



## SUSTAINING KYOTO ARTS AND HERITAGE: DIGITAL PLATFORM



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## ABSTRACT

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Kyoto is losing its culture and heritage to natural disasters and the modernization of the city. The goal of this project was to help Kyoto VR, an immersive media company seeking to digitally preserve Kyoto's culture, discover sources of possible funding opportunities. To do this we created a list of the most appropriate sponsors, funders, and investors for Kyoto VR. We also created a compact guide containing the best practices for grant proposal writing. Lastly, we created media for Kyoto VR to further expand their brand.

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## EXECUTIVE SUMMARY

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Kyoto, Japan's old capital, contains an immense amount of history and culture. Holding over 17 UNESCO world heritage sites, Kyoto is one of the most culturally dense cities not only in Japan but the entire world. Sadly, many cultural properties are destroyed or disappear due to natural disasters, modernization, and forgotten techniques.

Kyoto VR is an immersive media company that seeks to digitally document and preserve all Kyoto's most unique cultural properties using XR technology. XR is an umbrella term that encompasses all technology that expands or extends one's reality such as virtual reality (VR) and augmented reality (AR) (Goode, 2019). Kyoto VR works with photogrammetry, 360-degree videos, and audio tours which they use to build XR technology. XR preservation is not straightforward, and thus, Kyoto VR's ambitious objective comes with a high price. In the past Kyoto VR has received funding on a project to project basis. The company is now looking for funding to continue to digitally preserve Kyoto's culture. They seek to hire more employees to handle the technical needs of the company, but that comes at a price. XR development salaries average around 100 dollars an hour (Admin, 2018), and development cycles can last many months or even years. Furthermore, intellectual property rights heavily prevent which properties can even be up for consideration for preservation.

Our primary goal was to find possible funding options and opportunities for Kyoto VR. To accomplish this goal, we identified four main objectives.

- To assess Kyoto VR's specific funding needs
- To identify funding streams and strategies
- To find the most appropriate sponsors, funders, or investors for Kyoto VR
- To create media for Kyoto VR

Using these objectives, we outlined multiple deliverables that we would give to Kyoto VR at the end of our project. The most important is our epic list of potential sponsors, funders, and investors. The other deliverables are a compact guide on the best grant-writing practices, a trailer for Kyoto VR's audio tours, and a social media account for Kyoto VR along with a maintenance manual with information on how to maintain and use the account to gain traction.

To accomplish the first objective, we conducted interviews and discussions with Kyoto VR's founder, Atticus Sims, to gain more knowledge and insight into the company. This interview allowed us to further understand the company ethos and specific needs. With this information, we can find the best sponsors, funders, and investors possible by ruling out any that didn't fit the companies vision. From the interviews and discussions, we discovered that Kyoto VR is currently engaged in artistic humanitarian projects rather than for-profit products. Because of this, Kyoto VR is more interested in artistic and humanitarian grants as opposed to venture capitalist funding or corporate sponsorship currently. Despite not having a non-profit status, all of Kyoto VR's work so far hasn't been commercially oriented and has focused on the artistic and humanitarian side of XR preservation. Furthermore, we found that Kyoto VR is hesitant to relinquish any creative freedom to sponsors, funders, or investors who may want a hand in Kyoto VR's work instead of merely just providing funding.

Next, to accomplish the second objective, we conducted a literature review to determine the best practices for grant proposal writing. We narrowed the best practices down to the three "P's."

- Preparation: This includes understanding the grantmaker, researching the previous grant recipients, and gathering appropriate materials for applying.
- Proposal: This includes understanding the problem you are trying to address, understanding and being able to fully articulate your vision, and making your proposal as unique as your organization.
- Persistence: This includes applying for grants of all sizes, being mindful of mistakes and accepting feedback, and continuing to apply for grants even if you are rejected.

These best practices will aid Kyoto VR in writing the best grant proposals possible.

To accomplish our third objective, we created an epic list of potential sponsors, funders, and investors. We compiled all the funding opportunities into a concise and neat spreadsheet which details the name, keywords, location, website URL, date founded, mission, contact info, potential collaborations, and type of funding for each entry. We made the list as extensive and detailed as possible, while also being readable and easy to understand. As previously stated, from our initial conversations and interviews with Atticus, we shifted our focus towards artistic and humanitarian grants.

