon

Artists are guilty of using unnecessary and fanciful words, they feel like they need to legitimize their work and embellish their language but this may come off as insecure. For example, there is no need to cram in as many ballet terms as possible to sound legitimate, it does not advance your point in any way. The statement is more of a way to get viewers interested than a representation of your work

*Example:*

Instead of saying:

“As a significant reference point to my research based practice I have been absorbing the astute work of Derrida initially to commence this new body of work.”

Try getting right to the point:

“Initially, Derrida was a reference for my new work.”

### Lazy Cliches

The words you use to describe it should be unique and specific. Find distinctive descriptors that intrigue the reader and sets your work apart.

*Example:*

Describing your work as “collaborative” does not give the audience a real look at your process.

Instead, choose words like “fluid” or “energetic” to emphasize the contributive environment your process resided in.

### False Range

“False Range” describes an unbalanced comparison between two things.

*Example:*

Comparing a classical ballet piece to a postmodern contemporary work would be confusing and ineffective. It is nearly impossible to compare these two very different disciplines.

Instead think of “comparing like”, such as examining the similarities and differences between your classical ballet work and Royal Ballet influences.

### Theory

Avoid speaking theoretically and instead focus on what your work actually *is*. Is it athletic? Does it tell a story? What do you want the audience to take away from this experience? Try to articulate the tangible parts of your art in more specific terms rather than broad ones.

*Example:*

Saying “my works focus on gender roles” is too broad.

Consider “my works call attention to the prevalence of gender stereotypes and focus on ways they can be dismantled.” Being more specific is one way to avoid a theoretical description and convey to the reader that you have a substantial and developed idea.

### **Other helpful Do's and Don'ts**

#### Do

- Get to the point
- Include precise reference
- Use active voice
  - Active voice is when the subject of the sentence performs the verb's action.
  - Example: The choreographer is always accepting of feedback. The dancers improvise to get a better feeling of the meaning of the piece.
  - To help with ensuring your statement is using the Active Voice, many sources suggest downloading The Hemingway app.
- Use many editors
  - Choose editors or proofreaders with different skills.
- Match your writing to your work
  - Understand who your audience is and how your words will be interpreted.
  - Depending on who the audience is, there might be words and phrases you include for one opportunity over another.
- Draw the reader into your world

Don't

- Generalize
- Use passive or inconsistent voices
  - Passive voice produces a sentence in which the subject receives the action
  - **Passive:** The message was perceived by the audience really well during the first showing.
  - **Active:** The audience perceived the message really well during the first showing.
- Include unnecessary but pretentious references
- Include biographical information (this should be only used in a bio or CV)
- Romanticize
  - Instead of trying to use specific words to make yourself seem more marketable or desirable to someone, stay true to who you are as an artist.
- Copy and paste statements without changing the wording based on the opportunity you are applying for
- Use statements starting with “I hope to...”, “I will...” or “I am trying to...”
- Use inconsistent syntax, spelling, hyphens, capitalization, organization of sentences, paragraphs, lists.

**After you've written it**

Read your statement out loud, and make sure it is specific to what you are applying for and your body of work. Look at your art while you reread it. Continuously read and edit your work.

Link including Artist Statement Examples:

[31 Best Artist Statement Examples & Templates ▷ TemplateLab](#)

## **CURRICULUM VITAE (CV) AND RESUME**

### **What is the difference between a resume and CV?**

#### Resume

A resume showcases competence: work history, accomplishments, etc. Resumes should be organized by relevance and date in reverse chronological order. Resumes are used for practically any job and are typically concise (1 page or less).

\*Note: you may need 2 different ones, one for business and one for dance\*

#### CV

A CV showcases credentials: certifications, research, affiliations, etc. These are used for academic, scientific, and medical jobs (Or for dance it includes all of your work, things you've participated in, teachers, choreography, etc.), and are typically detailed (several pages long)

### **How to Write a Resume or CV**

Both resumes and CVs should include contact details, profile, core skills, roles, qualification, and interests.

