**For additional info:**

**http://www.unitedarts.org/grants/individuals/RAPG14-15.shtml#purpose**



### Application Deadline: Monday, March 16, 2015 at 5pm

#### Contact United Arts at 919-839-1498, ext. 205 or bneuwirth@unitedarts.org

**PURPOSE**

The Regional Artist Project Grant (RAPG) provides financial support to committed, gifted individual artists and small, unincorporated groups of collaborating artists. The Grant (up to $1500) is designed to support projects that will advance the applicant's career in demonstrable ways. Career development opportunities may arise at different stages of a career; therefore, the grant is open to emerging and established artists in dance, drama, film/media, literary/playwright, music and visual art.

**Who May Apply?**

* Individual artists and small, unincorporated groups of collaborating artists
* Emerging artists or established artists. In general, emerging artists are individuals who have fewer than 10 years of experience and are in the early stages of their career or are changing disciplines. Established artists are individuals who have more than 10 years of experience and are at a mature stage of their career, with an extensive body of work and a history of public exhibition, etc.
* Applicant must be a U.S. citizen and a current resident of Franklin, Johnston, Vance, Wake or Warren County. As a recipient of grant funds, the grantee must submit proof of residency in the participating counties since March 2014 or longer AND MUST remain a resident for the grant year. Acceptable proof is a utility bill from March 2014 or before.
* Applicants must be at least 18 years old and cannot be currently enrolled in a high school or degree program.
* Staff members of any of the partner arts councils are not eligible to apply.
* Grant recipients who completed projects in 2013, 2014 or are currently working on projects for 2015 are ineligible to apply for the grant cycle 2015-2016
* Each member of a small, unincorporated group of collaborating artists (e.g., musicians) applying for the grant must meet all of the eligibility requirements.
* Unless the applicant is an unincorporated group of collaborating artists, the project costs must include payment for any artists involved in the project other than the applicant.

**Examples of Previously Funded Projects**  
Typical grant awards may include funds for the following:

* Completion/Production of New Work: the cost of purchasing materials to complete a new work or the cost of renting a facility for presentation of a new work
* Career Promotion: recordings, portfolios, editorial assistance
* Equipment: cost of purchasing equipment—e.g., kiln for a potter, loom for a weaver, lens for a photographer
* Training: advanced study, coaching, workshops or seminars that will enhance the applicant's abilities
* Travel: costs for transportation lodging and food associated with training or research

**Examples of Activities That Will NOT Be Funded**

* Scholarship to assist in obtaining an academic or professional degree (this includes a high school diploma)
* To pay a fee or wage to the applicant(s)
* To cover costs involved in submitting this grant application or associated required reports
* To curate another artist's exhibition
* To support projects involving the artist as educator

**Evaluation Procedure**

All complete RAPG applications will be judged by discipline-based artists and college level instructors/professors on overall excellence of applicant's art and demonstration of exceptional talent; applicant's commitment to a professional artistic career; project's ability to advance the applicant's career in demonstrable ways; and feasibility of proposed project and budget. A multi-county panel comprised of professional artists, college-level instructors/administrators and arts advocates reviews the applications and judges' evaluations and makes funding recommendations for selected projects. Grant awards are made by vote of the Board of the United Arts Council of Raleigh & Wake County.

**Notification**

June 15, 2015: All applicants will be notified of final grant decisions.   
Awards are contingent upon availability of funds.

The Regional Artist Project Grant is highly competitive. An application is not a guarantee of funding. For the 2013-2014 grant cycle, United Arts received 32 applications requesting over $44,000; $19,330 was awarded to 18 applicants--some with partial funding. We recommend that an applicant attend a grant workshop and review both their proposal and support materials with the appropriate staff at their local arts council's office. United Arts and partner councils are available to help applicants submit complete and competitive proposals. Awarded projects may receive full or partial funding. Applicants are not required to match the grant award. All else being equal, a proposal showing a serious financial commitment from the applicant will be reviewed more favorably than one that does not.

