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Proposal Writing: Issues and Procedures, with a Sample Proposal for a Women's Income Generation Project in The Gambia.

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Proposal Writing: Issues And Procedures, With A Sample Proposal
For A Women's Income Generation Project
in The Gambia.

A Master's Project Presented

by

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DEDICATION

This Master's Project is dedicated to my children, Modou Lamin, Winniefred and Bintadinding Sidibe, and especially my husband, Mr. B. K. Sidibe who gave me all the love and support that they could in helping me through these long years of studies and who had to suffer through their moods and anxieties without their mother and wife available to comfort them.

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I would like to give particular thanks to my advisor, David Kinsey, for making this Master's Project a great learning experience. The expertise, guidance, unfailing interest and great inspiration which he brought to this research are appreciated very much.

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Finally, I would like to convey my heartfelt thanks to Keshab Thapaliya, who despite his tight schedule, took the time to introduce me to the wonders of word processing on the computer in my hour of need. Thanks to Keshab, I am now literate in the use of computers.

INTRODUCTION

This Project has two purposes, 1) to examine and review literature on proposal development in order to identify the issues, steps and formats that NFE educators in Third World countries need to consider in developing proposals for additional funding and 2) to apply these considerations to the development of an actual proposal for an income generation project for women in The Gambia.

Although the overall objective of this project is to learn about the proposal development, it is also an opportunity to express my hopes for the impact which an income generation activity could have in helping the landless laborers and unfortunate women in the rural areas. Having an income generation activity for these women would help them not only earn cash to help their families subsist, but also to emerge from the prison of ignorance and assume more meaningful and effective roles in their families and societies.

Moreover, through forming a woman's organization it would also help give them a sense of control over their own destinies in addition to providing support for a common purpose. The proposed income generation activity can have a dual purpose of teaching skills to individuals, while at the same time enhancing perspectives on the economic and social prospects for the whole group.

It is also my belief that this activity will give women of Dasilami (the village chosen for the proposals) an opportunity to become literate. Illiteracy is much more widespread among women than among men and the rates

are generally higher in rural than in urban areas. Women's illiteracy and lack of training in basic skills contribute acutely, though no fault of their own, to the vicious circle of underdevelopment, low productivity and poor conditions of health and welfare.

The final project proposal will be submitted to development agencies who are interested in Women's affairs, to urge them to fund this project so as to ease the drudgery and increase the efficiency of women's work, to ameliorate the unreasonably heavy double work load(compared to that of men) that falls upon the women of Dasilami and to help them acquire and strengthen their income generation skills.

Finally, this paper is designed as a sample source addressing the procedures and issues of proposal writing. It is directed to development workers in Third World Countries as a guide for writing proposals to obtain additional funding to implement their development ideas. I have not tried to cover comprehensively the entire field of proposal development, it is too large and beyond the scope of this project. Therefore, this paper is primarily to illuminate major points about proposal development and I hope it will be helpful for that purpose.

PART I: ISSUES AND PROCEDURES FOR DEVELOPING PROJECT PROPOSALS

According to Webster's New World Dictionary of The American Language, a Proposal is an attempt to convince a funder that your project is more deserving than the others sitting on his desk. Proposal writing is the most crucial step in the process of obtaining grant support. If you are a development officer, in any Third World country, you will have to write many proposals during the course of your career. If you haven't done so already, you will probably write proposals directed to most of these organizations, government agencies, large corporations, large foundations, medium-sized foundations, small businesses, family foundations and individuals, in order to obtain extra funds to implement your ideas.

1. Context, Importance and Phases of Proposal Development

Having ideas for projects is not enough. You need to have a set of guidelines to convert those ideas into a successful grant proposal. The proposal is the only means a grant agency has of evaluating the potential of your project. No matter what your intelligence or ability to bring a project to completion, unless you can express your ideas in a convincing way, the project has no chance of being funded.

Writing a proposal has now become a very difficult task. All granting organizations receive requests for grants far in excess of their ability to respond financially. Shaking the money tree is not quite as easy as it once was when funds were more plentiful. These foundations are feeling today's economic pinch just like anybody else. What donor agencies used to

support yesterday, goes begging today, due to national and international crises, natural disasters or political changes. There is nothing you, the grant seeker, can do to change that. But whatever the social and political field may be, you have the power to submit a first class proposal if you do your homework before approaching the funding agency.

2. Pre-writing: Issues and Steps

Before writing any proposal requesting funding, there are certain things that must be followed. When you identify a potential program, first find a relevant agency which would be interested in funding your project. There are many agencies which will only fund projects which meet their criteria. Knowing where to locate the money and where to apply is the first step in preparing a successful proposal.

Finding the funding source that provides the highest probability for successful application often is a time consuming process. If you are so fortunate as to have access to someone who maintains a grant library or monitors information sources concerning agencies and foundations, and who can assist you with identifying a preliminary list of potential sources, your search problem is solved. These library have directories published by many different funding agencies. By looking in the indexes of these directories you can find out whether the agency funds projects in your area of interest. If your subject or interest is not listed in the index, look for a related subject.

If you don't have a library in your community which has these directories, you can write or call a funding agency directly to get the information you need. In Third World countries, you can also approach any

large development agency such as UNDP or USAID and ask them for information. If they themselves do not have funds for your particular area of interest, ask them to suggest other funding agencies you could approach.

When you have put together a list of potential donors, let's say perhaps a dozen or so, call or write to obtain their published guidelines for submitting proposals or their grant application kit. After you have the guidelines, you can now prepare for the initial approach. Contact may be made either by letter, telephone or personal visit. The purpose of this initial approach is to make arrangements to discuss the proposal idea in more detail. The preferable method is to briefly outline your idea and then arrange for a more in-depth person to person discussion. Having conversations with the funding agency's personnel reveals nuances of an organization's funding inclinations that may not be apparent in written instructions.

During this meeting, it is advisable for you to involve your project director because changes in policy direction or suggestions for presentation of the project may emerge. In this meeting, you want to explore the potential of developing a full proposal. Describe your organization and the project you are proposing together with the reasons why you are seeking that particular funding. The language you use and your openness during the discussion needs to demonstrate your sincerity, your awareness, and your capacity to express with reasonably precision, exactly what you have in mind.

Do not expect them to make any promises or give you a decision. For one reason, the person interviewing you is not authorized to give it. This is a matter for the agency's board to decide. Decisions are made on the

basis of a written not a verbal presentation. In this interview, your job is to listen. If the agency whom you are meeting with feels that your request has genuine worth, they may make suggestions about how your proposal can be developed to relate to the particular interests of the agency. You should listen to these suggestions with open ears. However, the funding agency may also indicate that it has no interest in the idea and valuable time will be saved by not taking the trouble of writing the proposal.

In some cases you may feel that a person to person contact requires a flair for salesmanship and a capacity to keep going in the face of a lot of disappointment which you do not feel able to handle. In this situation, you should not shy away from the personal contact. However, you can prepare yourself for the meeting by drafting a more detailed letter describing your ideas and sending it in advance. During the meeting, you can rely on the written document to support and clarify the ideas you are trying to convey. You should also take a copy of the letter with you in case the funding agency has misplaced theirs.

Another time when a more detailed letter would be appropriate is if the agency you want to approach is too far away and travelling great distance for unsolicited meetings would be costly and fruitless at this stage. Then the best thing for you to do is to write a more detailed letter as your initial contact.

Two things should be born in mind during the process of writing this letter--that is clarity and brevity. The funding agencies usually utilize the letter of inquiry as a screening device. This letter should incorporate three elements: the fund seeker's concerns, the funding

agencies concerns, and the amount of funding required. It should also include the activity you wish to undertake, its purpose, and how long it will take.

