

# BEGGING FOR CHANGE:

## CIVIC ENGAGEMENT AND THE AMERICAN THIRD SECTOR

PROPOSAL AND GRANT WRITING (WRTG-31700)  
MW: 10:00 to 11:40 AM  
Zoom Meeting ID: 946 6380 1861

FALL 2023  
Smiddy 114  
Passcode: PGW01

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Zoom Meeting ID: 947 4283 7021 Passcode: Antonio

### CLASS TEXTS

- Barbato, Joseph and Danielle Furlich. *Writing for a Good Cause*. (Fireside, 2000)
- Drucker, Peter. *Managing the Nonprofit Organization: Principles and Practices* (Harper, 1990)
- Johnson-Sheehan, Richard. *Writing Proposals*. 2<sup>nd</sup> ed. (Pearson, 2008)
- Mikelonis, Victoria. *Grant Seeking in an Electronic Age*. (Pearson, 2004)



### ON WRITING, CIVICS, AND SOCIAL CAPITAL

“It is always the writer’s duty to make the world better.” ~~Samuel Johnson, *The Rambler* (1750)

“After the persons who are recommended to our beneficence, either by their connection with ourselves, by their personal qualities, or by their past services, come those who are pointed out, not indeed to, what is called, our friendship, but to our benevolent attention and good offices; those who are distinguished by their extraordinary situation; the greatly fortunate and the greatly unfortunate, the rich and the powerful, the poor and the wretched. The distinction of ranks, the peace and order of society, are, in a great measure, founded upon the respect that we naturally conceive for the former. The relief and consolation of human misery depend altogether upon our compassion for the latter. The peace and order of commercial societies depends entirely, therefore, on *sympathy* and *imagination*. It also requires *eloquence* and *effort*.”

~~ Adam Smith, *The Theory of Moral Sentiments* (1759)

“I propose for the city that I love a better method to clean its streets. Some may think this a trifling matter not worth minding or considering. But when they consider that though dust blown into the eyes of a single person or into a single shop on a windy day is but of small importance, yet the great number of the instances in a populous city and its frequent repetitions gives it weight and consequence; perhaps they will not censure very severely those who bestow some attention to affairs of this seemingly low nature. Human felicity is produced not so much by great advances that but by small, steady improvements.” ~~Benjamin Franklin, *The Autobiography* (1784)

“In the United States, as soon as several inhabitants have taken an opinion or an idea they wish to promote in society, they seek each other out and unite together once they have made contact. From that moment, they are no longer isolated but have become a power seen from afar whose activities serve as an example and whose words are heeded. A nation in which individuals lost the capacity to achieve great things single-handed without acquiring the means of doing them in a shared enterprise would quickly revert to barbarism. The only way opinions and ideas can be renewed, hearts enlarged, and human minds developed is through the reciprocal influence of men upon each other. Unlike traditional religious and aristocratic societies, these influences are practically non-existent in large commercial democracies. Thus, they have to be created artificially, which is what associations alone can achieve.”  
~~Alexis de Tocqueville, *Democracy in America* (1840)

“Modern democracies make it difficult to form spontaneous and voluntary associations. Nevertheless, the quest for community will not be denied, for it springs from some of the powerful needs of human nature—needs for a clear sense of cultural purpose, membership, status, and continuity. If not met by local mediating structures, these needs will be met instead by the state, through a vision of an all-encompassing national community. This clarifying insight laid the foundation of the Progressive Era. It also inspired the totalitarian regimes of the 20<sup>th</sup> century. Fortunately, American society provides an important counterbalance to the centralized state. The decentralized marketplace, when properly used, can forge community and solve social problems.”



~~Robert Nibert, *Community and Power* (1962)

“One hears a good deal these days about the disintegration of the family, the small town, or the ethnic neighborhood. Traditional communities in all developed countries are weakening, thanks to the radical changes brought about by technological revolutions and global capitalism. But in the *third sector*, a resilient counterculture of non-business, non-government, human-change agencies, new bonds of community are being forged. Even more important, these unique institutions create for their volunteers a *sphere of meaningful citizenship*. Now that the size and complexity of government make direct participation all but impossible, it is the human-change institution of the third sector that is offering its volunteers a sphere of personal achievement in which the individual exercises influence, discharges responsibility, and makes decisions. In the political culture of mainstream society, individuals, no matter how well educated, how successful, how achieving, or how wealthy, can only vote and pay taxes. They can only react, can only be passive. In the counterculture of the third sector, they are active citizens. This may be the most meaningful contribution of the third sector. So far it is a purely American achievement.”

~~Peter Drucker, *New Realities* (1989)

“I wrote my first proposal years ago at New York State University. I had little idea what a development officer was until I joined the staff there. My boss, a Harvard graduate and friend of James Baldwin and W. H. Auden, was a gifted writer who had learned his craft in fund-raising offices at Princeton and Cornell. He taught me one important thing: There is no such thing as proposal writing. There are proposals, and there is writing. The same is true of case statements, brochures, newsletters, even the Declaration of Independence. They are all fund-raising materials in different formats, and they all require solid craftsmanlike writing.”

~~Joseph Barbato, *Writing for the Good Cause* (2000)

## PURPOSE

This advanced workplace writing course, the capstone of the H&S Writing major's Professional Writing concentration, concentrates on proposal and grant writing within agencies and foundations. By studying the interplay among business, education, government, and nonprofits, this course serves real clients and tries to solve real problems within the local community. Consequently, its content, discussion, and assignments emphasize *civic responsibility* in the American marketplace.



Proposal and Grant Writing teaches research and assessment, project management, professional editing, and formal document design. Building on the lessons from Argument (WRTG-20100), Writing for the Workplace (WRTG-21100), Technical Writing (WRTG-21300), and Writing for the Professions (WRTG-31100), you will write: SWOT analyses and literature reviews; mission and case statements; promotional and solicitation materials; self-study, feasibility, progress, and completion reports; development plans, media packages, and presentation kits.

### ***Classroom Training and Professional Development***

Such complicated institutional forms require *rhetorical knowledge, critical thinking and reading, an understanding of the writing process, and an awareness of conventions*. Practice is necessary to acquire these skills. Through a series of collaborative projects, culminating in the public presentation of a formal proposal, you will learn how to:

- Define a problem or recognize an opportunity for an organization or community
- Propose an appropriate solution, based on benchmarks, and map a viable plan
- Establish clear goals, quantifiable measures, and practical outcomes
- Create a budget, weigh funding options, establish and maintain a relationship with potential donors, and secure all necessary monies
- Communicate information, generate public interest, and leverage collaboration

By recognizing the value of connections among individuals within and across institutions, and by familiarizing ourselves with the unique culture of non-profits, we will examine how proposal and grant writers overcome obstacles and accomplish their goals. This classroom training should increase your future marketability.

### ***Employment Opportunities and the Third Sector***

Proposal writing skills are crucial in this difficult economy. Across the board, competition is fierce in research and development, with cyclical declines in government spending, corporate philanthropy, and foundation funding. Proposal and grant writing, therefore, offers a competitive edge for young job-seekers across many disciplines: art, business, corporate communications, education, environmental studies, health, music, the natural

sciences, politics, sociology, and theater. These employment opportunities exist primarily in what sociologists and political scientists call the *third sector*.

The third sector consists of America's non-business, non-government institutions, commonly known as *nonprofits organizations* (NPOs). NPOs include most of our hospitals, a large part of our schools, and an even larger percentage of our colleges and universities. They include such huge philanthropies as the Habitat for Humanity, with thousands of chapters and a million volunteers, and such small agencies as Ithaca Neighborhood Housing Services. They include such national healthcare groups as the American Mental Health Association and such local networks as the Mental Health Association of Tompkins County. They include such related community service groups as the Urban League and the Southside Community Center, which support African American city dwellers. They also include a staggering variety of cultural enterprises, big and small: the New York Philharmonic and the Cayuga Chamber Orchestra; the Museum of Modern Art and the State of the Art Gallery; the Julliard School and the Community School of Music and Arts (CSMA).



Representing a mere two to three percent of the Gross National Product (GNP), the third sector is actually the country's largest employer, although neither its workforce nor its output it appears in most statistics. One out of every two adult Americans (over 90 million people) are estimated to work as volunteers in NPOs, most of them in addition to a regular job. These volunteers log the equivalent of 7.5 million full-time work years. If they were paid, their wages would amount to \$150 billion a year. Incredibly, nearly 70% of these organizations, reports the National Center of Charitable Statistics, in the previous thirty years. NPOs, in fact, grew more than 30% between 1998 and 2008; as of 2006, they encompassed more than eight percent of U.S. wages.

