

Reviewer Tenzing Briggs for Grant Writer Barrie Bryant

Dr. L'Eplattenier, Grant Writing

16 April 2025

Peer Review Edits for Wyoming Arts Council's Creative Aging Grant

Overall Requirements

Questions	Yes	Need s Work	No
Is this a good match with the foundation's goals?	X		
Does the project look similar to previously funded projects?	X		
Is the writer following the RFP format?	X		
Does the grant follow the RFP guide lines? (font size, character/word/page count, appendices guidelines, etc)	X		
Are they using the RFP headings in the order presented?	X		
Have all the questions been answered?	X		
Does the information in the answer actually answer the question or is the writer just filling in the blanks with words or information that belongs elsewhere? (If this is happening, you should write a comment in the grant section to that effect.		X	

Overall Purpose Requirements (The Grant as a Whole)

Would I fund this grant?

Yes, absolutely. Your writing shows careful consideration of audience, organization, and readability. The descriptions of your past work will convince the Wyoming Arts Council that the proposed classes will fit their mission and values, and the different sections individually contain enough detailed information that one can read any of the sections on their own and understand their main point and their answers to the section's individual questions.

Why? Why not?

There are several reasons I would fund this grant, which I'll break down into considerations of audience, organization, and readability.

For audience: First, you outline that you have previously been funded by this foundation multiple times. Second, you discuss how you fit the Wyoming Arts Council's Individual Artists eligibility when you talk about where you've lived and taught in Wyoming. And then third, you

go into great detail of the past classes you have taught. All of these together show that you understand what the audience is looking for (in terms of the mission and values, both of the Wyoming Arts Council and this grant in particular) and how your grant fits into what that is.

Similarly, the organization and readability are solid. The writing follows the RFP and its guidelines consistently and coherently, and the detail in each section makes it so that sections could be understood even if just read on their own. However, I think some minor things could be improved for organization and readability by adding additional information.

In other words, while there are no places where questions are not answered and no places that are “filling in the blanks with words” or that have information belonging elsewhere, there were a few places where I think additional information would “knock it out of the park.”

For example, the “Capacity” section could include some discussion of staffing, volunteer capacity, and additional resources available, possibly before the third paragraph, as a way to lead into the details of that third paragraph (i.e., the Lifetime Arts Creative Aging program with Washakie County Library, being featured in Lifetime Arts, receiving a Deed of Gift); namely, some brief mention of the fact that you will run and teach these classes as an individual (and not as part of an organization) would specifically answer that part of the RFP while driving home how your past accolades and experience make you the ideal candidate despite not being part of a larger organization.

Similarly, the “Commitment/Experience” section would benefit from some more information that would further answer “Why are you/your organization interested in this work and how does it align with your overall mission or goals?” Namely, in the third paragraph of that section, you mention multiple places where you have been featured, both locally such as the *Northern Wyoming News* and nationally with the Lifetime Arts national newsletter. I think this would be a great place to add more information by including quotes from each of these features, and such information could potentially also be used to highlight the depth of your interest and notability of your experience—in the process, naturally leading into your statement of your mission, showing you know your stuff when it comes to fulfilling it.

There is also the slight issue of consistency with regard to how many courses will be taught: the second paragraph in the “Capacity” section mentions a proposed four classes, whereas later on in paragraph two of the “Capacity” section and the descriptions in the “Programming Plan” section outline a proposed two classes. Additionally, for some of the individual sections, I have smaller (less “overall”) edit suggestions.

Overall, this is an excellent draft. Such slight tweaks to the organization will make it exemplary and an easy “yes” for funding, as it demonstrates both your experience with the subject matter and your alignment with the grant and the Wyoming Arts Council’s mission.

What would make this grant more fundable?

While there are no places where questions are not answered and no places that are “filling in the blanks with words” or information belonging elsewhere, there were a few places where I think additional information would “knock it out of the park.”

For example, the “Capacity” section could include some discussion of staffing, volunteer capacity, and additional resources available, possibly before the third paragraph, as a way to lead into the details of that paragraph (i.e., the Lifetime Arts Creative Aging program with Washakie County Library, being featured in Lifetime Arts, receiving a Deed of Gift); namely, some brief mention of the fact that you will run and teach these classes as an individual (and not as part of an organization) would specifically answer that part of the RFP while driving home how your past accolades and experience make you the ideal candidate despite not being part of a larger organization.