The letter should focus on the organization's opportunity rather than the applicant's need. During this process try to be persuasive, but low-keyed. Do not hedge about the budget. Be brief, keeping this letter to a maximum of two pages. You should always remember that this letter's aim is to ascertain the degree of interest and to ask whether or not to go ahead with the proposal. When the letter is written, it should be signed by the Director of your organization, and addressed to the person specified in the directory or to the Executive Director or Executive Secretary.

It will also be helpful if the letter of inquiry is accompanied by documents such as brochure describing your organization and a cover letter which should be signed by the chairperson of your organization's board of directors. The purpose of this cover letter is to ensure the funding agency that the proposal is endorsed by the board, which is the only authority that can bind the applicant.

3. Writing: Formats and Components

Once you have a basic idea for a proposal, and you have got the okay from the funding source(s), you should now start thinking about writing the actual proposal to be submitted to the funding agencies. First of all, accumulate all the necessary information you will need to become an expert on the topic. This can be done through reading, talking to experts in the field and attending workshops. Once you have the information you need, you are ready to begin writing.

There are a number of different format styles for writing a proposal. Several examples can be found in Appendix B. There is no universally applicable and correct format for all grant proposals. Each funding agency demands a slightly different approach. But whatever the case may be, there are certain elements which all proposals have in common whether they are multivolume or single volume proposals. Every proposal contains four parts: the abstract, the body, the budget and the addenda.

The abstract is the portion of a proposal which is read first by any potential donor. It should inspire confidence in your ability to carry out the project and should be written with care and completeness. The body of the proposal should contain a clear, concise and well-supported statement of the problem and your course of action to address that problem with your project. The budget outline for the funding agency how much money will be needed and where it will be spent. The addenda includes supportive material about your organization and the individuals who will be involved with the project. Each of these items will be discussed in more detail below.

The Abstract: The first page of any proposal is the abstract. This is the first portion of a proposal read by a potential donor. The abstract should be written with care and completeness and should demonstrate the confidence you have in your project. Some people recommend that it should be written last because you will then have clearer ideas of what you want to do for the project.

The abstract should be concise, with a simple statement or paragraph highlighting the need of the project, its applicability to the interests of the funding organization, the suitability of the sponsoring group to

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undertake the project, and the audience who will benefit in the project. In the abstract, there is no space of throw aways. It should not be longer than one page. Each word and sentence most convey a precise message to the reader. If a point is not essential to an understanding of the study, it is better left to the main body of the proposal. This is because the abstract is a one-way, one-shot communication, and absolute clarity is essential. No matter how well a point may be explained later in the body of the proposal, if the reader is confused by the language in the abstract, the game may have been lost.

Because economy and clarity are so important to the success of your request for funding, the watchword for writing the abstract as well as the proposal is plain language. Avoid any special vocabulary words that require definition. Do not coin new words in the abstract. Avoid slogans and cliches. While you can assume that the person who is reading the abstract will be literate and familiar with subject matter, it is unwise to assume that they have technical expertise. Writing above the technical competence of the reviewer can be fatal. A useful technique for writing a clear abstract is to imagine that you are explaining your program to an intelligent layperson. By eliminating special language and reducing esoteric constructs to the essential components, the abstract can be made, intelligible to individuals with a wide range of different backgrounds, without appearing to write down to any reader.

The typical format required for a proposal abstract includes the following major elements:

Title

Principal Investigator (Project Director)

Applicant Organization(Institution)

Estimated Cost (Total Funds Requested)

Beginning and Ending Dates

Objective (Purpose of the Study)

Method (Procedures and Design)

Significance (Contribution and Rationale).

The Body of the Proposal: After you have written the abstract, you are ready to draft the body of your proposal. This is where you describe the problem you hope to address, the strategy you will use and the outcome you hope to achieve. You should describe your course of action and highlight the innovative features of the proposal. State how the problem can be remedied, and show what plan you have for quantifiable results. The following elements should be included in the body of the proposal.

a) Problem: One of the most important elements of a proposal is a clear, concise and well-supported statement of the problem to be addressed in the proposal. It is therefore advantageous to include concrete evidence that the problem really does exist.

b) Purpose and Objectives: What is the specific need of the project? What is the purpose for acting on the need at this time? What are the objectives of the project and so forth.

c) Relevance: Why has your organization decided it is necessary to work on this problem? What evidence is there that you are qualified to successfully complete the project? How is this problem compatible with the historical activities of your organization?

d) Plan of Action: What are the specific steps necessary to complete

the project? What is the total population of the people concerned and what is the size of the target population on which the project will focus?

e) **Time Schedule:** When will the project start? How long will it last? When will it end? When will important events take place?

f) **Staff:** What number and percentage of present staff will be used? How many new hires will be involved? What are the qualifications of the key staff?

g) **Board of Directors:** Have they formally approved the project? What involvement will they have in managing this project?

h) **Future:** What will happen if this project is successful? How will successful results be used by your organization? How will the results be made available to others in the field and in the general public?

i) **Report and Evaluation:** All grants carry an obligation to report what happened to the money and the project, whether it is stated in writing or law or not at all. Will the organization agree to submit periodic progress reports and financial accounting of expenses to the foundation if a grant is approved? Will a final project report and financial accounting of expenses be submitted? Who will be responsible for these actions etc? How will the project be evaluated? Have measures of effectiveness been developed?   Will external consultants or advisory committee assess progress during the life of the project?   Periodic financial and technical reports are required of the receivers of any grant. Not sending them will not only cause problems for both the funding source and the grant seeker, but this neglect will establish a bad records for future contacts. A report schedule should be arranged by the grant seeker, with sufficient lead time for completion of data, typing, reproduction and delivery.

The Budget: How much internal funding will be committed? How much money will be needed for the life span of the project? What resources have been committed to the project and how much? What resources need to be requested in the proposal? If successful, will financial resources be available internally to permanently absorb this activity? All of these questions need to be considered in writing a budget. The recommended budget format contains two components - the first is personnel and the second is the non-personnel.

When writing the budget, try to be as realistic and economical as possible and certainly do not ask for too much money. Identify the facilities, transportation, equipment and support services needed, and justify all the projected expenses. It is a good idea to consult someone in the grant agency about the financial aspects of the program. Also there are certain standard item that need to be considered in all budget proposals. These are:

a) **Personnel:** A list of all those people who work on the project, with their vitae, the percentage of time commitment for each person and the cost.

b) **Fringe Benefits:** A percentage applied to salaries of the project personnel that covers items such as insurance, unemployment compensation etc.

c) **Consultants:** Those individuals who will be hired for their expertise on a short term arrangement, their daily rate, and the number of days they will be employed.

d) **Travel and Per diem:** A breakdown of local and out of town travel

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requirements with anticipated mileage, destinations, number of trips and costs.

e) **Supplies:** The cost of those items that will be necessary to implement the project, such as postage, phone, duplication etc.

f) **Indirect/Overhead:** A percentage added to cover an institution's expenses, such as bookkeeping, payroll handling, utility cost etc.

The recommended budget format in most proposals contains two components: personnel and non-personnel. Personnel includes salaries for all of the staff and consultants involved in the project. Non-personnel includes equipment, travel, publication, communication and other expenses. An example of a budget can be seen in the sample formats in Appendix B.