#### Contact Details:

Save space by keeping short. Always position your contact details at the very top of your document. This should include: name, phone number, location (city, state), and email address.

#### Profile:

A punchy opening paragraph that summarizes your experience and pinpoints why you're the ideal candidate for the job. 4-6 lines, summarizing yourself. Include: Skills, Experience, Industries, Tools

#### Core Skills:

6-8 short bullet points that highlight your main offerings

Roles:

Company - Role Title- Dates. Start with a 2-3 line summary, list your responsibilities, show the impact you have made, include lots of details in recent roles, less in older roles. End with some key achievements, using facts and figures to really impress employers or funders

Education and Qualifications:

Simple list format- includes dates and governing bodies- only include the relevant and important

- Place of training (eg studio, school, university) or names of people you have trained under.
- Location of the schools (city, state) *if applicable*
- Date of graduation (month, year) *if applicable*
- Degree(s) and GPA (if applicable) *if applicable*

Interests:

Optional

Formatting Tips:

- Length: aim for 2 pages or less, this forces you to be selective including only the most impressive and relevant information
- Design: Colorful and funky resumes and CV designs may look nice, but they can be extremely distracting for time-strapped recruiters. If you choose to add color and design to your CV, make sure that the information is still clear and readable.
- Readability: Huge, unbroken chunks of writing is a no because they make a resume and CV impossible to scan. Use bullet points, lists and small paragraphs to ensure recruiters can skim your CV and find the information they need with ease.
- (Optional) Photo: a dance resume and CV is one of the few professions that benefit from a profile photo. Place a professional headshot in the top corner of the first page, but don't let it take up too much space. If you are printing your materials, your photo can also be included on the backside of the document.

Structuring

- Work experience/ career history- detail your relevant dancing experience, working backwards through your history
- Education- list your qualifications, focusing on those relevant to dance
- Interest and hobbies- optional section, which you could use to discuss relevant interests and hobbies

## Dance Resume Profile

Focus on summarizing your key selling points, such as your relevant experience, training, skills, and any industry qualifications. Should be no more than 10 lines, and tailor your profile (and resume as a whole) to the specific job you're applying for

### Include:

- Dancing training/qualifications
- Dancing skills- for example, knowledge of a certain dancing discipline, movement memory, floor work, dynamics, etc.
- Dancing specializations- specify the certain styles of dance that you are trained in
- Relevant experience- give a well rounded summary of your dancing experience. You could mention the number of years you have been a dancer, choreographers / companies you have worked with, the venues you have performed at and the types of roles.
- Accomplishments- the aim is to stand out and make an impact, so anything to set you apart from the rest
- Core Skills Section: Use 2-3 column of bullet points to document your relevant dancing skills and specialisms

### Structuring your roles

- Outline: brief overview of the role, ex: company you worked for
- Key Responsibilities: short bullet point list of the key duties and responsibilities of your role
- Key achievements

<https://standout-cv.com/pages/dance-cv-example>

### Detail your work experience

- While it is important to highlight the breadth of your experience, do not feel like you need to discuss every contract in great detail. Focus on the impact of the work you did.
- List jobs in reverse chronological order (most recent experience at the top)
- Company name, job location, your job title, start and end dates
- 3 parts of a strong bullet point
  - **Action verb** (should always be first)
  - **Quantifiable point**
  - **Specific and relevant job duty**

Example: **Trained 20+ dancers** in contemporary technique and choreography, instilling artistry and individuality over the course of 6 months.