**ARE YOU READY?**

Ask yourself the following questions to help determine whether this is a good match for your proposed artistic project and effort:

* Do I believe that I'm a good candidate for receiving a grant?
* Is this grant opportunity a good match for my artistic vision, goals, and efforts?
* What will my artistic experience and vision do for me?
* Do I have the technical qualifications and abilities to be considered for an award?
* Is the grant opportunity specifically available for emerging (beginning), mid-career, or advanced artists, and would I qualify?
* Do the application guidelines indicate a specific exhibition or performance history, and do I have this type of exposure for my work?
* How will my artistic career benefit from this opportunity?
* How will this grant advance my opportunities to exhibit or present my work? Will this opportunity provide additional exposure for my efforts?

**HOW TO APPLY**

For a complete 2015-2016 Proposal Package you will need the following:

1. Latest version of Adobe Acrobat reader (to complete forms)
2. [Résumé and Artist Statement](http://www.unitedarts.org/grants/individuals/RAPG14-15.shtml#resume)
3. [Project Narrative](http://www.unitedarts.org/grants/individuals/RAPG14-15.shtml#narrative)
4. [Budget Summary](http://www.unitedarts.org/grants/individuals/RAPG14-15.shtml#budget) ([click here](http://www.unitedarts.org/grants/individuals/2016-BUDGET-FORM_RAPG16.pdf) to download the Budget Form; save to your computer before completing)
5. [List of Work Samples & Other Documentation](http://www.unitedarts.org/grants/individuals/RAPG14-15.shtml#worksample)
6. [Support Documentation (Press articles and reviews)](http://www.unitedarts.org/grants/individuals/RAPG14-15.shtml#support)
7. [List of three References](http://www.unitedarts.org/grants/individuals/RAPG14-15.shtml#references)
8. [Work Samples](http://www.unitedarts.org/grants/individuals/RAPG14-15.shtml#work)
9. 5 printed hardcopies of all materials collated and paper-clipped
10. [Online Application](http://www.unitedarts.org/grants/individuals/RAPG14-15.shtml#online) (MUST be completed last. If eligible and ready to apply, you may now login)

* All documents MUST be submitted online by 5pm on Monday, March 16, 2015, as well as, five sets of copies, collated in the requested order and delivered to United Arts, 410 Glenwood, Suite 170, Raleigh NC 27603 (Please note the new address).
* The following documents must be prepared prior to attaching to the [Online Application](http://www.tfaforms.com/317121) before submitting. Make sure all documents are complete BEFORE starting the Online Application—1) Resume 2) Artist Statement 3) Narrative 4) Budget Form 5)List of Work Samples and Other Support Documents 6) Support Documentation 7) List of References 8) Work Samples
* Type all application documents in 10, 11 or 12 pt. Arial or Times New Roman type and save as a pdf.
* Incomplete and late applications will not be accepted. Be sure to submit all materials together.
* Five sets of copies of your application documents MUST ALSO be sent by the deadline to United Arts, EVEN THOUGH you are submitting your application materials online. The resume will be the first page of each set, followed by the artist statement, project narrative, budget summary, list of work samples and other support documents; reference list; Work sample for Literary Applicants ONLY; To conserve paper, copy on the front and back of plain, white, 8½ x 11 paper; three-ring hole punch and bind each of the five copied and collated sets with a large paper clip ONLY. Please do NOT use staples, fancy clips or folders. Make an extra copy for your records.

**PREPARE YOUR DOCUMENTS FIRST**

**STEP 1: Artist Résumé and Statement**

Submit a Resume (not exceeding 4 pages) indicating your education, employment, artistic accomplishments, exhibitions, commissions, publications, honors, performances, etc. and other relevant biographical information. List awards, grants, and fellowships received, including the date received and the monetary value, if applicable.

Submit an Artist Statement with the application in a separate file, not exceeding one single-sided page; typed in 10, 11 or 12 pt. Arial or Times Roman type with your name; discipline and project title across the top.