The Addenda: The proposal should always have an addenda which includes the following items:

a) **Vitae for trustees and project personnel.** It is very easy to underestimate the importance of this section in a grant application. There are two common misapprehensions about the vitae section of proposal. First that vitae are not read by reviewers, and secondly that vitae have little influence on the success of a proposal. Both of these notions are untrue. Vitae are read. Many reviewers read the vitae before they read the body of the proposal. Not only do vitae influence the judgement of reviewers, they are the one part of the proposal in which you and your co-applicants can assert your competence directly for the reviewer's attention.

When writing your vitae, it is important to follow the format exactly given to you by the funding agency. If no format is provided, try and invent one that will best serve the purpose of the project. The vitae should be short and selective about the content. In the vitae, the

reviewers will be looking for such items as a) publications in the study area, b) publications in areas related to the study, c) receipt of previous grants in the area of the proposal, d) receipt of research grants in any area, e) involvement in a similar study whether funded or not, f) evidence of relevant training completed etc. Care must be given in emphasizing current items. Items that are older than five years should not be included unless they help to establish a track record that is directly related to the study. All these items related to the proposal should be given prominence.

b) Capability Statement for the Organization: This statement should include historical and financial information about the organization including annual report, lists of project undertaken, reports documenting project need, detailed budget sheets, letters of project endorsement from respected professionals in the field, and the population who will benefit from the project's objectives. Anything that clarifies or supports should be included.

When you have finished writing the final proposal, before sending it to the funding agency, you need to clarify and polish your writing. Distribute copies of the proposal draft to individuals who have an interest in the topic. Ask them to review the proposal and make comments. Choose people who you know will be frank with you, and whose advice and criticism you can accept. Some of the best comments will come from people unfamiliar with your field, because they do not operate on the same assumptions as you. Merely passing a proposal around your agency has limitations. Staff may think that they know what you mean, or may be less critical because of

your role (or theirs). Before submitting the final proposal, it should be rewritten and polished.

4. Post-writing: Presentation and Follow-up

Send your proposal to the funding agency together with a cover letter. This letter should briefly describe the content of the proposal, but should not be used in place of the abstract. The reason for this is because the cover letter may be detached from the proposal, and then the proposal would end up being reviewed without any type of abstract. In the cover letter, do not boldly proclaim your sophisticated knowledge about the funding agency's interest in your area. This could be seen as patronizing, intimidating, or even as a show off approach. If the funding agency is interested in a particular program area, the fact that your proposal has focused on that area speaks for itself. Never tell the reader how they should receive your proposal with statements such as, "We know that you will find this proposal to be of the greatest significance."

After the proposal has been polished, send it immediately to the funding agency. Do not wait until the deadline is passed. In fact, it is always advisable to find out about the funding agency's deadlines very early in the process. Submitting proposals on time is very important to the agency in terms of weighing the applications and deciding who gets the funding. Most funding agencies have no staff to help with this job. As a result of this, decisions often happen at one meeting a year. The only way for your proposal to be included in the selection process is to send it one month prior to the submission deadline. Any proposal can be rejected if it is not submitted in time. There are also other factors involved in the

rejection of proposals. Locke, Spriduso and Silverman (1987, p. 135) list

the following factors which cause proposals to be rejected.

1. Guidelines for proposal content, format, and length were not
    followed exactly.

2. The proposed question, design and method were completely
    traditional, with nothing that could strike a reviewer as unusual,
    intriguing or clever.

3. The proposed study was not an agency priority for this year.

4. The proposal was not absolutely complete in describing one or
    several elements of the study.

5. The proposal was not absolutely clear in describing one or several
    elements of the study.

6. The budget was unrealistic in terms to estimated requirements for
    equipment, supplies, and personnel.

7. The cost of the proposed project appeared to be greater than any
    possible benefit to be derived from its completion.

8. The quality of writing was poor e.g. excessive repetition, or
    unreasonable length.

Because the probability of rejection for any given proposal is high, it is

very important for you to keep these things in mind.

Sometimes, perfectly sound proposals are rejected. A well written

proposal that was submitted in time may remain unsupported for no reason

that can be associated with the quality of the proposal. If your proposal

is rejected, it must not be taken as an evidence of fundamental defects.

At a given point of time, a particular proposal may simply not appeal to a

reviewer who must make difficult choices among equally strong contenders.

Under such circumstances, subjective factors determine decisions and

provide no wholly logical explanation for rejection.

If for some reason your proposal is rejected, especially if this is the

first proposal you've ever submitted, that should not be unexpected and

must be considered a simply fact of life. Do not be discouraged. Just as it takes practice to learn how to perform any complex task truly well, it takes practice to write successful proposals. As long as you have the opportunity to profit from evaluative feedback, each attempt of writing the proposal will produce significant improvement. In most cases, the reviewers are willing to provide some form of summary review as part of the rejection process. They will list some of the main criticisms of the proposal and may even suggest changes. These changes or suggestions should be considered if resubmission is contemplated, and you should respond to as many of them as possible with changes and clarifications or by strengthening the rationale in a revised proposal.

When all the criticisms have been answered, or revisions executed, the rejected proposal may be submitted again. An accompanying letter should indicate that the new document is a resubmission and should be returned to the same review group. This is very important because sometimes a new set of reviewers will find a new set of criticisms based on their own particular set of biases. Proposals can be submitted several times, provided there is no indication from the funding agency that the project is inappropriate or unimportant. Once you have resubmitted the proposal, call the person who coordinates the review process to clear up any ambiguities that exist in the summary statement that accompanies most rejections.

Once your proposal has been submitted, there is little for you to do, but wait for a decision to be made. If you receive no acknowledgement of receipt of your proposal for several weeks or 10 days, it would not be unreasonable for you to send a follow-up note or to make a phone call. Obviously, you are not always going to be able to be in touch with them,

but there are other things which you can do to keep your organization before the funding agency's eyes. Here are some of them:

Circulate your publications and newsletters. These should not only be sent to the funding agency where your proposal is pending, but also to others as well. If your organization is spotlighted in a newspaper article, circulate copies to your funding agency even if it is located in your community so that they will see the news story reporting your organization's activities. Newspapers alone bringing news about your organization to the attention of your funding agency is not enough. You, the fund seeker should reproduce significant news stories and circulate them with a covering note from whomever the funding agency might be responsive to. Also you can invite the funding agency executives to your annual meeting, the dedication of a new service, or any other important event sponsored by your organization. They may or may not come, but once again, you have brought your organization before them.

I hope now that it is clear that there are many ways in which you can keep your proposal alive while the funding agency reaches a decision. I would like to emphasis that you do not have to have a proposal pending with a given funding agency to undertake most of the activities described above. They are part and parcel of an effective cultivation program with any funding agency from whom you hope, eventually, to obtain a grant.

PART II. CASE: PROPOSAL FOR WOMEN'S INCOME GENERATION PROJECT IN THE GAMBIA

This next section describes how I applied the procedures described above to writing my own proposal for the Non-Formal Education Unit (NFE) which I work for to oversee an income-generating project for the women in Dasilami, The Gambia.

1. Context: Need, Assumptions & Priority Funding Option(s)

As I have already pointed out in the previous pages, there is no specific pro forma which is appropriate for writing proposals for all of the varying situations and problems of project. From my own knowledge and experience, I have tried to prepare a realistic proposal by keeping in mind the possible advantages and constraints of a project in Dasilami. A copy of this proposal can be found in Appendix C. It was written while using the article by F. Lee and Barbara I. Jacquette, What Makes a Good Proposal. The format described in this article can be found in Appendix B.

