

**Dotsie Bregel,
Founder and CEO of
The National Association of Baby Boomer Women
(NABBW)**



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Presents

**The Fact and the Fiction of
Grants for Writers**

With

C. Hope Clark

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The Fact and the Fiction of Grants for Writers With C. Hope Clark

Dotsie: Hello and welcome to the call. Let's get started. I'd like to welcome any guest that we may have on the call from Hope's following. For those of you who don't know me, I am Dotsie Bregel. I am the founder of the *National Association of Baby Boomer Women*, www.nabbw.com and also *Boomer Women Speak.com*, www.boomerwomenspeak.com. Both have become the number one sites on major search engines for "baby boomer women." I am passionate about educating and empowering boomer women, and since launching www.boomerwomenspeak.com, which we are going to celebrate our fifth anniversary on October 31; we will be online for five years, and every since then, I've been connecting, encouraging, and supporting boomer women on a daily basis. So I really feel like that I have my finger on the pulse of this spirited generation. I dedicate a great portion of my time to creating opportunities that inspire women to explore their passions and live them to the fullest. By the grace of God, I've become the "go to" person for journalist who are interested in learning more about baby boomer women. So my prayer is to embrace all women and provide them with the means to soar.

The fee to join the NABBW is \$75.00, however, I would like to offer any of those on the call who are not members of the association and who are on Hope's mailing list, the opportunity to join for \$60.00. All you would have to do is simply email me at dots@nabbw.com and I'll send you the reduced link to join.

The topic for our call this evening is Funds for Writers - *The Fact and the Fiction of Grants for Writers*. And who better to educate us on this topic than Hope Clark, who is the Founder and Editor of www.Fundsforwriters.com, welcome Hope!

Hope: Thank you, thank you.

Dotsie: Let me just give you a little run down about Hope. I've got a lot to share with you which will inform you about as to how come she is the one to share this information with us. Hope is the founder and editor of www.fundsforwriters.com. Fund for Writers includes an award-winning web site, four newsletters, and a mirage of e-books to aide writers seeking financial means for their writing. *Writer's Digest* selected www.FundsforWriters.com for it's *101 Best Web Sites for Writers* for the last seven years in a row. That is incredibly impressive. Have long have you been online, Hope?

Hope: Seven and a half Years.

Dotsie: Seven and half—wow, you got off to a great start! Her newsletters reach thousands of writers and averaging 50 to 100 new readers per day. She is also the author of *The Shy Writer* which is an introvert's guide to writing success and it's actually being released in it's second edition this week. Hope likes to blend all of her writing endeavors and she offers a free subscription to *Total Funds for Writers* with each paperback purchase of *The Shy Writer*, and she'll tell us a little bit more about that. Hope has been

published in *Writer's Digest*, *The Writer*, *By-Line Magazine*, *Writer's Weekly*, and plenty of other writing related periodicals and web sites. Actually, tons of them, right Hope?

Hope: There is a few.

Dotsie: She has a degree in Agriculture and also enjoys publishing in related trade publications like *Turf*, *Landscape Management*, and *Landscape Construction*. I find that so interesting. How did you get around to writing and out of, a little bit out of the agriculture?

Hope: I started in writing. I edited my high school year book, was offered a scholarship in journalism, and turned it down because at that time, the arts were not considered something you got in to and you made a descent living at.

Dotsie: Yes, and I think that is why a lot of women are getting back into writing at midlife.

Hope: Oh they are. That's the reason I did it.

Dotsie: Yes, Hope also has a soft spot for teen writers, which I think is very cool. She helped found *Little Owl Mentoring Program* which is based at www.absynthemuse.com. That's a web site for young, adult writers. So therefore, she writes for related periodicals like *Next Step Teen*, *College Bound Teen*, *Voices of Youth Advocates*, and *American Careers*. For those of you who are having a hard time catching all of this information, like if you want to look into some of these things that she writes for, some of the Web sites that she's on, don't fret. Because we will send you an audio of the call and we also have our calls transcribed in case you don't have the capability for audio on your computer, you can read this teleseminar. If you are not a member of the association and you're listening, just email us, and we will send that to you.

Hope not only writes columns for www.fundsforwriters.com, but she also is a monthly columnist for WOW which is www.womenonwriting.com, the www.WritersontheRise.com and www.theDabblingMum.com and Collugo.com—a new collegiate web site that is coming out the first of 2008, so there is another new web site coming out. She would like for everyone to visit www.fundsforwriters.com and spend a while there. It detailed with information with news on grants, contest, markets and publishers galore. Between now and the end of the year she is offering the paid subscription to *Total Funds for Writers* at six dollars which is half price, if you sign up for one of her free newsletters. Spend much time with the FundsforWriters.com family, and you will see that Hope is all about bringing more money for the writer. That is why, I'm sure, the woman on the call tonight are on the call; they want to learn more. Do you want to say anything or expound on that in any way, Hope?