Some sponsors, funders, and investors are more compatible with Kyoto VR than others. Thus we created a priority system for the epic list to organize the opportunities. "High Priority" contains mainly artistic sponsors, funders, and investors looking to invest in innovative and interactive art projects and companies, such as Kyoto VR. In this section, we have also highlighted grants with upcoming deadlines to make sure Kyoto VR applies as soon as possible. For the "medium priority" section, we outlined humanitarian and artistic grants that could potentially work with Kyoto VR. However, most of these do not align perfectly like those in the high priority section. All of the opportunities in medium priority are still worth applying for but may not be a perfect fit. In the "low priority" section we put artistic and humanitarian grants whose deadline has passed but will announce a new round of grants in the next year. We also included venture capitalist opportunities from our preliminary research as they may be useful to Kyoto VR sometime in the future. We don't expect Kyoto VR to apply to most of the options in low priority. However, we hope they keep the information for future opportunities.

After arriving in Kyoto, we learned about Kyoto VR's audio tours, a separate for-profit sector of Kyoto VR which will eventually become its own entity. As another avenue to support funding, we decided to create media for these audio tours.

To start, we created two trailers for the audio tours. The first trailer is targeted towards potential customers and is meant to serve as a commercial or advertisement. This trailer contains shots of our team using the audio tour app at Kinkakuji. The trailer shows off the audio guide, GPS, and AR functionality of the app to entice potential customers.

The second trailer is more informative with Atticus Sims speaking about the idea behind the audio tour. This trailer is designed to be used in grant proposals or other funding applications to demonstrate the unique elements of the audio tour app. We used similar shots from the first trailer along with "talking heads" shots of Atticus himself describing the audio tours.

Furthermore, we created an Instagram account for the inGuides audio tours to start generating traction. We created a manual with instructions on how to maintain the Instagram page and the best practices to grow your platform.

We went out on a media day to capture both photos and videos for both the trailers and the social media page. These photos and videos capture unique cultural elements of Kyoto, especially Kinkakuji temple, where the audio tour is directed. The cultural elements we captured

will hopefully translate Kyoto VR's passion for Kyoto's culture and preservation to the rest of the world.

We hope that our deliverables will aid Kyoto VR in their search for funding. We hope that Kyoto VR, with our help, generates the funding they need to continue the preservation of Kyoto's culture through immersive XR technology.

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## AUTHORSHIP

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The authors of this report are Lewis Cook, Nicole Escobar, Ahad Fareed, and Cameron Person. Due to collaborative writing practices and close cooperation between the authors during the writing process it is impossible to determine which authors contribute to which specific parts of this report.

For all intents and purposes it can be said that each of the authors contributed equally to this report.

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## CHAPTER 1.0 INTRODUCTION

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Kyoto, the former capital of Japan, contains an immense amount of important cultural properties rich in history. Sadly, many of Kyoto's cultural properties have been destroyed or lost throughout the ages. Over 1000 documented properties have been damaged or destroyed in the past century due to war and natural disasters. Similarly, other traditions are lost among the generations.

Many organizations around the world seek to preserve and protect cultural properties but almost all of them reside in the physical world. On the other hand, Kyoto VR, an immersive media company, seeks to preserve Kyoto's cultural properties by digitally archiving them through virtual reality (VR) and augmented reality (AR). Kyoto VR also works with tourism by creating commercially-available audio tours for some of Kyoto's famous destinations. Atticus Sims, Kyoto VR's founder, believes "the portrayal of traditional Japanese culture should be done with respect and care" (Sims, 2019), which is why Kyoto VR strives for culturally and historically realistic interpretations.

The company has ambitious objectives and is currently looking for funding to support, expand and hire more employees as well as gain access to more advanced technologies than their current budget might allow. Photorealistic XR development is expensive, with hourly development rates ranging up to 100 USD (Admin, 2018). Additional funding allows for better technology and more staff, which will enable Kyoto VR to be able to continue their efforts in digitally preserving the city's culture on a much larger scale.

The broad goal of our project is to find funding opportunities for Kyoto VR and supply them with information on all the opportunities. To accomplish these primary goals, we have outlined four objectives.