Before developing anything, I first looked for a project that would be appropriate for the women in Dasilami that I could write a proposal for. In doing that, I started with a broad subject area which in this case was Women's Issues. Knowing that this was a broad subject area, I then looked for a specific project within that category. After seriously thinking and consulting several people, I decided to narrow down my idea to a more specific area - Women in Income Generation Activities.

Knowing the type of project I was going to propose, I then went to the library and started to look for funding sources for the proposal. I looked through the directories and went through each funding source to see which agencies had interest in my area of concern. The indexes of the

directories helped me find out which agencies were interested in women's groups. It was time consuming but helpful in developing the proposal.

2. Pre-writing Strategies and Steps

When I finished selecting the possible donors whom I thought would be able to fund my proposal, I narrowed that list down to two agencies-- Overseas Education Fund (OEF) and Africare. While I was thinking about how to go about meeting these two funding agencies, I spoke to a friend who worked with one of them. She spoke about the kinds of things they normally like to see in fund-seeker's proposals. After we finished talking, I went back and drafted a three page concept paper and sent it to the OEF contact person.

In this concept paper, I mentioned myself, and described some of the history of my department, the NFE, which would oversee the project. I also mentioned the goals of the NFE, some of its most significant accomplishments and the experience of its staff, as well as support we have received from other funding agencies. Another part of the concept paper described the problems of Dasilami women and what I thought could be done to alleviate some of those problems. From looking at the directory and speaking with an employee of OEF, I knew some of their concerns, and so I highlighted the suitability of my project in relation to those concerns. I also suggested the amount which the project would need and the duration of the project. Finally, my curriculum vitae was also included.

After the concept paper was written, it was sent to OEF. A copy with some slight changes was also was sent to Africare. The reason being that I did not want to put my eggs in one basket and most funding agencies

assume you are exploring different options. Since it takes many days or months before decisions are made, it would be both unfair and unrealistic to expect that you would not be seeking financial support from whatever funding agencies seem promising. After several weeks, I got word through my contact at OEF that I should go ahead with the actual writing of the proposal. I did not receive any word from Africare.

3. Preliminary Project Proposal: Overview/Summary

In the actual writing of the proposal, I started with the abstract, even though it is sometimes recommended that it should be written last. I summarized what the proposal was about - why it is important to have a project which could help the women of Dasilami, who have been affected both the drought which the hit The Gambia and the land reform between Dasilami and a neighboring village. In the abstract also, I mentioned how the project would be implemented, the amount of funds needed including an interest rate of 3% per annum, and the types of evaluation to be conducted during the life span of the project.

The objectives and the goal of the proposal, I gave background information for the project which highlighted the roles of Gambian women, past and present, and why it is important to have such a project to alleviate the drudgery these women are going through. It was also pointed out how this particular project rather than some other project would help these women. The details of the budget were provided. The total expenditure of the project for a period of two years came to $20,000.

4. Presentation and Follow-up Options/Plans

The final product of this proposal will be sent to OEF for their response. If I did not get any response from them after a month, I would get in touch with them to enquire about the status of the proposal. In doing this, I would first make a telephone call which could be followed by a letter. In case I got a unfavorable response, I would ask the funding agency's contact person why the proposal had been turned down, whether it was budget, personnel, project design etc. I would ask for suggestions as how to improve the proposal and whether after making such changes I could send it for future review. If they would not take it for a second review, I would get some suggestions of other agencies which might be interested in this kind of a proposal.

If the proposal is accepted, and I am notified by the funding agency, I will prepare to receive and administer the funds. If there is a problem concerning the budget, I shall consider the effects of suggested modifications and budget cuts on the project's goals and decide whether to accept the revised terms and conditions. The award will not be accepted if project integrity is damaged, sufficient support is not available or if resources are inadequate. I shall then look for other funding agency(s) whose interests lies in that area, and shall modify the proposal while looking for other potential donors.

CONCLUSION AND RECOMMENDATION

There is no such thing as an ideal form for a grant proposal. Some of the money givers, especially governments, require you to follow intricate

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forms of their own. Others leave it to you, to take what you know of your program and motives to guide the final form and style for your proposal.

Writing proposals is a very difficult task. It is not like writing home from college asking for money. It requires a lot of thinking, good ideas and a well documented content. Before sending the proposal to the funder, check the proposal to see if the idea has a consistent chain of reasoning. Make sure details are not left out, objectives slighted or ends dropped. If you want to clarify your writing, don't be embarrassed to ask your friends to read it for you. Choose the ones that will be frank with you if you can accept that kind of help. Some of the best comments will come from people unfamiliar with your field, not operating on the same assumptions as you. Merely passing a proposal around your agency has limitations. Staff may think that they know what you mean, or may be less critical because of your role (or theirs).

You don't have to apologize. You are an applicant, not a supplicant. Don't beg. You should remember that the funding source gets its credibility form funding winners not losers. Secondly, don't call attention to your mistakes. They will learn about them soon enough.

Budgets vary in detail depending upon the requirements of a given funding source. Keep in mind that even though guidelines may be general, it is important that a budget should suit the needs of your particular project. If you are operating from forms provided by an agency and you are unsure of the actual amount you will require in a given item, do not leave the item blank. Enter your best estimate of expenses in that category.

If for some reason, your project is turned down, write promptly thanking the board for consideration of the proposal and enquire if it may in future

be submitted in another format or if similar projects might interest the organization. You can also ask recommendations of other people who may be interested in the proposal. If you receive funding, acknowledge the award immediately, in the name of your director. Read all instructions carefully. Are there any report due and when? All reports must be submitted on time. Keep them honest, admitting failures and setbacks as candidly as successes. It is important to keep the funding agency abreast of activities and accomplishments because the best source of future funding lies with them. This is true whether a current proposal has been rejected or accepted, there is always the future project and fund seeker's fresh attempts.

Finally, the time schedule is another indication of how carefully and realistically the project has been developed. In some instances, a reviewer who is having difficulty understanding the flow of the procedure would turn to the time schedule for his real understanding of what the grant seeker intends to do. Also, the starting date of the time schedule should be set at least three to four months after the submission date. In most instances, it takes about three months for the review process alone.

One final word of advice which I would like to share with you from my experience in proposal writing is that clarity of thought and simplicity of language are the first thing you should have in mind. Know what you are about when you write your proposal. Never depend upon the reader to figure our what you mean or why your project is important. When you have written your outline, read it. The language might need some polishing or a few details might need to be added to make it work. The final point I want to share with you is that brevity is a key factor in the preparation of a

successful proposal. The bulky proposal, filled with all sorts of exhibits involving a lot of time and expense, stands less of a chance than the concise succinctly written proposal.

APPENDIX A

Annotated bibliography:

Bauer, David G. The Complete Grants Sourcebook for Higher Education. 2nd
    ed. New York: American Council on Education, 1984.

    Contains more than 500 detailed entries for federal foundation and
    corporate programmes of support. It has some information on the funding
    source's areas of interest, application information, policy and samples
    of written grants.

Brodksy, Jean, ed. The Proposal Writer's Swipe File II: Washington DC: Taft
    Products, 1976.

    It has fourteen professionally written grant proposals, proto-types of
    approaches, styles and structures. All fourteen of the proposals used
    in the book were actually funded. It is an excellent for one to look at
    when developing a proposal.

Coleman William E. Grants in The Humanities, a Scholar's Guide to Funding
    Sources. New York: Neal Schuman Publication, 1980.

    Discusses the grant-seeking process and includes a list of over 130
    agencies with a primary interest in providing grant support to
    individuals doing research in Humanities.

Derner, Joseph. How to Raise Funds From Foundations. Public Service
    Material Center, 1979.