Hope: Well, I got started doing www.fundsforwriters.com by just falling into it. And it was because I found out so many women wanted to write and were not comfortable either

online, or didn't have the time to start researching markets, and researching how to get into this or how to get my feet wet. I was actually giving a talk in Atlanta, I had just started working online, I had decided... I was still at the day job, working for the government, working for the US Department of Agriculture, and I was just sick of it; had worked 23 years, I think. I would come home and write at night. I started writing online and just doing book reviews and things like that, and I kind took up a knack for writing for the online market and so I was asked to speak. I was giving them some inside information about on how to write online, which we all know now is so much different than writing for a magazine and I couldn't get through the talk for people fussing about the cost of being a writer. I'd have someone making a little aside going, "How am I suppose to mail my manuscript, I can't afford ink for my printer?" things like that. I kept getting distracted. After about the fifth or six time, I'm like, "Ladies, let's talk. I'm hearing a different problem than what I came here to talk on, have you tried this, have you tried that?" So we just started having a sit-down brainstorm session; they took my email, and I started getting emails. Of course, they told their friend who they told their friend. I kept explaining, giving little suggestions on where to find things online, how to manage a part-time writing business and got tired of typing it over and over and over again. So I created the newsletter. The newsletter grew within, within two months I think it grew to within a 1,000 members which just floored me. When you consider this was almost eight years ago, that was pretty good.

Dotsie: Absolutely, sure.

Hope: You know, from there on out, what I didn't realize was that my lifetime career in agriculture, which happen to be in Agriculture Lending, so you see I had my finger in financial funds all the time. I understood grants, I understood loans, I did financial counseling, only I did on a larger scale than individuals, I did it for businesses and nonprofits and farms. I realized I knew more, I assumed more people knew what I knew, I think. I realized that I probably had my finger on the pulse of finance better than the average person out there and I know better than the average writer because I had so learned writers are "right brain" and money aspect is the so "left brain." They're so opposite. I just branched off into Funds for Writers and within a year of that I had *Funds for Writers - Small Markets* because I couldn't stuff everything into one newsletter. And now there are four.

Dotsie: And you know what, it's so interesting, you're an inspiration, Hope and let me tell you why. Because all we talk about now and there are so many books out and articles online, etc., I mean *MORE* just held their *Reinvention Convention* in New York City and that's exactly what you did, you reinvented yourself at mid-life. Exactly what you did is what other women are doing and that's leaving the corporate world, taking their gifts and their skills that they had and using them for their own good and for the good of other people. I didn't realize what your connection was with what you did prior to this and how all of this evolved. That's really exciting. That's music to NABBW ears because that's what we are about. Find your passion and go for it. We like to help women find their passion, kind of figure it out and then give them some of the resources to keep on that path. Let's get into the nitty-gritty of the call. How can we learn about the Arts

Commission and the many reasons they're our friend for our writing careers?

Hope: There is an Arts Commission in every single state. I think most people don't realize that. It's a part of every state government and its funded with federal funds, state funds and every once in a while there will be a foundation donation. But they have money that their only purpose for existence is to infuse money into the arts community. Now that can be visual, it can be dance and performance, it can be literary. Regardless, they have a whole staff of doing nothing but that. Whenever anyone comes to me, that is the very first place I say have you talked to your Arts Commission yet because you are really falling down on the job if you start there because that's where you find the most grants for individuals.

Dotsie: And how would you go about finding them in each state? Do you just Google Arts Commissions, Art Commissions in Maryland, is it by state, is it by city, how do you do that?

Hope: The state Government Art Commissions are by state. I send everybody to two general Web sites and then they can click on a map for their state. You can go to the *National Endowment for the Arts*, which is www.nea.gov and they will have a map in there for you to find your state. Also, the *National Association of State Arts Agencies*, which is www.nasaa-arts.org.

Dotsie: Okay, and then do they have, is it broken down, like if someone is interested in photography or film, or writing or dance, or whatever, is it broken down or do you just kind of start at the top and then learn through emails what comes next?