Whatever their particular mission, constituents, size, or budget, all third-sector organizations share two characteristics:

- *They are independent:* Paid mainly by fees and donations rather than tax dollars, non-profits are run by their own boards, rather than by business or government bodies.
- *They facilitate change:* Nonprofits turn caterpillars into butterflies. The product of Cayuga Medical Center is a cured patient. The product of the Salvation Army is a changed life. The product of the Alcoholics Anonymous is a restored citizen.

## CONTENT

Because NPOs deal with human lives and promote human transformation, Proposal and Grant Writing has been designated a *humanities* course. Whenever possible, therefore, *intellectual content* will complement *class practice*. Over the semester, we will study and discuss three important topics:

- The *politics and rhetoric* of social change
- The *history and significance* of the *third sector*
- The *hybrid culture* of *contemporary nonprofits*

By understanding these issues, young proposal and grant writers will be better able to research and interview clients, manage projects and work social and political networks, “chunk” drafts and design documents.

### ***The Politics and Rhetoric of Social Change***

“Proposals,” Richard Johnson-Sheehan states in *Writing Proposals: Rhetoric for Managing Change* (2008), “are never written in a social vacuum. Rather, they are written in social, political, and ethical environments that are always mutating and mutable.” When constant change is the norm, constant reinvention becomes a necessity.



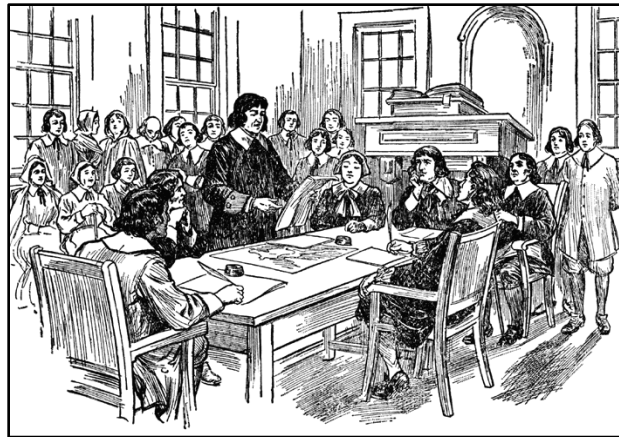
For Johnson-Sheehan, proposals are “tools for taking purposeful action in a world that never seems to stop moving.” Given this fluid dynamic, the power of persuasion resides in the content and clarity of the blueprint for directing people and resources. This insight dates back to Aristotle, who called this form of persuasion *deliberative rhetoric* (using present *facts, concepts, values,* and means to leverage future change). Sales, management, science, teaching, public service, social services, and healthcare all depend on this form of persuasion. For non-profits, however, deliberative rhetoric is a matter of life or death. Their arguments determine not only their effectiveness but their survival.

“Non-profit administrators,” my colleague Patricia Spencer explains in an interview, “are always juggling several conflicting realities—social, political, financial—within limited time and with a limited staff. But even within these constraints they can affect social change—not just do good, but really facilitate strategic change with a written proposal for the benefit of communities.” Proposal and grant writers, however, cannot change the future without understanding the past.

“Our national myths,” Robert Putnam declares in *Bowling Alone: The Collapse and Revival of American Community* (2000), “often exaggerate the role of individual heroes and understate the importance of collective effort.” Our national, history, however, tells a different story.

## *The History and Significance of the Third Sector*

Colonial America was an aggregation of voluntary associations and charitable leagues. “No other country,” Peter Drucker explains in *New Realities* (1989), “has the tradition of the frontier with its isolated communities forced to work together and to be self-sufficient, combined with the pluralism of self-governing churches, independent of state and government and therefore dependent on their congregations. No European culture, not even the closely knit Latin family, could nurture this kind of community, which reflect the unique ideology of the dissident English and German Protestant sects that primarily settled America: the Puritans, Quakers, Methodists, Amish, and Mennonites.”



Benjamin Franklin, America’s first great proposal writer, adapted this religious ethic to suit a secular, mercantile society. Franklin emerged as Philadelphia’s civic leader in 1727 by organizing an association of tradesmen called the Junto. They met weekly for discussion and to plan activities. Their goals included building their own businesses but they also were concerned with contributing to growth for Philadelphia and to improve the quality of life there. Franklin led the Junto to found a free library (1731), a volunteer fire department (1736), a learned society (1743), an academy (1749), an insurance company (1752) and a hospital (1751). The Junto also arranged for paving, cleaning and lighting the streets and for making them secure by organizing a night watch. A spokesperson for early capitalism, Franklin often promoted self-help, but he also emphasized the need to band together in projects for the general welfare.

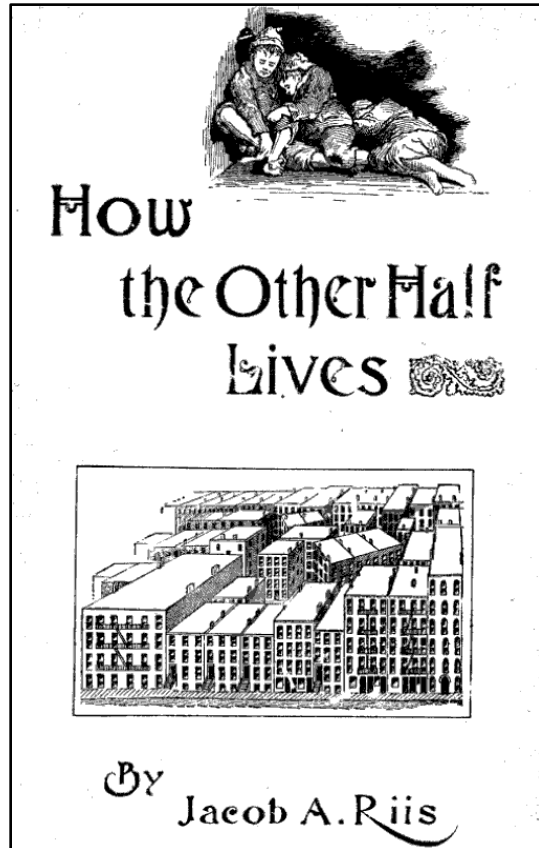
By the time Alexis de Tocqueville visited America in 1831, an extensive network of churches, charities, civic groups, conservatories, and lyceums had grown across the country. As he reports in *Democracy in America* (1840): “Americans of all ages, conditions, and dispositions constantly unite together. Not only do they have commercial and industrial associations to which all belong but also a thousand other kinds, religious, moral, serious, futile. Americans group together to hold fetes, found seminaries, build inns, construct churches, distribute books. They establish prisons, schools by the same method. I have frequently admired the endless skill with which the inhabitants of the United States manage to set a common aim to the efforts of a great number of men and to persuade them to pursue it voluntarily.”

This social network tempered and balanced our young republic’s fierce and sometimes uncompromising individualism. In contrast to the ambition and factionalism of government, and the acquisitiveness and competition of business, voluntary associations served and protected the alienated and unfortunate in a dynamic commercial democracy

too often dazzled by its bright myths of freedom and opportunity. More importantly, Robert Putnam argues, these associations generated vital *social capital*, “a fund of mutual recognition and obligation without which civics becomes bankrupt.”

### Crisis and Rebirth

This social capital vanished after the Civil War, however, when industrialization, urbanization, and immigration transformed a provincial republic of farms and villages into a continental empire of cities and factories. People feared the worst. Without face-to-face social networks, how would the displaced and the disadvantaged (America’s “other half”) survive this perilous transition? Growing social inequality fueled these anxieties. “*The problem of our age,*” declared Andrew Carnegie in his manifesto “The Gospel of Wealth” (1889), “*is the proper administration of wealth, that the ties of brotherhood might still bind together rich and poor in harmonious relationship.*” Such a severe crisis, he believed, demanded a new kind of social aid, one dedicated to a specific mission and organized and run like a company, not a charity. Carnegie proposed change: Corporate philanthropy should direct private benevolence; chartered foundations should replace community chests; and rigorous scientific management should complement spontaneous compassion.



Between 1880 and 1920, the years bridging the Gilded Age and the Progressive Era, the modern third sector finally emerged. These four decades produced landmark NPOs: U.S. Salvation Army (1880), American Red Cross (1881), Tuskegee Institute (1881), Knights of Columbus (1882), AFL (1886), Loyal Order of Moose (1888), Hull House Associations (1889), Sierra Club (1892), National Council of Jewish Women (1893), National Civic League (1894), Jewish Federation (1895), DAR (1896), Volunteers of America (1896), PTA (1897), Gideon Society (1899), VFW (1899), 4-H (1900), Triple-A (1902), Goodwill Industries (1902), Audubon Society (1905), Rotary (1905), Sons of Italy (1905), Boys Club of America (1906), YWCA (1906), NAACP (1909), Boy Scouts of America (1910), Catholic Charities (1910), Urban League (1910), Carnegie Institute (1911), Girl Scouts (1912), Hadassah (1912), Rockefeller Foundation (1913), United Way (1913), Kiwanis (1915), Planned Parenthood (1916), Lions Club (1917), American Legion (1919), ACLU (1920), and League of Women Voters (1920). All remain active and successful, which suggests that studying this historical period will prove useful.