If a group of artists is applying for the grant, attach a resume, artist statement and work samples for each participant

1)Save your resume and artist statement with your last name first, first name initial, underscore, and the word resume and statement--ex. doej\_resume and doej\_statement as a pdf doc 2) Make 5 COPIES of each document front and back with Resume first. Your Resume will be the first of all materials in your collated copies.

**ARTIST RESUME AND STATEMENT TIP** Read More

The Artist Resume and Artist Statement work together to communicate who an artist is through his or her work, philosophy, and experience. The résumé especially will have some different nuances to it, depending on what artistic realm you're working in.

**Artist resume.** In your résumé, you'll want to include the following:

* Birthplace and date (this is optional, though)
* Education
* Awarded fellowships and grants
* Exhibition, performance, and publication history
* Collections listing
* Teaching and lecturing experience
* Press bibliography

Typically, you'll need to communicate all of this in one to four pages. Most artists have two versions prepared—a long version and a one-page version. Whatever the length, your résumé should be easy to read and printed on quality paper. Make your headings stand out with boldfacing, italics, underlining or bullets.

Remember to list your exhibition, performance or publication history starting with what's most recent. And here's a word to the wise: Plan to update your résumé regularly! It's so much easier to apply for grants or other opportunities when it's already prepared.

Résumés are generally reviewed as supporting material to the work samples and narrative. They can provide information to panelists about timing and background that may be relevant during the final decision-making process.

If you have limited experience as an artist, lead with what you have on your résumé and condense the rest to the very broadest strokes. Use this situation to make the case that the grant is especially important as a way to take a meaningful step forward in your artistic career.

**What you will need to include will vary, depending on your field:**  
*Visual artists:* Your exhibition history will include the exhibition title, venue, and date. You may want to divide them into separate categories, such as solo, group, and juried. List major venues, such as museums and galleries, first--when you list collections, be sure to include private, corporate, and permanent public collections.

*Musicians:* Many musicians list their experience by recordings, compositions, and performances. You will always want to list the title of the piece, your role in the work, the location and date of the performance and other collaborators and performers. You may want to list commissioned pieces in a separate category.

*Performance artists:*Choreographers, dancers, singers, actors, mimes, and so forth use their performances and productions as categories. Be sure to include the location and date of the performance, along with any collaborating organizations or artists.

*Literary artists:* You will want to include the title of publications, articles, and poems; where it was published; and the name of the publishing house. Some literary artists separate publications into fiction and nonfiction, fiction and poetry, or books and magazines. These artists may also include all readings of their works, including the title of the work and the name of the venue.

*Media artists:* You'll need to include information about completed as well as in-production works, and be sure to say if you are the actor, director, writer, animator, or producer of the particular piece. Also, list the title of each piece, other collaborators, and screening locations. And of course, you'll want to highlight the awards or special recognition your work has received!

**Artist statement.**This statement begins with a brief description that conveys your artistic vision and philosophy. You'll want to answer questions like these:

* What is my purpose as an artist?
* What is my message or statement?
* How did I develop my unique attitude toward my work?

Next comes a series of paragraphs that describe the development of your work and other artists or artistic movements that have influenced you. Then you'll follow this with a few quotes (positive, naturally!) from reviews or critiques regarding the significance of your work.

You'll also want to describe recently completed major works, including their title, venue, and date. Be sure to write a few sentences about the medium and techniques you use as well. If you're a musician, describe the style, instruments, and orchestration you used in your most recent pieces. If you're a writer, describe your particular literary style.

Next up is how additional collaborative artists or employees are involved in the production of your artwork, musical and performance pieces, or published works. Finally, write a paragraph on your works in process and your future artistic plans and projects.

Remember, the artist statement is generally one page in length, so take your time in writing this very important element!

Search the Internet with your favorite search engine by typing in the words artist statement and seeing what you get.