Example: **Workshopped** with the cast how improper mental health coping mechanisms affect you physically, and improvised those feelings into choreography that was then **performed in 3 different performances**

Add hard and soft skills to your resume

**Hard Skills:** Concrete and quantifiable abilities

Ex: Data presentation, web architecture, software development, public speaking, foreign language, adobe creative suite, Mailchimp, Microsoft Word, QLab

**Soft Skills:** More personality-centric traits

Ex: organization, self-motivation, initiative, discipline, persistence, empathy, patience

[Click here for a CV example](#)

Loren McFalls Resume examples on the next page

# Loren McFalls

EXPERIENTIAL PRODUCTION AND BRAND MARKETING

Loren is an experiential producer, storyteller, and brand marketing professional. She has over 10 years of experience in various fields with specialties in fabrication, project management, account management, creative content production, budgets ranging from 30K to 30M, TV production, brand & campaign strategy, digital ad management, publicity and PR, dance choreography for both stage and film, stage management, install & dismantle labor, and tradeshow sponsorships. In her free time, Loren teaches ballet, does yoga/pilates, takes photos, cooks at home, and volunteers managing a womxn's artist collective.

CONTACT	RECENT EXPERIENCE
[contact information hidden]	<p><b>Freelance - Senior Account Manager/Producer</b> November 2018 - Present Loren has managed multiple projects and accounts for clients including: 2020 Democratic National Convention, Twitch United State of Young Women, Google, Google Cloud, HBO, Volkswagon, Taco Bell, UGG, and Desert X. Her day-to-day consists of client meetings, budget management and reporting, content creation, fabrication management, graphics management, design, and production, strategic partnerships and sponsorships packages, procurement of assets, install and dismantle labor management as well as all freight coordination.</p>
<p><b>SKILLS</b></p> <ul style="list-style-type: none"> <li>Project Management</li> <li>Account Management</li> <li>Experiential Production</li> <li>Freight/Warehousing</li> <li>Fabrication &amp; Graphics Production</li> <li>Adobe Creative Suite</li> <li>Wordpress / Squarespace</li> <li>Google Suite &amp; Analytics</li> <li>Social Media Management</li> <li>Photography</li> <li>Copywriting</li> <li>A/V Technical Direction</li> <li>Ballet &amp; Dance Choreography</li> </ul>	<p><b>Giant Spoon - Senior Account Manager/Producer</b> January 2020 - March 2020 At Giant Spoon, Loren managed the Square account for their media and experiential campaigns as well as all new business RFPs for SXSW &amp; San Diego Comic Con as an experiential producer. Loren worked closely with the strategy and media teams as well as experiential.</p> <p><b>Sparks - Event Manager, Project Manager, Installation Coordinator</b> April 2015 - October 2018 Over her tenure at Sparks, Loren coordinated shop-in-shop installations for retail rollouts of 100+ stores, became promoted to Project Manager after one year and shortly thereafter was promoted to an Event Manager where she worked on Google I/O, Google Next, Google Cloud, Google for Education, Alphabet's annual meeting at Yellowstone Club, Lego BrickHeadz at NYCC, and Shopify Plus at IRCE.</p>
<p><b>EDUCATION &amp; AWARDS</b></p> <p><b>Drexel University 2008-2012</b> B.S. Cum Laude: Television News Minors: Journalism, Dance</p> <p>Ex Award: Best B2B Environment - 2017 Emmy Award - 2011 Telly Award - 2010</p>	<p><b>Premier Displays &amp; Exhibits - Project Manager, East Coast Operations</b> April 2014 - April 2015 As the East Coast Project manager, Loren was responsible for all projects running through the fabrication shop and warehouse east of the Mississippi and internationally. Loren also managed all office operations, supplies, and staffing.</p>

Loren McFalls

**Freelance Dancer/Choreographer/Instructor**

[contact information hidden]