    Discusses how to raise funds from foundations, what steps to take and
    what to do after submitting the proposal. The Center also has a
    foundation grant index which is published bi-monthly in the foundation
    news.

Foundation Grants to Individuals. 4th ed. New York: Foundation Center, 1984.

Identifies close to a thousand foundations which give grants to individuals. The majority of these grants are scholarship and fellowship awards. Other award categories, listed separately, are grants for foreign individuals, internships and residencies, general welfare, and awards, prizes and grants through nomination.

Grants and Fellowships of Interest to Historians, 1984-85 Washington, DC: American Historical Association, 1984.

Includes over 180 listings divided into three categories: Support for pre-dissertation study and research; support for dissertation and postdoctoral research; and support for organizations working in the field of historical research or education.

Schlachter, Gail Ann. Director of Financial Aids For Women. 2nd ed. Santa Barbara: Reference Service Press, 1982.

A listing of scholarships, fellowships, loans, grants, internships, and awards designed primarily or exclusively for women. Indexed by sponsoring organization, geographic area, and subject. Also includes a list of women's financial institutions and list of state sources or educational benefits.

White, Virginia P. Grants for the Arts. New York: Plenum Press, 1980.

This book provides information on all aspects of seeking financial assistance for all of the arts as well as those fields closely related to the arts. It also identifies potential funding sources at the federal, state, and local levels, including discussions and guidelines relating to application and post application procedures.

APPENDIX B

Sample Formats for Proposals

The following formats have been adapted by many governmental agencies and private organizations. Most of them have been used where the funding source has not provided specific guidelines for the proposal content. Using one of these formats to guide your proposal writing will not answer all your problems, but they will help you to organize your thinking in regard to a problem or activity that you plan. They can help you develop your plan, and then draw from that plan what is needed for any specific grant application.

Sample Format: Brownlee, Ann and Thomas C. et al. Proposal Writing.

1.   Title page

2.   Introduction: brief summary of the project, including at least one
     problem or need identified, project goals, objectives, research
     design methodology, investigators and institution, participants in
     the project, and their role and rationale for proposed approach to
     problem.

3.   Statement of problem and needs assessment: brief description of (a)
     circumstance(s) that promoted proposal of the research, why the
     research is needed.

4.   Goals and objectives: description of overall goal of the project,
     specific objectives both short and long term.

5.   Project staffing, administration and evaluation: A brief
     description of personnel that will be involved in the project,
     including secretarial support, administration and evaluation. The
     discussion should include information on the positions planned,
     percentages of time on project, institution in which the position
     will be located, brief job description.

6.   Significance: Expected practical application of results plans for
     utilization of findings for improvement, extent to which the
     project is likely to strengthen.

7.   Budget and other support: Budget for entire period of project with
     details of first year costs, budget justification, other sources of
     support for project.

8.   Appendices: List of personnel on project, their roles,
     percentage of time on project, summary background and experience,
     curriculum vitae etc, description of organization involved and
     roles they will play, their experience in related areas,
     facilitates and equipment, other relevant material.

Sample Format: Keritz, Norman J.   Program Planning and Proposal Writing.
                   The Grantsmanship Center.

1.   Cover letter

2.   Summary: clearly and concisely summarizes the request at the
     beginning of the proposal.

3.   Introduction: describes the agency's qualifications or credibility

4.   Problem statement or assessment: documents the needs to be met or
     problems solved by the proposed funding

5.   Objectives: establish the benefits of the funding in measurable
     terms

6.   Methods: describes the activities to be employed to achieve the
     desired results

7.   Evaluation: presents a plan for determining the degree to which
     objectives are met and methods are followed

8.   Future or other necessary funding: describes a plan for
     continuation beyond the grant period and/or the availability of
     other resources necessary to implement the grant

9.   Budget: clearly delineates cost to be met by the funding source and
     those to be provided by the applicant or other parties

Sample Format: Grant Making Corporations That Publish Guidelines. Public
                  Service Materials Center, 1984.

    To apply for Federal funds for programmes covered by the Office of
Management and Budget(OMB), Circular A - 95 to be filled at least 30 days
prior to submission to federal agency.

Applicant
Name _____
Address _____
Telephone Number _____
Name and Title of person to receive correspondence _____
Name and Title of contact person (if different)_____

Project
Title_____
Location of project/impact area _____
Starting date and project duration_____

Funding Agency
Name _____
Federal Catalogue Programme Number_____
Estimated date of submission to federal agency _____

Funding Request
Federal_____
State_____
Local_____
Other_____
Total_____

Project Summary
Please include at a minimum: narrative description of project, budget
and/or cost estimate, and locus map(where applicable). The narrative might
include a statement of need, program objectives, coordination with other
agencies, citizen involvement, past performance (in the case of continuing
programs), and environmental assessment where appropriate. (Use additional
sheets where necessary).

Sent to OSP) and_____
                  (Name of Regional Clearinghouse   (Date)
Prepared by _____
                  Type or Print Name   (Signature)

Sample Format: Teague, Gerald V. and Betty S. Heathington. The Process
                  of Grant Proposal Development. the Phi Delta Kappa
                  Educational Foundation, Bloomington, Indiana, 1980.

Introduction: Limited explanation of the subject and the theory behind
it. In the introduction, the writer must demonstrate to the reader that you
have a familarity with the current things on the topic and awareness of how
the project relates to the present trends. The most important thing to
remember when writing the introduction is not to overload the reader with
extraneous material.

Needs Statement: The needs statement explains why the program, services or
research is needed at this time by this particular population. Needs
should be well documented with objectives and evidence provided. Evidence
that can be documented in the literature or through a need assessment
conducted especially for the project should be clearly outlined. The needs
question should establish a clear link between needs and the project to be
funded. The sponsoring agency should be convinced that there is a measured
need for the activities described in the remainder of the proposal.

Objectives: The purposes, the aims, and the goals of the project are
contained in this section. In establishing objectives, the project planner
should be specific. Projects often have several objectives. Each one
should be stated in exact terms with careful consideration given to their
relation to other parts of the proposal. For example, evaluation and
procedures should be set for each objective stated and they must be limited
directly and explicitly to evaluation and procedures.

Procedures: The activities or methodologies to be employed must be
carefully detailed. Included in the procedure section should be such items
as types of training to be provided (When, Where, What kind), how
participants will be selected, and the anticipated content of products and
how they will be developed.

Personnel: Should convince the reviewer that the project team members have
the expertise to conduct the proposed activities. A brief description of
each team member should be prepared, indicating his/her professional
experience and how it will contribute to the project. It may also include
the relationship among the various team members. The lines of authority,
the area of responsibility, and the area of expertise.

Facilities: Institutional facilities that would be beneficial to the
project.

Time frame: Dates of completion of all activities or tasks and their sequences and interdependence.

Evaluation: Formative (Process) and Summative (Product). Attention of both kinds of evaluation will enhance the proposal.

Dissemination: To be useful, results must be disseminated. Describe who will be informed of project results, which results will be reported, and in what form the result will be disseminated.

Budget: Should relate directly to the objectives of activities of the project.

Sample Proposal: Lee, Lawrence Lee. The Grant Game – How to Get Free Money. San Francisco: Harbor Publishing, 1981. (distributed by G.P. Putnam's Son)

1. A Cover Letter or letter of transmittal:

2. A title page that includes:
    -your name or name of your group
    -the proposal or project title
    -the name of the funding body you're applying to
    -the date

    Example:
    Proposal for an Inner-City Debt Counseling Service.
    Submitted to the Waldo C. Buckner Foundation,
    October 1. 1981.