**Step 2: Project Narrative**

The project's relationship to the applicant's career advancement must be clearly defined in the Project Narrative. Describe in detail your proposed project and clearly address the following: 1) Proposed project 2) Long-term artistic plans/goals 3) How this project will help you achieve your stated goals. The Narrative must be submitted with the application in a separate file, not exceeding one single-sided page; typed in 10, 11 or 12 pt. Arial or Times New Roman type with your name and discipline across the top. Name the file with your last name first, first name initial, underscore, and the word narrative--ex. doej\_narrative--as pdf doc 3) Attach to the [Online Application](http://www.tfaforms.com/356938) once all materials are ready to be submitted 4) make 5 COPIES

**NARRATIVE WRITING TIP** Read More

1. describe your project
2. explain how the accomplishment of this project will further your development and/or career goals as an artist.

In order to be persuasive your project needs to be:

* *Feasible.* Don't propose a project that seems beyond your capacity either in terms of cost, access, or other factors. For instance, as compelling an idea as it is to do an intimate documentary of North Korean leader Kim Jong-II, there may be logistical obstacles. Unless you have credible answers to reasonable questions about the scale or ambition of your project, it's best not to shoot for the moon.
* *A logical step for you.*If your work samples and history are focused on modern dance choreography but you ask for money to build a kiln, there's a "disconnect." You never want a panelist to furrow his brow. It should make sense why the workshop tuition, computer, brochure, or new studio you want would be relevant and helpful to you at this point in your career. If the project doesn't pass the intuitive test, you have a lot of explaining to do.

However, do not rely on panelists' powers of intuition. It may seem obvious to you why a web site would be beneficial, but connect the dots for your readers. The more specific you can be the better. Saying "everybody else has a web site" may be your impression and it might even strike a chord with some of your panelists, but it's even better to explain how a web site will improve your situation or address a problem you have as an artist. Something like:   
*I'm somewhat isolated and don't have gallery representation, so I'm limited in how people can find out about my work. A web site would allow me to 1) expose my work to people who would probably not see it in person; 2) capture email addresses of those interested in my work; 3) potentially sell my work online.*

**General rules of thumb:**

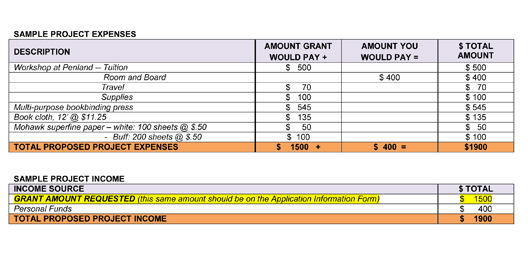
* Use simple, declarative sentences, active voice—and get to the point. Even if you are a writer, the application is not an appropriate place to trot out the bells and whistles. The panelists aren't reading your proposal to be challenged. And observe the space or page limits. Panelists are typically asked to read a number of applications, so say what you need to say as efficiently as possible.
* Who, what, when, where, why, and how. You are asking strangers for money. If a stranger asked you for money, what would you want to know? If you find, after you've answered the application queries, that you haven't addressed one or more of the "w" questions, you might want to revisit your responses.
* It's not an artist statement. As fascinating as it would be to know why you make your art, what it expresses about you and the world around you, and the intimate joys and challenges of your process, there are other, more appropriate venues for such expression. Keep your answers focused on the practical needs and outcomes of your project.
* Get a non-arts friend or acquaintance to read your application. If she doesn't understand or is not persuaded by your request, find out why and try again.

**Step 3: Budget Summary=Project Expenses & Project Income**

Itemize a list of ALL project expenses on the Budget Form. The proposed project's expenses should provide at least as much detail as the sample below. Project Expenses must occur during the project period, July 1, 2015- June 15, 2016

* Budget should be consistent with the project described in the project narrative
* Review figures for accuracy
* Round figures to the nearest whole number; $500.00, instead of$499.50 for example

1)Download budget form to your computer 2) Complete, filling in all required fields 3) Save on your computer with your last name first, first name initial, underscore, and the word budget--ex. doej\_budget 4) Attach to the Application Information Form when all materials are ready to be submitted. 5) Make 5 COPIES of this document, three-ring hole punched, collated with other documents and paper-clipped.



**BUDGET PREPARATION TIP** Read More

Although artists aren't generally thought of as being "numbers people," a complete budget is essential in showing the selection panel that you are capable of completing the proposed project successfully. So here's what you'll want to put in your budget.