Accordingly, we will examine major figures from turn-of-the-twentieth-century NPOs: How did Booker T. Washington find donors for the Tuskegee Institute in the Jim Crow South? How did Jane Addams' Hull House appeal to and serve the Southern Italian immigrant women of Chicago's Near West Side? How did Andrew Carnegie's inventive funding practices endow hundreds of colleges, libraries, and museums? How did strategic public relations make John D. Rockefeller, America's most notorious robber baron, its most beloved philanthropist? These case studies will not be an exercise in hagiography. These remarkable figures embodied the strengths and weaknesses of their day.



The Progressive Era initiated necessary legislative reforms, launched public works on an unprecedented scale, forged national purpose and identity, and helped democracy adapt to the culture shock of modernity. But it also instituted America's first centralized bureaucracy and inaugurated a cult of expertise that soon dominated the third sector. Through official channels, cabinets, and agencies, a once informal network of local and regional volunteers became formalized and nationalized into a cabal of do-gooders. Worse, nonprofits often reflected and reinforced the biases of their upper-middle-class board members, donors, and volunteers.

Criticisms arose across the political sector. Socialists accused agencies and foundations of promoting corporate interests and preserving the status quo. Republicans charged that good intentions had established a dysfunctional system that would impede and discourage individual agency and responsibility. This heated debate among liberals, conservatives, and radicals continues today. At stake is the meaning of citizenship.

### ***The Hybrid Culture of Contemporary Nonprofits***

"The American third sector," Peter Drucker observes in *Managing the Nonprofit Organization* (1990), "still shapes public policy and does the real job of democracy. But it has been forced to change with the times." Countercultural activists of the 1960s and 1970s goaded nonprofits to reexamine the assumptions behind their missions and goals. Likewise, the free-market wonks of the Reagan and Clinton administrations kicked off three painful decades of belt-tightening and restructuring.

Inevitably, such challenges have created a new kind of NPO. This *hybrid model* of social enterprise marries a profit-making business to a nonprofit organization. Such dual-mission companies have sprouted over the last decade to address the financing difficulties faced by many nonprofits, particularly as they need capital to expand. Successful examples include: the Hewlett Packard Foundation, a nonprofit affiliated with the information technology giant; the Greystone Foundation, a Buddhist charity wedded to a New Age bakery based in Yonkers; and GlobalGiving, an online marketplace partnered with Pandora that connects donors with grassroots projects in the developing world.



“It is virtually impossible to grow a social enterprise in any significant way relying wholly on donated money, earned revenue and debt financing, which traditionally have been the only sources of financing available to nonprofits,” says Allen Bromberger of Perlman & Perlman, a Madison Avenue law firm specializing in NPOs. “These new hybrid structures allow social enterprises to tap conventional investors interested in making profits while continuing to pursue their social missions.”

But like Dr. Dolittle’s pushmi-pullyu, the two-headed llama that struggles to walk because it cannot agree on a single direction, this hybrid model poses its own problems. On occasion, the need to generate returns for investors overwhelms the social mission. In other cases, the business falters altogether and cannot support the nonprofit. The implications should be obvious to future proposal and grant writers.

## OVERVIEW

This course is divided into six sections. Each relates some aspect of the third sector to its corresponding history and examines related documentation genres.

- 1) “**BENEVOLENT SOCIETIES**” explores the *purpose* and *function* of agencies and foundations in commercial democracies. At the dawn of Western capitalism, such secular concepts as *mutual sympathy* and *social utility* began to replace Christian charity and good works. Traditional moralists were appalled. How could fellow feeling and human decency survive in this new mercantile civilization governed by impersonal market forces and motivated by self-interest and material acquisition? Two philosophers struggled to answer this question: Adam Smith, the ethicist and economist, whose theory of moral sentiments informs the *Wealth of the Nations* (1776); and Voltaire, the journalist and human-rights activist, whose management of Ferney combined the fervor of a crusader, the wit of a courtier, and the shrewdness of an entrepreneur. *Doing well*, both men concluded, is the secret of *doing good*.
- 2) “**FOUNDATIONS OF ARGUMENT**” reviews basic *communication skills*. Proposal and grant writing is rooted in classical argument. A nonprofit’s *mission statement* and *branding*—expressed through its *promotional* and *solicitation* materials—rely on Aristotle’s textbook appeals to character, logic, and emotion. *SWOT analyses* are based on *stasis theory*, a technique that identifies controversies about facts, definitions, values, and resources. “If you want to persuade me,” Cicero advised, “you must think my thoughts, feel my feelings, and speak my words.” Agencies and foundations specialize in *deliberative rhetoric*, a form of persuasion concerned with future actions. Because it distinguishes the desirable from the undesirable, the expedient from the inexpedient, and the possible from the impossible, all deliberative arguments reason from example and plead from necessity. Good proposals and grants, therefore, must be concerned with *success* and *consequences*.
- 3) “**FIELD NOTES**” deals with *research* and *marketing*. The Progressive Era gave us investigative journalism and the social sciences. A product of the same period, the third

sector gathers and interprets complicated economic, political, and sociological *data* to create compelling public *narratives*. Proposal and grant writers must analyze client needs, research and define social problems, consider their rhetorical and political impact, and project alternative courses of action. Understanding your target audience is crucial: Are they detail-oriented, pragmatic, consensus-oriented, or visionary? Without a proper sense of *context*, even the best-intentioned proposals and reports will lack relevant *content*. Reviewing the fundamentals of academic writing, we will learn to research and write *literature reviews*, *self-studies*, *problem descriptions*, and *case statements* and to properly integrate and cite sources.

- 4) **“GOALS, OUTCOMES, AND MEASURES”** turns to *project planning*. Once we identify a problem, how do we propose a workable solution? By defining *goals*, targeting *outcomes*, and designing *measures*. The best proposals and grants emphasize *logic*, *utility*, and *practicality*, even as they appeal to fairness and fellow feeling. These left-brain values derive from the Anglo-American Enlightenment, the age of reason, progress, and community service. During the 18<sup>th</sup> century, on both sides of the Atlantic, freelance consultants called projectors advocated and canvassed for necessary public works. Adopted the scientific method of the London Royal Society, these proposal and grant writers spoke to the head as well as the heart. The most famous of these was Benjamin Franklin, whose promotion of the Pennsylvania Academy, the Franklin stove, and the Philadelphia Library set an example for other colonial Americans. From past and contemporary models, we will see how the most effective proposals and grants acknowledge material conditions, foresee and cooperate with institutional constraints, and play to audience values.
- 5) **“MONEY MATTERS”** addresses *budgets* and *funding*. Money torments Bernard Shaw’s Major Barbara, a Salvation Army officer interested only in saving souls; but third-sector writers are forced to grapple with the complexities of finance. Back in 1917, the U.S. Congress passed a bill that allowed individuals and corporations to deduct charitable donations from their income tax. Four years later, the Supreme Court ruled that nonprofits, like churches, should be exempt from paying taxes. Despite these dispensations and general good will, few things provoke more perverse or irrational responses than cash requests, no matter how obviously beneficial a given project. Proposal and grant writers, therefore, must avoid such hidden pitfalls as perfunctory budget preparation and inappropriate advocacy techniques. Like investment banking, development requires shrewdness and timing: select promising opportunities; size up the odds; solicit the right donors and foundations; and bring to bear the proper resources, at the proper time, in the proper way.
- 6) **“BRIDGE TO CHANGE”** caps the course with a final project: a 50- to 60-page *report* or *white paper* to an agency or foundation. After identifying two directions of reports (lateral and vertical) and their different genres (research reports, feasibility studies, brick-and-mortar grants, problem-solving proposals), we will move to such practical matters as collaborative writing, project management, information “chunking,” and document design. Student teams will submit *performance evaluations* and organize *public presentations* at the end of the semester.

## COURSE PREREQUISITES

Junior standing and one 200-level course in the Humanities. However, if you have taken Argument (WRTG-20100), Writing for the Workplace (WRTG-21100), Technical Writing (WRTG-21300), Writing for the Professions (WRTG-31100), or Public Essay (WRTG-32000), you are all the more prepared for the rigors of this semester.

*This course carries a heavy reading and writing load.* You are expected to manage your time and to participate fully. Clear professional goals and strong problem-solving skills are essential, therefore. Focus and direction will enhance class performance. So will an ability to apply knowledge from your own field to case studies, and to share that knowledge with those from other disciplines.

