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Development of a Grant Writing Seminar and Workshop Using Explicit Creativity Models, Processes, and Tools

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Development of a Grant Writing Seminar and Workshop Using Explicit Creativity Models, Processes, and Tools

by

Kim G. Zanti

An Abstract of a Project
in
Creative Studies

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

May 2021

Buffalo State
State University of New York
Department of Creative Studies

ABSTRACT OF PROJECT

Developing a Grant Writing Seminar and Workshop

This project is the development of a grant writing seminar and workshop. I reference arts and culture organizations throughout, as this is my area of expertise. Yet much of the learning, and the organization of resources and information, is useful and transferable to small and mid-size health and human services, science, and other organizations. I will offer these sessions to adult and advanced high school learners. I develop the seminar and workshop using the the 4P's Model of Creativity (Press, People, Process, Environment), Torrance Incubation Model (TIM), and key aspects of the Creative Problem Solving (CPS) process, enhanced by Foursight Creativity Tools. The seminar, offered at no charge, provides an overview of workshop content goals and outcomes, plus creativity goals and outcomes. The seminar includes a brief Q&A. The workshop covers topics, such as: the philanthropic ecosystem, prospect research, narrative development and writing, budget preparation, supplementary material creation and selection, historical and current trends in philanthropy. It will include resources in the form of links, handouts, and other instructional materials.

Keywords: Torrance Incubation Model (TIM), 4P's Model, Creative Problem Solving, philanthropy, grant writing, teaching creatively, teaching creativity, grant writing skills, creative thinking skills

Kim Zanti
May 9, 2021

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Susan Keller-Mathers April 8, 2021
Associate Professor, Project Adviser

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Acknowledgment Page

My creative journey began with my parents, Patricia and Frank, who instilled curiosity, empathy, courage, humor, and a love of learning in me and my siblings — Frank, Victor, Kathy, Karen, and Guy. Along with their spouses and partners, each has lifted me with unconditional love and support. In these past two years of study, Karen also shared her home with me and Chaya, my canine companion, so that I could focus on study. It is a gift that keeps on giving.

Many people have inspired, encouraged, and supported my master's journey, several who I need to thank by name — Gabrielle Arenge, Clare Brown, Rebecca Catterall, Jane Donaldson, Dennis Doyle, Prescott Frost, Elizabeth George, Heather Gulick, Oleg Kagan, Sherry Kerr, Kevin Lavey, Robin Lithgow, Ann Marshall, Melora Marshall, Bonnie Morgan, Paula Perlman, Flavia Potenza, Lisa Richardson, Jayne Runels, Tamee´ Seidling, Linda Stedman, Wendy Skolfield, Kristie Trotter, Petey Verrett-Dale, Steve White, Elinor Wilber, and Kedric Wolfe.

I am grateful to have studied as a member of the Empower Rangers cohort! So many wonderful minds and hearts generating creativity together. It has been a powerful experience. Our professors Drs. Selcuk Acar, John Cabra, Roger Firestein, Susan Keller-Mathers, Gerard Puccio, David Yates, and Jo Yudess led us into learning with rigor, creativity, and kindness. Department Chair Dr. Puccio and Master's Advisor Dr. Keller-Mathers made this project one of the most potent discoveries of my life. All of these humans make learning a joy.

And, I'd like to say how fortunate I feel to have known and worked with James Stanley Catterall, who attuned my intellect to the many facets of creativity and inspired me to make this most meaningful journey.

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SECTION ONE: BACKGROUND TO THE PROJECT

Purpose and Description

The purpose of my project is to develop a grant writing seminar and workshop using an integrated set of creativity models, processes, and tools. I chose this project so that I could share the knowledge I've gained over a lengthy career as a grant writer and the new knowledge that I gained from the Master's program in Creativity and Change Leadership. By developing the content of the seminar within the context of creativity, I feel that grant writing can be seen for its full value and potential to an individual, a particular field, and to society at large. Personally, this endeavor anchors the next phase of my career as entrepreneur and teacher.

Grant writing is an activity that occurs within the larger context of philanthropy, a word which has many different definitions. The one that speaks to why I loved writing grants is the simplest one, stated in 1755 by Samuel Johnson in his influential *Dictionary of the English Language*, in which philanthropy is defined as 'a love of mankind.' It gave me great satisfaction to write something that could result in the beginning or continuation of a program, project, or other venture that enhanced and elevated people's lives. All the while, I was developing my craft as a writer.

I love to write and did so in the form of grant proposals for almost three decades. The field has seen some significant changes, such as the use of logic models and theories of change that graphically depict the thinking and activities behind a project and its past, current, and future impacts and outcomes. There are other changes, too, but for the most part, the act of writing a grant to a potential funder, receiving the funds, implementing the program, and reporting on the progress and final outcomes remains essentially unchanged. At the heart of this work is a true

story, or stories, supported by facts, charts, budgets, images, videos, and other materials that illustrate how worthwhile a project is to the community it serves. I feel ready to teach what I know about this process. I feel especially inspired to teach a curriculum of my own design, rooted in my own experience, and fueled by the power of creativity.

Background

This project represents my first time developing several hours of content and then teaching it. When I think back on how I learned to write grants, it was by the seat of my pants.

I wrote my first grant proposal to the Arizona Arts Commission on the Arts in 1992. The request for $2,500 was modest yet critical to achieve a high quality performing arts series. With my perfectionist fader cranked to eleven, I spent the night under my desk, where I planned to wake up, edit the narrative one final time, double check each component, and then send it in triplicate through the mail. When the good news arrived that the proposal was funded, the thundering whoops of joy attested to our team's sense of accomplishment.

I sought this feeling throughout my career and felt fortunate when I achieved it. Grant writing is often a responsibility within a larger development position or led a contractor or freelancer. I did both. In any situation, when a proposal succeeded, hundreds, sometimes thousands — and, in one case, hundreds of thousands of educators and youth — potentially benefitted. This gave me a tremendous sense of satisfaction.

An even deeper sense of gratification came from knowing that *how* I told the story played a significant role in a proposal's success. With word and character count limits, needing to answer the specific question asked, I knew that I'd included sufficient facts and details to tell a story compelling enough for a group of professionals — who generally knew little about the program

or organization described — to agree that it held public benefit and should be continued and therefore, funded.

I also enjoyed bringing together teams to compile all the necessary proposal elements, especially when opportunities for mentorship were involved. The inspiration to make the leap from mentorship to teaching occurred when I learned about the Torrance Incubation Model in a class taught by Dr. Susan Keller-Mathers. The model, and our class assignment using it, resonated with me, so I asked Dr. Keller-Mathers if she thought I could teach. Her affirmative response of, "Absolutely!" gave me a glimpse of my future and motivated me to take these steps.

With awareness of one's cognitive (thinking) and affective (feeling) states, and how these are applied to writing and preparing a proposal, a grant writer can derive more pleasure and feel less frustration in response to the inevitable issues that arise. My plan is to present the writing of grant proposals as a complex endeavor that involves many individual and collective creative skill sets, which are personally satisfying, marketable, and income generating.

The goals that I am working to achieve personally through this project are:

- Learning how to develop curriculum.
- Learning how to teach.
- Gaining deeper knowledge of creativity models, processes, and tools.
- Gain and apply deeper knowledge of creativity scholars E. Paul Torrance and Mel Rhodes, Alex Osborn, J.P. Guilford, and others.
- Offer emerging and established professionals new techniques and processes for packaging successful proposals.
- Launch my consulting business and expand my network with the seminar and workshop, which can be repeated, refined, and expanded upon.

Rationale for Selection

Writing a grant is storytelling, and telling stories is my passion. The master's project provides an opportunity for me to share my passion and what I know about the profession of writing grants and to clarify the value of the skillsets of this profession to both the individual and society, especially in opening up pathways to deeper learning. Torrance and Safter (1990, p. 7) speak to the need for expanding our ideas of what constitutes teaching and learning:

> As a result of powerful forces, schools in the United States and other countries of the Western World have reverenced intelligence and logic to the neglect of intuitive and creative thinking.