Include materials and supplies, equipment rental or purchase, space rental, and promotion and marketing fees. Also be sure to list any other expenses related to your proposed project. These may include artist fees—for example, dancers, other musicians, scene designers, and so on. And they can also encompass non-artist professional fees—for photographers, consultants, sound technicians, and so forth. Take time to research the fair value of each of these expenses by getting quotes from several different sources.

Your budget should also include additional sources of income for your proposed project, including other grants, in-kind services, product sales, and donations. Just as with the nonprofit budget, you can list both projected as well as secure income sources. And of course, list the amount you are requesting.

* Provide detail. As a general rule, more detail is better. Which of the following gives you more confidence that the artist has thought through the project expenses?

|  |  |  |
| --- | --- | --- |
| Travel $600 | **OR** | Mileage (200 mi. @ .485) 97  Lodging (4 nights @ $85) 340  Meals (5 days @ $35) 175  Total 612 |

Admittedly, we like you to round amounts up or down so that the budgets are easier to take in quickly, but if you can show that you're not just picking numbers out of thin air, you will make a stronger case for yourself.

* Provide Other (supporting) Documentation. Most of us have a general idea of what a hotel room should (and shouldn't) cost, but fewer know what a new lathe or band saw runs. CD production costs and graphic design fees can vary widely. So, it's not a bad idea to get an estimate from the provider to support the numbers you're putting in your application. For most equipment, airfares, and materials costs you can go on the Internet and get a price; for professional services you may need to request an estimate. Always provide documentation for class, workshop, or conference registration costs and it doesn't hurt to attach a description either. These proofs can go a long way toward quelling a panelist's momentary doubts as they're reading your proposal.

Show your own financial contribution to the project and other sources of income. Expense of your own money is not required; nevertheless, if you can show you are investing your own funds (over and above your time) to accomplish a project, your commitment to it will be obvious. If you are pursuing or have secured donations from others, especially for more ambitious projects, say so. Just leave enough room on the expected income side of your budget to make it clear that you do need the grant.

**STEP 4: List of Required Work Samples & Other Support Documents**

1)List of Required Work Samples and Other Optional Support Documents must be submitted providing a detailed description of work samples and any support materials. Make a list of all work samples and other documents supporting your work. Have your name and discipline at the top of the list 2) Save with your last name first, first name initial, underscore, and the word list--ex. doej\_list 3) Attach to the [Online Application](http://www.tfaforms.com/356938) once all application materials are ready to be submitted online 4) Make 5 copies. NOTE: IF your work samples are on a website, INCLUDE the link to the website in this list.

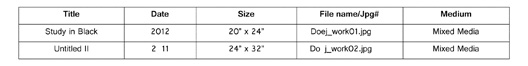
* Composers: Submit up to 3 sample audio or video recordings in an mp3, or wave file format; or send the link to the work samples online. Make sure link site is active for the entire reviewing process.
* Film/Media: Submit 10 minutes of film/video. Send the link to the work samples online. Make sure link site is active for the entire reviewing process.
* Literature/Playwright: Submit up to 10 pages of a manuscript in a pdf file, as well as 5 printed copies that are three-ring hole punched and bound with a paperclip--no staples along with the other grant materials.
* Performers—Music, Dance, Theatre: Submit 10 minutes of a visual or audio recording; use mp3, or wave file format; or send the link to the work samples online. Link site must be active for the entire reviewing process.

*For the above applicants, identify your work samples as indicated below on your "List of Required Work Samples & Other Support Documents." If you are sending a link to your work samples, include it on this page. Include your name and discipline at the top of the page.*

|  |
| --- |
| Example: Dracula, performed at Park Dance Studio, 2014; applicant performs the role of Dracula |
| Example: Two songs written and performed by applicant,  Track 1 is "Blue" (3:35 Length); Track 7 is "Pink" (4:15 Length) |

* Visual Artists: Submit up to 10 jpg files of photographs that demonstrate the body of your work OR include a link to your work samples online in the "list of work samples." The link site must be active for the entire reviewing process.