**EXPERIENCE**

**A.M. Collaborative - DanceATL, Atlanta, GA - *participant/ choreographer/ dancer***

October 2020 - January 2021

**Ballet Unbound pop-up classes, Los Angeles, CA - *instructor***

November 2018 - March 2020

**Sculpere Studio, Philadelphia, PA - *instructor***

June 2018 - November 2018

**femme. collective, Philadelphia, PA - *artistic director/ choreographer/ dancer***

January 2016 - November 2018

**954 Dance Movement Collective, Philadelphia, PA - *instructor***

December 2014 - November 2018

**Selva Oscura Short Film, Philadelphia, PA - *choreographer/ video producer***

July 2017

**No Halo Sorority Noise Music Video, Philadelphia, PA - *choreographer***

February 2017

**Ego Vivere Intra Short Film, Philadelphia, PA - *choreographer***

December 2015 - June 2016

**keila cordova dances, Philadelphia, PA - *dancer***

Fringe Festival 2013

**Hatch, Philadelphia, PA - *dancer***

Fringe Festival 2013

**Drexel Dance Ensemble, Philadelphia, PA - *dancer / videographer***

September 2008 - June 2012

**EDUCATION**

**Drexel University, Philadelphia, PA - *B.A. TV Production with Dance Scholarship***

September 2008 - June 2012

**Buford School of Ballet/Georgia Christian Dance Theater**

June 2006 - September 2008

**Lawrenceville School of Ballet/Southern Ballet Theatre**

February 1997 - June 2006

**The Rock School**

September 1993 - February 1997

## **HOW TO WRITE A PROPOSAL NARRATIVE**

The project narrative is a description of the project you propose, its goals and objectives, and a brief plan of action

Most grant application guidelines ask for a statement that includes most or all of the following:

- The purpose, or objectives of your research/project
- Its significance, or contribution
- Your timeline, or work plan
- Your projected outcome

This is a template that you can edit and make specific to each application

### **Before you start**

Find grants that fit your project's needs rather than transforming your project to fit a grant opportunity.

Review (again) the foundation's or granting organization's funding goals for what the primary commitments are and the language it uses to express them, the foundation's or granting organization's guidelines to see if there are specific questions you need to answer in the narrative or special formatting you need to use, and the information that you have gathered about the project that you are about to propose. Also list out previous accomplishments (similar comparable projects that were successful to share experience) and think about how you write about success.

### **Introduction**

- Some people like to open their narrative with a question and/or short paragraph that lays out the issue about to be addressed

### **Organizational Description** (If you are applying on behalf of a company)

- You will need to provide a short (1-3 paragraphs) description of your company or project(s). This section provides you with a valuable opportunity to do three things:
- Describe the work and programs of your company
- Distinguish your company and its work from others
- Enlarge the funders' view of you from company to community asset

- Include your company's mission, when you were founded, and a brief description of the programming you offer
- You can indicate who you are affiliated with
- This is also a good place to note your company's major accomplishments and to provide a description of the ways in which your public service extends beyond your programming

### **Project Description**

- You will use this section to provide a concrete description of the project you are proposing.
- Foundations and granting organizations are far more interested in the public or the community impact of the project as they are on the impact of your company.
- As you write this section, use data when appropriate to support your position
- Foundations could be familiar with your company, but you should not assume that they know anything about trends and issues within the dance industry.
- Data can help them develop an understanding of the issues faced by dancers and the impact of your service.
- Once you have laid out the need or opportunity at hand, you will describe what you will do and how you will do it.
- Be specific, and give examples

### **Work Plan/Project Implementation**

- Once you have outlined what your project is, you will need to describe specifically the activities that will be part of its implementation.
- It is helpful to include a work plan or series of benchmarks for this project
- A work plan can show the foundation that you have planned how you will implement the project.
- If you have specific dates, use them. If not, you can develop a work plan or list of benchmarks that use a timeline
- It is also helpful to attach a one-page list providing short bios of the key project personnel (staff or volunteer)

### **Project (Community) Impact and Evaluation**

- The fundamental question is: What will change/improve as a result of this project? Answering this question could be challenging for dance because it can be hard to measure the impact of ideas
- Think about the demographics of the community that is served (WHO, WHAT, WHERE, WHEN, WHY. location, target audience, reach,
  - HOW are you going to connect and get people 'there'? How are you going to impact them?