Hope: It's broken down by individuals and by groups. Which most people don't realize that most grants go to groups. It's very difficult to find grants for individuals. That's what I specialize in. I dig all over creation finding these things because they are like hens teeth, you just can't find them. That's the reason we get so many people subscribing to our newsletter because if they're out there, we've got them. They will list them, like I said, by artist and by groups. So that if you happen to belong to, say a writer's group, and you want a grant for your group to pull off a project, a book fair, or a literacy program, they've got funds for that, grant funds for that. You will hardly see a state writer's group, like the *South Carolina's Writer's Workshop* I'm speaking for this weekend, they have funded part of their conference with state grant money. Now on the individual side, you click on that link and you'll see grants for fellowships, every state has fellowships, where they are looking at the work you've done before as well as the project you hope to complete, and then they offer grants to those that they select, which is a highly competitive grant process. I always tell people don't think you can't get it because so many people think they *can't* get it, you'd be amazed at how few apply.

Dotsie: Okay, that's a great point because that was one of the questions I had, what is the competition like. So basically, if you have determination and the will power to follow through, you have a pretty good chance because a lot of people probably get stuck on the application.

Hope: They do. They do get stuck. And a lot of people get intimidated on filling out paperwork and they won't apply. Also, if you don't win the first year, I've served on enough grant panels that selected grants, to know that you start recognizing the names that keep coming back, and you start recognizing the diligence and the motivation in those people.

Dotsie: Ah, good point. And then let me ask if you apply again the next year, is it another application or is it similar, but you just have to fill it out again?

Hope: You never know. It's the same application process. You never know if they are going to tweak the application and change it from where you just fill in the blank to where it is going to be a narrative. There is no one format I guess, for every grant. It like if you want to write for a magazine, or you want to pitch your book to an agent. You know no two agents want the same thing and no two magazine editors have the same guidelines, the same process. You just have to study the guidelines to see how to apply for the grant.

Dotsie: And just make sure you follow those guidelines.

Hope: To the letter.

Dotsie: Yes, and you would think it would be to our advantage as writers because we write, so you would think the application and filling in all the information would be easier for us as opposed to someone who is a film-maker who aren't necessarily maybe use to writing, so we definitely have that in our favor to begin with.

Hope: Right. Another important thing about a grant application is putting the passion in it. So many people forget that. They think because they are filling out a form for a grant that there is no place for passion, and it's quite the opposite.

Dotsie: Okay, that's another great point. So just make sure that you put your passion for the project in there. Do you have anything else to say about that?

Hope: On the Arts Commission, there are more than just the fellowship grants, some states, and you can't predict, just because they are big states, small states, well-populated states, you can not tell from that how *well* the arts commission is organized because I've seen some small states that are so well funded. Then you got states like California where you can't find any money. So get very intimately familiar with your state's organization because they can have the fellowships, but they can also have travel grants to get you to a conference, and they can have funds for you to go away on a retreat, they can have emergency funds. Like I said, every state is different. And they may have ...oh which state is it? I think it might be Kentucky that's doing a big celebration for Lincoln—Abraham Lincoln—and they're actually doing specific grants that are centered around Abraham Lincoln and projects involving that. You know you just have to keep up with your arts commission and every one of them has a newsletter or some publications for

you to sign up for.

Dotsie: Okay, very good. Would you mind repeating those two Web sites that you mentioned at the beginning about trying to find the arts commission?

Hope: *The National Endowment for the Arts*, which is federal arm of the arts. It is www.nea.gov. Then the other one is *The National Assembly of State Art Associations*, I believe that's right, and its www.nasaa-arts.org.

Dotsie: Okay, great. And like I said, we can listen to this again and it will also be in a document that people can read. Let's move on to finding scholarships for conferences because I know there are tons of great conferences all around the country, actually in the world. Again, writers don't always have the funds, but they know there is one that might pertain if they're mystery writers, fiction writers, Christian writer, or whatever and it's not something that's local that they would like to travel to. How can we find scholarships for something like that?

Hope: One, check with the arts commission; see if they have anything available. I know for example, in Arizona, they have got funds to allow you to travel outside the state because their state might not have something funded for you. So check with your arts commission. Also, check with professional organizations. That means if you belong to a state writer's group, or a national writer's group, or an arm of a national writer's group, like the *Mystery Writer's of America*, and *Romance Writer's of America*, all of those, check with your local chapters because some of them have got money for conferences. Also, contact the conferences itself. They may not advertise that they have scholarship money available. Most of them do. They can't broadcast it because everybody would come out asking for it. And they may just have a couple of thousand dollars extra to fund three, or four or five people and rather than go through all that headache process of processing a hundred applications to pick out three, they don't say anything about money. The best thing is just to pick up the phone, call the conference chair and say, "Hey, this is my situation, do you have any assistance to come to your conference?"

Dotsie: Boy, that's easy enough.