From the rational aspects of learning, grant writing courses are offered as independent courses, or as part of a larger course of study, at a smattering of colleges, universities, and extension programs throughout the United States. One-off courses, workshops, and seminars are offered through student and graduate student associations. Some arts and culture service organizations also offer opportunities to learn and practice grant writing. Many organizations develop individual and organizational capacity through on the job training, or peer training, which can be low cost, effective ways to share knowledge (Soyars, 2016). A related method of learning is "hands-on learning," a structured approach also known as experiential learning (Sisson, 2001). For technical jobs, formal apprenticeships, as defined by the U.S. Department of Labor on their website, "combine paid on-the-job training with classroom instruction to prepare workers for highly-skilled careers." Formal courses exist for grant writing training online including a Masters level certificate and degree course at Concordia University Chicago. University of Notre Dame Mendoza School of Business offers an Executive Certificate, and Harvard University offers a certificate course through its extension

program. This course contains fourteen weeks of hour-long modules pursued solo with instructor feedback in an on-demand, online environment. The cost is $2,900.

A recent post on LA CultureNet, a listserv with 7,800 public benefit professional subscribers moderated by the Los Angeles County Department of Arts and Culture, offered a two-hour workshop. The focus is on narrative writing and is offered for $50 by an artist who has written grants for herself, as well as for organizations.

From the intuitive and creative thinking aspect of learning that Torrance and Safter (1990) write about the Japanese construct of Satori, or falling in love with something. Love must be present for the 'aha moment, or in the ancient Greek, the Eureka! moment to occur. I can't speak for those who are presenting these courses and workshops on grant writing, but I can say that I loved it, and I hope that this passion for the form translates to breakthrough or 'Aha' moments for my students.

The seminar will provide an overview of the material and activities covered in the workshop. It will be offered at no charge, to remove the barrier of cost to participation. The workshop will offer more than technical know-how for writing effective proposals. Learners will also gain a broader understanding of the philanthropic ecosystem, where the grant writer fits in, and how the act of proposal writing resonates throughout the system. Using evocative questions to stimulate curiosity, learners will gain more insight and understanding of potential employment and advancement opportunities within the field. The workshop will be fee-based.

The prospect of bringing creativity to the surface within this context, motivates me greatly to offer these learning experiences. Even though the word creativity has entered the mainstream and is used *ad nauseam,* the multifaceted concepts are, generally speaking, not widely understood, or understood mostly at the level of instinct or one dimensionality, for example —

‘an artist is a creative person.’ Yes, and so is anyone who can solve problems by applying their imagination. I relish the challenge of clarifying the mechanics of creative thinking skills, creative process, and creative models as they apply to grantwriting.

Both seminar and workshop will challenge learners to practice creativity through problem solving, writing, active listening, and sharing in small and large group. In the online environment, with the use of breakout rooms, and eventually in person, learners hear about other challenges, situations, failures, and successes that add to their body of knowledge and stimulate new ideas about their own work.

As I experienced in the master’s program, the TIM will enhance the connections between content and creativity, something I can share with learners as an effective approach to assembling a professional proposal that involves collaboration, personal and collective creativity, all under hard deadlines! Learners will develop a supportive network of like-minded individuals engaged in similar pursuits, while learning to manage stress creatively, so that it serves as a generative force instead of an anxiety producer.

I envision developing and refining the seminar and workshop to reach a wide range of emerging and established professionals, including those who identify themselves as writers. I hope to show that the skills practiced in grant writing can transfer to positions within the learner’s organization, and beyond to many fields, including the formally labeled arena of ‘creative writing,’ where fiction or poetry come to life. Speaking from personal experience, my skills in grant writing have served me in administration, budgeting, creative writing, program management, event development and production, editing, and many more endeavors.

SECTION TWO: PERTINENT LITERATURE

In this section, I provide descriptions of the scholars, models, processes, and tools that influenced the development of the seminar and workshop. First, I begin with a brief overview of the definition of creativity. Runco and Jaeger (2012) examine the history of this task, which reaches back to Shakespeare and occupied the minds of influential creativity scholars such as J.P. Guilford, Frank X. Barron, Mel Rhodes, Mo Stein, Keith Simonton, and many others. The definition is still a topic of debate, and when you start to break it down, it's easier to see why.

The construct of creativity is represented in the English language by the noun (creation, creativity), adjective (creative), verb (create), and adverb (creatively). The idea of researching creativity suggests exploring it from all of these perspective, which finally gained momentum in the twentieth century.

It began in earnest with the speech made in 1950 by the President of the American Psychological Association, J.P. Guilford. He had "searched Psychological Abstracts for a quarter of a century and found that only 186 out of 121,000 entries dealt in any way with creativity, imagination, or any topic closely related" (Rhodes, 1961, p. 306). It's not that creativity wasn't happening. "Between 1776 and 1960 more than 3,000,000 patents were granted" (Rhodes, 1961, p. 310). An idea doesn't have to be so potentially influential as to require a patent (Amabile, 2012), but this example illustrates the lack of scholarship specifically about creativity that was flourishing in the United States.

After Guilford's speech, Rhodes noted the difference in the breadth of scholarship around creativity. He wrote, "In the years since 1950 more than a dozen books have appeared on the subject, and I have 300 reference cards to articles and monographs (Rhodes, 1961, p. 306)."

By making creativity known as more than the work of an artistic mind, Guilford forged a pathway to understanding how we can harness creativity and ride it into new territories that expand our practices, in whatever arena, field, domain, community, country, or continent in which we play, work, and live. There are many overlapping definitions exist for creativity, the most broadly applicable is that creativity is a new or novel idea that is useful. (Runco & Jaeger, 2012). For the purposes of this paper, approaching this work through the lens of creativity grounds it in a strong foundation that is as widely applicable as creativity itself. According to Keller-Mathers (Drayton, Skora, Keller-Mathers, 2009),

> Rather than assuming creativity is a natural part the learning process that will 'just happen,' teaching creativity allows for greater clarity around the essential concepts, the formulation of assessments to examine the degree to which the creativity goals and objectives are met and deliberate planning for the learner's creative growth. Deliberate approaches to teaching creativity vary and require a theoretical foundation and framework for creative learning to be more effective.

The 4P's Model

The first model, the 4P's model, was developed by educational psychologist and creativity scholar Mel Rhodes, who wrote about it in his influential paper, *An Analysis of Creativity* (1961). The 4Ps stand for the Press, People, Process, and Product – the four strands along which creativity occurs. *Press* refers to "the relationship between human beings and their environment" (Rhodes, 1961, p. 308). In the workshop, press refers to the philanthropic ecosystem. *Person* refers to "information about personality, intellect, temperament, physique, traits, habits, attitudes, self-concept, value systems, defense mechanisms, and behavior" (Rhodes, 1961, p. 307). In the workshop, person has several meanings, such as the grant writer, funder, organization, participants in the program for which funding is sought, and others who the progam impacts. The Creative Problem Solving *process* is described below. As for the *Product*, in this context, a

completed grant proposal package is the real world goal, which we work with, in parts, in the workshop.

Torrance Incubation Model

Educational pyschologist E. Paul Torrance is considered the father of modern creativity (Kim, 2006, p. 3), primarily for the Torrance Test of Creative Thinking (TTCT), designed to measure creative potential and strengths in individuals. Yet, the Torrance Incubation Model, or TIM, (Torrance & Safter, 1990) is a powerful tool in developing curriculum that is meaningful and lasting.