Above all, this course requires a *strong sense of civics*. As a public service writer, your words pave the commons and pillar the statehouse, feed and clothe your fellow citizens, nurse and house the destitute. Writing proposals and grants, therefore, isn't simply an attractive skill for your résumé; it is a duty and a calling. Please take it seriously.

## COMMUNITY-BASED LEARNING

As a student in this course, you will work with a local nonprofit in a series of problem-solving and proposal-development team projects. This collaboration will teach you the value of making connections across institutions.

Past community partners include: Browncoat Cat Rescue, Buffalo Street Books, Cancer Research Center of the Finger Lakes, EcoVillage, Engineers for a Sustainable World, Finger Lakes ReUse, Free Science Workshop, Friendship Donations Network, Groundswell, Historic Ithaca, IPEI, Latino Civic Association, Love Knows No Bounds, New Roots, Opera Ithaca, Primitive Pursuits, Project Look Sharp, R2P, States of Mind, Suicide Prevention & Crisis Services, Triphammer Arts, Ultimate Reentry Opportunity Initiative, Village at Ithaca, and the YMCA. This semester's clients are no less varied:

- *Ithaca Health Alliance and Free Clinic* offers 100% free conventional and holistic healthcare services for anyone without health insurance
- *The Sue-Je Lee Gage Sunlit Residency for Human Rights and Social Justice* serves scholars, artists, writers, and activists engaging in social justice and human rights.
- *Tompkins County Public Library Foundation* sustains and strengthens our local library by inspiring community support.
- *Tompkins County Workers' Center* advocates for, provides resources for, and supports workers in our community with any issue related to employment.

Before the Add/Drop period ends, decide which client(s) best fit your talents and training. Submit an **application letter** identifying your *interests*, stating your *qualifications*, and summarizing relevant *past experience*. Please include a copy of your most recent résumé.

## ASSIGNMENTS

YOUR FINAL LETTER GRADE will be determined by the following group projects:

- **Project 1, Branding (20%):** Assemble a portfolio of promotional and solicitation materials: an *organizational profile* (consisting of a *mission or vision statement*, brief *description* and *organizational history*), a *SWOT analysis*, an *educational brochure*, a *press release* or *periodical article*, and an *informational* or *solicitation letter* to members or donors. Analyze and, if necessary, refine your client's image.
- **Project 2, Research (20%):** Investigate your client's field and benchmark its performance against similar organizations. Then write and submit a *literature review*, a *self-study* (either an *investigative* or *feasibility report*), and a brief *problem description* or *case statement*. Use APA citation and include reference pages.
- **Project 3, Planning (20%):** Revise and expand your *problem description* or *case statement* and draft a *development plan*. Propose an effective and practical *solution* for your client's need or problem, to the appropriate deliberative audience. Define *goals*, target *outcomes*, and design *measures*, striking the proper balance between the *qualitative* and the *quantitative*. To distinguish the trees from the forest, list *tasks* and construct a *timeline*.
- **Project 4, Funding (20%):** Determine your proposal's costs and seek an appropriate sponsor. Submit a *budget narrative*, an *itemized cost breakdown* and an *annotated list* of potential *corporate donors*, including pertinent *grant application information*. For practice, draft a generic *letter of intent*, a nice transition into your last project.
- **Project 5, Final Report (20%):** Combining elements from your past projects produce a 50- to 60-page *development and funding report*. Tastefully designed and professionally bound, this report will include: *internal documents* (literature review, SWOT analysis, project funding plan, and project search); *external documents* (letter of inquiry, cover letter, organizational history, proposed initiative statement, statement of need, plan of action, budget summary and narrative); and *relevant addenda* (proof of nonprofit status, testimonials, sample work, etc.). At the end of the semester, all groups will give *public presentations* to clients and invited guests.

All student teams must meet with their client organizations for each project. For each portfolio, elect a *project manager*, who will coordinate work, liaison with contact persons, and report to instructor. All dossiers must include a *cover memo* from the project manager (functioning as a *progress or status report*) and *performance evaluations* from individual team members. These documents will contribute to your final grade.

## STANDARDS

**L**ike clients, colleagues, agencies, and foundations, I expect only the best from you. Dealing with human lives and social problems, public service can neither afford nor tolerate fuzzy thinking, sloppy writing, or slipshod ethics. Hence these grading criteria:

- **D** work is *substandard*. Poor effort, empty thinking, weak writing. The assignment is underwritten, incomplete, or riddled with careless mechanical errors.
- **C** work is *competent*. Minimum effort, standard thinking, conventional writing. While the assignment is complete and glitch-less, it lacks originality, invention, and creativity.
- **B** work is *good*. Genuine effort, sound thinking, solid writing. The assignment takes risks, holds promises, but still needs improvement.
- **A** work is *excellent*. Enthusiastic effort, original thinking, distinguished writing. The assignment demonstrates expertise and style and balances creative and analytical thinking.

## PROFESSIONAL CONDUCT

- 1) **Attend Class:** Poor attendance affects your grade and undermines the performance of your teammates. Keep up with all readings and participate in all class activities and workshops. Should you miss class, contact a peer for any missing assignments or lecture notes. Also, turn in work on time even if you cannot do so in person. Two absences are allowed without penalty, but each subsequent absence lowers your final average by half a letter grade. According to Department of Writing policy, six absences will result in dismissal from this course, so please participate fully.

Please note the holidays listed in the Undergraduate Catalog's academic calendar. In accordance with New York State law, students who miss class due to their religious beliefs shall be excused from class or examinations on that day. Such students must notify their course instructors at least one week before any anticipated absence so that proper arrangements may be made to make up any missed work or examination without penalty.

- 2) **Meet Deadlines:** They are the bottom line in the third sector. Late projects will not be accepted. Assignment revisions are permitted, however, due *one week* after receiving your evaluated first drafts. No revisions for final reports.
- 3) **Save Work:** Backup all electronic drafts. This prudent habit is the ultimate CYA.
- 4) **Pay Dues:** Contribute *time* and *resources* to team projects. For every one hour of class, expect to spend two hours outside of class working on projects. In addition, *give proper credit to peers*. This syllabus, for example, owes much to five colleagues: Paul Hamill,

Eric Machan Howd, Valorie Rockney, Patricia Bogaczyk Spencer, and Jim Stafford.  
*Mille grazie, amici!*

- 5) ***Don't Plagiarize:*** The third sector depends on honesty and integrity. Fraudulent work will receive an F and its perpetrators will be expelled from this course. No exceptions, no kidding. You serve as this college's ambassadors of to the Ithaca community.
- 6) ***Seek Help When Necessary:*** First, visit the Writing Center (Smiddy 107), a free resource facility where, at scheduled times throughout the week, you may consult with trained student and faculty tutors about your writing.

Second, in compliance with Section 504 of the Rehabilitation Act of 1973 and the American Disabilities Act, reasonable accommodations will be provided to students with documented disabilities on a case-by-case basis. Students must register with the Office of Academic Support Services (110 Towers Concourse) and provide appropriate documentation before any academic adjustment will be provided.

### THE INSTRUCTOR'S ROLE IN THIS COURSE

"We learn by doing," said John Dewey. All the same, learning anything worthwhile is difficult, often painful. Hard experience has taught me that the best way to create a good rapport with student project teams is to define and explain my role.

This course emphasizes *experiential learning*. You, therefore, are primarily responsible for internalizing the concepts and applying the skills of grant writing. During this sometimes frustrating process of trial and error, I will act mostly as a mentor and facilitator, the guide on the side rather than the sage on the stage. This arrangement is unavoidable for two reasons. First, no two organizations or grant proposals are alike. No model or manual can fully prepare you for a real-life assignment. Second, this class functions as much like a *consulting group* as an academic forum. You must consider yourselves *interns* as well as students, just as I must consider myself a *supervisor* as well as an instructor. As representatives of Ithaca College, we pledge ourselves to serve our community partners. Accordingly, I will hold you to the *highest professional standards*. This course has a reputation to maintain.

Naturally, I am eager and willing to share my expertise with you. I will lecture on the history of the nonprofit sector in class, write blogs and organize online chats about case studies and current events, schedule individual conferences in my office, and reserve Sundays for group brainstorming and drafting sessions. But my real job is to push you.

"Come to the edge," he said. They said, "We are afraid." "Come to the edge," he said. They came. He pushed them . . . and they flew.

~~Christopher Logue, "Apollinaire Said" (1961)

## WRITING INTENSIVE REQUIREMENT, ICC, AND THE E-PORTFOLIO

THE COMMITTEE FOR COLLEGE-WIDE REQUIREMENTS (CCR) has designated this course as “*Writing Intensive*” (W) within the Integrative Core Curriculum (ICC). If you entered Ithaca College in 2013 or later, you are required to take at least one W course and to upload appropriate artifact(s) to your ePortfolio on Taskstream to demonstrate your achievement of the Student Learning Objectives (SLOs) listed below.



