

Planning Your Project



Inuktitut Protection Act Needed, Aariak Says

Eva Aariak, the languages commissioner for Nunavut, is urging Nunavut's Legislative Assembly to amend the Official Languages Act with an Inuktitut Protection Act.

"An Inuktitut Protection Act would ensure that Nunavut's majority language is treated as such, ensuring that neither the language nor its speakers are discriminated against,"

Aariak said in a press release this week.

"Nunavummiut want Inuktitut and Innuinaqtun to receive status equal to English and French. This is necessary to ensure that Inuktitut and Inuit culture are encouraged to thrive in all aspects of day-to-day life in Nunavut."

During the current sitting of the legislature, a special committee that review the Official Languages Act will present its findings.

From Nunatsiaq News, October 24, 2003

Goals, Focus and Scope

Deciding the Goals, Focus and Scope of Your Project

Some decisions have to be made before you write your proposal to get funding for the project. The goals and objectives of a project must be identified in your proposal. (See *Writing a Funding Proposal* later in this section.) The group can make some of the other decisions once the project is underway.

Decide What the Goal of Your Project Is

Here are some examples:

Is the main goal of your project to do research?

Your group's main focus may be collecting valuable information about your ancestors' lives in the past. You want to preserve the words and wisdom of the Elders in your community before it is too late.

Is the main goal of your project to strengthen language and literacy skills?

Your target group may be a literacy or upgrading class. You want to work on an interesting project that engages the class and allows them to strengthen their language and literacy skills in meaningful ways.

Is the main goal of your project to strengthen communication within families and between generations?

The purpose of your group may be to strengthen family relationships and intergenerational communication in Inuktitut and Inuinnaqtun.

Is the main goal of your project to increase cultural pride and help people develop a positive personal identity?

Your group may feel that people will develop cultural pride and strong personal identities through studying the ways that their ancestors survived and thrived.

Your group might identify yet another goal.

Although you have a main goal for your project, all of these goals are interconnected. If collecting research is your goal, you can still raise language and literacy skills, intergenerational communication and cultural pride through your project. The group just needs to remain aware that all these goals are related and important.

What is the Focus of Your Project?

- Is your focus collecting information about a certain area or time period? Do you want to focus on certain Elders?
- Is your focus to present oral history information to the community?
- Is your focus raising language and literacy skills? If so, it's important to encourage the group to take ownership of the project. Leave as many decisions as possible to group members once the project is up and running.

What is the Scope of Your Project?

Depending on the scope of your project, you can do your own oral history interviews or you can listen to recordings that have already been recorded.

- Does your group have the skills, knowledge and equipment to do oral history interviews or will your group need learning time?
- Is your project short-term? If the project is only a few months long, you might work with oral history interviews that already exist, rather than doing your own interviews.
- Is your project long-term – perhaps seven to eight months? Or do you hope to seek funding to continue the project every year?

Then there will be enough time for group members to learn to do oral history interviews, carry out and preserve the interviews and present information to the community.



What can partners provide?

- ☒ Funds
- ☒ In-kind services – such as space or equipment
- ☒ The programming for the project
- ☒ The participants
- ☒ Public awareness
- ☒ Resources

Community Consultation

Let individuals and groups in the community know what your plans are. You could have a local radio show or a public meeting to talk about your plans for the oral history project. Through community consultation everyone becomes interested in your project and supportive of it.

You might find out about other groups who have done similar work or who are planning to do oral histories. It will help you avoid duplicating oral history work that another group is considering. It may give you ideas about individuals and groups that could partner with you.

Elders' groups may have advice or guidelines for you to follow. Ask for their input and the input of others in the community. Be prepared to be flexible and rethink your plans and goals if people make useful suggestions.

*“In terms of the cultural traditions
contained in it, the death of any language is
an event to mourn. But whereas many
aspects of a floundering written language
will endure in books and on-line,
the death of an oral language is absolute.”*

Mark Abley in Spoken Here

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Any group or individual that is doing research must follow ethical guidelines. Ethical guidelines are rules that are written down to ensure that, as researchers, we treat the people we interview with respect. These guidelines are meant to protect the interviewees and make sure that they are not taken advantage of. The knowledge that they share with us is their knowledge and they have final control over how that knowledge is used.