3. A summary introduction that says, in just a few paragraphs:
    -who you are
    -what you propose to do
    -how you propose to do it and why
    In proposals for formal research this is the abstract, which will
    be developed in the body of your text. In all cases, this brief
    introduction is an essential element.

4. Additional paragraphs or sections, titled if they are lengthy, that
    set forth:
    -the problem or challenge you address with your project
    -succinct data that support your view of the problem
    -the unique qualifications that make you or your group capable
     of carrying out the project
    -the method, work-plan or research methodology you will follow
    -a summarized timetable of project events

5. The people involved in the work, described by:
    -a table of organization and/or
    -brief statements of their qualifications
    In the case of individual applicants, this is where you summarize
    your life and work experiences leading up to the application and
    refer the proposal reader to work samples, such as abstracts or
    copies of publications, slides of artwork, reviews of performances,
    and so on. Some applicants tend to swamp their proposal readers
    with scrapbooks only a mother could love (or keep). Instead, you
    should reduce such exhibits to 8x11 sheets of paper through
    reduction photocopying and limit special exhibits, such as slides,
    to a single, notebook-sized plastic slide storage sheet.

6. A brief statement of your plans for self-evaluation or for
    evaluation by the funding group

7. A one-page budget (outlined on next page)

8. Supplementary exhibits, such as legal papers and testimonials that fall under the heading of shelter, incorporation and association.

Sample budget

Personnel
    Project Director
      100% of 12 months   22,000
    Research Assistant
      50% of 12 months   7,000
    Secretary - to be selected
      20% of 12 months   2,500
                                         $31,500

Fringe Benefits
    (to include Social Security,
    hospitalization, retirement,
    and unemployment compensation)
    17% of personnel costs
                                        5,355

Consultants
    Edward Jones - 121 days @ $100/day   1,200
    Robert Williams - 8 days @ $100/day   800
                                        2,000

Travel/Per Diem
    Round-trip airfare to Chicago   300
    Accommodations for 3 days
      $35/day   105
    Local travel - 2,000 miles @
      18c/mile   360
                                          765

Supplies
    Office supplies   450
    Communication (phone,postage)   600
    Duplication   200
                                        1,250

Total Direct Cost (TDC)   40,870

Indirect Cost (50% of TDC)   20,435

TOTAL REQUIRED $61,305

APPENDIX C

This document describes a proposal for a Cassava and Palm Kernel

Extraction Project (CAPKE) to address the oppressive economic situation of

the women of Dasilami, The Gambia.

Country:..The Gambia

Project Number:....................................GAM/88

Project Title: Cassava Plantation and Palm Oil Extraction Project (CAPKE)

Duration of Project:..............................2 Years

Executing Agency:............................Overseas Education Fund (OEF)

Government's Implementing Unit:.............Non-Formal Education

Donors Contribution:........................n/a

Signed On Behalf of OEF:.................... _____

                                            Date_____

Signed on Behalf of

Government's Implementing Unit.............. _____

                                            Date_____

ABSTRACT

Due to the drought which has had an adverse impact on the economy of the Gambia, the women of the village, Dasilami in Western Division, have been especially adversely affected. In addition to the drought problems, a recent land dispute settlement between Dasilami and a neighboring village has left the women in Dasilami without land and consequently no farm to work.

This situation has imposed compulsory migration among the women during the rainy season leaving children and husbands behind. In order to alleviate the economically oppressive condition of these women, a project (CAPKE) consisting of cassava plantation and palm oil extraction is being proposed. The project will have a training component in food preservation and processing, together with instruction in numeracy and literacy. The total cost of the project is estimated at US$ 20,000 for a period of two years. Costs can be covered by a combination of grant and low-interest loan.

There will be two types of evaluation: formative evaluation which will be carried out every six months and summative evaluation which will be done after the completion of the project.

Introduction

The Gambia is the smallest country in West Africa, approximately 10,200 square kilometers. Apart from a coastal border with the Atlantic ocean, The Gambia is completely bounded by the Republic of Senegal. The climate of The Gambia is sub-tropical with two seasons. The dry season runs from November to May; the rainy season runs from June to October. During the rainy season, the rainfall along the coast is greater than farther inland with an average of 1200mm. The rest of the year is dry and vegetation is sparse.

The population of The Gambia is 751,000 (1983 Census). The population is expected to reach 1 million by year 2000 and 1.6 million by 2020. The average rate of population growth is 2.5 per annum. Infant mortality is estimated at 35 percent. The national population is relatively young, according to the National Population Census of 1983, with 25% of the population between the ages of 5-15.

87% of the population live in the rural areas; women constitute 50% of the rural population. The majority of the population in the rural areas live below the poverty line, i.e., earning less than D600.00 or about $100.00 a year.

The primary religion of The Gambia is Islam. 95% of the country is Muslim. The five principle languages in The Gambia are: Mandinka 38%; Pulaar 16%; Wolof 14%; Jola 9%; Sarahuli 8%; with other languages 19%. However, the official language is English. The proportion of the illiterates in The Gambia is still high. The national literacy rate is 20.1%; males 29.1% and females 11.6%. The literacy rate among school-age

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children (7-14) is 52%. In general, the majority of the population, as the estimate shows, cannot read, write, and/or count in the official language of English or in their mother tongue.

The Gambia has a mixed economy, with a wide range of institutional arrangements. These include single business ownership, partnerships, co-operatives, statuary co-operations, and private companies. Fundamental to the whole economic structure is agriculture which employs 77.1% of the economically active population. Agriculture produces 95% of the country's export earnings. The Gambia is among the group of the less developed countries with a GNP of 1.5-million (U.S.$) and per capita income of $13.--$200. The country's money is Dalasi (1 U.S.$ = D6.50). The inflation rate was about 70% in 1986.

The country has other potential resources such as cattle herds which provide hides and skins for export, groundnut oil, fish, groundnut cakes and meal. The country also enjoys a large coastline with rich ocean fishing potential that awaits development. Some of the primary imports into The Gambia are yarn and fabric, machinery, chemicals, petroleum products and motor vehicles. The Gambia also imports 7% of the total amount of rice consumed annually. 93% of all rice is produced in country.

Background Information For The Project

Surprising as it may seem nowadays, most women in traditional Gambian society held considerably higher status in the past than they do now. Some of them, especially in political life, were as highly placed as their male counterparts. One can mention several examples of women who held great political and economic prominence such as the Nyancho women of Kaabu, or

the Ngansingbas of Nyamina, Baddibu and other states. This state of
affairs remained more or less stable until the late nineteenth century,
when Islam finally took a strong hold among the Senegambian people. Then
the separation of male and female roles, which had always existed, became
even more pronounced.

Throughout Gambian history, women have played a major, if unrecognized
role, in the Gambian work force. Their participation in agricultural
production is as natural as the development of agriculture itself. Across
classes, regions, and tribes, in both rural and urban areas, the majority
of the work is performed by women. Their numbers and working hours far
exceed that of men. In addition to their responsibilities in crop
production, women in the Gambia are also responsible for tasks such as
child-bearing and rearing, and household maintenance which includes
fetching water and wood for fuel, gathering food, pounding and milling
grains, preparing food for the family, and caring for the elder relatives.
In addition, women in the rural areas are increasingly involved in
livestock care.

Women in urban areas are also involved in marketing and trading. The
majority of all produce in The Gambia is marketed by women. In fact, some
women (particularly among certain tribes) undertake trading as a full-time
occupation. These women traders purchase small quantities of goods either
directly from the farms or from farmers (women and men) at the exchange
centers known as Luumoo.