Writing Intensive courses build on your ability to use writing both as a process for *making meaning* within a *specific subject area*, as well as for participating in *ongoing conversations* within a *particular academic or professional community*. Upon completion of a Writing Intensive course, you will be able to:

1. Develop and articulate content knowledge and critical thinking in a specific academic discipline or related profession through frequent practice of informal and formal writing.
2. Demonstrate understanding of audience expectations, genres, and conventions appropriate to communicating in a specific academic discipline or related profession.
3. Compose one or more documents totaling at least 3,000 words through multiple stages of writing, including brainstorming, drafting, integrating sources, and revising comprehensively after receiving substantial, formative feedback on drafts.

Proposal and Grant Writing meets these three objectives and can provide you with many appropriate artifacts for Taskstream, the ePortfolio and assessment system for the Integrative Core Curriculum (ICC). This system is easy to use. On the Taskstream homepage, you will view two Directed Response Folios (DRF) programs, an icon for ICC, and one for Academic Writing 10600. The ICC DRF will include a marker for you to upload artifacts for the Writing Intensive Requirement. I would be happy to make recommendations for your ePortfolio.

## BEYOND GOOD INTENTIONS

This challenging course is not for the tender-minded or the faint-hearted. Like sausages, democracy and philanthropy can become unappetizing once we learn how they are made. We live and write in a time when the language and values of the private sector shape and determine those of public service, when economists and politicians demand the downsizing of public service, and efficiency experts and outside auditors hold charities and agencies to strict quantifiable outcomes. Pragmatism has become the better part of compassion, so, in the words of my colleague Patricia Spencer, learn to practice “strategic acts of kindness.”



The rewards are significant. If you can overcome the pitfalls of good intentions, you will become an effective agent for positive change within our local community and beyond. “Paying serious attention to self-development—your own and everyone else’s—is not a luxury in the public sector but a necessity,” states Peter Drucker in *Managing the Non-profit Organization* (1992). “Vision and commitment always create results, provided they are *clearly defined and well-articulated.*”

Earnest idealism, however, can prevent us from achieving practical results. *Never let the perfect become the enemy of the possible.* At the end of the day, we accomplish more good by counting our money than by polishing our halos. The secret is to recognize, respect, and work with often mortifying limitations: the financial, political, and social limitations stemming from human nature itself. This course requires (indeed, demands) *humility and humor.* Some sound advice for proposal and grant writers:

“It is possible to do good. It really is possible to do good. Doing good isn't even hard. It's just doing a lot of good that is very hard. If your aims are modest, you can accomplish an awful lot. When your aims become elevated beyond a reasonable level, you not only don't accomplish much, but can cause a great deal of damage.”

~~Irving Kristol, “Address to the Annual Meeting of the Council of Foundations” (1980)

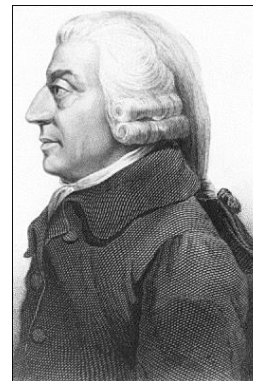


# CALENDAR

## BENEVOLENT SOCIETIES

“Man has almost constant occasion for the help of his brethren, and it is in vain for him to expect it from their benevolence only. It is not from the benevolence of the butcher, the brewer, or the baker, that we expect our dinner, but from their regard to their own interest. We address ourselves, not to their humanity but to their self-love, and never talk to them of our own necessities but of their advantages. Nobody but a beggar chooses to depend chiefly upon the benevolence of his fellow citizens. Even a beggar does not depend upon it entirely. People’s charity is supplied in the same manner as their business: by treaty, by barter, and by purchase.”

~~Adam Smith, *The Wealth of the Nations* (1776)



### AUG 23: ORIENTATION (“Social Capital and the Third Sector”)

#### Handouts

- Thomas Rochon, “The Power of Community”
- Joseph Murtagh, “Ithaca College Class Helps the Community”
- *The Economist*, “The Glue of Society”
- Jane Addams, “The Subtle Problems of Charity”

By next class, decide which client(s) best fit your talents and training. Submit an **application letter** identifying your *interests*, stating your *qualifications*, and summarizing relevant *past experience*. Please include a copy of your most recent **résumé**. The entire application packet should run 3 to 4 single-spaced pages.

### AUG 28: FROM CHARITY TO CHARITIES

√ **Application materials due:**  
2 total documents, single-spaced format

#### Handouts

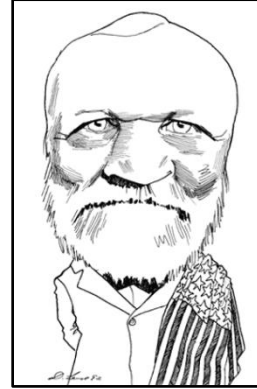
- Tara Byrnes, “A Historical Perspective on the Third Sector”
- Kate Luckert, “Nonprofit Organizations: Definitions and Examples”
- Alexander Pope, François-Marie Arouet de Voltaire, and Adam Smith, “On Enlightened Self-Interest and Commercial Philanthropy”

## FOUNDATIONS OF ARGUMENT

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“Surplus wealth is a sacred trust which its possessor are bound to administer in their lifetime for the good of the community. Those who would administer a foundation wisely must, indeed, be wise, for one of the serious obstacles to social improvement is indiscriminate charity. But these custodians must be *eloquent* as well as wise. One must capture and keep the hearts of the talented and successful before their brains and money can do any good.”

~~Andrew Carnegie, “The Gospel of Wealth” (1889)



### **AUG 30:** THE NATURE OF CORPORATE PHILANTHROPY

Drucker, *Managing the Nonprofit Organization*

- “Preface,” xiii-xix.

Barbato and Furlich, *Writing for a Good Cause*

- “Introduction,” 13-17.
- Ch. 1: “What is Fund Raising, Anyway?” 21-30.
- Ch. 2: “Today’s Development Office,” 31-44.

#### Handouts

- Jonathan Chait, “War on the Weak: The GOP and the Poor”
- John Dos Passos, “Prince of Peace”
- Andrew Carnegie, “The Gospel of Wealth” and “Funding Higher Education”
- Michael Novak, “Giving It All Away: Lessons from Andrew Carnegie”
- David Nasaw, “Looking the Carnegie Gift Horse in the Mouth”

### **SEP 04:** LABOR DAY. NO CLASS.

### **SEP 06:** MISSIONS AND APPEALS

Drucker, *Managing the Nonprofit Organization*

- Part 1: “The Mission Comes First,” 3-49.

Barbato and Furlich, *Writing for a Good Cause*

- Ch. 03: “The Role of the Writer,” 45-53.
- Ch. 11: “The Persuasive Argument,” 175-86.
- Ch. 13: “Newsletters,” 208-35.

Mikelonis, *Grant Seeking in an Electronic Age*

- Ch. 13: “Preparing Organizational Information,” 319-41.

#### Handouts

- Patricia Jones and Larry Kahaner, “Road Maps for the High Road: A Rhetorical Analysis of Two Mission Statements: Ben & Jerry’s and Tom’s of Maine”
- Phil Kolin, “Press Releases, Brochures, and Articles”

- United Methodist Church, “Our Trademark”
- Greyhound Rescue of New England, “Born to Run”
- Onondaga Historical Association, *History Highlights*

## SEP 11: SWOT AND STASIS

Drucker, *Managing the Nonprofit Organization*

- “Defining the Market,” 73-84.

Barbato and Furlich, *Writing for a Good Cause*

- Ch. 4: “The Marriage Proposal: Asking from Strength,” 57-70.

Mikelonis, *Grant Seeking in an Electronic Age*

- Ch. 1: “Strategic Planning and Audience Analysis,” 15-32.

Johnson-Sheehan, *Writing Proposals*

- Ch. 2: “Analyzing Problems and Opportunities,” 9-33.

### Handouts

- Linda Flowers and John Ackerman, “Reading the Context: Proposal for the Mountain Trails Horse Center of Central Pennsylvania”
- Bob Proehl, “Proposal for the Buffalo Street Book Cooperative”
- London School of Economics, “PESTLE and SWOT Analyses”
- CASE STUDY: Essay Press (*organizational history and SWOT*)

**Project 1 (Branding):** Analyze and, if necessary, refine your client organization’s *mission* and *image*. Then assemble a portfolio of the following materials.

- *Organizational profile* consisting of a mission or vision statement, description and history (5 to 7 double-spaced pages)
- *SWOT analysis* (memo format, 3 to 4 single-spaced pages)
- *Educational brochure* (500 words minimum)
- *Press release* or *periodical article* (500 words minimum)
- *Informational* or *solicitation letter* to members or donors (1 to 2 single-spaced pages)

Use stasis to understand your client’s rhetorical situation in the marketplace. Build *ethos* through *logos* and *pathos*. This portfolio also should include a *progress* or *status report* (memo format, 2 to 3 single-spaced pages) and individual *performance evaluations* (memo format, 2 to 3 single-spaced pages).