- To assess Kyoto VR's specific funding needs
- To identify funding streams and strategies
- To find the most appropriate sponsors, funders, or investors for Kyoto VR
- To create media for Kyoto VR

Grant writing, and contacting companies or possible sponsors is not the focus of this project, yet we will deliver Kyoto VR a comprehensive list of potential sponsors, funders, and investors that we believe will best fit their needs. Accompanying this, we will provide a compact guide for the best practices of grant writing. Furthermore, we will provide Kyoto VR media which will help expand their name and brand. Ultimately, we seek to facilitate the continued success of Kyoto VR so that they may continue their mission of preserving Kyoto's cultural properties.

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## CHAPTER 2.0 LITERATURE REVIEW

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In this chapter, we will explore Kyoto VR's value towards cultural preservation, and discuss why the preservation of Kyoto's culture is integral. We'll then look at the technological options for preserving these cultural icons, and finally, identify multiple different funding streams including grants and sponsorships, detailing the pros and cons of each and their best practices.

### **2.1 What is XR?**

XR is an umbrella term that encompasses all technology that expands or extends ones reality (Goode, 2019). All the technology Kyoto VR works with (photogrammetry, audio tours, 360-degree videos) can be described as "XR".

### **2.2 Why Japan's Culture and Heritage Must be Preserved**

The definition of a cultural property, administered by the Japanese Government's Agency for cultural affairs, includes tangible properties, intangible properties, folk properties, monuments, cultural landscapes, and traditional buildings (Agency for Cultural Affairs, 2012). Buried properties and conservation techniques are also considered cultural properties, and these cultural properties are to be preserved and utilized as the heritage of the Japanese people (Agency for Cultural Affairs, 2012). Cultural properties are essential to understanding Japan's history and are the foundations for its growth. Under the Law for Protection of Cultural Properties, the national government determines what is and isn't a cultural property, and the specific measures to ensure preservation. Measures for tangible cultural properties include preservation, disaster protection work, and acquisition. For intangible cultural properties, these measures include subsidies for programs for training successors or for documentation of specific skills (Agency for Cultural Affairs, 2014).

Different historical catastrophes ranging from war to natural disasters have destroyed or degraded cultural properties. An example of this would be the Izura Rokkakudo, a cultural treasure that was washed away by the 2011 Tsunami and Earthquake (Hurtado, 2012). This temple used for deep meditation was so important to the Japanese people that it was later rebuilt; sadly the rebuilding did not retain many aspects of the original temple. If preserved through virtual reality, the original temple would have been eternalized both virtually as well as physically.

Japan continues to lose art and culture in a different sense as well. The modernization of the country at a rapid rate has led to homes and streets that are centuries old being replaced with modern counterparts (Trading Economics, 2019). Though this is a very important part of growth, these places are lost forever. Grandparents can only tell their grandchildren of where they grew up, unable to show them.

### **2.3 Benefits of XR Preservation and Tourism**

The idea of XR tours has existed for the past 20 years with many successful attempts integrating the technology and art form. Guttentag (2010) notes many of the positive aspects of digital preservation and tours, starting with XR technology can make tourism much more affordable. A virtual reality (VR) headset will cost around 500 dollars while a flight to Japan

from the US or Europe would cost well over 1000 dollars, not to mention hotels, entry fees, and other travel expenses. Secondly, XR technology provides greater accessibility, giving users different perspectives on heritage sites or other cultural properties that would be unachievable in real life, such as bird's eye view and access to closed-off or remote locations. This technology also allows for physically challenged tourists to view sites and properties that might otherwise be inaccessible, such as the 1000 Torii (gates) which contains over 1200 steps. By using XR technology, they would be able to virtually progress through the gates. Thirdly, XR technology also can be used to document and monitor erosion of physical sites providing a framework for potential restoration efforts. Fourthly, potential tourists can use XR technology to obtain a realistic understanding of the landscape and walking terrain (Lammeren, Clerc, and Kramer, 2002). And finally, the use of XR technology can create a durable record of the cultural property (Treviño 2018).

Additionally, digital preservation can also help to alleviate some of the degradation caused by the mass influx of visitors to Kyoto's cultural properties. J.S.P. Hobson and A.P. Williams predicted in 1995 that VR tourism "could offer a way of visiting sensitive environments that cannot cope with demand." This shows that even before the time of mass-produced and distributed XR technology, innovators were looking to preserve culture and heritage through digital means.