- WHY do they care about your impact? Describe the relationship with them, etc
- There are a variety of important ways to measure success.
  - Conduct focus groups
    - A focus group is a group interview involving a small group of demographically similar people
    - They're generally used to gather people's opinions, ideas, and beliefs on a certain topic, product, or product
    - Typically more beneficial than a survey because surveys can't capture what a person is thinking or feeling
  - Create an online evaluation survey
    - [Google Form](#), [Survey Monkey](#), [Doodle Poll](#) etc.
  - Collect feedback from the company
    - Some questions to ask:
      - "If matching funds are a requirement, can the match be in-kind or does it have to be dollar-for-dollar?"
      - "How are grant decisions made?"
      - "Describe your program" to see if yours would be a fit
      - "What can our project do to help serve the community?"
      - "What impact will our project have on the community?"

### **The Need For Support**

- In this section you underscore why you need a grant at this time
- Reiterate how your project will benefit the community and indicate how it will help advance the foundation or grant agency's specific needs.
- Make sure to include:
  - The total budget amount for this project
  - Your organization's total budget
  - The amount you are requesting
  - Information on other sources of funding.

### **Some Tips for Writing a Successful Proposal**

- Be sure to follow the funder's guidelines. If they want specific topics addressed, do so explicitly.
- If you can manage it, include some white space in your document. Proposals can easily become very dense. You can make your proposal more readable by increasing the size of your margins, adding spaces after headings, using bullet points, etc.
- Quotations can spark up a proposal either by placing your project in a larger context or, in the case of listener comments, by personalizing the impact of your work.
- Pictures and diagrams can be useful
- Avoid "we believe" or "we hope" statements. In general, these are less compelling than statements that are based on research and careful planning.
- Proofread! Typos, grammatical mistakes, and punctuation errors look unprofessional. Find someone who can also proofread for you.
- Watch for chronic repetition. It's very easy to use the same words and phrases over and over and over. Having another person read and edit the proposal can help you avoid bad habits.
- Match your formatting. If you have some headings in bold, make sure the corresponding headings are also in bold. Also consider your sentence syntax, diction, etc.
- If a foundation says they prefer electronic submissions, submit electronically! If you are sending paper, do not staple your proposal or put it in a fancy cover. Use a binder clip. Make sure you have numbered all of the pages. Put your name on all pages.

## CREATING A BUDGET

A budget is a key element of most grant proposals and serves as a blueprint for spending the project's funds. The budget also shows the funder what exactly you are asking from them

### **Presentation**

Present in a way that will give a good impression. Make sure the budget aligns with the narrative of the proposal and its organization is easy to read and comprehend. (Good to have an outsider read and see if they can understand.) Review guidelines set by the funder. Use categories provided.

#### Basic Organization:

- Budget on a new page
- Align figures correctly (either align left or right, stay consistent)
- Double-check data and round numbers making them easier to read
- Include column headings (ex: Budget Category, Requested Funds, Local Contributions, etc.)

### **Direct Costs for Grants**

Direct Costs are the funds you are asking from the funding source. Direct costs typically include:

#### Personnel

Staff/salary should be included under "personnel"

- Determine salaries by looking at similar organizations or online resources (ex: [Payscale](#)). Is salary annual or hourly? If hourly show breakdown of hours
- If there are a specific number of hours allotted, make sure to take that percentage from pay (ex: 5 hours a week of a FT employee is 12.5% of their salary)

### Fringe Benefits

Fringe benefits: taxes and benefits that employers must pay for employees. This does not apply to subcontractors.

- Fringe Benefits that are required by law:
  - FICA (Social Security and Medicare)
  - FUTA (Federal Unemployment Taxes/Insurance)
  - SUTA or SUI (State Unemployment Taxes/Insurance)
  - Worker's Compensation (on-the-job accident insurance)
  - Other benefits include medical insurance and paid sick leave

When listing fringe benefits in your budget, be sure to note "Standard Government Fringe Benefits Package as Required by Law," in case a reviewer does not know what fringe benefits include.