## SEP 13: WORKSHOP

Drucker, *Managing the Nonprofit Organization*

- Part 4: “People and Relationships,” 145-85.

### Handouts

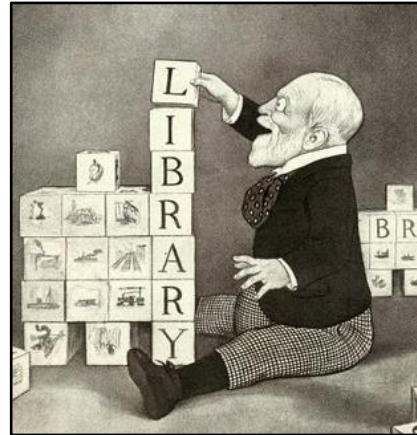
- Diana Reep, “How to Write Progress and Status Reports”
- Janis Fischer Chan and Diane Lutovich, “Writing Performance Documentation”

## SEP 18: WORKSHOP

## FIELD NOTES

“Capitalism asks us to work *smart*, not hard. Before embarking on an enterprise, *get the facts*. This prudent advice applies to foundations no less than businesses. Charitable work becomes ever more fruitful and productive to the extent that we become more knowledgeable of the productive potentialities of available resources and more profoundly cognizant of the needs for whom our work is done. The cause of wealth is *knowledge*, which is why Andrew Carnegie donated millions to research.”

~~Michael Novak, *Business as a Calling* (1996)



## SEP 20: SOURCES AND BENCHMARKS

### √ **Project 1 due:**

5 documents, single- and double-spaced

Barbato and Furlich, *Writing for a Good Cause*

- Ch. 5: “Getting Your Materials Together,” 71-83.

Mikelonis, *Grant Seeking in an Electronic Age*

- Ch. 3: “Researching Your Need Statement on the Web,” 52-72.

Johnson-Sheehan, *Writing Proposals*

- Ch. 3: “Strategic Planning for Proposals and Grants,” 34-54.
- Ch. 4: “Describing the Current Situation,” 55-75.

### Handouts

- Jane Addams, “Some Early Undertakings”
- Diana Reep, “How to Write an Investigative Report”
- CASE STUDY: Ithaca City of Asylum (*literature review*)

## SEP 25: BRIEFS AND CASES

Barbato and Furlich, *Writing for a Good Cause*

- Ch. 12: “Case Statements: Striking a Noble Note,” 189-207.

Mikelonis, *Grant Seeking in an Electronic Age*

- Ch. 2: “Writing the Need Statement,” 33-51.

### Handout

- Diana Reep, “How to Write a Feasibility Study”

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**Project 2 (Research):** Investigate your client’s field and benchmark its performance against similar organizations. Then write and submit the following:

- *Literature review* (7 to 10 double-spaced pages)
- *Self-study*: either an *investigative* or *feasibility report* (memo format, 3 to 5 single-spaced pages)
- *Problem description* or *case statement* (letter or memo format, 2 to 4 single-spaced pages)



Apply the values and techniques of academy in this portfolio. Use APA citation and include reference pages. Also include a *progress* or *status report* (memo format, 2 to 3 single-spaced pages) and individual *performance evaluations* (memo format, 2 to 3 single-spaced pages).

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## SEP 27: WORKSHOP

## OCT 02: WORKSHOP

Keep your research ***focused, purposeful, and practical***. *Knowledge* should lead to *action*:

“Ours is an age of sociologists and journalists. Both professions investigate facts and offer informed criticism. Facts are essential; informed criticism is necessary; both are often indispensable to our democracy; but neither facts nor criticism can ever take the place of *action*. The function of fact-finders and critics is of very subordinate usefulness. It is the doers of deeds who actually count in the battle for life, not those who look on and say how the fight ought to be fought, without sharing the stress and the danger. I have a perfect horror of words that are not backed up by deeds. Every word divorced from action is an obscenity.”

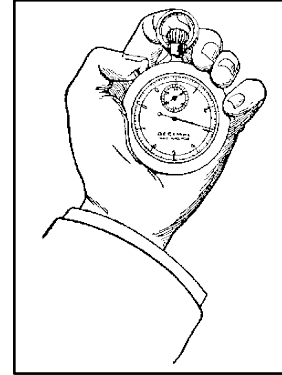
~Theodore Roosevelt, “Oyster Bay Address” (July 7, 1915)

## GOALS, OUTCOMES, AND MEASURES

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“As Frederick Taylor once told me, *charity is not exempt from efficiency*. To help an inefficient, ill-located, unnecessary school, for example, is a waste. It is highly probable that enough money has been squandered on unwise educational projects to have built up a national system of higher education adequate to our needs, if the money had been properly directed to that end. If foundations and agencies want to justify their existence, they must turn good intentions into measurable results. The ultimate result, of course, is *self-sufficiency*. Charity is injurious unless it helps the recipient to become independent of it.”

~~John D. Rockefeller,



### OCT 04: THE NECESSITY OF ACCOUNTABILITY

#### √ *Project 2 due:*

3 documents, single- and double-spaced

Drucker, *Managing the Nonprofit Organization*

- Part 2: “From Mission to Performance,” 53-103.

Mikelonis, *Grant Seeking in an Electronic Age*

- Ch. 7: “Advance Planning,” 170-97.

Johnson-Sheehan, *Writing Proposals*

- Ch. 5: “Developing a Project Plan,” 76-98
- Ch. 6: “Describing Qualifications,” 99-116

#### Handouts

- Hampton Sides, “Shattered Faith: The Fall of Greg Mortenson”
- Wayne Barrett, “Madonna’s Malawi Disaster”
- Luka Starmer, “Charity through Trade: On Social Enterprise”
- Tina Rosenberg, “The Path from Charity to Profit”
- RBC Wealth Management, “Modern Giving: A Report on the New Philanthropy”
- Jonathan Rauch, “This Is Not a Charity: The Clinton Foundation”

### OCT 09: THE SCIENCE OF PROBLEM SOLVING

Mikelonis, *Grant Seeking in an Electronic Age*

- Ch. 8: “Drafting the Proposal Narrative,” 201-27.

Johnson-Sheehan, *Writing Proposals*

- Ch. 7: “Introductions, Costs, and Benefits,” 117-40.

Handouts

- Benjamin Franklin, “The Pennsylvania Academy and the Pennsylvania Stove”
- Jonathan Swift, “A Modest Proposal”

**OCT 11: STRATEGIES AND TACTICS**

Drucker, *Managing the Nonprofit Organization*

- Part 3: “Managing for Performance,” 107-42.

Mikelonis, *Grant Seeking in an Electronic Age*

- Ch. 09: “Goals, Objectives, and Tasks,” 228-50.
- Ch. 10: “Monitoring and Reporting,” 251-67.
- Ch. 11: “Evaluation, Dissemination, and Sustainability,” 268-89.

Handouts

- Robert Frank, “Performance Philanthropy: Giving for Results”
- Irving Kristol, “Foundations and the Sin of Pride: The Myth of the Third Sector”
- CASE STUDY: Ithaca College Sustainability Hub (*action plan*)

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**Project 3 (Planning):** Review and rethink your *problem description* or *case statement* and propose a practical and effective *solution*. Draft and submit the following:

- *Development plan: initiative statement*, revised *problem description* or *case study*, and *formal proposal* (report format, 6 to 8 double-spaced pages)
- *Goals, outcomes, and measures* (memo format, 3 to 5 single-spaced pages)
- Annotated list of related *tasks* and project *timeline* (tabular or graphic format, 2 to 3 single-spaced pages)



Address the most suitable deliberative body, distinguish the trees from the forest, and balance the qualitative and the quantitative. This portfolio also should include a *progress* or *status report* (memo format, 2 to 3 single-spaced pages) and individual *performance evaluations* (memo format, 2 to 3 single-spaced pages).

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**OCT 16: WORKSHOP**

**OCT 18: WORKSHOP**

**OCT 23: WORKSHOP**

## MONEY MATTERS

“My experience and observation have convinced me that persistent asking outright for money from the rich does not, as a rule, secure help. I have usually proceeded on the principle that persons who possess sense enough to earn money have sense enough to know how to give it away. The mere knowing of facts regarding Tuskegee, especially the facts regarding the work of its graduates, has been more effective than outright begging. I think that the presentation of facts, on a high, dignified plane, is all the begging that most rich people care for. But to maintain their respect and loyalty, one must manage their investment and stay within a strict budget.”