Where the 4P's model provides an overarching model for understanding the philanthropy ecosytem in which a grant exists, the TIM operates one level deeper, by providing a useful creativity framework for teaching the process of grant writing by weaving together content goals and outcomes with creativity goals and outcomes. Puccio & Switalski (2020) state:

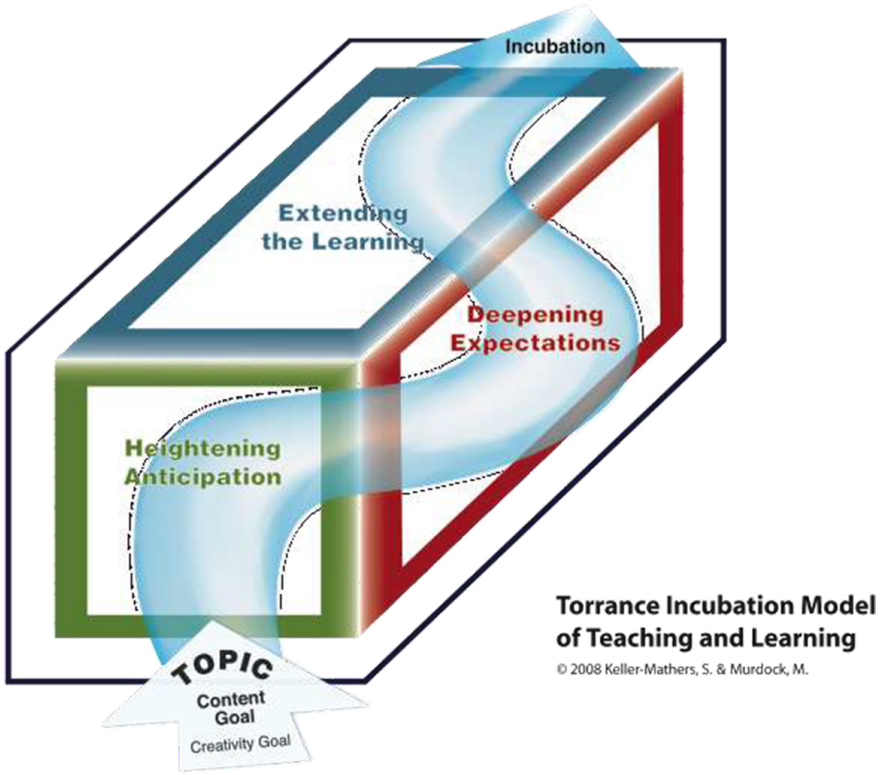
> [T]oday creativity is commonly cited by educational, business and governmental leaders as a crucial workplace skill. Indeed, a recent report produced by such global leaders projected Creativity to be the third most important work skill in the year 2020.

Burnett and Keller-Mathers (2017, p. 284) write about integrating the two goals,

> Although TIM contains the word "model" in its title, if it were being developed today, Torrance might describe it as a learning design process. As with any such process, the user enters into the TIM with a specific content goal in mind; for example, "students will describe a simple model of photosynthesis". Where Torrance's model differs from other design processes is that it then encourages the user to incorporate a second objective. This additional objective is a creativity goal that is drawn from the list of 18 creativity skills that Torrance (1979b) regarded as critical to the development of creative individuals. The amalgamation of these two objectives becomes the input to the core of the TIM. The output from the TIM is a lesson plan that both teaches the content, and delivers it in a manner that develops the associated creativity skill.

TIM is comprised of three stages: Heightening Anticipation, Deepening Expectation, and Extending Learning. (Figure 1).

Figure 1: Conceptual Drawing of the Torrance Incubation Model of Teaching and Learning (Keller-Mathers & Murdock, 2008)



One strategy for the first stage of Heightening Anticipation is to warm up with group activities such as breathing exercises, or games designed to familiarize participants with one each other, or group improvisations. Another strategy is to ask questions related to the content, with answers that surprise the learners, thereby sparking the interest to learn more.

In the second stage of Deepening Expectations, a strategy for assimilating new information might be, "listening for smells," or, "finding alignment or congruence between the senses." We do this when we eat. For example, taste and smell together help us to determine if something is going to taste merely edible or delicious. Another strategy is "getting in deep water," which involves "searching for unanswered questions, dealing with taboo topics, confronting the

unimaginable, being overwhelmed by complexity, or becoming so deeply absorbed as to be unaware of surrounding events."

In the third and final stage, Extending the Learning, one example of an information processing strategy is called 'building sand castles,' which "consists of using the information as the basis for imagining, fantasizing, searching for ideal solutions, or otherwise "taking off" from what is read, heard, or encountered."

The sequential combination of these strategies more fully bonds the learner to the material, while at the same time freeing the imagination to invite further inquiry and exploration.

Creative Problem Solving Process

Within each stage of the TIM model, I will use elements of the Creative Problem Solving Process. CPS consists of four phases — Clarify, Ideate, Develop, and Act (Figure 2). Even though 'problem solving' is in the name, CPS works on goals, wishes, challenges, or any other situation where there is a gap from where the client is to where they need or want to go.

Within my workshop, I imagine the participants as clients seeking to clarify their approach to a particular funder's grant application. Still, I don't know exactly at this point how and when in the workshop that I will use CPS, except that I will use divergent thinking (generating many ideas) and convergent thinking (selecting ideas) to develop ownership of the grant proposal, motivation to complete it, and the imagination to tell the story with vivid detail and compelling facts (Miller, Vehar, Firestein, Thurber, Nielsen, 2011).

Figure 2: An Overview Of A Full Creative Problem Solving Process
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	CLARIFY THE PROBLEM	CLARIFY THE PROBLEM	CLARIFY THE PROBLEM	GENERATE IDEAS	DEVELOP SOLUTIONS	PLAN FOR ACTION
Mindset	**Clarifying**	**Clarifying**	**Clarifying**	**Ideating**	**Developing**	**Implementing**
Step	IDENTIFY GOAL, WISH OR CHALLENGE	GATHER DATA	CLARIFY THE PROBLEM	GENERATE IDEAS	DEVELOP SOLUTIONS	PLAN FOR ACTION
When to start	You want to create, invent, solve or improve something.	You want to explore the facts, feelings, and data around a goal, wish or challenge.	You want to pinpoint the best problem to solve.	You have a clearly defined problem and you need ideas to solve it.	You want to turn promising ideas into workable solutions.	Start here when you have a solution and need buy-in from others. You want to create a detailed plan of action to follow.
Statement starters	I wish… It would be great if…		How to… How might… In what ways might… What might be all the…			
Tools or Sample Questions	**Diverge:** What are some things you have done lately that you would like to do better? Who has been on your mind lately? Why? What are some goals, dreams or visions you would like to accomplish this year? What might be some ideal goals or wishes for your life? **Converge:** Select the goal, wish or challenge on which you have ownership, motivation and a need for Imagination.	**Diverge:** What is a brief history of your goal, wish or challenge? What have you already thought of or tried? What might be your ideal goal? **Converge:** Select the key data that reveals a new insight into the situation or that is important to consider throughout the remainder of the process.	Why?/What's stopping me? **Diverge**: Defer judgment, Strive for quantity, Seek wild & unusual questions, Combine and build on other questions. **Converge:** Highlighting (Hits, Cluster, Restate as a creative question)	**Diverge:** Defer Judgment. Strive for quantity. Seek wild and unusual ideas. Combine and build on other ideas. Brainstorming, Brainstorming with post-its, Brainwriting, Forced Connections **Converge:** Highlighting (Hits, Cluster, Restate as an action)	Pluses, Potentials, Concerns, Overcome Concerns (PPCo) **Diverge:** Generate ideas to OVERCOME your concerns. **Converge:** Select the best ideas to overcome your concerns and improve your solution.	**Diverge:** List all of the actions you might take to implement your solution. What might you do to make your solution easy to understand? What might you do to demonstrate the advantages of your solution? How might you gain acceptance of your solution? What steps might you take to put your solution into action? **Converge:** Select the key actions to implement your solution. Create a plan detailing who does what by when.
Outcome	**A statement of your goal or wish or challenge**	**A list of key data about your goal, wish or challenge.**	**A well-defined question that describes the best problem to solve.**	**An idea or a number of ideas that will solve your problem**	**A well developed and detailed solution(s).**	**A specific plan for action.**

I will pull from the CPS process to teach the workshop content.