*For Visual Artist applicants, identify your work samples as indicated below on your "List of Required Work Samples & Other Support Documents." If you are sending a link to your work samples, include it on this page. Include your name and discipline at the top of the page.*



**REQUIRED WORK SAMPLE AND SUPPORT DOCUMENT TIP** Read More

Work Samples of current representative artistic work are **required**. Unless you are changing disciplines, your work samples should pertain to your grant request and should be no more than 3 years old. For example, if your project relates to fiction, submit a sample in the genre. If you are changing disciplines, submit work samples from your current discipline. Submissions should be sent online and no larger than 10 MB. It is at the discretion of the applicant to copyright any work sent. United Arts will not distribute any work without prior artist approval. If you have a digital format that is not listed here, please contact United Arts before submitting.

Supporting documents are optional. You may include no more than two, and they should directly apply to your application. They should be no more than three years old. Other documentation may be reviews, programs or catalogs and included with your detailed list of required work samples in the "List of Required Work Samples & Other Support Documents."

**STEP 5: Other Support Documents (Press Articles and Reviews)**

1)Save Other Support Documents with your last name first, first name initial, underscore, and the word other ex. doej\_other01, doej\_other02 etc. as pdf doc 2) Attach to the [Online Application](http://www.tfaforms.com/356938) once all application materials are ready to be submitted 3) Include 5 COPIES of other support documents, three-ring hole punched, collated and paper-clipped with other application materials.

**OTHER SUPPORT DOCUMENT TIP** Read More

You'll want to be sure to include a listing of all reviews and articles, with your name and the publication name and date clearly visible on each page. This will assure the decision-making panel that your work has received serious review and give the funder a sense of your potential and the impact you have already made.

Both for your own sanity (because you have to provide five multiple copies) and for the panelists' (because they have to deal with the material), choose judiciously. Sending in a pile of reviews in which you're mentioned only in passing as part of a group exhibition or ensemble performance does little good and in fact can be annoying. If you insist because the reference is especially positive or the publication particularly noteworthy, highlight it for the panelists so they won't have to hunt for it.

It's not a bad idea to provide a promotional or marketing plan—for example, the production of cds, brochures, web sites, etc.--for projects whose intent is to advance an artist's career. Here's why: if the panel senses that the cds and brochures will probably sit in boxes in your garage or that you don't know what you have to do to actually get visitors to your shiny new web site, they are going to hesitate to give you the grant. And they should. Show them the plan and it's a lot more likely that they'll show you the money.

**STEP 6: References**

1) Provide a list of up to three references with contact information (name; title; phone; email). References should be from individuals familiar with your recent work and who support the proposed project. These individuals may or may not be contacted. Personal references are less effective than professional recommendations; references from family members will not be accepted. Make sure your name and discipline are included at the top of the page. 2) Save with your last name first, first name initial, underscore, and the word reference--ex. doej\_reference as pdf doc 3) Attach to the [Online Application](http://www.tfaforms.com/356938) once all application materials are ready to be submitted. 4) Make 5 copies of this form

**REFERENCES TIP** Read More

Submit a list of up to three persons that may or may not be contacted as a reference. As a general rule, unless you have known, qualified references who can speak specifically and enthusiastically about your abilities as an artist, their value to you and your application is only that they not damage your credibility. So, if you submit them, choose your references with the Hippocratic oath in mind: First, do no harm.

Then, consider the following:

* First-hand knowledge of your work as an artist
* Professional credentials (this is not a personal recommendation)
* How recent is the reference's encounter with your work

You want to tell your references about the project you're planning and send them a résumé. They should be able to talk in an informed way about their estimation of your ability to do the project you're planning. If they can't do that, then you would want them to speak positively about their experience with you on other kinds of projects and/or their assessment of your commitment and skill as an artist. Always ask your intended reference for an honest opinion about whether they can write a strong letter of recommendation for you and don't be offended if they don't think they can. It's better to know ahead of time than to find out afterwards you asked the wrong person.