Hope: It's very easy to do. I can tell you story after story about people that have done that and wind up at conferences.

Dotsie: Do you have any other avenues for finding scholarships for conferences?

Hope: Let's see. You might try local arts groups. There are things called art councils and they are more locally oriented whether they're in a city or they're in a county or just in a region of the country, you can contact them as well. They operate primarily off of foundation and non-profit money with a little bit of trickle down maybe from the state. But they have funds to perpetuate the arts in a geographic region. So you might just be able to go right downtown in the place you live, find an arts council who might have a couple of dollars and help you get there.

Dotsie: Okay, very good. I think you've probably exhausted those ideas for scholarships for conferences so let's move on to discovering places that you can get away and write. Like writer's retreats and that type of thing. Do you have any good ones that you can recommend?

Hope: Oh, as far as retreats? I had a ball getting ready for another conference where I just listed retreat after retreat after retreat. I have a list of them from all over the United States to all over Europe and I think there is even some in South America. I know there one in the Azores. To find those, you have to compete in most cases, or at least apply like you would for a grant. There is an application process in order to qualify for those. To find the retreats, I've got several places for folks to look. One is, of course, there's www.shawguides.com. You see a lot of conferences in there, but you also see retreats and a lot of times, they are combined together. It's a good place to look for both and then just contact them direct to see what they're application process is. Of course, my newsletters, those are like gold to me. When I find those, they instantly go into the newsletters in order for people to have time to apply for them. www.resartist.org They specialize in international retreats. So those are really nice.

Dotsie: Woow...and they also offer money to attend?

Hope: Yes

Dotsie: Okay, just so everybody understands we are not just talking about places to get away and write, we are addressing places to get away and write that you can get money to attend, right?

Hope: That's right. Now they'll have people there who are paying their way and then there will be some who are there on a scholarship basis. You have to apply for the scholarship, just like you would anywhere else. It will just make your mouth water looking at some of these places. Like Costa Rica, the Azores, France, Scotland. Its just amazing. Another place is the US National Park Service. There are many national parks that offer writing retreats.

Dotsie: Now see, that's something I never would have thought of, but what a great idea.

Hope: Its very hard to find them because they've got their link buried so far down in their Web site, I have to rack my brain to find them each time. They have it listed under Volunteers on their Web site. You'll see. There are 15 or 20 national parks that they've designated for such purpose. They have specific months out of the year that they allow this to happen. Of course, they have cabins, wherever, bungalows, I don't know what they have. Places for nothing other than artists and writers to attend anywhere from a week to a couple of months.

Dotsie: Oh my gracious. Just to address everyone on the line and say it sounds like its a great idea to sign up for these newsletters because this is the kind of stuff that Hope

shares on a weekly basis. She finds these gems and she puts them out there for everybody else. I just thought I would mention that. Okay, anything else about getting away to write. Do you have any favorites that you've done?

Hope: Actually, I've done none. I am sitting where I want to be.

Dotsie: I understand that. You don't like to go away. I've heard you say that before.

Hope: I am so entrenched at my place on the lake. I joke about it a lot in the newsletter but I worked very hard to leave corporate America.

Dotsie: And travel.

Hope: No, I don't want to travel.

Dotsie: I mean to just leave the whole rat race of the working, traveling, and all of that.

Hope: Yes. I was flying to St. Louis or DC about once a month. It got hectic and it was getting very political because I was with the federal government and my next step up in the career ladder would have been politics and I'm like no, I don't want to go there.

Dotsie: I hear you.

Hope: I spent three years putting my finances in order and saving up, and paying off things, and coordinating with the rest of my family until I actually made the leap and left. And built this place after a few years. I built this place out on the lake, just moved into it last year, and I sit here and overlook the water and this is where I want to be. I haven't applied for any of the retreats because I do fine being here.

Dotsie: Okay, so there you go. We don't have to worry about Hope getting all this funding. Alright, I've heard you mention that schools are grant Mecca's. Can you tell us why?

Hope: Yes I can, because every arts commission, and you'll hear me gravitate back to those babies over and over again, every arts commission has an artist in residence program, or artist in education. Its either AIE or AIR, you'll see them on every arts commission Web site. States want to fund the schools and do anything education related, as we all do. You will hardly find a grant provider out there that doesn't at some time send funds to an education project. You can actually apply to get on an artist roster in every state. You are not necessarily limited to your state. There are some writers that are in multiple states. But you actually put in an application saying who you are, what you do, and what you can present to students; and we're talking elementary to college. Then they accept you on a roster and then the schools actually contact the arts commission and go, "Hey, we want an artist, or a writer to speak to us, or put on a performance, or work with us for a week or two. However, a lot of children writer's use this. A lot of historians use this. Then the state grants gives the schools a grant to put on their performance and of

course out of that grant, pays the writer's salary. So the writer can actually go into the school, put on a project, and get paid for doing it. That includes the travel to get there, the meals, and an hourly stipend.