### Travel

Travel expenses are heavily scrutinized, but there are ways to get them approved. Make sure to be very precise as to why travel is necessary.

- Include: cost of a plane ticket, price of a hotel per night and the number of nights you will be staying, and a food allowance (per diem). Use realistic but conservative figures.

### Equipment

Purchasing equipment is also heavily scrutinized by some funders. To help them understand equipment costs, give documentation of the program's need for equipment. Equipment costs should be specific.

### Supplies

Funders qualify or define supplies in different ways. Always check with the funding source before including this section. Explain how the supplies assist in running the program.

- Create supply categories (ex: general office, training, software, or computer supplies)

### In-Kind Contributions

**In-kind contributions:** goods or services donated to the organization. These services/contributions can often be used as matching funds by many funding sources.

- Examples of gifts-in-kind include:
  - corporate volunteers and pro-bono professional services
  - use of a building and utilities (studio space, performance venue)
  - advertising
  - donation of computers, or other tech resources
- Base the value on their “market value.”

### **Indirect Costs for Grants**

Indirect costs for your grant (“overhead”) are costs for administration and facilities, such as:

- Building costs
- Insurance
- Utilities
- Trash pickup, professional cleaning services, etc.

Sometimes a percentage of total indirect costs can be reimbursed by a funding source, but only if an indirect cost rate has been negotiated and approved by the grantor.

Before including any indirect costs category in your budget, make sure you thoroughly read the grant guidelines.

## GRANTS

Listed below are possible grant opportunities. Before you apply, however, read the full eligibility list to make sure that your project, or company, is eligible to apply. There are some grants that are not accepting anymore applications for fiscal year 2021, but keep them on your radar for when they start accepting applications for fiscal year 2022. A lot of these grants have annual applications. Make sure you read all of the directions and research the companies that are offering grants to ensure your project or company's values are aligned with theirs.

## **CITY OF ATLANTA'S MAYOR'S OFFICE OF CULTURAL AFFAIRS**

### *Services for Arts Contract Grant*

“The Contracts for Arts Services (CAS) program is the City of Atlanta’s means of granting public funding to the arts. CAS awards contracts related to the production, creation, presentation, exhibition and management of artistic and cultural services in the city of Atlanta. The program recognizes that the presence of artists and non-profit organizations involved in the arts are critical to Atlanta’s cultural vitality. The arts enrich the creative development of the city’s diverse populations and contribute positively to the social and economic well being of Atlanta and the region.”

Application [here](#).

## **SOUTHARTS**

### *Cross-Sector Impact Grant*

“Cross-Sector Impact Grants are open to all art forms, for partnership projects taking place in one of South Arts’ nine member states.

For FY22, eligible projects will continue to feature “Arts & ...”, for example, arts and the military, arts and equity, arts and aging, arts and community revitalization. Applicants may be organizations, units of government, higher educational institutions, or artists.

- **Informational Webinar:** Monday, March 8, 2021 at 3:00 p.m. ET
  - Register for the webinar. Please note, the webinar will be recorded and made available on this page within 48 hours.
- **Letter of Interest deadline:** Monday, March 22, 2021 at 6:00 p.m. ET
- **Full Applications** (by invitation only, following Letters of Interest): Monday, May 3 2021 at 6:00 p.m. ET
- Projects must take place between June 15, 2021 and December 31, 2022.

*Individual Artistic Opportunities Grant*

“The Individual Artist Career Opportunity Grant supports a milestone opportunity in an individual artist’s career that is likely to lead to substantial and significant career advancement. Grants of up to \$2,000 are available to support opportunities taking place between April 1, 2021 and August 31, 2022. Applications are due at least 60 days prior to activities. Applications are accepted on a rolling basis until this program’s funds are depleted.