**STEP 7: Work Samples**

1)For the Work Samples use your last name first, first name initial, underscore, and the word work, ex. doej\_work01, doej\_work02, etc. You will attach each sample to the [Online Application](http://www.tfaforms.com/356938) once all application materials are ready to be submitted. NOTE: If your work samples are on a website, the titles need to match the Work Sample List. List the link at the top of the List page 3) ATTENTION LITERARY APPLICANTS!! You MUST SEND 5 COPIES of your work sample(s), three-ring hole punched, collated and paper-clipped (or book clipped) separately. Your work sample(s) should be at the end (on the bottom) of each collated application set of materials.

**WORK SAMPLE TIP** Read More

Your work samples can range from jpgs to pdfs, mp3 or wave files—depending on your artistic discipline. You'll want to clearly label each sample with the title, date, medium, size, and venue (whatever is appropriate for your field). Refer to the work sample requirements for your discipline in Step 4.

Remember, excellent work samples are essential to a first-rate proposal package. Spend the time and energy that you need to be sure that these samples are professionally produced and well-presented. The presentation of your work will make a big difference in your chances for support! If you are a visual artist, download the Visual Artist Handout for information about photographing your artwork.

Supplement your work samples with a description sheet. This information can be included in the List of Work Samples sheet. Here you'll list titles, dimensions, materials, date completed, length of performance, location and date of performance, your role, and any other technical or descriptive information that's pertinent.

Choose the ideal samples to make a powerful impression.

Even though this is a project grant, your project will not be funded if your work samples are weak. The first stage in every process is an artistic evaluation, so you need to pay attention to what you choose to submit.

* With work samples it's a matter of avoiding mistakes first. If you're a writer make sure there are no typos in your manuscript and that it's formatted in a readable manner (e.g., adequate margins and line spacing); if you're a visual artist avoid out-of-focus, poorly cropped, or cluttered images. Panelists and judges are generally charitable but busy people. They will try to give you the benefit of the doubt but ultimately decide that you didn't care enough to submit a work sample they could review without distractions or extrasensory powers.
* Visual artists should always submit work samples in a format that all the panelists can experience at the same time. This means jpgs; digital images uploaded with the Online Application or a link to a website with the designated ten images. CDs and DVDs are no longer accepted. It is much easier to assess all work online for the judges and panelists.
* Strong and recent representations of the quality of your work. If you're submitting more than one sample, it's generally best to stay in genre. Coherence helps anchor your work in the panelist's mind and avoid unflattering comparisons if they sense unevenness.
* In keeping with the project you have proposed. Your pastels may be lovely but they don't say much about your ability to do large-scale fresco painting. If it's all you've got then go with it, but understand that the panel may have reservations that you will need to address.

If the sample is part of a longer work or one of several, make sure it is cued correctly or that the order is the way you want the panelists to experience it. As a general rule, it's best to submit only what you want the panel to read, see, or hear.

*Work-sample descriptions and labeling.* See ORDER OF APPLICATION on how to name and save your work samples and additional documents. It is very useful to have your name, titles, media, dimensions, dates of completion, running times, etc.

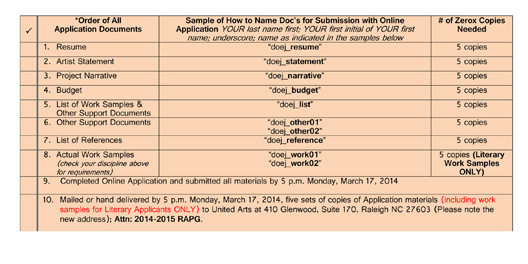
At its most straightforward, it's the same information as above, but you may wish to expand on it further, as appropriate to your art form:

* For visual artists: title, date of completion, medium, dimensions, and (for installations and time-based works) description of experiential aspects not apparent in images
* For composers and songwriters: title, date of completion, running time of selected segment, and instrumentation
* For choreographers: title, date of completion, running time of selected segment, where and when the performance represented took place, and the performers or ensemble
* For filmmakers: title, date of completion, running time, original format, your role and the role of other key people in the production, relevant technical considerations, and a brief synopsis of complete work
* For writers: title, genre, and (if you're submitting an excerpt of a longer work) a brief synopsis of the work as a whole
* For performers: instrument or role played, name of production, when and where performance took place, and name of ensemble or company if part of a larger production