Foursight Creativity Tools

CPS is a lively process that generates new thoughts and many exchanges of ideas, but sometimes people get stuck. They don't run out of ideas, just are blocked in accessing them. Foursight Tool Cards were developed as "power tools for the mind" to coincide with each phase of CPS. (Foursight, LLC, 2016). Foursight, an innovation company, unofficially affiliated with Buffalo State College, developed a set of 20 tools, arranged as a card deck (Foursight LLC, 2016) that are very useful in the CPS process to elicit new ideas, unusual connections, and to bring relationships between ideas to the surface that might not otherwise been seen.

For the Clarify stage, a useful tool is turning a challenge into a question. For example, instead of saying "it's too expensive," the Person might say, "how might we fund it?" (Foursight LLC, 2016, Clarify Card#3). In the second Ideate stage, the Person might use SCAMPER to conceptualize the story behind the grant proposal and/or to tell the story. SCAMPER stands for **S**ubstitute, **C**ombine, **A**dapt, **M**odify, **P**ut to Other Uses, **E**liminate, **R**earrange. As the teacher, I would facilitate this process of using the tools.

For Act, or Action, the final CPS stage, a highly effective tool is called Assisters and Resisters. By identifying all those who might contribute to the success of complete a proposal (assisters) and those that might stand in your way (resisters) can be very helpful in "guarantee[ing] the success of your idea." (Foursight LLC, 2016, Act Card #1A).

SECTION THREE: PROCESS PLAN

Goals and Outcomes

The seminar and workshop are entitled: Grant Writing: Real Stories Make Real Impact, qualified with a position statement, such as "A Free Seminar…" or "A Workshop… Designed to Increase Your Grant Writing and Creativity Skills." The first iterations will be held online in the summer of 2021, with the goal of presenting in person when it is comfortable to do so. Materials required for participant include access to the Zoom platform, a computer with broadband internet connection, microphone, webcam, and keyboard. Notebooks, pencils or pens are encouraged, as taking notes by hand can be helpful to some learners.

The free seminar will be 90-minutes and includes a Q&A session; the fee-based (TBD) workshop is 4.5 hours.

The seminar will provide an overview and discussion of the grant writing workshop, which will cover the writing and assembling of a competitive grant proposal for small to midsize public benefit organizations. Seminar attendees will learn what topics will be covered in the 4.5 hr. workshop and have the opportunity to get answers to their own questions. Participants in both offerings are also introduced to creativity as a framework and process. To discuss specific aspects of the seminar and workshop in this paper, I will present the seminar first and then the workshop.

The primary goal that I hope to achieve through the seminar is to give people a no-cost, accessible look inside the workshop, so they can decide if investing their time and money will be useful and productive. The primary goal of the workshop is to teach grantwriting through the lens of creativity within the context of the philanthropic ecosystem.

The primary desired outcome of the seminar is that attendees find the content of the workshop so intriguing that they sign up for it. The primary outcome of the workshop that I hope to achieve

is that participants take away new knowledge and understanding of how to construct competitive grant proposals, using a thoughtful process embedded with creativity that feeds their work in general and their writing craft specifically.

What makes these offerings unique in this domain is that I've embedded creativity into the structure and content, using the Torrance Incubation Model, to inform the learning specific to grant proposal writing and also as a way to make creativity explicit, so that participants can manifest it in their everyday life and work. TIM gave me a road map to construct a meaningful learning experience for participants, and it turned my own low level feeling of dread about teaching into anticipation of the time that I will get to teach.

Seminar

My aim in the seminar is to introduce the idea that creativity can be taught and woven into the process of grant writing. I will introduce the TIM model of creative thinking skills/topics in the seminar (Burnett, Figliotti & Saltzberg, 2020; Torrance & Safter 1990): Get Glimpses of the Future, Embrace the Challenge, Put Ideas in Context, Highlight the Essence, Elaborate but not Excessively, Be Original, Produce & Consider Many Alternatives, Visualize it Richly & Colorfully. The creativity outcome is that learners will recognize these creative thinking skills and use some or all of them in their proposal writing and other communication based work.

Seminar - Heighten Anticipation, Stage One (30 min.)

The following steps are designed to warm up and prepare learners to make connections between what they are learning and something meaningful in their lives:

- Welcome and thank participants for attending.
- Brief overview of the topics that will be discussed in the seminar.

- Warm up activity that motivates the learner to want to know more about the content of the workshop (Game or activity will be selected based on number of participants).

Seminar - Deepen the Learning, Stage Two (45 minutes)

In this part of the seminar, I will integrate the following creativity skills into the learning: Produce & Consider Many Alternatives, Be Original, Embrace Ambiguity, Get Glimpses of the Future. These creative thinking skills help participants understand that grant writing is storytelling and the writer has the responsibility of telling the story that is most compelling, based in fact, and interesting to read. I will take the following steps:

- Elaborate, but not excessively, on the topics that will be covered in the 4.5-hr. workshop: historical and current trends in philanthropy, proposal planning, team building, prospect research, narrative development and writing, budget preparation, and supplementary material creation and selection, and evaluative measures.
- Discuss the resources that will be available to workshop attendees
- Ask questions, such as, IWW does writing a grant benefit the *organization* even if the proposal is not awarded? IWW does writing a grant benefit the *grant writer* even if the proposal is not awarded? I will use the answers to open a discussion with the goal of clarifying the benefits of learning this material, in general, for participants with interest in fundraising and the need to develop their skills in this area and also more specifically for writers and storytellers, who can transfer the practice of writing grants to nonfiction, fiction, and visual storytelling.
- Hold Q&A session for participants to voice ideas, questions, or concerns.

Seminar - Extend the Learning, Stage Three (15 minutes)

I will help students make meaning beyond the lesson and relate to it in meaningful ways by putting their questions in the context of the goals and/or outcomes of the seminar, making section exhilarating, because of the unknowns associated with it. Extending the learning will happen for me, as much as for seminar participants, as I interact with participants. I will offer examples of ways in which skills developed and applied in grant writing can be used to enhance other creative pursuits and life, in general.

Offering the free seminar removes the barrier of cost and encourages participation, so that attendees learn meaningful material that motivates them to learn more about the workshop before committing more time or money. Reviewing the topics covered in the workshop and including key data that is useful knowledge to have, even if the participant doesn't take the workshop, has value in itself.

Workshop

As noted earlier, the workshop has the same title, modified: *Grant Writing: Real Stories Make Real Impact Workshop*. The workshop will facilitate learning about writing and assembling a compelling grant proposal for small to midsize public benefit organizations. It will also increase and develop creativity and creative thinking skills. The techniques and skills discussed and practiced are useful in many forms of writing, including proposals for individual artists, entrepreneurs, and others. These skills transfer to writing press releases, prospectus for venture capital funding, business plans, marketing materials, and professional correspondence.

I will actively promote content and learning outcomes and include a statement that says that workshop attendees are eligible for mentoring to heighten anticipation of the content, tapping into my existing networks and initiating new ones.

After attendees sign up for the workshop, I will distribute a syllabus that briefly describes workshop content, learning goals and outcomes (content and creativity) and lists the resources that will be distributed.

Workshop attendees will be introduced to the components of successful grant proposals through the lens of creativity. They will learn about the range of funding opportunities available, and the networks of relationships that make up the funding/philanthropic ecosystem. Opportunities for writing practice and feedback are threaded throughout the workshop. Also, participants are introduced to creativity as a framework and process. Informative handouts are distributed.

Workshop – Heighten Anticipation Stage, Stage One (40 minutes)

During this stage of the workshop, my goal is to create a safe space that makes it easier throughout for people to speak up, ask questions, show vulnerability, support one another. I deliberately integrate Curiosity, Get Glimpses of the Future and Embrace the Challenge into this first stage by using inquiry, pairing participants in a warm up exercise, reviewing curriculum, and taking questions through these steps:

- Welcome and thank participants for attending.
- Briefly review the syllabus and take up to three questions.
- Set ground rules, pulling from the CPS process - defer judgment on questions, comments, discussions. Think instead of building on ideas. Always affirm even if you disagree.