~~ Booker T. Washington, *Up from Slavery* (1901)



### OCT 25: WHAT PRICE SALVATION?

#### √ **Project 3 due:**

3 documents, single- and double-spaced

Drucker, *Managing the Nonprofit Organization*

- “Building the Donor Constituency,” 85-98.

Barbato and Furlich, *Writing for a Good Cause*

- Ch. 15: “The Fund-Raising Writer’s Survival Kit,” 259-73.

Mikelonis, *Grant Seeking in an Electronic Age*

- Ch. 6: “Writing the Letter of Intent and Preproposal,” 135-69.

#### Handouts

- Booker T. Washington, “Raising Money”
- George Bernard Shaw, *Major Barbara*: Preface and Act II (abridged)
- Chrystia Freeland, “The Rise of the New Global Elite”

### OCT 30: DIGGING FOR GOLD

Mikelonis, *Grant Seeking in an Electronic Age*

- Ch. 4: “Finding Funding Sources Using Library Sources,” 75-100.
- Ch. 5: “Finding Funding Sources on the Web,” 101-31.

#### Handouts

- Paul Arnsberger et al., “A History of the Tax-Exempt Sector”
- Henry Blodget, “The Conscientious Investor”
- CASE STUDIES: Essay Press and Ithaca College Sustainability Hub (Funding Plans and Donor Searches)



## NOV 01: COUNTING THE COST

Mikelonis, *Grant Seeking in an Electronic Age*

- Ch. 12: “Preparing the Proposal Budget,” 290-316.

Johnson-Sheehan, *Proposal Writing*

- Ch. 8: “Developing a Budget,” 141-60.

### Handouts

- Ann Rotundi, “Create a Budget that Works for You”
- Minnesota Council of Nonprofits, “Budgeting Basics”
- CASE STUDIES: Essay Press and Ithaca College Sustainability Hub (*budget summaries and narratives*)

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**Project 4 (Funding):** Determine your proposal’s *costs* and seek appropriate *funding*. Submit the following:

- *Funding plan* (report format, 5 to 7 double-spaced pages)
- *Donor search*, including an *annotated list* of potential *sponsors* and pertinent *grant application information* (memor format, 3 to 5 single-spaced pages)
- *Budget summary* (table) and *narrative* (memo format, 2 to 3 single-spaced pages)
- *Generic letter of intent* (3 to 4 single-spaced pages)



Follow Booker T. Washington’s advice: treat prospective donors like *investors* and concentrate on *results*. Please include a *progress* or *status report* (memo format, 2 to 3 single-spaced pages) and individual *performance evaluations* (memo format, 2 to 3 single-spaced pages).

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NOV 06: WORKSHOP

NOV 08: WORKSHOP

## BRIDGE TO CHANGE

“Hull House bridges new immigrants and old-stock Americans, the working and middle classes, amateur reformers and professional politicians, private philanthropy and public institutions. It is an experiment to solve the social and industrial problems engendered by the modern conditions of life in a great city. It insists that these problems are not confined to any one portion of the city. It attempts to relieve, at the same time, the over-accumulation at one end of society and the destitution at the other. It prides itself on its flexibility, its power of quick adaptation, and its readiness to change its methods as its environment demands.”

~~Jane Addams, *Twenty Years at Hull House* (1910)



## NOV 13: STORIES AND PLATFORMS

### √ **Project 4 due:**

4 documents, single- and double-spaced

Barbato and Furlich, *Writing for a Good Cause*

- Ch. 6: “Parts of a Proposal: Making Each Section Sing,” 84-135.

Mikelonis, *Grant Seeking in an Electronic Age*

- Ch. 14: “Writing the Cover Letter, Executive Summary, and Abstract,” 342-60.
- Ch. 15: “Preparing the Appendices,” 361-71.

### Handouts

- Patricia Spencer, “Dramatic Structure and Purpose: The Story Arc of Proposals”
- Booker T. Washington, “Public Speaking and the Atlanta Exposition Address”
- W.E.B. DuBois, “On Booker T. Washington and Others”
- Ishmael Reed, “Booker vs. the Negro-Saxons”

## NOV 15: DRAFTING, DESIGN, AND PRODUCTION

Barbato and Furlich, *Writing for a Good Cause*

- Ch. 16: “Down-and-Dirty Grant Writing,” 275-313.

Johnson-Sheehan, *Writing Proposals*

- Ch. 10: “Designing Proposals,” 182-202.
- Ch. 11: “Using Graphics,” 203-19.
- Ch 12: “The Final Touches,” 220-34.

Mikelonis, *Grant Seeking in an Electronic Age*

- Ch. 16: “Putting the Proposal Package Together,” 375-94.
- Ch. 17: “Preparing for the Review Panel,” 395-410.

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**Project 5 (Final Report):** Revise, combine, and develop elements from past projects to produce a formal *development and funding report*. Study the models in Johnson-Sheehan's *Writing Proposals* (237-63) and Mikelios' *Grant Seeking in an Electronic Age* (454-64) and follow this format:

### Front Matter

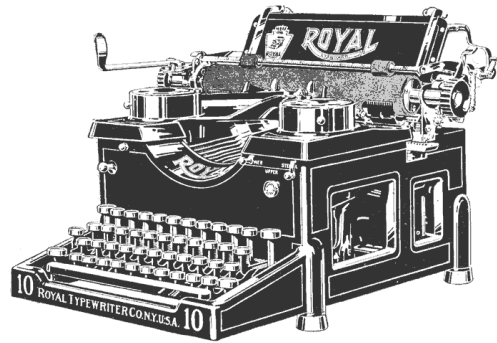
- *Report Cover:* include project title, course information, team members (listed alphabetically by last name), and project member
- *Letter of Transmittal* to client organization
- *Table of Contents*

### Internal Documents

- *Literature Review*
- *Organizational SWOT Analysis*
- *Feasibility Study*
- *Project Funding Plan*
- *Project Funding Search*

### External Documents

- *Letter of Inquiry* to prospective sponsor
- *Cover Letter* to respondent
- *Executive Summary*
- *Organizational History*
- *Proposed Initiative Statement*
- *Statement of Need*
- *Action Plan*, divided into:
  1. Goals and Objectives
  2. Methods: Tasks and Timeline
  3. Impact Statement
  4. Key Personnel and Staffing (Qualifications)
  5. Evaluation Plan (Outcomes and Measures)
  6. Dissemination Plan
  7. Future Funding Statement
  8. Conclusions
- *Budget Summary*
- *Budget Narrative*



## Addendum Material

- This section might include: *letters of support*, proof of *501(c) 3 status*, relevant *tax forms*, *sample work*, *promotional materials*, etc.

Professionally bound, this report will run 50 to 60 single-spaced pages, APA citation. Tell an engaging story and pay as much attention to visual design as verbal argument. A *working draft* is due on **December 04**. Please include your final *progress* or *status report* (memo format, 2 to 3 single-spaced pages) and individual *performance evaluations* (memo format, 2 to 3 single-spaced pages). *Final draft* is due **exam week**, the day all groups give *public presentations* to clients and invited guests.

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**NOV 20:** THANKSGIVING BREAK.

**NOV 22:** NO CLASS.

**NOV 27:** WORKSHOP

**NOV 29:** WORKSHOP

**DEC 04:** COURSE EVALUATIONS

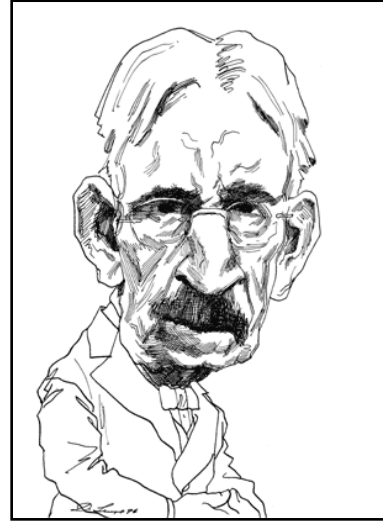
√ ***Working draft of Project 5 due:***  
50 to 60 single-spaced pages

## DEMOCRACY AND EXPERIENTIAL LEARNING

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“We think through experience. We sense a problem, observe its conditions, formulate ideas, and test them. If these ideas bring about certain consequences, certain determinate changes, in the world, we accept them as valid. Otherwise we modify them and make another trial. While all thinking results in knowledge, ultimately the value of knowledge is subordinate to its use in thinking. For we live not in a settled and finished world, but in one which is going on, and where our main task is prospective, and where retrospect—and all knowledge as distinct from thought is retrospect—is of value in the solidity, security, and fertility it affords our dealings with the future, a future to be shared and built with our fellow citizens.”

~~John Dewey, *Democracy and Education* (1916)



### DEC 06: FINAL CLASS AND WORKSHOP

Drucker, *Managing the Nonprofit Organization*

- Part 5: “Developing Yourself,” 189-224.