Your group could spend some time developing your own ethical guidelines at the beginning of your project.

- We must get signed consent from the people who will be involved in our projects.
- We must tell the interviewees what we have planned as goals and outcomes for the project. We must tell them what will happen to the information they give us.
- We will consult with individuals or groups who agree to work with us when we are setting up the project.
- We must protect the rights of the people we work with. The interviewees own their knowledge – control over their knowledge is their ‘intellectual property right’.
- We must be open and honest with the people who work with us about all the parts of our work.

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- The people who work with us as interviewees have control over the research process. They have the right to control the information they give us. They can withdraw information or say that it can only be used in a certain way. It is our responsibility as researchers to make sure the interviewees know that they have control.
- We must be open and honest with the interviewees about the level of our skills and experience.
- We will consult with the interviewees as the project goes along to see if any changes are necessary.
- We will not use the interviewees or their information for our own benefit or personal gain. If we get money from a project, the interviewees will get a share.
- Interviewees have the right to remain anonymous or remove their names from the project if they choose.
- The interviewees' personal and cultural values must be respected throughout the project.
- All people involved in the project will get a copy of these ethical guidelines.
- We, as researchers, must answer to or be accountable to our interviewees before any other group or individual.
- We will give the interviewees a draft copy of anything we create with their information. We will get their approval before we make the final version.
- We will credit the interviewees in any public work we create – unless they choose to remain anonymous.



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Steps in Planning Your Oral History Project

- 1) Meet with others in the community. Create a vision of an ideal project for your community.
- 2) Determine the goals of your project. (See the beginning of this section.)
- 3) If the main goal is to do research, decide what the theme of your project will be. If the main goal is literacy, language or personal development, allow the participants to choose a theme once the project starts.
- 4) Find out about other oral history projects that have been done in the community.
- 5) Decide if you need money to run the project.
- 6) Get support. Find partners.
- 7) Find a local organization that will sponsor the project.
- 8) Decide if the oral history project should have an advisory committee.
- 9) Decide on your equipment needs.
- 10) Decide if you will pay honoraria if you are interviewing Elders.

If you don't need money, skip to number 14.

If you do need money...

- 11) Look for funders whose criteria match your project. Contact the Nunavut Literacy Council for a free copy of *Funding Sources for Language and Literacy-based Projects*.
- 12) Plan your project budget.
- 13) Get a small group of people together to work on a proposal. (See *Writing a Funding Proposal* later in this section and the sample proposals in the *Sample Documents* section.) If you don't feel confident, ask for help from an experienced proposal writer in your community. Or contact the Nunavut Literacy Council for support.
- 14) Make a work plan. Write down all the tasks that need to be done to prepare for your project. Decide who will do each task and by what date.
- 15) Find out if you need a license to do your project from the Nunavut Research Institute. Phone: 867-979-4108, E-mail: slcnri@nunanet.com, Web site: www.nunanet.com/~research.

Recording Equipment

Because technology changes so quickly we won't attempt to give up-to-date information on the best equipment to buy. But here are some general considerations to think about:

- Your group should find an organization such as a museum or archives that can store your recordings safely. Oral history professionals recommend that you talk to the archives before you buy equipment and ask them what type of recordings they can support. Then you can buy the recording equipment that suits their storage system.
- Contact the Culture and Heritage Division of The Department of Culture, Language, Elders and Youth (CLEY) to find out where recordings from Nunavut are currently being stored. Then you can get in touch with that organization to find out about their storage system. CLEY web site: www.gov.nu.ca/cley – click on Culture and Heritage. Phone: 867-975-5524
- Oral history professionals recommend that, if your budget or experience is limited, choose analog over digital media. In other words, choose recording equipment that uses reel to reel or cassette tapes instead of MP3 or CD systems. Digital media are constantly changing and you will have the expense of changing your computer system and software to match. The tapes can be digitized later.
- Cassette tapes don't store well; they require maintenance. But you can record on cassette tapes and later transfer to reel to reel or digital media for storage.
- You could contact CBC in your region for technical advice. They may be able to suggest the best equipment to buy or help you transfer from one media to the other.