- Stimulate curiosity about each other and the workshop with a warm up activity: Participants pair up in breakout rooms and then share in the main room responses to prompts, for example: *What's one strategy you use to face the blank page? Describe a situation in which something you wrote had a positive impact in the world. How did it make you feel?*

Workshop - Deepen Expectations Stage, Stage Two (2 hrs., + break)

In this stage, I use lecture format with visual aids and the Zoom white board to elaborate on specific topics. A visual graphic of the 4P framework will illustrate the philanthropic ecosystem using a hypothetical theatre organization in California:

Press – Philanthropy through national, state, regional, local entities in government, corporations, and personal foundations and individual giving

Persons – funders, organizational representatives, company members, audiences, students

Process – writing a proposal,

Product - a play with related educational programs

I introduce the use of Foursight Tools, for example Forced Connections, to elicit new thinking and Mind Mapping to generate ideas and illustrate relationships with the goal of having learners use creativity as a tool for preparation, execution, and reflection.

This stage encourages participants to deepen their learning through inquiry that stimulates thinking about their own situations and experiences; makes the material more personally meaningful; expands upon proposal components that, when addressed individually, create a satisfying whole. A hypothetical arts organization will serve as the primary point of reference. I include below some of the questions that guide inquiry into these topics. The main content topics are:

- Proposal Planning - identify project or reason to seek funding, identify funder's priorities and process for submitting (invitation, LOIs, budgetary guidelines, etc.; identify team members (writing; editing; budgets; organizational documentation - EIN letter, etc., supplementary materials collection, labeling, organizing; final package preparation, uploading, and submission; thinking collaboratively).
- Prospect Research - identify and discuss the types of funders (using a visual aid that illustrates the philanthropic ecosystem), identify potential sources of funding, including existing or previous funders, new funders; funder priorities, identify proposals to write; matching need to proposal and selecting. Knowing what your organization's eligibility is according to funder guidelines; documenting your work (spreadsheets and CRM)
- Narrative Development and Writing - what's your reason for writing a proposal, in what ways can you shape your story to stand out? What are current and historical facts and statistics that offer a broader context for your project? What might be all the facts to share that support your narrative? In what ways might you use the language of the funder to move your story along.
- Budget Preparation and Design - how to prepare a budget that aligns with the narrative, represents reality, and is designed to achieve the desired outcomes and impacts?
- Supplementary Material Creation and Selection – In what ways might visual storytelling support the written narrative? Making selections from existing material; Creating new material; In what ways might research support your proposal? Internal? External in the field? External from a broader context? Research that the funder might have conducted.
- Measurement Instruments (surveys, interviews, etc.) that the organization plans to design and/or use to collect, analysis, and interpret data on program outcomes and impacts.

Creativity skills integrated into this stage of the workshop are: Curiosity, Get Glimpses of the Future, Put Ideas in Context, Highlight the Essence, Elaborate but not Excessively, Visualize it Richly & Colorfully. Each question that students will be asked can tap into these creative skills (Burnett, Figliotti & Saltzberg, 2020).

- Curiosity - starting with inquiry encourages learners to find out and/or develop the information necessary for a competitive proposal.
- Get Glimpses of the Future: inquiry encourages learners to consider more deeply the impacts and outcomes desired.
- Put Ideas in Context: inquiry encourages learners to consider the broader context of their work and to gather data from various sources to support the narrative.
- Highlight the Essence: inquiry here invites the grant writer to use specific language that speaks to the organization's most unique qualities in relation to the proposal and the most compelling facts that support the request for funding.
- Elaborate but not Excessively: emphasizes the need for grant writers to write succinctly with substance, which takes focus and skill in selecting the most compelling information to include and eliminating information that is redundant or extraneous.
- Visualize it Richly & Colorfully: encourages the learner to use their imagination to inform the story and the materials selected to support it.

Workshop - Extend the Learning Stage, Stage Three (1 hour)

In this stage I discuss the elements of creativity used throughout –TIM, CPS and Foursight Tools, the 4P's process. I talk about them as useful for teaching, learning, and organizing information, knowledge, and ideas in many aspects of life. I open the room up for discussion, questions, concerns and then lead a reflective writing exercise. I will ask volunteers to share

what they wrote and then open again to brief discussion. I will end the workshop by discussing the original handouts that will arrive via email to each participant:

- Resources for Funding News, Statistics, Information with historical and current trends in philanthropy with key data related to the arts and culture sector
- Top 10 Sources of Formal and Informal Funding Research

With high school and college students who take the workshop, I especially hope to show them glimpses of their future using their writing and communication skills. “There is considerable evidence to indicate that a person’s image of the future determines in a large measure what he is motivated to learn and do, and that the images of the future held by today’s young people will determine what the future will be like.” (Torrance and Safter, 1990). This quote from thirty-one years ago is even more meaningful today as we look to young people, and the philanthropic ecosystem, to stimulate and support innovations that address the globally scaled problems that humanity has created.

Table 1: Project Timeline

Semester Week	Activity	Hours
Feb. 16 - Feb. 22	Literature review	20
Feb. 23 - Mar. 1	Research, read, and begin writing down the outline of the paper.	20
Mar. 2 - Mar. 8	Take a break. Eat meals with family, passionately debate politics, drink beer, wine, coffee, walk in the sunlight. Leave material alone to incubate, make notes when thoughts arise.	2
Mar. 9 - Mar. 15	Revisit, refine writing, incorporate new notes and ideas.	20
Mar. 16 - Mar. 22	Draft Sections 1 - 3	20
Mar. 23 - Mar. 29	Finalize Sections 1 – 3 and submit	5
April 3 - Apr. 12	Travel from MD to CA. Leave material alone to incubate, make notes when thoughts arise.	0
Apr. 8 - Apr. 12	Review advisor feedback, draft new material for sections 1 – 3.	5
Apr. 13 - Apr. 19	Draft Sections 4 - 6	10
Apr. 20 - Apr. 26	Revise Sections 4 - 6	15
Apr. 27 - May 6	Share draft paper with reader and edit based on comments and suggestions.	10
May 9	Upon approval, upload paper to Digital Commons	0
TOTALS		137

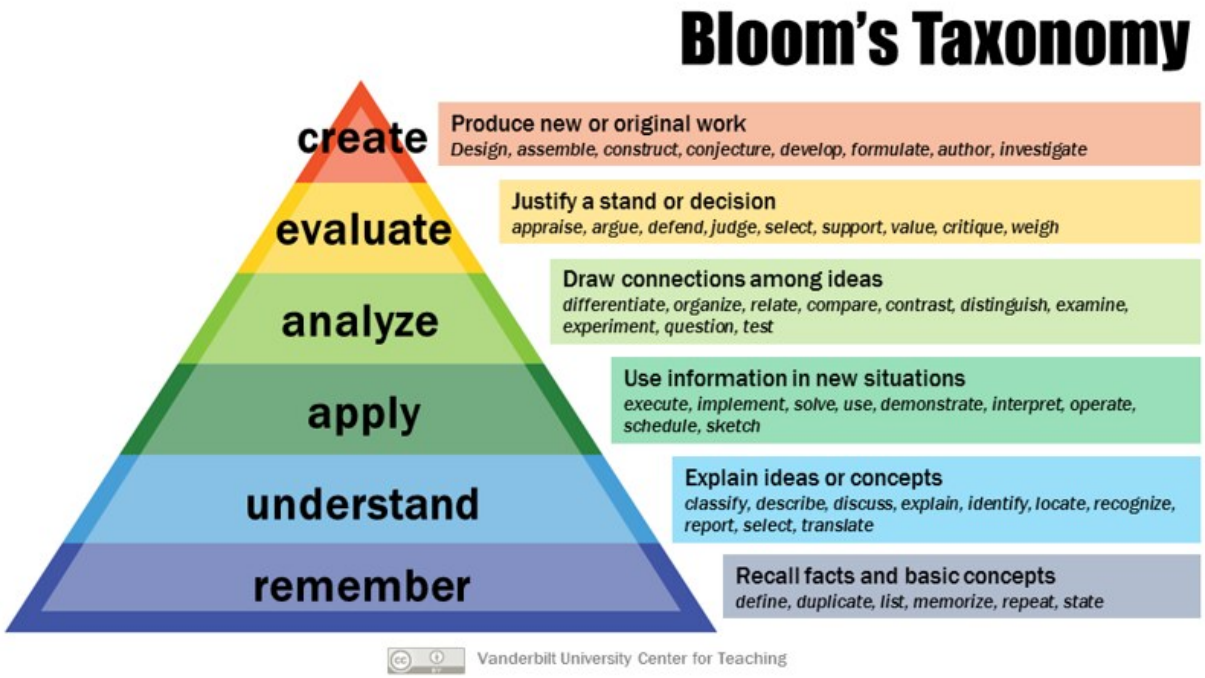
Evaluation Plan

I plan to evaluate outcome by first developing a set of questions to ask reviewers of the project. To develop these questions, I will work with colleagues who are grant writers and researchers. I envision a brief inventory of questions (approx. 5 - 10) comprised of Likert scale and open-ended questions.

