

Grant Writing Workshop

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Public Funding

Canada Council for the Arts

Ontario Arts Council

Toronto Arts Council

Private Funding

Corporate Foundations

Family Foundations

In Toronto: Metcalf Foundation

Person

Project

Plan

Merit

Impact

Feasibility

Merit

Clear and compelling history and achievements.

Relevant community influences.

Distinctive and compelling intended activity with strong supports that demonstrate skill.

Highly relevant artistic collaborators.

Impact

Clear and relevant goals on influencing other artists, communities, audiences, participants.

Unique and compelling contribution to your own objectives as an artist.

Service to a priority group with an appropriate plan by which to engage with that group.

Feasibility

“Viability”

Coherent and realistic work plan (sufficient time and resources dedicated to each phase).

A mix of revenues.

Fees are carefully determined through research and planning.

Past project history and budget management is clear and relevant.

TO: ACTIVITY + EVENT + DATE

ex. “To present a virtual workshop on grant writing for emerging artists at Nightwood’s Groundswell Festival in November 2020”

Writing an Artist Statement

Question #1

Tell us about your (or your group's) overall artistic work, history and achievements (Maximum 300 words).

Example #1

I am a professional opera singer (11 years of experience of lead roles on stages in Canada, US and Europe), and an actor, creator and producer (2 years of professional experience). I am also a taiko player (Japanese traditional drumming) and have been an apprentice with Raging Asian Women (RAW) Taiko Drummers since 2017.

As a queer, Japanese/German Canadian, gender-bending soprano, my artistic practice includes creating projects and space for equity seeking artists, especially within opera which is still a largely heteronormative, homogenous, and patriarchal industry. I strive to do this by re-imagining what opera could be, taking opera and replanting it into multi-disciplinary theatre where it can grow beyond the industry's systemic limits.

My first work, entitled THE QUEEN IN ME (see support material - video) was an opera-inspired theatre piece which was first conceived at Buddies in Bad Times Theatre Emerging Creators Unit, and has since been performed in expanded versions at Tapestry Opera, SummerWorks and the ROM: Friday Night Live. Director/dramaturge Andrea Donaldson worked with me since the beginning of this project and will continue to over the course of its development with the help of Theatre Gargantua's SideStream Cycle and Amplified Opera, where I act as co-artistic director. This work is scheduled to for the Queer Arts Festival in Vancouver in 2019, and to premiere in full during the 2020/21 season in Toronto. I was grateful to receive previous Recommender Grants to create and develop this work in the past from the OAC and since have secured a large grant from the Canada Council (Concept to Realization) and a small grant from the Toronto Arts Council to further develop its trajectory.

Example #2

I am a non-binary/queer playwright and interdisciplinary artist. My work explores the ritualization of grief, gender performativity, queer identity and the psychological effects of sexual objectification. My work questions what is deemed socially moral and “good” and how we form identity-driven narratives around our actions in order to cast ourselves in positions of moral superiority.

My first play, *Miranda & Dave Begin Again* won the Playwrights Guild of Canada RBC Emerging Playwright Award (2016), as well as the Segal Centre Award for Outstanding English Theatre Company. For the past three years I have been on commission from Nightswimming for my show, *Wasp*, as a part of their 5x25 program. I recently completed a residency at the Banff Centre as a part of the 2018 Playwrights’ Lab, working on my solo show *The Kissing Game*, which is in development with Youtheatre and Young People’s Theatre as a part of the Leaps and Bounds Program. *The Kissing Game* will premiere in November 2018 as part of Youtheatre’s 50th anniversary. I’ve been artist in residence with Cabal Theatre for the past two years - with them I wrote *Tragic Queens*, which garnered 7 Montreal English Theatre Awards nominations (including a nomination Outstanding Emerging Artist, Playwriting). *Tragic Queens* was remounted at the Centaur Theatre as a part of the 2018 Wildside Festival. *La Somnambule*, my second creation with CABAL (co-written with Joseph Shragge) is an immersive adaptation of Djuna Barnes’ 1930s cult classic, *Nightwood*, opened in Montreal this October. I was a part of the 2018 Buddies in Bad Times Emerging Creators Unit, and a workshop production of my show *There Are No Rats in Alberta*, premiered at the Rhubarb Festival. Most recently I was asked to be a guest artist at the LungA Festival in Seyðisfjörður, Iceland.

Support Material

Why this?

Why now?

How?

Question: Project Description

What are you planning to do, and what do you want to achieve with this project? Why are you doing it, why is it artistically compelling, why did you choose this project and why is the project timely? You should describe the creation process you will be using (Maximum 425 words).

Response

I am applying for funding from Young People's Theatre to write a new play for ages 8-13 that deals with themes of mental health and addiction. Many children are directly impacted by familial substance abuse (and the ensuing mental health issues) at a young age, but do not have the tools to process their experiences. I am looking to write a play that makes space for children to talk about these complicated and stigmatized issues; through the power of story I want to give them (and their teachers) age-appropriate ways to explore healthy emotional boundaries.

When Cassandra (12) and Oliver (9) meet Rachelle (11), they immediately don't trust her. She's awkward, and impolite. She steals their snacks, stays up late and doesn't understand that Oliver is non-binary. She also happens to be their troubled father's daughter (and their newfound sibling). They, and their father, are spending the summer at their Grandma's house, Midnight - it's the only house around for miles in the middle of a birch-tree valley. A garden sprawls around it, and Cassie and Oliver are convinced the house is haunted. Their Dad and Grandma fight near constantly, and the kids don't get along. But when their Dad mysteriously disappears, Cassie, Oliver and Rachelle must band together to look for him - even if it means overcoming their differences. Hint : There is Magic Involved!!!

The funding received from Young People's Theatre would go towards research and the creation of a first draft. Areas of interest include: childhood mental health and wellness, the impact of Adverse Childhood Experiences (ACE) ex. parental addiction, divorce and blended families, and intergenerational trauma.

This project explores the following questions:

- How do kids who are raised gender neutral integrate into the school system? How do other kids react to this (especially when they've been forced into a gender binary)?
- How do we talk about addiction / mental health problems with children who are directly impacted by their parent's illnesses, but often unable to understand what is going on / offered no explanation?
- How does expecting children to be neurotypical (ie. not Mad) create unrealistic and unhealthy coping mechanisms from an early age?
- What is the "magic" of the Midnight House? How does it exist in relationship to settler-colonialism? Are the children aware that they live on stolen land, and is that part of the reason that things are strange?
- How does addiction connect to childhood trauma?
- What kind of interpersonal learning / skill development can we explore through these three characters when they're put in dire circumstances?
- How do we learn to take responsibility for ourselves and our actions?

Activity

Return to your one sentence summary from the beginning of the workshop.

Take another minute and write down the themes, keywords and identifiers of this project (i.e. mental health, queerness, immigration).

Activity

Return to **your** one sentence summary.

- **Research**
- **Community Engagement and Partnerships** (Impact)
- **Audience** (who is this project for?)
- Designing a **Work Plan** (Feasibility and Viability)
 - How clear and probable is the execution of your project?

Closing Remarks and Questions