Dotsie: Wow...that's pretty impressive, isn't it?

Hope: It is. You'd be amazed at how small some of these rosters are because a lot of people don't take advantage of them. PTO's are a good connection. PTO's are non-profit.

Dotsie: Now that Parent Teacher Organizations?

Hope: Right, they're non-profit. They have a budget and they can pay speakers and they can pay writers to come in. Writers think they always have to volunteer their time when it comes to education. Shoot no, I mean there are funds out there. Tell them, go right up front, this is what I do and this is my fee. You would be amazed at how many people who won't even blink and pay that fee.

Dotsie: Now Hope what is a good fee rate, I guess like a good range, for say an author to go into a school and do, whether it's like one class for a hour or a whole day. Is there any place where you can find a good rate sheet for something like that?

Hope: I haven't been able to put my hands on it; however, some of the arts commissions, when you go into their arts roster site and take a look at what all is required of you and for what all is required of the schools to apply to get you, there will be a basic rate. They will tell you what the grant will cover. So that gives you really no options. If you want to say negotiate and deal with the PTO, it's really hard to say because when you are talking about speaking with students, it's a whole lot different environment than speaking with adults. For instance, I speak for essentially four hundred dollars and then if I went to a school, it might be for fifty.

Dotsie: Right...right, well that's what I was trying to get a feel for and to help everybody realize that the fee can really vary depending upon who you're working with, and whether it is a non-profit, whether it's a school, a big corporation, those types of things. But one thing that I would just like to mention while we're speaking of this is that we tend to undersell ourselves and that its really important for us not to do that. You know we have an area of expertise and we need to charge for it.

Hope: We do. I just had an experience with that with a conference in Florida. They contacted me and said would I could speak with them next year. They said we can't pay you an honorarium or a stipend, but we'll cover your motel room and we can't pay for you to get down there. I wrote them back and said I'm just terribly sorry but I cannot do that. I told myself a long time ago that if I could not as a minimum break even, if not make a couple of bucks in my pocket, then it was not worth my time.

Dotsie: Well yes, because while you're at the conference, you're not getting your work done. So you're getting behind by getting out there, even though they are paying for your

expenses, you're still not really making anything.

Hope: Well they came right back at me and said well if you will speak an extra time say, at morning conference like our keynote speaker to kickoff the second day, we'll cover it all and pay you. I said, "Done."

Dotsie: There you go. So really we just have to learn to speak up for ourselves and just see if people will work with us. And then if not, then you move on.

Hope: Exactly. You don't want to cut yourself short. Its like I tell writers who write for free. And that's a pet peeve of mine and a lot of people will argue with me. But they say I need the clips to get started. No, I'm sorry. No editor is going to give those clips the time of day because you wrote for free. You didn't go through any type of grooming process to get selected by that editor. That editor knows you were writing for free. And that editor, chances are, he's getting—I'm not saying everybody is a lesser quality writer because they write for free, what I'm saying is that he is not getting writers that respect themselves and charge a fee even coming to him and offering their work. As a result, you get into this endless cycle when you write for free where you're stuck in lesser markets, and you're getting lesser clips, and you're spinning your wheels, and you're not making anything of yourself. You just need to put that life behind you and say I'm worth something and step up to the next level.

Dotsie: Ah, great point. Anything else as far as charging what you're worth? Well actually, we kind of got off on a tangent there, we were talking about using those schools, those grant Mecca's, but I couldn't help but pick up on that when you were talking about it. So anything else about using the schools?

Hope: Yes, even the—you can actually, if you're not on an artist roster with an arts commission, you can contact a teacher or principal or school district and say I have this project I'd like to offer to some of your classes, can we work up a grant situation? The school can apply for a grant to cover you. You can work for half a year. Its just a matter of your creativity and what you have to offer to those students. If you can come up with something that you think would fit into the curriculum, then any teacher can write a grant to get you funded.

Dotsie: Okay, that's great. I didn't know that. Very good. Alright, let's move on to learning how non-profits can be our friends in finding a grant.