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Overall, this is an excellent draft, primarily due to how concise it is and the thoroughness of your description of past experience and classes. Some slight tweaks to the organization will make it exemplary and an easy “yes” for funding, as it demonstrates both your experience with the subject matter and your alignment with the grant and the Wyoming Arts Council’s mission.

What advice would you give the writer if you are reading from a hostile audience point of view? From a pretending to be the author point of view?

If I were reading from a hostile audience point of view (and, correspondingly, looking for reasons *not* to fund the grant), the only main thing that could be harped on would be lack of a description of the class curriculum objectives and missing items from the budget like in-kind donation considerations and advertising expenses. Potentially, I may be confused by the repeated mention of past classes and features.

Put a different way—namely, from the author point of view—I would seek in future versions to add more detail to the budget and the class curriculum to make clearer that I have a specific class structure in mind, based both on my experiences in past classes taught and on what I want to bring to aging students. In future edits, in response to the hostile audience’s cited possible confusion, I would also explicitly add to my paragraph organization descriptions of *why* I return to the topic of past classes: that those past, specific courses are informing several

different parts, and thus have reason reappear in mention across the RFP's organization, whether that's the history, my commitment/experience, or the specific programming of proposed classes. By adding to the class curriculum objectives, I think I would be able to better explain the reason for deviating from the 8-week course period, such as to give students more time to do certain projects or achieve certain educational objectives. By adding to the budget, I would be better able to explain to the funder exactly how many students I would be able to teach due to both staffing/preparation limitations and to the specific supplies (especially of karats of gold leaf) that I would be giving to students.

Overall Genre Requirements (The Grant as Sections)

History/Organization

The history, especially when it comes to the detailed explanation of your past classes, is in-depth and thorough. I do think that the "One Sentence Proposal Summary" section, while quite concise, could benefit from some added background details, such as the class names or the places where you plan to teach these courses. The description of past classes makes clear that you've made a significant impact in Creative Aging courses over several years, helping show your experience. As mentioned previously, the only thing I think that could be added to show that notable experience even more would be to include quotes from some of the features on your classes and artwork.

Problem Statement

While there isn't a problem statement section in this RFP structure in the classical sense, consideration of Creative Aging coursework and what makes it important is clearly shown in the second half of your third paragraph in the "Commitment/Experience" section, where you describe why Creative Aging curriculum is important and the Stanford Social Interaction Review's research on such programs.

Project Statement

Following what I've written above, I think your grant best shows that your courses will help solve the problem of offering great Creative Aging programs, due to your depth of experience. One slight suggestion would be to add to the sentence "My programming accomplishes those goals" (near the end of the "Commitment/Experience" section) some short description of how, potentially reemphasizing past class descriptions, like the excitement that comes with working with gold leaf or the national and local attention your artwork has brought to the medium and coursework.

Outputs/GOM

I think the GOM could be improved slightly in what you have written for the "Programming Plan" and "Partnership Plans" sections: namely, making your Creative Aging classes Objectives and Methods more explicit. For example, I think there should be some added mention of the reasoning behind the 12/16-week period (in comparison to the default 8-week period); that is, how will the 12/16-week period (which I see as part of your projects Methods) improve the quality of the class (one of your project's Objectives). Similarly, if possible, some

brief mention of subunits or major projects for each class' curriculum could work to improve explicit discussion of Methods and Objectives, in the sense that specific assignments/units could represent the unique Methods of your classes and that the curriculum objectives that are met by having those units could represent the overall Objectives your Creative Aging classes are achieving.

Budget

Finally, I have similar minor suggestions for your budget. On a first reading, I thought the Expenses part was too short, as I wondered what would go into Teaching Artist Fees, Supplies, and Other Expenses. Then, the Expense Comments explained them. I would suggest breaking "Other Expenses" down into more specific subcategories, such as "Travel expenses" and "Print Expenses", for clarity. The Expense Comments could also be a bit more in-depth if it included the karat of gold leaf (such as you include in earlier sections), the number of students that the budget would support when considering supplies, any potential partners for in-kind donations that you might seek in the time before the class begins, and newspaper advertising expenses.