#### ***2.4 Logistical Challenges to XR Preservation***

While XR preservation may sound like a magical solution to many of the problems listed earlier, it comes with a hefty price. Multiple hands-on employees are required for XR development. Vakhnenko (2016) states that VR software teams need a project manager, designers, and developers to function efficiently. With average VR developer salaries ranging from \$40-\$240 per hour (Arvspot, 2018), small companies such as Kyoto VR will find it difficult to hire the multitude of employees needed to create XR preservations and tours.

If the financial and technology barriers weren't enough, the digital preservation of cultural properties also runs into a vast array of legal problems. Evens & Hautekeete (2011) state that one of the major issues surrounding digital tourism is intellectual property rights. Intellectual Property laws surrounding many heritage sites and cultural properties prevent many would-be preservationists from recording and archiving the sites. The intellectual property laws are a big problem for Kyoto VR because the viable partner options are the Japanese government or owners of the property, both of which place onerous restrictions on the distribution of Kyoto VR's digital preservations. Most digital interpretations of material properties require explicit permission from the owner of the intellectual, or tangible property, and even when they do allow recording, many times mass distribution of the preservation is strictly prohibited.

#### ***2.5 Funding Streams***

To overcome the financial boundaries that Kyoto VR faces, we must explore various funding streams to determine what best suits Kyoto VR's needs.

#### ***2.6 Grant Writing***

Generally speaking, a grant is a "monetary award of financial assistance" so that the recipient, usually an organization, can undertake some activity laid out in the application (Browning, 2014, p. 7). Grants are distributed by "grantmakers," which are simply the organizations or agencies that create the grants and award the funds. Grantmakers exist both in

public and private sectors. By applying for these grants, organizations or agencies can secure funds for specific tasks such as renovating offices, organizing conferences/events, or annual operating expenses (Browning, 2014).

Grantmakers may also release “Requests for Proposals” (RFPs) before grant application deadlines. These RFPs are a request for qualified recipients to apply to receive the grant and complete the task that the grant specifies. They often include deadlines, submission guidelines, grantmaker’s priorities, and contact information (PGWAdmin, 2018). Being aware and vigilant of these requests and following their guidelines will be important for capitalizing on grants.

Before an organization can acquire funding from a variety of public and private sector funders, a grant proposal is often required. In a professional and competitive market such as the market for grants, it is important to understand the best practices of writing grant proposals.

Before the process of grant writing even begins, it is necessary to look for many opportunities and relevant sources. Even with varying amounts of funding, acquiring any grants “can be used to collect preliminary data, or be leveraged to increase the likelihood of success when applying to other programs” (Jaykus, 2017). That is to say that pursuing small grants can provide significant advantages for acquiring much larger grants in the future. Furthermore, creating necessary or helpful supporting documentation is essential (Browning, 2014). Additional important documents may include cover letters, which according to Kurzweil Education Systems (2002), “should contain a summary of your proposal, introduce your organization, a summary of any recent communications you’ve had with the funding organization, the amount of funding that you are requesting, the population it will serve, and the need it will help solve.” Federal cover forms are also required for federal grants. The required information will differ between countries and grantmakers.

Establishing a strong project concept and outline is one of the most, if not the most, important aspects of writing a grant proposal. Depending on the model of the project and the author’s mindset, one might start with one of the following: a large scale overview or small details that will eventually provide an overview of the general concept (Jaykus, 2017). In either case, a grant proposal requires a strong statement of the issue and the need. In the words of Dr. Beverly Browning, “your presentation of what’s wrong with this picture must be compelling, magnetizing, tear-jerking, and believable” (Browning, 2017). In the case of Kyoto VR, establishing the need for cultural preservation in the most relatable way possible will be paramount to ensuring the grant is not overlooked but accepted.

Based on a sample framework provided by Kurzweil Education Systems (2002), we can identify the key components of a grant proposal:

- Project abstract
- Statement of need
- Program description
- Descriptions of any new assistive technologies
- Goals and objective
- A timeline of the project
- Budget
- Evaluation/reporting metrics
- Additional appendices

We currently lack the details necessary to provide an adequate sample grant proposal for Kyoto VR, yet effectively meeting these criteria will increase the likelihood of acquiring funding.

## ***2.7 Public Sector Funding***

In a majority of cases, the task of preserving heritage and culture is left to the government. For the Japanese government, this task is especially hard considering the 13,000 cultural artifacts, monuments, and various intangible cultural properties officially reported in government records (Kakiuchi, 2014). This compounds with the fact that the budget for cultural preservation has remained at only 0.1% of the national general account for decades (Kakiuchi, 2014).