- **Applications open:** March 9, 2021
- **Deadline:** Rolling deadline, please submit at least 60 days prior to the proposed project.
- **Grant period:** April 1, 2021 - August 31, 2022

## GEORGIA COUNCIL OF THE ARTS

*Cultural Facilities Grant*

“Cultural Facilities Grants provide support for the renovation, restoration, preservation or acquisition of an arts facility, and the purchase of equipment that supports arts programs.”

- **Grant Request:** Between \$10,000 and \$75,000
- **Match Requirement:** One-to-one match of request amount for organizations with budgets over \$500,000. 50% match of request amount for organizations with budgets under \$500,000
- **Project Must Take Place:** July 1, 2020-June 30, 2021 for FY21 grants.
- **Eligible Applicants:** Arts non-profit organization or government entities
- **Next Deadline:** August 31, 2020 at 11:59 PM

*Bridge Grant*

“Bridge Grants will replace Partner Grants for FY22. Bridge Grants provide general operating support for non-profit arts organizations affected by COVID.”

- **Grant Request:** From \$6,000 to \$20,000 depending on the budget size of the applicant organization.
- **Eligible Applicants:** Non-profit arts organizations.
- **Deadline:** February 2, 2021 at 11:59 PM

*Project Grant*

“Project Grants support single art projects such as an art exhibit, a theatre production, a series of workshops for children, or an artist residency. In FY22, because of the impact of COVID-19 on organizations across the state, Project Grant applicants will be able to apply for capacity building projects, such as developing a strategic plan, a development plan, or a plan to safely reopen an arts facility.”

- **Grant Request:** Between \$1,000 and \$6,000
- **Match Requirement:** Because of the impact of COVID-19, in FY22, the match for Project Grants has been lowered to 50%.
- **Projects Must Take Place:** July 1, 2021-June 30, 2022 for FY22 grants.
- **Eligible Applicants:** Non-profit organizations, government entities, public libraries, schools and colleges/universities.
- **Next Deadline:** February 2, 2021 at 11:59 PM

*Arts Education Program Grant*

“Arts Education Program Grants support arts programs delivered to K-12 students in a variety of disciplines, including visual art, music, theatre, dance, media arts, and creative writing”

- **Grant Request:** Between \$1,500 and \$5,000
- **Match Requirement:** 50% match of request amount
- **Projects Must Take Place:** July 1, 2021-June 30, 2022 for FY22 grants
  
- **Eligible Applicants:** Non-profit organizations, government entities, public libraries, schools and colleges/universities.
- **Next Deadline:** March 8, 2021 at 11:59 p.m.
- **Guidelines Available:** Currently available (see link below)  
[FY22-AE-Grant-Guidelines-FINAL.pdf \(gaarts.org\)](#)

*Vibrant Communities Grant*

“FY21 Vibrant Communities Grants support single art projects such as an art exhibit, a theatre production, a series of workshops for children, or an artist residency.”

- **Grant Request:** Between \$1,000 and \$5,000
- **Match Requirement:** 50% match of request amount
- **Projects Must Take Place:** October 15, 2020-June 1, 2021.
- **Eligible Applicants:** Non-profit organizations, government entities, public libraries, schools and colleges/universities in counties in which no organization receives a Project, Partner or Arts Education Program Grant.
- **FY22 Vibrant Communities Grant Applications:** Available in July 2021, with an application deadline in late August 2021

## COMMUNITY FOUNDATION OF GREATER ATLANTA

### [A Place to Perform](#)

“With mass gatherings of people banned to prevent the spread of COVID-19, performing arts organizations have been threatened with significant revenue losses. A Place to Perform funds will be made available to nonprofit performing arts organizations that have had to cancel or postpone performances or events due to the pandemic. Grant recipients will receive one-time general operating support grants of up to \$5,000.

Funding for A Place to Perform is made possible through a gift from the Woodruff Arts Center after the 2014 sale of the 14th Street Playhouse.”

Link to the NonProfit Application Portal [here](#).