**ORDER OF APPLICATION DOCUMENTS, NAMING FILES & CHECKLIST**

Application Documents MUST be named accordingly as indicated below (saved as a PDF) and copied in this order. If you have any questions about this process, please contact Brandi Neuwirth bneuwirth@unitedarts.org or 839-1498, ext. 205. If you do not receive an email verifying receipt by March 23, 2015, please follow up with an email.

\*Copy documents below in order, front and back; 3-ring hole punch; secure each collated set with a paperclip; Applications without all materials will be incomplete.



**STEP 8: Online Application**

You are eligible for the grant and have completed all the required materials needed. You are now ready to login and complete the Online Application, attaching all documents with the form. Don't forget the five collated copies that need to be submitted by the deadline as well.

**APPLICATION TIP** Read More

**The Big Picture.**Just like a job application, a grant application represents you. And like all representations, the image can be flattering—or not. You want to make it easy for the reviewer to see and appreciate your work and your project, so the first rules in presenting yourself are:

* **Be Professional.** You want to convey to the panel that you are a serious artist and have a feasible project that you need to accomplish, so act like a professional. Type your application and résumé, provide all the requested materials in the order and manner specified (and don't send unrequested extras unless you're sure it's both permitted and helpful to you), and proofread everything before you send it in. A sloppy presentation isn't an absolute indicator of your capacity to complete a project successfully, but it won't help your case.
* **Don't get in your own way.** Expressive gestures that aren't to the point (for example, submitting your résumé on purple paper just because you believe it demonstrates your strong sense of color) are at best distracting. They will likely make an impression, but not the one you want. You wouldn't submit anything like that with a job application, so don't treat this process with any less respect.

[**FINAL THOUGHTS**](http://www.unitedarts.org/grants/individuals/RAPG14-15.shtml)

Consider the TIPS as a way to help get you started with your application or to give you some ideas if you run into problems along the way. If you have any questions or concerns, please contact—Brandi Neuwirth, Art Coordinator, United Arts of Raleigh & Wake County, bneuwirth@unitedarts.org or 839-1498, ext. 205.

**IF AWARDED**

**Proof of Residency**

If you are awarded a grant, Proof of Residency will be required before money will be awarded. You will be required to provide a copy of a utility bill showing you have lived in one of the five counties as of or before March 2014. If a group is applying, this information must be provided for each participant.

**Grant Requirements**

* Funds may be spent on only those activities specified in the application or approved in writing for a revision.
* 75% of the awarded grant money is paid upon receipt of the grant contract, interim report and any required documents, and not until the NC Legislature has allocated funding to United Arts. The remaining 25% will be paid upon receipt of the final report. Final reports are due not later than June 15, 2016.
* Final grant payments are made on a reimbursement basis only; therefore, the recipient may initially have to pay for some portion of the project.
* Recipients may be asked to exhibit, read or perform work representative of the awarded project at the conclusion of the grant period.
* It is the responsibility of the recipient to determine his or her state and federal income tax liability as it relates to the grant award and to file appropriate tax forms. (UA sends 1099 for $600 or more).
* Grant funds that remain unspent at the end of the grant period must be refunded within 30 days after the end of the grant period.
* Grantees must include the following credit in publicity, promotion and printed materials for the funded project (a copy of the United Arts logo is also available):

**The Regional Artist Project Grant is funded and administered by the   
United Arts Council of Raleigh and Wake County.   
This project is supported by the N.C. Arts Council,   
a division of the Department of Cultural Resources.   
The program is operated in partnership with the   
Franklin County Arts Council, Johnston County Arts Council,  
Vance County Arts Council and Warren County Arts Council.**

Several TIPS are pulled from Wake Tech's A to Z Grant Writing Course: Instructor Linda Vallejo and from the NC Arts Council website