While the financial support and connections of the government can provide a significant boon to a small project, the barrier to entry is much higher, and when looking to acquire large amounts of funding, this barrier and associated restrictions tied to government funding expands. For this reason, Kyoto VR does not seek government funds as a primary source of funding.

## ***2.8 Corporate Sponsorships***

Corporate sponsorship is broadly considered a form of advertising wherein the sponsor pays to be associated with an organization or event (INC, n.d.). This covers a large range of potential partnerships and has different implications for sponsorships with for-profit and nonprofit organizations. Because of the potential for future change in Kyoto VR's business model and the potential for nonprofit status we have chosen to explore both avenues.

Before even considering the task of acquiring corporate sponsorship, one of the major tasks is to find appropriate potential sponsors. In the case of Kyoto VR, the main draw for corporate sponsors will be the philanthropic element of sponsoring a cultural preservation organization. According to Menon & Kahn (2003), consumers often view the appropriateness of a corporate sponsorship based on the perceived fit of the product with the sponsored organization. In some cases, "consumers may discount the validity of a sponsored philanthropic activity if it is inconsistent with a clear vested interest" (Menon & Kahn, 2003). That is to say that if a partnership doesn't make sense to the consumer they may view the partnership as superficial and insincere. Thus it is important that corporate sponsors can find a connection between their image and the image of the organization they might sponsor. According to Danaher (2016), this connection is so important that a joint promotion will not succeed unless the relationship can "define, enhance or repair a corporation's brand image."

On the for-profit side, finding and gaining corporate sponsorships can be difficult. As stated previously, corporate sponsors look for specific aspects in a partner to enhance their brand image, and connections are a large aspect of even being considered for sponsorships. Furthermore, even after finding a suitable sponsor, creating an offer is an arduous process involving many complicated steps.

As far as nonprofit sponsorship structures, there are three predominant types of partnerships or "alliances": transaction-based promotions, joint issue promotions, and licensing (Andreasen, 1996; Danaher, 2016). As a brief overview, transaction-based promotions are the most common form of alliance and involve the corporate entity providing a specific amount of funding or resources to the nonprofit in direct proportion to the sales revenue of the corporate sponsor (Andreasen, 1996). Joint issue promotions involve promoting awareness for a social issue through the joint image of the corporate sponsor and nonprofit. In some cases, there may be no direct transfer of funds to the nonprofit from the corporate sponsor. Lastly, purchasing a nonprofit organization's logo and name could provide a strong philanthropic aspect to the

brand's image, such as when Royal Caribbean Cruises licensed the logo of the World Wildlife Foundation (Danaher, 2016).

For the specific funding needs of Kyoto VR, the most important and viable alliance may be transaction-based promotions. While the other methods provide a significant image boost, Kyoto VR needs funding and transaction-based promotions are optimal for such an objective. Over three years, through transaction-based promotions with American Express and other partners, a hunger relief organization known as Share Our Strength received more than \$16 million (Andreasen, 1996). Transaction-based promotions also have a wide range of potential benefits and motivators for both business partners and nonprofit organizations with the business partner gaining potentially even greater benefit for less risk than the nonprofit (Wymer Jr. & Samu, 2008). This type of alliance could make the process of attracting sponsors far simpler for Kyoto VR.

There are significant risks associated with forming alliances, both for the corporate sponsor and the nonprofit organization. Many of these issues stem from possible damage to the image of the organization. Any misstep by the corporate sponsor could lead to reputation damage, reduced funding, or the withdrawal of other current or potential corporate sponsors (Andreasen, 1996; Wymer Jr. & Samu, 2008). In order to combat this, creating a solid strategy and finding appropriate sponsors is paramount. Assessing an organization's assets and aspects that would be unfavorable or even antithetical to its image is the most important part of strategizing for successful partnerships (Wheeler, 2010). In seeking potential sponsors, funders, or investors, Kyoto VR must remain vigilant of these risks while still seeking the three major benefits from financial partners: improved financial strength, knowledge, and connections (Cremades, 2016).