Hope: Okay, a lot of people just kind of clue me out whenever I start talking non-profits because it sounds kind of hairy and until I worked for the federal government I didn't have a clue what they were either. Non-profits are nothing other than a regular business that is not allowed to actually make a profit. They make a profit, but it has to be 100% poured right back into the institution for whatever social cause it represents. That is the only difference between a for-profit and a non-profit. They still have to operate in the black, just like any business. If they start losing money, they're shut down by the state. Non-profits; that is just a world of grants. That's where 95% of the grants come from and

where they go to. So you can see that writers a lot of times can't tap into these millions and millions of dollars for funds because they're geared to go to non-profits. Foundations are non-profits, foundations that are non-profits give to non-profits. We see all of this money exchanging hands and it's just given from Peter to Paul, and the individuals are kind of get left out in the cold unless they tap into the non-profits. And in doing that, that means contacting say, let's just take it down to a level, a charity you feel passionate about and you've got a writing project that might fit in with their mission. I don't know if you write about animals, or you write about homeless, or you could even write fiction, or you could do short stories or memoirs about people in homeless shelters, or soup kitchens. However, if you can tap into a social cause, there is a non-profit there who might be willing to fund what you're doing, or fund what you're writing.

Dotsie: And how do we find those non-profits? Is there a specific Web site?

Hope: Every state is different, but an easy way is to tap into the *United Way*. The *United Way* list the majority of non-profits that are out there for social causes. But also, you're *Department of State*, within your state, is where non-profits have to register and they are public information. Most states have them on their Web sites.

Dotsie: Yeah, I know here in Baltimore, we have a library for non-profits. So I know that a place that we have here. I don't know if every big city has something like that or not.

Hope: Is that the foundation center?

Dotsie: Pardon me?

Hope: The foundation center?

Dotsie: It's actually a library for non-profit.

Hope: Wow nice.

Dotsie: Yes, I only know about it because I have a good friend who is a librarian who retired from the county and then took this as a part-time job working there and she just loves it. Okay, so that's—one...

Hope: That one's aspect of it. I'm going to give you some simpler ones. That's probably the hardest way to do it is where you come upon a project and then try a non-profit to try and match your vision and ya'll get together and they give you a grant for it. Another one is physical sponsorship. Some non-profits might be willing to act as your physical sponsor. That means you can't get the grant as an individual, but a non-profit can get the grant as a non-profit. And then what they do is they hold the money on your behalf and fund you as your expenses take place. In the old days, writers had sponsors; that's how they lived. Artist did the same thing. You had your well-to-do sponsors. That's what these non-profits do as physical sponsors. Where it benefits them is that they are allowed 10-20% of the money to help fund their non-profit. So you see it is an income-earner for

them.

Dotsie: Okay, and what kind of expenses are covered? Are you just talking about like I'm writing 40 hours a week; can I collect a salary?

Hope: You need a project. You need a project.

Dotsie: Okay, so for whatever the project is, and then is it basically handle as a lump sum?

Hope: The lump sum goes to the non-profit, and then what you do is that you've got a budget that you've given them that you need funds for your writing time, or you need funds for research, or for travel, telephone calls to agents, whatever you want to label it. But you actually hand them a budget and say, "Listen, I've got this great project that I want to write; would ya'll be my physical sponsor?" Its basically that simple. Then they apply for a grant on your behalf. The problem is finding a non-profit that's willing to take the time to do it. Some of them have got a lot of time on their hands and others are operating strictly on a volunteer basis, moment to moment, so it takes a little research. Let me make it a little simpler. Go into the *Foundation Center* online. The *Foundation Center* is *THE* place to find non-profits for the United States.

Dotsie: Okay, the *Foundation Center*? How about a Web site?

Hope: The *Foundation Center*, www.fdncenter.org. You can go in their database and search for grants, search for non-profits. They also have individual grants. That is a wealth of information at this Web site. You can sign up for their newsletters; they have databases that you can pay for. I think they are like \$9.00 dollars a month for unlimited access to all their information. Some of their databases are free. If I hear of a foundation or a non-profit that may have grants, and I can't find a Web site, which a good many of them don't have Web sites; I go into the foundation center, I type in the name, and I pull up their tax records because tax records are public information. On those tax records are phone numbers and addresses.

Dotsie: Golly, what a researcher! That's wonderful.

Hope: Taking it on down, making it easier. I've gone from the most complicated. I'm going to take you to the least. The *New York Foundation for the Arts* is not limited to New York. It's www.nyfa.org. They broadcast the fact that if you are a writer, if you are an artist, and you would seek a physical sponsor, they would be glad to be your physical sponsor. So there you go. If you have a project you want to do, you can contact the *New York Foundation for the Arts*, I think they have a deadline coming up in November, and apply and say "Hey, I need money to write my book and take time off from work," or whatever, "My goal is to do it by this date. Would you be my sponsor?" They review it to see how credible you may be, or how diligent you may be, and go, well yeah, be glad to and here's some grants we're aware of.