Generally, women do not own land. The land ownership traditions are de-
rived from a patrilineal system of inheritance and coupled with a virilocal
system of marriage in which the claim of a woman on inheritable land

diminishes as she moves out of the family to marry. There are even fewer women without land than there are women without cattle.

The recent drought which plagued The Gambia has had an adverse impact on the economy as a whole, particularly on the earning capacities of rural women. Due to lack of supportive infrastructure, the rural population of the western division was particularly hard hit, especially the village of Dasilami. Furthermore, the recent land dispute settlement between the Dasilami and Barakunda has left the men in the village of Dasilami without land. Consequently, the women of Dasilami are left without any land to farm.

Location

The village of Dasilami is being considered as the site of this project (CAPKE) because of the drastic consequences of the drought and the redistribution of land that left the women without any means of earning an income. This village is in the Western Division, 20 kilometers from Soma, the prosperous business center for both The Gambia, Senegal, and Cassamance. The village is located near the highway and is easily accessible by either bus or car.

Target Population

The village of Dasilami is comprised of 120 families with a population of 1,600. More than 80% of the women are illiterates. Farming is the primarily source of livelihood of these women. Malnutrition and poor health are two of the major problems in the village.

Dasilami women, like all women of The Gambia, bear the most of the responsibilities for the maintenance of their homes and families. Due to the situation imposed in the village by the drought and land redistribution, the women are now faced with difficulty in earning an income.

Rationale

The women in Dasilami bear most of the responsibility for the maintenance of their homes and families. Yet, they have no economic security and no access to credit other than through the local money lenders who now are refusing to lend them money because they have seen no way of being assured that they will get their money back. This situation has imposed on the village women of Dasilami compulsory migration during the rainy season. This forced migration represents a major wastage of resources and results in moral degradation and hardship for all involved. These women move in groups, rent a house (hut), and often live six to a compound. They leave behind children and husbands in order to assure income for food and basic survival during the dry season.

In view of this situation, and to alleviate the economically oppressive conditions faced by the Dasilami women, a project consisting of a cassava plantation and palm oil extraction operation is being proposed. The project also integrates non-formal education training in basic literacy, numeracy and business skills with an appropriate credit system for start-up projects which would respond to these women's basic survival needs.

The rationale behind cassava and palm oil extraction is related to the advantages offered by the cultivation of these two crops. Cassava needs little water and minimal care once planted, allowing women to allocate time

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for other economic activities. Cassava can be processed without sophisticated technology and it can also be marketed easily. Palm oil extraction is time consuming, but within a two month period a cash profit can be made. These two crops can alleviate the suffering of these women because they are not easily perishable, and in addition, the palm oil extraction, does not require rainfall. It is always available.

Secondly, the production of these crops is based on skills known in the community and/or skills that the women already possess. The women can work on the production of these crops while continuing to address their other work. Selling this produce would be very easy because of the abundance of local markets throughout the area.

Literacy, numeracy, and business skills are needed by these women in order to calculate how much money will be generated, as well as what will be done with it. They need these skills not only for their own benefit, but also to prevent being cheated out of their profits by the middlemen. For this to occur, simple accounting procedures need to be instituted, and all women instructed in how to read monthly profit and loss statements. They will also need to learn how to calculate costs of production. The only way this could be done is through literacy and nonformal training.

Project Goal

The overall goals of this project (CAPKE) are to:

> Provide training in small enterprise development for women in Dasilami which will increase their economic self-reliance.

> Reduce migration out of the village for work.

> Provide nonformal education training in basic literacy, numeracy and business skills.

This project will be overseen by the Non-formal Education Department, Banjul.

Description of the Non-Formal Education Department, Banjul

The Non-Formal Education (NFE) Department in The Gambia was established in 1982 and is directly administered by the Ministry of Education. It has a director, an assistant director, one executive officer, two secretaries, one messenger and four drivers. It also maintains literature officers and assistant literature officers in three major languages (Mandinka, Wolof and Fula), and five field officers. The field officers are based in each geographic division within the country.

The literature sections are responsible for editing and translating all local language materials produced in the NFE sector to insure consistency in orthography. The field staff help to co-ordinate and evaluate on-going field programmes, organize and run facilitator training courses, and assist in the establishment of village and regional committees.

The role of the NFE Department is to work with development agencies and grass-roots community organizations to prepare materials and information geared towards the needs of the rural population and reinforce their role as the cornerstone of this nation. Its programmes are meant to focus on

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the adults, both men and women, as well as school-leavers, in an attempt to increase awareness of local problems and identify solutions at the community level. It also provides training and research services in non-formal education.

Project Description

This project will involve the women of Dasilami in production of cassava and palm oil with the purpose of earning an income. The land to be used by the women for cassava production will be rented from the land owners. The equipment needed for farming and palm oil extraction will be provided by the project. The training component of the project will address issues related to food processing and preservation.

Implementation

The CAPKE project will take place in Dasilami, during a period of two years, March 15, 1989 - March 15, 1990. The CAPKE project will have two phases:

Phase One: Meetings with the women's groups for recruitment and training.

Identification of appropriate land and negotiation of lease.

Purchase of equipment and fencing for the plot.

Selection and employment of staff.

First cassava planting.

Initial literacy training in basic skills.

Establishment of liaison with other community agencies.

Compilation of phase one completion/evaluation report.

Phase Two: Weeding and application of fertilizer.

Palm oil extraction activity--collection and extraction of the oil.

Selling of the palm oil.

Harvesting of the cassava.

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Phase Three: Evaluation and compilation of final written report.

Staffing Plan

Position: Project Co-ordinator

Job description:
   Co-ordinator will be responsible for research and evaluation of the activities that are within the project.
   She/he will also be responsible for the coordination of resources and the liaison between the funding agency and the community. She should have skills in curriculum development, production of literacy and numeracy primers, and supervision.

Profile:
   She/he must speak at least two of the local languages fluently and have at least a Master's degree in Non-Formal Education or Instructional Leadership; one year experience in administration and management would be helpful.

***

Position: Literacy Facilitator

Job description:
   The facilitator will be work closely with the Project Co-ordinator.
   She/he will be responsible for training, teaching and preparation of primers and visual aids.

Profile:
   The applicants should be 25 to 35 years old and have at least a primary school leaving certificate, and experience working with groups.

***

Position: Agricultural Consultant

Job description:
   The consultant will develop a training package to improve the women's skills in growing cassava and processing palm oil. She/he will also train the women in methods of food preservation and processing and other related activities.

Profile:
   She/he should have at least a diploma equivalent to two years of post-secondary education in agriculture or home-economics extension or other

related field. She/he should have knowledge in appropriate, modern methods in production and processing of palm oil and cassava. She/he should also have 2 years experience working with rural women's groups.

Position: Accountant

Job description:
   The Accountant will maintain books and accounts; and monitor all transactions both within and outside of the office, such as payment of staff, etc..

Profile:
   The applicants should at least a certificate in accounting and bookkeeping and at least two years experience.

                                   ***

Position: Secretary

Job description:
   Responsibilities include typing all project correspondence, and materials in support of the project, delivering messages, etc..

Profile:
   She/he should be a trained typist and possess demonstrated skills and abilities in dealing with people. She/he must be someone who will take an active part in the smooth running of the office.