How Can We Get Recording Equipment for Our Oral History Project?

- ✓ If the funding program allows you to purchase equipment, include the purchase price in the budget of your proposal. Buy your own equipment to use in current and future oral history projects.
- ✓ Talk to the institution that your literacy group is connected with. Persuade them that oral history projects are valuable and that they should support the collection of oral histories by purchasing recording equipment from capital budgets.
- ✓ Check with the group members to see how many have their own audio or video recording equipment.
- ✓ Ask big electronic stores in the south if they would agree to lend or donate equipment for your project. You could offer them publicity – get your story in the media: *“Future Shop Supports Innovative Inuit Literacy Project”!*
- ✓ Ask to borrow equipment: from schools, IBC, CBC, stores (they may be reluctant to do this, since they need the equipment themselves).

What Equipment is Needed for an Oral History Project?

- Buy, rent or borrow the best quality equipment you can afford. With a good quality recording, the information will be preserved for the future. You will also be able to create public presentations that are clear and easy to listen to.
- ☒ If you are buying for a group, it's better to have just one or two good quality recorders to share than to have a lot of cheap recorders.

A Good Recorder:

- ✓ Lets you use an external microphone;
- ✓ Lets you set the record volume yourself;
- ✓ Allows continuous recording, not voice activated;
- ✓ Is easy for inexperienced people to use;
- ✓ Will stand up to heavy use; and
- ✓ Has a counter that you can use in your transcript or index to locate specific parts of the recording.

Also Useful:

- ☑ A vu meter than shows recording volume – will also show if the batteries are getting weak.
- ☑ A signal to show when the tape or disk is about to run out.
- If you have the skills, the technology and the money, check out the most current digital media, such as mini-disk or MP3 players. With these you will be able to download information to your computer. However, contact the archives where you will store your recordings before you buy any equipment.
- Use only high quality tapes or disks. If you use cassette tapes, 60-minute tapes are recommended. Anything longer can tangle and break.
- Use electrical power instead of batteries if you can – it is more reliable.

Microphones:

- Use only an external microphone. Don't use a built-in mic; it will pick up all the machine's operating noises.
- Buy an excellent omni-directional microphone (picks up sound from all directions).
- You may want to use a mic that attaches to a piece of clothing. They work well when interviewing softly-spoken people.
- Table mics should be placed close to the interviewee.
- Most microphones have batteries. Make sure to order extras. Test the mic before each interview and replace batteries if necessary.



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Problem or Needs Statement

A Problem or Needs Statement describes the need for the project.

In this section, you should be able to answer these kinds of questions:

- ☒ What problems are you trying to address and what needs are you attempting to meet?
- ☒ If your project is to help people, are they interested in participating in the project?
- ☒ Why does your organization want to do this project?

Needs statements should be focused on some specific aspect of the problem – language and literacy development is a long-term, complex issue and it won't be possible to meet all of the language and literacy needs of people in your community through one project.

Goals and Objectives

Goals and Objectives describe what you hope to accomplish and what steps need to be taken in order to meet your goal.

Goals describe what you want to accomplish and objectives are the specific steps you will take in order to meet your goals.

Here's an example of a goal:

"To support Inuktitut language and literacy development within the community."

For each goal, there are several short-term objectives. Objectives state the main activities or tasks you need to carry out to meet your goal. Your objectives should be SMART:

- ☒ **S**pecific
- ☒ **M**easurable
- ☒ **A**chievable
- ☒ **R**ealistic
- ☒ **T**ime-limited

Here are some examples of objectives:

- To set up a Family Oral History Project in the community library.
- To promote Inuktitut language and literacy development by encouraging families to interact with Elders in a meaningful way.
- To support the Family Oral History Project participants in sharing their research with the community.