I will then share the work with three grant professionals in London, UK, Akumal, MX, and Simi Valley, CA with whom I have long standing collegial friendships and ask them to complete the response questionnaire. Their responses will guide further revisions and refinement of the work and the subsequent marketing and promotion. I will remain open to the feedback that I receive and mindful of the end goal, which is to produce a valuable, novel experience for people who want to write for the intrinsic value of it and for the opportunity to contribute to the greater good.

To receive feedback from workshop learners, I will distribute a brief Likert scale survey so that I can gain understanding of their experience with the content, the effectiveness of content delivery, and new ideas that they may have generated about philanthropy, grant writing, or any other thinking that arose from participating in the workshop. I will use Bloom's Taxonomy (Figure IV) as a measure against which to rate answers on a scale of 1 – 5; one being the low score and 5 the high score.

Figure 3: Bloom's Taxonomy Used To Rate Learner Survey Responses To Questionnaire



Bloom's Taxonomy will be used to formulate a scale that measures learner engagement and teacher effectiveness.

SECTION FOUR: OUTCOMES

In this section, I discuss the outcomes of the process of developing this project and the product outcomes that are in development and that I foresee creating to carry out the project.

Process Outcomes

The process of developing this master's project has reconnected the aspects of grant writing that I most loved the most to the study of creativity, and looking ahead, to my future as an entrepreneur and a teacher. When I started in the master's program, I did not see this connection occuring. I didn't have any idea that I would go back to my earlier career, prior to creativity research, to find the anchor for my new consultancy in the form of a grant writing workshop. I imagined earlier in the program that I would develop a Community Creativity Lab (CCL) that

could be replicated in communities anywhere. I tested this idea in my neighborhood with two mothers and two young boys, ages 6 and 10. I realized quickly that the process of setting up a CCL would require more time than was practical to meet the goal of writing about the project. Still, I relished the experience and the insight I gained.

I also considered extending the learning from my Fall 2020 Independent Study in which my goal was to complete the first draft of my novel manuscript. I achieved about 85% of this goal! At first, I thought of this as 'failure,' but with the encouragement of Dr. Puccio who served as my advisor for the project, I realized that in taking on a goal that took me outside of my comfort zone and challenged me in ways that pushed away negative thoughts, because there was no time for them, and then completing a second course, that I had much more capacity for concentrated work than I'd imagined. I considered anchoring my master's project in the novel and was encouraged by Dr. Keller-Mathers to allow my thinking to evolve and to not reach a definite answer about this prematurely — in other words, exercise creativity skills!

I followed this sage advice and journaled my thoughts about the novel. Although I plan to revisit it in the fall, I didn't see that the time pressure of the spring semester would serve me well. I have found that the fall is my most generative time to write fiction, the time when I can drop down into a story and go for the ride. I didn't think the pressure of the completed project would serve the story, so I pivoted from there to the form of writing that I'd built a career on, grant writing. Plus, I needed to build my business, and I didn't see the novel as a revenue stream. Publishing would come, if it came at all, after a rewrite and editorial process.

Even with publishing, the size and endurance of that revenue stream was not knowable. A workshop was different. I could build a foundational skill, earn income, promote my business,

and all the while teach a subject in which I feel confident in my knowledge and for which I have a deep passion for the craft.

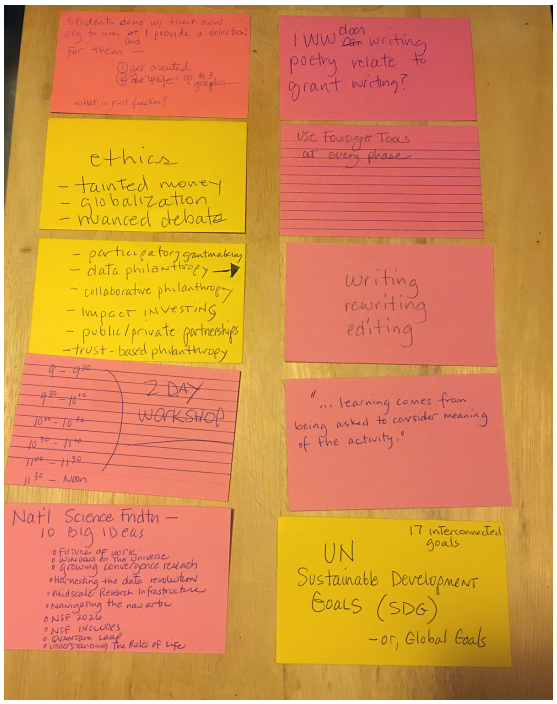
All along this path, Drs. Puccio and Keller-Mathers, said yes to my ideas. Yes to my explorations. Yes to my work. The doors that opened because of this gave me glimpses of my future (those creativity skills again!) and emboldened me to even try teaching.

Since workshops are one of three services that I will offer in my consultancy work (facilitations and creative collaborations are the other two), I knew I had to do more than facilitate round tables or presentations or panels, something I had lots of experience doing. I needed to go deeper and challenge myself to teach. To develop curriculum and then get in a room, either a Zoom room or an in-person room, and guide a group of expectant learners towards more knowledge, insights, and skills. To this point, I think back to class with Drs. Cabra and Yates, who also pushed me to facilitate a CPS session on Mural, which I'd only used minimally, with a multinational board of directors of an organization that volunteered for the session. This perhaps was my first step into teaching. With the technical and moral support of Cabra and Yates, I was able to teach how to use Mural as we went along and brainstormed ideas for the organization's future priorities. Again, plenty of experience working with boards. No experience working online in dual platforms while simultaneously teaching people in four countries how to navigate one platform to think up ideas and share them. I pushed past any resistance from negative thoughts and got the go ahead from Dr. Keller-Mathers to pursue the seminar and workshop.

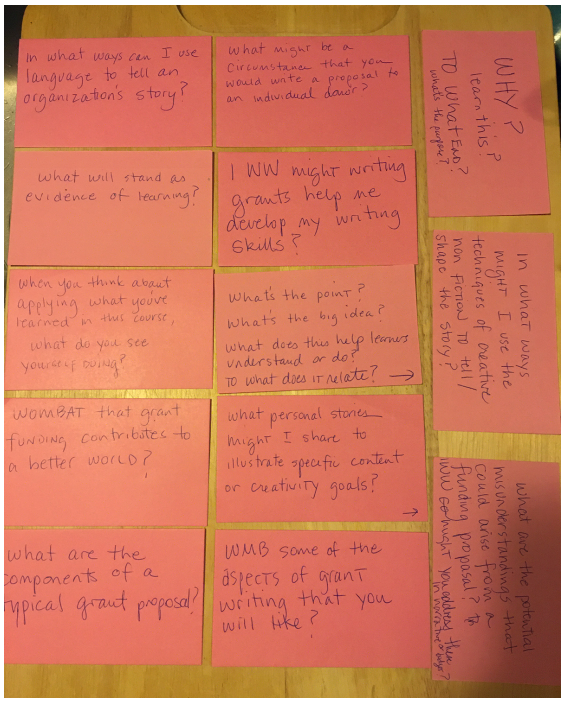
To develop ideas for the seminar and workshop combination, I ideated in a solo CPS process using index cards instead of sticky notes. I've added to these cards since February. Most of the questions that I generated for myself to clarify my goals are in yellow, resources are in blue, and