Barbato and Furlich, *Writing for a Good Cause*

- Ch. 7: “After the Proposal: Thank-You Letters and Reports,” 136-43.

Mikelonis, *Grant Seeking in an Electronic Age*

- Ch. 18: “Responding to the Sponsor’s Decision,” 411-17.



### Handouts

- Robert Putnam, “Toward an Agenda for Social Capitalists”
- Kelly Ward and Lisa Wolf-Wendel, “Community-Centered Service Learning: Moving from *Doing For* to *Doing With*”
- Walecia Konrad, “Do You Have What It Takes to Work for a Nonprofit?”
- James T. Mulder, “Central New York’s Take on Giving: An Interview with Peter Dunn” and “The Philanthropist Next Store”

### DEC 12: GROUP PRESENTATIONS

10:30 AM to 1:00 PM (Smiddy 114 or Campus Center)

√ **Final Draft of Project 5 due:**

50 to 60 single-spaced pages, professionally formatted and bound

<b>APPENDIX:</b> <b>College Diversity Statement, Academic Policies, and Institutional Resources</b>
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### **COLLEGE DIVERSITY STATEMENT**

Ithaca College values diversity because it enriches our community and the myriad experiences that characterize a college education. Diversity encompasses multiple dimensions, including but not limited to race, culture, nationality, ethnicity, religion, ideas, beliefs, geographic origin, class, sexual orientation, gender, gender identity and expression, disability, and age.

We are dedicated to addressing current and past injustices and promoting excellence and equity. Ithaca College continually strives to build an inclusive and welcoming community of individuals with diverse talents and skills from a multitude of backgrounds who are committed to civility, mutual respect, social justice, and the free and open exchange of ideas. We commit ourselves to change, growth, and action that embrace diversity as an integral part of the educational experience and of the community we create.

To learn more about the college's commitment to diversity, visit:

- <https://www.ithaca.edu/diversity-and-inclusion/diversity-statement>

### **ACADEMIC POLICIES**

#### ***Academic Conduct***

The Ithaca College Policy Manual describes the Standards of Academic Content embedded in the Student Code of Conduct. It is the responsibility of every student and faculty member to be familiar with, and comply with, these expectations for rigor, authenticity, trust, and honesty in academic work. You may find the full policy at:

- <https://www.ithaca.edu/policies/vol7/general/070104/>

We will discuss this policy more thoroughly in our course, but as the Policy Manual states: "Because Ithaca College is an academic community, ignorance of the accepted standards of academic honesty in no way affects the responsibility of students who violate standards of conduct in courses and other academic activities."

#### ***Class Attendance***

Students at Ithaca College are expected to attend all classes, and they are responsible for work missed during any absence from class. At the beginning of each semester, instructors must provide the students in their courses with written guidelines regarding possible penalties for failure to attend class. These guidelines may vary from course to course but are subject to the following conditions:

- In accordance with Federal Law, students with a disability documented through Student Accessibility Services (SAS) may require reasonable accommodations to ensure equitable access. A student with an attendance accommodation, who misses a scheduled course time due to a documented disability, must be provided an equivalent opportunity to make up missed time and/or coursework within a reasonable timeframe. An accommodation that affects attendance is not an attendance waiver and no accommodation can fundamentally alter a course requirement. If a faculty member thinks an attendance-related accommodation would result in a fundamental alteration, concerns and potential alternatives should be discussed with SAS.
- In accordance with New York State law, students who miss class due to their religious beliefs shall be excused from class or examinations on that day. The faculty member is responsible for providing the student with an equivalent opportunity to make up any examination, study, or work requirement that the student may have missed. Any such work is to be completed within a reasonable time frame, as determined by the faculty member.
- Any student who misses class due to a family or individual health emergency or to a required appearance in a court of law shall be excused. If the emergency is prolonged or if the student is incapacitated, the student or a family member/legal guardian should report the absence to the Dean of Students or the Dean of the academic school where the student's program is housed. Students may consider a leave of absence, medical leave of absence, selected course withdrawals, etc., if they miss a significant portion of classwork.

A student may be excused for participation in College-authorized co-curricular and extracurricular activities if, in the instructor's judgment, this does not impair the specific student's or the other students' ability to succeed in the course.

For all absences except those due to religious beliefs, the course instructor has the right to determine if the number of absences has been excessive in view of the nature of the class that was missed and the stated attendance policy.

Students should notify their instructors as soon as possible of any anticipated absences.

### ***Student Accommodations***

In accordance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, reasonable accommodations will be provided to qualified students with documented disabilities. Accommodations are available for remote, hybrid, and in-person study. Students seeking accommodations must register with Student Accessibility Services and provide appropriate documentation before any accommodations can be provided.

Please note that accommodations are not retroactive, so timely contact with Student Accessibility Services is encouraged. Students who wish to meet with an SAS specialist can email [sas@ithaca.edu](mailto:sas@ithaca.edu) to schedule an online or phone appointment.

### ***Title IX***

If you disclose an experience related to sexual misconduct (including sexual assault, dating violence, and/or stalking, sexual harassment or sex-based discrimination, your professor can inform the Title IX Coordinator ([lkoenig@ithaca.edu](mailto:lkoenig@ithaca.edu)) of all relevant information, including your name. The college will take initial steps to address the incident(s), protect, and, support those directly affected, and enhance the safety of our community.

The Title IX Coordinator will work with you to determine the best way to proceed. Information shared in class assignments, class discussions, and at public events do not constitute an official disclosure, and faculty and staff do not have to report these to the Title IX Coordinator. Faculty and staff should be sure that access to campus and community resources related to sexual misconduct are available to students in the case these subjects do arise. Any other disclosure to faculty and staff needs to be reported to the Title IX Coordinator. For more information: <https://www.ithaca.edu/share>.

### ***Zoom Recordings and Privacy***

Instructors will record all online class sessions to help students recover missed lectures and discussions if they are absent. This is permitted under federal laws that protect your educational privacy (FERPA), since the recording is only available to students enrolled in a course, and anything an enrolled student would learn about another student from watching the recording is the same that they would learn about each other if they were both in the class at the same time.

“Breakout” or small group discussions in Zoom, however, are *not* recorded; only all group portions of the class are included. That said, be assured that this is a safe learning environment. If you have any concerns about recording, please speak with me if your instructor.

## **INSTITUTIONAL RESOURCES**

### ***Center for Academic Advising***

The Academic Advising Center supports IC students and has transitioned to a virtual model of advising. Students are able to set up both scheduled or drop-in appointments using Zoom and connect with an Academic Advisor. Contact the Advising Center to discuss registration questions, review degree requirements, talk about ICC requirements, discuss adding or changing majors or minors, receive help with study skills and strategies, and get help with any other academic advising related questions. You may also email [advisingcenter@ithaca.edu](mailto:advisingcenter@ithaca.edu) with your advising questions.



To schedule an appointment, go to: <https://www.ithaca.edu/academic-advising-center>.

### ***Counseling and Psychological Services (CAPS)***

The Ithaca College Center for Counseling and Psychological Services (CAPS) promotes and fosters the academic, personal, and interpersonal development of Ithaca College students by providing short-term individual, group, and relationship counseling, crisis intervention, educational programs to the campus community, and consultation for faculty, staff, parents, and students. Their team of licensed and licensed-eligible professionals value inclusivity, and they are dedicated to creating a diverse, accessible, and welcoming environment that is safe and comfortable for all those they serve and with whom they interact.

CAPS continues to serve all enrolled students at this time via Telehealth. The center has decided not to provide in-person services at this time to ensure the safety of students and staff. Staff in the office will answer questions by phone at (607) 274-3136; please leave a voicemail if you do not reach a live person. You can also reach the office via email at [counseling@ithaca.edu](mailto:counseling@ithaca.edu).

Should your instructor suspect that you need additional support, they will express their concerns. It is not their intent to know the details of what might be troubling you, but simply to let you know that they are concerned and that help, if needed, is available. Remember: getting help is a smart and courageous thing to do.

### ***Writing Center***

The Writing Center aims to help students from all disciplines, backgrounds, and experiences to develop greater independence as writers. We are committed to helping students see writing as central to critical and creative thinking. For the duration of Spring 2021, the Writing Center will be offering synchronous video conferences using a combination of Zoom and Google Docs. The physical location in Smiddy 107 will not be open to clients.

Appointments can be made at [Ithaca.mywconline.com](http://Ithaca.mywconline.com), which is also linked on the [apps.ithaca.edu](http://apps.ithaca.edu) page. During business hours, you can message [ithacacollegewritingcenter](https://www.google.com/messages/ithacacollegewritingcenter) on Google Hangouts or email [ithacacollegewritingcenter@gmail.com](mailto:ithacacollegewritingcenter@gmail.com) to get real-time assistance or drop-in (subject to tutor availability).