Dotsie: Now do you have to tell who—like if you are writing a book, do you need to tell them who the publisher is? Or do you not have to be that far along, or what do you recommend as far as that goes?

Hope: No, you don't have to, I mean it's great if you do as it would almost guarantee you a grant, but no.

Dotsie: So you don't have to have a publisher?

Hope: No, most don't. Because you have to write—fiction, in particular, its got to be written before you can pitch it.

Dotsie: Anything else because we are running out of time and I want to have a change to take a couple of questions. Anything else on the non-profit?

Hope: Just check your local community foundations. Every community has one and they are very quiet. That's where families will actually donate their own little small pieces of money, that's where a lot of college scholarships are. A community foundation in your area, chances are they've got some individual grants that may be available to you.

Dotsie: Alright, let's do this one last question. What are the secrets to winning a grant?

Hope: The same secrets into winning a contract to be published. It's to do your homework, to make sure that what you are applying for meets the purposes of the grant provider; which every grant provider has a mission. Now when it comes to an arts commission, its purely—you know, you've got it covered you're a writer. You take that application and you write it to perfection. No typos, no grammatical errors, you also instill your passion into that application. I don't care if it is a fill-in-the-blank application, on those one or two lines you make that judge that's reading that application, wish they were writing. You make them wish they could be a writer. Because nine times out of ten, that's who's judging these things, are people who are wannabees. So it's a matter of instilling your passion in the application. Also, talk to people who have won these grants.

Dotsie: How do you find the grants that you can win? Why don't you tell us that? When you saying the secrets to winning a grant, how do you find these grants are available? That's where you go to these different Web sites or is there another way about it?

Hope: No, that is the only way and you just go to the different Web sites and look for the call for submissions.

Dotsie: Okay, because I didn't know if perhaps you often told about certain grants that were available in your newsletter.

Hope: Oh, oh, oh, I thought you meant besides me. Oh gosh no, I list a zillion of them, yes.

Dotsie: Okay you do. Alright; okay, so women will have that information, and then they go from there. And they just basically it sounds like if you do your homework and if you are thorough, and you are really conscientious, you have a great shot.

Hope: You do. And it is a matter of being focused. Most people who write me and say how can I get a grant to write, but they don't have it fleshed out in their mind what they are going to write.

Dotsie: So you really got to be organized, you've got to be focused, you have to follow through. I think follow through is huge, also.

Hope: Yes, it is, you know its like if you are going to apply for a loan to build a house. You have to have your homework done before you walk into the door and fill out the application.

Dotsie: Right. Okay, anything else that you want to tell us before we see if anyone on the line has a question?

Hope: There are a lot more sites. A lot more places to go. I wish I could cover them all. I have pages and pages I'm handing out at my conference. It's a matter of being patient. It is just like publishing anywhere. You've got to take the time to do your market research to find the places that best suits your writing. Grants are no different. Its just a homework process.

Dotsie: Okay, so if you are willing to take the time, there are lots of opportunities.

Hope: Yes, and that's what makes *Funds for Writers* so successful is the fact that's what we take the time to do that, that's what we do.

Dotsie: Sound great. Gosh, what a great resource. You must feel so good about what you do.

Hope: I do. I really do. I thoroughly enjoy what I do now.

Dotsie: Yes, I heard your say that now. Does anybody have a question for Hope?

Georgia: I have a question, this is Georgia. How are you notified if you are accepted? How do they normally notify someone?

Hope: Actually, they'll email you or pick up the phone and call you.

Georgia: Is there a timeframe, or do they give that on the site or when you apply for the grant?

Hope: There's always a deadline by which to apply and they also give you a date by which you'll be notified.

Georgia: So they take all the guesswork out of it?

Hope: You will definitely know one way or the other.

Georgia: Okay, that is what I wanted to know.

Hope: Yes, they are a lot better than editors.

Dotsie: So they do even notified people who do not—they notify you either way.

Hope: Yes, but see they are government entities, most of them are related to the government. So they've got so many rules they have to follow and they're quite anal about them.

Dotsie: Okay, anything else Georgia?

Georgia: No, that was it. Thank you.

Dotsie: Sure. Anyone else on the line have a question?

Caller: Hello, I have a question.

Dotsie: Sure; who's on the call?

Caller: My friend and I have written a book; it's a picture book and it's directed to young people eight years old, nine years old, and with so many young people being snatched, we wrote this allegory to help them to be aware of where they are, and just be aware of their process of staying with each other. The story is already written and I don't even know what organization to go to help children to know that they need to take responsibility for keeping themselves safe.