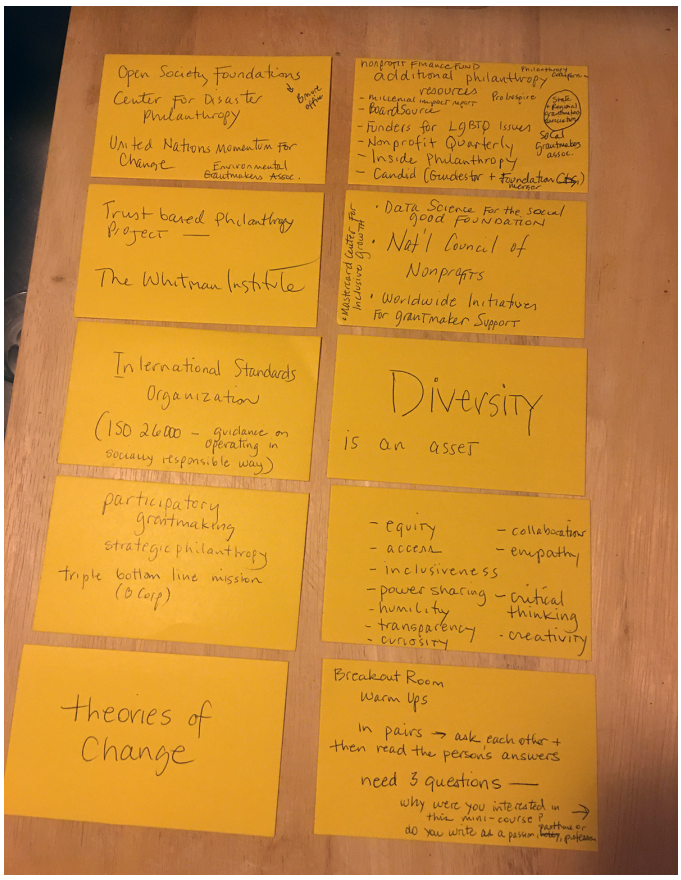
some are just randomly yellow or blue (Figure 4). I include them here as representations of the kinds of ideas that I've had since initiating the project. The actual questions and learning activities will evolve and change.

Figure 4: Four Images of Solo CPS Session Notes on Developing Seminar and Workshop

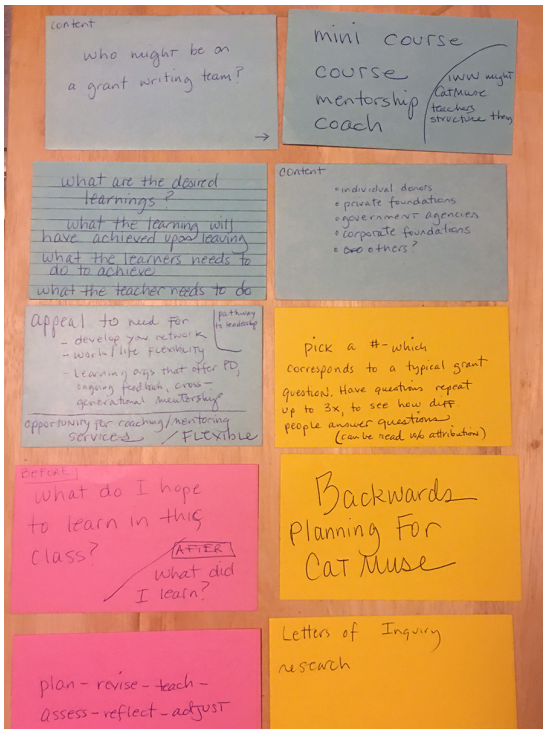


1 and 2 of four images





3 and 4 of four images



Potential answers to many of these questions continue to incubate. By the time I develop the curriculum, I will have considered the material for several months. Going through this process is instructive and extends well beyond the development of the seminar and workshop. It will influence the ways in which I develop workshops and other services in the future, in my professional life, and will influence the ways in which I develop my novel further, and my life. First, the grant writing seminar and workshop. I plan to use, with permission, the same or similar template that Dr. Keller-Mathers introduced in CRS 560, Foundations of Creative Learning.

Product Outcome

Table 2 shows a sample TIM template that I plan to use to develop curriculum and to link the stages together through content and creativity topics and learning outcomes.

Table 2: ***Curriculum Development Template Using the Torrance Incubation Model of Teaching and Learning (Online Version)***

Template and Text used by permission, Dr. Susan Keller-Mathers, State University of New York, Buffalo. 2020.

PRESENTATION TITLE: Grant Writing: Real Stories Make Real Impact (Individual templates will be used for both seminar and workshop)
LENGTH OF PRESENTATION: Seminar = 90 minutes; Workshop = 4.5 hrs.
CONTENT TOPIC: Grant Writing **CONTENT LEARNING OUTCOME:** Participants will learn how to conceptualize the philanthropy ecosystem in which they, and their related institution or organization, operate within. From there, they will learn to write and compile a competitive grant proposal package.
CREATIVITY TOPIC: Selected from the Creative Thinking Skills (Appendix D) **CREATIVITY LEARNING OUTCOME:** The outcome depends on the Creativity Topic chosen.
MATERIAL LIST: Zoom platform, broadband internet connection, computer, web cam, computer keyboard, pen, paper
DIRECTIONS: Outline lesson steps below. Add detail so that someone reading your lesson understands your plan. Answer the questions to confirm that you've met the requirements for each stage.
HEIGHTENING ANTICIPATION STAGE *Warm up and prepare learners to make connections between their learning in the workshop and something meaningful in their lives.* **List the plan/steps for this stage of the workshop below:** Writing down each learning activity gives me time to practice creative thinking and to weave together content and creativity topics and outcomes, within and between stages. The result is rich content deepened and extended by engaging creativity skills. **As a form of self evaluation of developing the process, questions that I will ask myself are:** What did you do to set the purpose? What did you do to motivate the learner to want to know (add suspense, get them curious, set the expectations, make them eager to know more or wonder what's next)? How did you deliberately integrate the creativity skill to heighten anticipation?

DEEPENING EXPECTATIONS STAGE

Bring the participant deeper into the learning, move them beyond curiosity to new information and insights.

List the plan/steps for this part of the presentation below:
Writing down each learning activity gives me time to weave together content and creativity topics and outcomes, within and between stages. The result is rich content deepened and extended by engaging creativity skills.

As a form of self evaluation of developing the process, questions that I will ask myself are:
How did you encourage students to deepen their learning?

How was the creativity skill chosen integrated into deepening expectations?

EXTENDING THE LEARNING STAGE

Allow for one thing to lead to another, to take learning beyond the moment and to make meaning and use of it in other areas of your thinking and doing.

List the plan/steps for this part of the presentation below:
Writing down each learning activity gives me time to weave together content and creativity topics and outcomes, within and between stages. The result is rich content deepened and extended by engaging creativity skills.

As a form of self evaluation of developing the process, questions that I will ask myself are:

How did you connect this to help students make meaning beyond the lesson and relate to it in meaningful ways?

How was the creativity skill chosen integrated into extending the learning?

ASSESSMENT

How will you know you met your objectives?

What are the ways participant learning was verified? In other words, if you look back at your learning outcomes as stated above, how do you know that your participants demonstrated those outcomes?

SECTION FIVE: KEY LEARNINGS

In this project I developed a seminar and workshop on grantwriting. My thinking about this project evolved over several months, until I finally came around to the thought of building off my expertise as a grant writer to pull together the elements of my academic and professional life with my personal passion — storytelling. This was a pivotal decision, because it was like pulling a golden thread through all the understandings I'd developed as a curious human. Which takes me full circle back to the study of creativity and the specific models, processes, and tools that I used to create this project.