### [Metropolitan Atlanta Arts Fund](#)

“The Metropolitan Atlanta Arts Fund (Arts Fund) was created in 1993 to support independent small and medium-sized nonprofit arts organizations located throughout the metro Atlanta region and provides financial resources to strengthen arts organizations with annual operating budgets under \$2 million. Across the 23-county region, arts organizations are experiencing significant revenue losses from the impacts of COVID-19 due to event cancellations, shuttered performances and venue closures. Many nonprofits have channeled their creative spirits to pivot to online performances and virtual programming. In 2020, the Arts Fund provided general operating support to organizations profoundly impacted by the COVID-19 pandemic that have responded to the needs of their constituencies with safe, innovative programming to uplift arts in the Atlanta region.”

Link to the NonProfit Application Portal [here](#).

## FULTON COUNTY GRANTS

### *The Hopper Prize*

“The Hopper Prize is now accepting entries for our Spring 2021 artist grants. For this open call, we have increased grant awards to \$3,500. We are offering 2 grants in the amount of \$3,500 and 4 grants in the amount of \$1,000. Grants will be awarded through an open call art competition juried by leading contemporary curators. The Hopper Prize was established in order to increase the recognition of artwork created by artists and photographers. Our aim is to advance artists’ careers by providing them with unrestricted financial support that is coupled with a platform for increased visibility. We accept submissions twice a year via an open call.”

- **Grant Request:** 2 artists will win \$3,500, and 4 artists will win \$1,000
- **Guidelines if Accepted:** Grant awards are unrestricted and may be used any way the recipients choose.
- **Eligible Applicants:** The Hopper Prize is open to all artists age 18 and older working in any media. There are no restrictions on genre, subject matter, or media. We welcome entries in all media.
- **Deadline:** May 18, 2021
- **Application Fee:** \$40

Link to apply [here](#).

### *Presentation Grants*

“Presentation Grants, South Arts’ newest grantmaking program, replaces our previous Performing Arts Touring Grants and Literary Arts Touring Grants. Presentation Grants are an opportunity for organizations in South Arts’ nine-state region (AL, FL, GA, KY, LA, MS, NC, SC, or TN) to receive artist fee support of up to \$7,500 to present Southern guest filmmakers, visual and performing artists, or writers from inside or outside of the presenter’s state. Projects must include both a public presentation (film screening, performance, reading or exhibition) and an educational component.”

- **Grant Request:** Up to \$7,500
- **Match Requirement:** 50% cash match
- **Project Must Take Place:** between September 1, 2021 and June 30, 2022.

- **Eligible Applicants:**
  - Only nonprofit and governmental presenting organizations in South Arts' nine-state region are eligible to apply
  - Applicants must have not-for-profit, tax-exempt status, be an official unit of local, county or state government, or be a federally recognized tribal community.
  - All applicants must have a DUNS number.
  - All applicants must have a readiness plan
  - Eligible projects must include the engagement of a guest artist or company (i.e., a film director, visual artist, performing artist/ensemble, or writer) that resides in South Arts' region.
  - Screening partners currently receiving funding through South Arts' Southern Circuit program are not eligible to receive additional funding for the Southern Circuit film screenings.
  - Applicants are limited to one Presentation Grant application per South Arts fiscal year.
  - Applicants who have failed to submit final reports for any previous South Arts grant by the application deadline for this program will not be considered for funding in this grant cycle.
  - 
  - Applicants who fail to properly acknowledge South Arts' AND the National Endowment for the Arts' support in programs and press materials may not be considered for future funding.
- **Deadline:** On or before May 3, 2021

Application Portal can be found [here](#).

## **CLOSING WORDS**

We hope the suggestions we've provided in this toolkit helps writing your grant application proposal become a very achievable task. Note that funders often have evaluation tools that will enable you to make sure you are a match and specify what they want to see.

Keep up to date with DanceATL via our email blasts and social media as we share more grants and opportunities for the dance community.

[DanceATL Website](#)

Follow us [@danceatlanta](#) on Instagram

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