Action Plan and Schedule

Action Plan and Schedule describes what you will actually do to achieve the objectives.

In this section, you will clearly describe in detail the steps you will take to meet each objective. The Action Plan describes what you will do, who will do it, how you will involve the target group and when each activity will occur. Funders want to see that your group has anticipated and thought through each step of the project.

For example: We have approached the community to see if there is interest in a family oral history project. We have approached the local librarian to set up the family oral history project in the library two nights a week. The Family Literacy Coordinator will organize and lead the project, will be responsible for promoting the project throughout the community, evaluating the project and writing a final report.

Project Time Line

<i>June</i>	Purchase equipment and supplies
<i>August</i>	Promote family oral history project
<i>September</i>	Begin family oral history sessions
<i>October to March</i>	Evaluate project
<i>March 31</i>	Write final report

Evaluation

An evaluation describes a plan for determining how well the objectives are met.

Evaluation is helpful for these reasons:

- ☒ It lets you think about what you are doing and why.
- ☒ It lets you know if you're doing what you said you would do.
- ☒ It tells you what's working well.
- ☒ It lets you know what you need to change and how you can improve your project.
- ☒ It shows other communities what has worked for you.
- ☒ It gives you ideas for future projects.

An evaluation plan is linked to your project objectives and activities. A plan should include the following information:

- ☒ How you will measure success (indicators) e.g. number of families participating in the oral history project; participants' observation of any changes in the amount of Inuktitut or Inuinnaqtun spoken in the home.
- ☒ What results you hope to achieve e.g. families with more awareness of their family and community history; families using more Inuktitut or Inuinnaqtun in their homes; family members with a stronger sense of personal identity and increased self-esteem; more awareness of the importance of maintaining Inuit languages in order to maintain cultural identity.
- ☒ How you will gather information e.g. survey, feedback session with project participants.

Budget

The budget outlines the total costs of the project, including in-kind support.

The budget is a very important part of the proposal. It should very clearly show how much money you require in order to carry out the project as described in the action plan.

Letters of Support

Letters of support show that other groups, organizations and individuals in your community are aware of your project and support it.

Most funders will ask for at least two letters of support. They let the funders know that you have discussed your project with others in the community and that there is support for the activities you are proposing to carry out.

Appendices

Any supporting documents such as a needs assessment, community profile or information about your organization, should be included in the Appendices.

Appendices are attachments to the proposal that provide useful additional information for the funders. It is helpful to use appendices rather than overcrowding the proposal itself. Any supporting documents that demonstrate the need for your project or the structure of your organization can be attached to your proposal as appendices. For example, if you held community consultations about the need for an oral history project, include information from the consultation in your appendices.



Top Ten Ways to Get Your Proposal Read!

1. Make sure you know something about the funder – the organization, company or agency – before you submit your request. Call and ask them for their guidelines.
2. Individualize the proposal. ‘To whom it may concern’ indicates you haven’t done your homework. Find out the name of the person you must submit the proposal to.
3. Be sure to include all the information they request.
4. Don’t overwhelm them with support materials such as videos. The ideal length of a proposal should be four to six pages.
5. Be sure to call and follow up on your request three to four weeks after submitting it.
6. If an organization supported you in the past, make sure to say thank you. Keep in touch with them and let them know how the funds were spent.
7. If this is your first time requesting funds from this organization ‘don’t ask for too much’ – \$5,000 to \$10,000.
8. If you are turned down – call the organization to find out why.
9. Illustrate the benefits of supporting your cause to the organization.
10. Be passionate about your goals and objectives and make your enthusiasm clear in the proposal.

(See *Funding Sources for Language and Literacy-based Projects* in the *Useful Resources* section for information about funding options in Nunavut.)

*“Language is an anonymous,
collective and unconscious art;
the result of the creativity
of thousands of generations.”*

Edward Sapir

*“The strength of a language
does not lie in rejecting what is foreign
but in assimilating it.”*

Johan Wolfgang Goethe