Process Learning

My most valuable foundational takeaway from this process is trust. I trusted the process. I trusted *my* process. Once committed to this, I could fall, stumble, then recenter with ideas that found me, instead of me hunting them down. 'Falling and stumbling' morphed into me seeing myself as diverging (letting my mind go away) and converging (recentering with fresh ideas). I could begin again, sans self-flagellation.

Some days I feel this as a full body commitment. Other days less so, yet I remain present. By trusting the process, I give myself permission to notice my patterns, the ups, downs, diversions, and trust that there would be days across the spectrum of days — from completely blank to overflowing with ideas, confidence, and intention. I gave myself permission to feel alive throughout all of the days.

Noticing. It is the basis of everything valuable at the core of facilitation. Noticing allows me to slow down and not know, only to notice. Observing, not judging in a meditative state. My learning of this process started in 2012 doing ethnographic studies of creativity in teaching and learning in classrooms and afterschool programs. As a field researcher, I walked into a room not knowing, emptying myself of preconceived ideas so that I could see what was actually occurring

in the room. Riding the wave without tensing up, achieving flow. In that state, I trusted the process of data collection. Applying it to my own education and having it enhanced by the course work feels like the TIM in action.

Part of the trust and the ability to slow down and notice comes from thinking about the project well in advance of the final semester of the Creativity and Change Leadership Master's program, which is devoted to the development of your project. I started thinking about the project in the Fall 2020 semester, working through ideas that came to me and sharing them with professors. At various points, I thought, "I know what I'm going to do!" and then that thought would evolve into what I considered a better idea. Each time that happened, I felt I was getting closer to a project that would hold my interest and help me to launch my business. This workshop/seminar idea evolved from there and continued to evolve through the research and writing processes. I imagine that it will evolve continuously, through the first offering in June/July 2021 and on. What excites me about this discovery is that I feel it is *the* foundation that is strong enough to build a business upon.

Content Learning

A key learning that flowed from developing this project is a deeper understanding of how powerful it is to integrate creativity into teaching and learning. Using these models, proccesses, developed my ability to visualize a cohesive learning experience. Throughout the master's course of study, I intellectually understood the concepts and loved learning them. When introduced to the TIM in the Summer 2020 semester, I could see how to use it. Generally, I'm a chaotic thinker, with ideas going every which way. Using the TIM gave me a way to organize the chaos in a meaningful way. The project required deeper inquiry, thinking, researching, and

writing. In doing so, the connections between the models, process, and tools took shape in my mind. Then I could express in writing what I wanted to do and say.

Another important learning is coming to understanding E. Paul Torrance as a man, educator, psychologist, and profilic thinker and writer. It deepens my appreciation of his contributions to creativity and inspires me not to downplay or ignore the power of observation and going at things 'slant.' It was intriguing to learn how his interest in creativity grew from being different himself (not cut out for farming in a farming family) to observing and studying the similar creative behaviors between children considered to be difficult students and ace jet fighter pilots. (Keller-Mathers, S., 2019)

What Would I Do Differently?

I would trust myself more, earlier. I would acknowledge my strengths so that the coursework demands didn't cause, in some cases, extreme anxiety and fear of failing. I have enjoyed the entire program despite these feelings and have been able to replace negative voices in my head, with more creative voices that don't judge or jump to conclusions. Other than that, I feel like I sat with the uncomfortable moments and broke through to higher levels of thinking, deeper levels of feeling, and sustained confidence. These experiences say to me that something in the program worked for me. I learned as I learned and at the end I feel empowered, knowledgeable, and eager to continue the process and then offer the seminar and workshop.

SECTION SIX: CONCLUSIONS

What I didn't know about creativity and change leadership when I began thinking about this project is that I would find a way to put myself in the center of the project. Meaning, I found a way to create creatively, and shape a project that has deep personal meaning and impact, and also has many, diverse and universal roots. I imagined that the culminating project, thesis, or capstone might be more observational and reportorial. Instead, I am fully engaged on all levels bringing this novel project to fruition. I didn't anticipate how empowering, centering, calming this feels.

Now what I see myself doing is fully developing the curriculum for the seminar and workshop and promoting it. I see myself continually refining, updating, shaping the seminar and workshop as I receive feedback from participants during specific sessions and also through survey responses. I will also notice my own responses to content, time, class make up (who is taking the class), and other aspects, so I can keep the development of these educational offerings as organic as possible. My vision, beyond the scope of this project, is to build on these offerings by developing and teaching a mini-course (6.5 weeks, 90 minute sessions, 1x/week, for a total of 9 hrs. of instruction) and then a full course (13 weeks, 90 minute sessions, 1x/week, for a total of 19.5 hrs. of instruction). This idea builds on my original idea to have a seminar, workshop, and panel. The panel seemed interesting, yet I thought that asking panelists to engage as co-teachers in the workshop, instead of talking on a panel, would create a more generative experience for all involved. Plus, I can share the TIM model and creativity goals with co-teachers, furthering the creativity within my network specifically and, generally, into the philanthropic community. I will ask those who I imagined on the panel to join me to co-teach different sessions of the mini-course and course.

I will launch my creativity and change consultancy with this workshop and use this experience of developing content and teaching it as a template for future offerings. My hope is that participants will remain curious about creativity and how to incorporate it into all aspects of life and that the content regarding grant writing is useful in their professional lives. Depending on how this goes, I envision an 'alumni' database that allows me to keep in touch with people and to ask directly about possible impacts that the seminar and/or workshop had. This to inform any changes I might make and as a way of promoting them.

Finally, I am learning by doing. This aligns with the purpose of the two year course of study and my future abilities to put what I've learned into action and to creatively teach others how to shape their learning through the lens of creativity.

[Great teachers] did not tell, they catalyzed a burning desire to know.

~ E. Paul Torrance

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APPENDICES

Appendix A:

Weaving Creativity Into Every Strand of Your Curriculum (Burnett, Figliotti, & Saltzberg, 2020)

Appendix B:

Funding Resources (List In-Progress)

Seeking funding through state, regional, and local agencies makes the most of resources available. Equity, access, and accountability components are incorporated into proposals to government sources. Writing a proposal to request funding provides an excellent opportunity for the applicant to articulate the qualities of their project/organization that meet baseline standards. Awards come with access to networks that help the applicant further locate their work in a broad ecosystem of like minded work and the funders who support it. In this appendix, local resources are specific to Los Angeles and the state of California, yet comparable sources exist in states, major cities and in many smaller cities, towns, and urban centers through the United States. The same holds true for the arts and culture resources. Comparable resources exist across the spectrum of public benefit organizations.

Local

Los Angeles County District Supervisors (5 districts) – sources of discretionary funds that typically require a request letter but not voter approval.

Los Angeles County Department of Arts and Culture

City of Los Angeles Department of Cultural Affairs

Los Angeles Non Profit Resource Center

State

California Arts Council

California Arts Education Association

National

National Endowment for the Arts

National Endowment for the Humanities

U.S. Department of Education

Foundation Center

Appendix C:

Philanthropic Research Resources and Publications (List In-Progress)

This is a partial list of resources and publications for the public benefit field, philanthropy specifically and more generally; potential partners or funding sources; job boards; charity evaluators, and more. Many are accessible at no charge; some are subscription or fee based.

- Americans for the Arts
- Arts Education Innovation Lab
- Arts Education Partnership
- Arts for LA
- B Corp Handbook
- BLab
- *Blue Avocado*, A Magazine of the Nonprofit Insurance Alliance
- Candid
- Center for Cultural Innovation
- Center for Nonprofit Management, Los Angeles
- Charity Navigator
- *Chronicle of Philanthropy*
- CREATE:CA
- Guidestar
- National Philanthropic Trust
- Pew Research Center
- *Philanthropy News Digest*
- SMU DataArts
- Southern California Grant Makers
- U.S. Department of Labor
- World Bank
- World Economic Forum
- World Health Organization

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I hereby grant permission to the International Center for Studies in Creativity at Buffalo State College permission to place a digital copy of this Master's Project, Development of a Grant Writing Seminar and Workshop Using Explicit Creativity Models, Processes, and Tools, as an online resource.

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