## ***2.9 Overview***

Ultimately, Kyoto VR seeks to preserve Kyoto's culture and heritage through XR technology. Additionally, they hope to convert these presentations into commercial products that anyone can experience. In the past decade, XR tourism has proven itself as a viable option for those looking to experience new places on a budget; Kyoto VR wishes to tap into this market. However, the creation of XR preservations and tourism remains an expensive and lengthy process which entails technology requirements, intellectual property rights surrounding most cultural properties, and the search for sponsors. There is a myriad of funding options for Kyoto VR to consider thus making the search for the perfect sponsors arduous. Therefore Kyoto VR needs funding and proper sponsors to fully achieve their goal.

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## CHAPTER 3.0 METHODOLOGY

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Kyoto VR seeks to digitally preserve cultural properties in Kyoto, yet doing so requires significant fiscal capital. Our project seeks to support Kyoto VR's fundraising capabilities so they have the resources they require. To achieve this goal we have identified 4 pertinent objectives.

- To assess Kyoto VR's specific funding needs
- To identify funding streams and strategies
- To find the most appropriate sponsors, funders, or investors for Kyoto VR
- To create media for Kyoto VR

In this section, we will discuss the methods we will use to achieve these objectives. The diagram below (Figure 1) showcases our objectives and quick overviews of the methods we will use.



*Figure 1: Methods Overview*



### ***3.1 To assess Kyoto VR's specific needs***

#### **Method 1:**

In order to assess the needs of Kyoto VR, we conducted a review of previous projects and materials that the company has produced. Many of their materials are on the company's website, however, we also reviewed outside sources and news outlets that have covered stories on Kyoto VR.

#### **Method 2:**

In addition to this off-site review, we also conducted an interview with the founder of Kyoto VR, Atticus Sims, to discover what he believed the company needs. Acquiring specific details was paramount in creating an effective strategy and proposal for potential sponsors. The group prepared specific questions for Atticus to fully understand his current assets, goals, and future needs and how he will utilize equipment obtained through additional funding (see interview questions in Appendix B). We originally planned to capture our interviews with video and audio; however, Atticus expressed how he can supply us with more complete and well-thought answers through text. We decided to align ourselves with Atticus' needs and conducted the interviews through email.

### ***3.2 Identify funding streams and strategies***

#### **Method 3:**

Through a review of the literature, we identified potential funding streams for Kyoto VR's project and the best practices used to secure funding from them (e.g., how to write grants, crowdsourcing basics, and sponsors, etc). The group researched books and journals to understand the positives and negatives of each funding stream.

An extension of the process of finding best practices included extensive research on the best practices for writing grant proposals. Considering the technical nature and the skills involved in writing a grant proposal it only follows that we needed to understand the best practices so that we could understand the content we gathered for this purpose. We created a compact paper detailing these "best practices" that we delivered to Kyoto VR.

### ***3.3 To find the most appropriate sponsors, funders, or investors for Kyoto VR***

#### **Method 4:**

In addition to preparing Kyoto VR for approaching potential funders or tapping into funding streams, we have identified sponsors whose goals align with Kyoto VR's goals. Based on the information we acquired on Kyoto VR's specific needs and additional discussions with the founder of Kyoto VR (Atticus Sims), we determined the key attributes of potential sponsors. We needed to conduct database research of sponsors, grants, and investors who work closely with similar types of companies to Kyoto VR. We determine their name, overview, contact information, type of funder (grants, sponsor, investor, etc.), needs, and returns and fully articulated the information to Kyoto VR. Our primary instrument (Appendix D) was very important in our organization of the information that we acquire through reviewing sponsors and the surrounding literature.

After completing some of the previous objectives, we were able to concretely and concisely provide our sponsor with the information for potential funders that we have assessed to be the most appropriate for Kyoto VR's current and future needs. This epic list of potential funders is as exhaustive as possible as not to exclude potential sources of funding.

### ***3.4 To create media for Kyoto VR***

After arriving in Kyoto we learned about Kyoto VR's audio tours, a separate for-profit sector of Kyoto VR which will eventually become its own entity. As another avenue for funding, we decided to create media for these audio tours.

#### **Method 5:**

We created video trailers for Kyoto VR's Kinkakuji audio tour app. These trailers contain images and videos of people using the app along with explanations and talking-head segments of Atticus himself. Specifically, we created two distinct trailers.

The first trailer is 30 seconds long and appeals to tourists and potential customers. This trailer mainly focused on how the app can enhance a potential customer's experience when visiting the Kinkakuji temple.