Staff Utilization Plan

SUBJECT	FACILITATOR	TOTAL HR.	WEEKLY HR. FOR TEACHING
Project Co-ordinator	1	480	40
Literacy Facilitator	1	240	20
Agricultural Consultant	1	150	10
Accountant	1	21	21
Secretary	1	21	21
Total	6	912	Average hours per week = 40

Evaluation

Two forms of evaluation will be implemented during the two year period of this project: Formative and Summative. The formative evaluation will be conducted every six months to provide information for program decisions and to maintain a record of procedures as they occur. This will be carried out by the Project Co-ordinator, Facilitator and the women of Dasilami.

A summative evaluation will be conducted at the end of the program in order to ascertain whether the project has achieved its goals, and determine if it should be continued. This final evaluation will be conducted by the Project Co-ordinator.

Funding

The total cost of the project is estimated at approximately $21,000. The funding will come from two sources-- 1) a grant to cover the salaries of the project personnel and the cost of educational materials, and 2) a credit loan to the women of Dasilami to cover the costs of equipment and agricultural supplies. The loan will be borrowed with an interest rate of 3% per annum and repaid through the profits earned by the project. An outline of the budget is as follows:

(A) Project personnel:

(Costs expressed in Dalasis)

Facilitator	= 300 @ /mo x 24 mo	= 8400
Trainer	= 20 @ /hr x 150hr	= 3000
Accountant	= 500 @ /mo x 24 mo	= 12000
Secretary	= 250 @ /mo x 24 mo	= 6000
Co-ordinator	=1000 @ /mo x 24 mo	= 24000

(Sub total of A)   = 53400

(B) Equipment:

20 Wheelbarrows x 50	=	1000
50 Handforks x 7.50	=	375
50 hoe/fork x 50	=	2500
30 Rake x 30	=	900
1 Oil extractor	=	8000
Oil & Fuel	=	2500
4 Barrels (large) x 60	=	240
20 Barrels (small) x 20	=	400
12 Funnels x 5	=	60
3 Measuring cup (large) x 3	=	9
3 Measuring cup (medium)x 3	=	9
6 Pots (large) x 30	=	180
6 Pans (large) x 50	=	300
12 Buckets x 25	=	300
(Sub total of B)	=	16773

(C) Agricultural Input (Cassava sticks) = 4000

(Sub total of C)   =   4000

(D) Maintenance of equipment   = 3000

(Sub total of D)   =   3000

(E) Training materials

Books (notebooks)	=	1000
Pencils 300 x 1 Dalasis	=	300
Markers 12 x 6 D	=	72
Flipcharts 3 x 8 D	=	75
Wall charts 12 charts x 4 D	=	48
Scotch tape 2 boxes x 8 D	=	16
Flip chart stand	=	125
Chalk board stand	=	150
Chalk 3 boxes x 7 D	=	21
(Sub total of E)	=	**1807**

(F) Land rental (20 acres)	=	3000
(Sub total of F)	=	**3000**

(G) Fencing:

Barbed wires	=	4500
Fencing poles	=	1500
Transport cost	=	1000
Labor	=	1000
(Sub total G)	=	**8000**

(H) Miscellaneous	=	5000
(Sub total of H)	=	**5000**

(I) Contingencies	=	5000

(Sub total of I)   = 5000

GRAND TOTAL

Sub total A   =   53400

Sub total B   =   16773

Sub total C   =   4000

Sub total D   =   3000

Sub total E   =   1807

Sub total F   =   3000

Sub total G   =   8000

Sub total H   =   5000

Sub total I   =   5000

            Grand Total   =D 87980

                                    (US$ 21,995)

ADDENDA

Curriculum Vitae

Fatoumata Sidibe

Center for International Education
285 Hills South
University of Massachusetts
Amhert, MA 01003 USA
(413) 545-0465

Nonformal Education Department
Ministry of Education
Bedford Building
Banjul, The Gambia
(h) 220-9-2830

EXPERIENCE:

Assistant Literature Officer/Women's Programme Officer: Nonformal Education Department, Ministry of Education, Banjul, The Gambia. 1978-present.

Primary responsibility for the design and implementation of community development programmes for women's literacy classes: development of adult literacy materials in Mandinka regarding family life and child care; collection and transcription of oral literature and legends for supplemental reading materials; supervision and evaluation of on-going women's literacy and community activities. Also conducted training sessions on Women in Leadership and Village Facilitator Training of Trainers. Taught adult literacy classes in Mandinka. Performed administrative backstopping for all NFE projects relating to women's development including purchasing and accounting.

Language Trainer/Mandinka: U.S Peace Corps, Bakau, The Gambia. 1982 - 1985.

Trained pre-service and in-service Peace Corps Volunteers in oral and written Mandinka and cross-cultural adaptation.

Language Trainer/Mandinka: CUSO, Bakau, The Gambia. 1985.

Trained Canadian rural development volunteers in oral and written and cross-cultural adaptation.

Translator/Transcriber: Oral History and Antiquities Division, President's Office of The Gambia. 1973-1975.

Responsible for collection, transcription and translation of Mandinka oral history and literature.

EDUCATION:

M.Ed.   Center for International Education,
University of Massachusetts, Amherst, MA USA
May, 1988

B.A.   Education, with concentration in Nonformal
Education and Women in Development
University Without Walls,
University of Massachusetts, Amherst, MA.
May, 1987

Seminars and Workshops:

1982:   Workshop for Middle Level Personnel in Adult
Education, Makeni, Sierra Leone. (1 month)

1981:   UNESCO Seminar on the Formulation of a National
Strategy, Banjul, The Gambia. (1 weeks)

1979:   USAID Workshop in Home Economic for Village
Women, Yundum,The Gambia. (3 weeks)

1979:   Workshop in Functional Literacy, Manchester
University, England, (3 weeks)

1979:   USAID Workshop in Home economics for Village
Workers, sponsored by the Community Development
Department, Yundum (3 weeks)

1979:   National Literacy Advisory Committee, Workshop
in Techniques of Book Production, Banjul, The Gambia.
(6 weeks)

1979:   Oral History and Antiquities Division, Workshop in
Mandinka phonetics and orthography. Banjul, The Gambia.
(1 week)

LANGUAGES   Mandinka, Wolof, Creole, English (fluent)
Pulaar and French (some speaking and writing)

APPENDIX D
Checklist for Proposal Writing

No two funding agencies are identical. And no set of check-points will cover all of them. However, the following are basic questions you should ask yourself while undertaking your efforts to secure support from funding agencies especially foundations.

Yes .... No

Do I know for a fact that the funding agency(s) to which I plan to send my application is genuinely interested in the field of work with which the application is concerned?

Have I ascertained how much these funding agencies grant, to whom they are making grants and whether there is a particular period of time at which grants are approved?

Have I enlisted the cooperation of my board of directors and other volunteers to the fullest extent possible?

Have I looked into the possibility of securing of personal appointment?

Do I try to secure appointments by telephone first?

In seeking several operating funds, have I sought to present a special reason justifying such support?

Have I kept my presentation brief, factual and to the point?

Is the budget for my application realistic and fully thought out?

Are all presentations (proposals) that I sent out individually typed?

Do I report fully to funding agencies which give grants to us as to how their funds have been expended?

Do I pay particular attention to renewing foundations grants which may have lapsed?

  _____   _____   Do I persevere with funding agencies interested in my field even if an application is rejected?

Things being as they are, even if you answered "Yes" (obviously, the right answer) to all the questions, no one can guarantee that your efforts in the funding agency field will succeed. You will however have done all you can do to assure that success. (from: Dermer,Joseph. How to Raise Funds From Foundations. Published by Public Service Materials Center, 355 Lexington Avenue New York, N.Y. 10017, 1979)