Hope: Is the book published yet?

Caller: No it's not. We've been trying very diligently to get it published but people come back, editors come back and say—this is very interesting but we don't know quite what to do with it. We're both published authors so it's not like we're just coming out of the woodwork, but this seems to be an unusual book for them.

Hope: And an editor is going to be scared to do something very controversial. My suggestion and I've seen this done before, is to actually—you've probably in your research and in your writing, are familiar with organizations that dabble in this subject and that includes law enforcement organizations. Okay and it's a matter of—in something like this, you might consider self-publishing or a local small press, and then coordinate with those law enforcement organizations or non-profits, and in actually giving the book to young people that they're dealing with that might be affected. I've

seen authors get grants through government entities like law enforcement agencies, or schools, or shelters, which actually funded the writer to get the book published.

Dotsie: Law enforcement; that's a great idea for that project.

Caller: I didn't even think about that. I was thinking more of counseling, and organizations, school counselors, and things, but they don't fund. But this is an excellent suggestion. I will look follow up on that.

Hope: And you can also look at the professional organizations for guidance counselors too, because they are non-profit.

Caller: That's great. Thank you so much.

Hope: You're welcome.

Dotsie: Okay, anybody else have a question for Hope? Let's see if anybody else is going to speak up. If no one else has a question, I just want to say thanks so much Hope, and if you wanted to share you information about *The Shy Writer*, and your Web address, and your newsletters one more time before we hang up, that would be great.

Hope: Okay, I would be glad to. We have four newsletters, three of them are free. One is a paid subscription. Its called *Total Funds for Writers*. *Total* is phenomenal and I created it because I had too much information to cram into the other three. It is twice a month or bi-weekly, and it list 80 or more contests, grants, calls for submissions, writing jobs; it's just a wealth of information. It's normally \$12.00 a year. We just change our newsletter providers and so as a result, I'm offering a discount through the end of the year to entice people to travel with us from one provider to the other. So we're running it at a half price from now till the end of the year. So it is \$6.00 for 26 issues.

Dotsie: And how do they sign up for that and pay for that? Is that right on www.fundsforwriters.com?

Hope: It is on the front page of www.fundsforwriters.com and as always, when anyone purchases a paperback version of *The Shy Writer*, which is my heart and soul, my baby, on how to be a writer and hate getting out in the public, when they purchase that, I throw in an annual subscription to *Total Funds for Writers*.

Dotsie: So if someone is interested in that, *TOTAL*. Now let me ask you this. When you get *TOTAL*, is it necessary to be on the list for the other three, or is *TOTAL* everything?

Hope: *TOTAL* is everything and more. What you would miss by being in *TOTAL* and not the free ones is that the free ones are once a week, and you're missing the articles, my editorials, and I will throw in a few grants and a few contests in the basic newsletters that you don't get in *TOTAL* just to keep them interesting.

Dotsie: Okay, so then basically you should register for all.

Hope: I would. Yes.

Dotsie: Okay, that's good to know because I did not know that. Is there anything else you need to share before we sign off?

Hope: Oh, I just wish I had more time. I could talk about this until the cows come home. I've got so many actual instances of where people have made grants work for them. It's a very quiet, quiet revelation, I guess you could say. There are so few—these non-profits and these government organizations are not wealthy by any means, so they don't broadcast or advertise the grants that are available. So unless you do have a lot of time to do some research, *Funds for Writers* just is probably it when it comes to listing the grants. And oh, its not just the United States. I cover grants offered in Canada, the UK, Austria, New Zealand, very few in maybe France and Italy, and a couple in New Mexico, but predominately the English speaking countries, I cover all of their grants.

Dotsie: Okay, that's really great. I just want to say to anybody that is listening that is not a member of the National Association of Baby Boomer Women, that we do these teleseminars monthly. If you join the association and you're on the call tonight, you can join for \$60.00. Just email me at dots@nabbw.com. And one of the exciting things is that when you join, all of the past teleseminars that we've done are also included on the **Member Benefits** page plus many, many other benefits. So I would encourage you to go to www.nabbw.com and look around. If you have any questions, feel free to email us and I think that's about it. Hope, I just want to say thank you for these tons of excellent information you gave us this evening, and its been a pleasure working with you.

Hope: I've thorough enjoyed it.

Dotsie: Well good and I'll be in touch. Thanks everyone for being on the call and feel free to email us with any questions. Have a great night.

Hope: Thank you.

Dotsie: Have a great night.