The second trailer is over a minute long and appeals to future funding opportunities for Kyoto VR. This trailer focused on Kyoto VR as a whole and their unique and innovative vision to entice potential funders, sponsors, and investors.

For instruments used, we collected video footage using cameras, tripods, and microphones.

#### **Method 6:**

We will be launching an Instagram account for Kyoto VR's audio tours, and building a following for it. The group will guide Kyoto VR on the algorithms surrounding social media as well as aim to create a following for the project and company. This account will feature the trailer, and we will be using Audio tour work as content. In turn, this aids with their funding by growing the name and mission of the company. Before we give Kyoto VR control of the account we will provide them with a small manual on how to operate the account from here on.

#### **Method 7:**

We will use photography and videography to capture unique cultural elements of Kyoto that are either disappearing, modernizing, or at risk of degradation. Using these photos we will create a compelling and moving story and narrative to use in our media which will further entice potential sponsors, funders, and investors.

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## CHAPTER 4.0 RESULTS

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In this section we will discuss the results of our methodology. First we will go over the interview with Atticus and how that guided our initial research. Then we will discuss our deliverables in order of importance to Kyoto VR.

### ***4.1 Interview Results***

We sought to gain insight on the inner-workings, identity, and needs of Kyoto VR through an interview with Kyoto VR's founder, Atticus Sims. In the text that follows, we discuss his answers to the questions (see the full list of interview questions in Appendix B).

To understand Kyoto VR's needs, we determined that we must first have a greater understanding of the company. The first questions helped us understand the company's ethos and philosophy, which is paramount in creating the best deliverables for Kyoto VR.

When asked why Kyoto VR feels the need to contribute to the preservation of culture Atticus responds:

“My personal perspective is that as an outsider I'm able to see the culture within a different lens than people who were born and raised within the culture, while simultaneously I have lived here and steeped myself in it for long enough to also be able to have an insider's view of the culture as well. For Kyoto locals, historical sites and buildings (such as pre-war homes) are simply viewed as 'old' and not valued. Part of KVR's vision is to digitally document the physical and intangible culture here for future generations as the city is currently undergoing rapid change and modernization (Sims, 2019).”

Furthermore, when asked what distinguishes Kyoto VR from other similar companies Atticus explains:

“We have been striving to find a hybrid between academic organizations that primarily engage in archival activities (Ritsumeikan and Kyoto Universities both have digital preservation groups) and a business that operates with profit motive in the forefront. Many of our documentation projects have utilized the digital assets for art, exhibition or other work that may or may not be directly related to the communication and preservation of culture, but the work does indeed document and archive cultural properties, both tangible and intangible (Sims, 2019).”

These explanations allowed us to gain a greater understanding of what makes Kyoto VR unique and thus find sponsors, funders, and investors whose interest and purpose best align with Kyoto VR's vision.

Kyoto VR works on "3D scanning, 360 videography/photography, and applications for immersive media (AR/VR) (Sims, 2019).” As Atticus does not do computer programming or 3D modeling, our team focused on those possible funding sources that were oriented on non-profit entities. KVR uses a myriad of software and hardware in their daily work, such as the following:

Primary Software:

- Reality Capture
- Maya/3DsMax/Blender
- Marmoset/SubstancePainter
- Adobe Photoshop/Illustrator/PremierePro/AfterEffects

- Unity

Primary Hardware Components include:

- High MPX DSLR cameras
- 360 3D camera (Insta360 Pro)
- Oculus Rift/Go
- Microsoft Hololens
- Workstation PC
- Structured Light Scanner (Occipital)

Atticus expressed "We (Kyoto VR) need to upgrade our 360 camera and DSLR Cameras. An architectural laser scanner would be beneficial as well, but not currently a high priority" (Sims 2019). This statement shows that KVR currently has most of the technology they need to succeed besides upgrading hardware. This information allows us to avoid organizations or funding organizations companies looking to supply technology startups with the equipment they need instead of project funds.

## 4.2 Deliverables

### 4.2.1 Epic List

A core focus of our project has been to identify potential funders, sponsors, and grants that support Kyoto VR’s needs and aspirations. Our group started by creating an epic list for Kyoto VR. Since there is a large pool of sponsors, funders and investors, the group split them up into categories. Our group focused on technical, humanitarian, and commercial sources of funding. Initially, we chose to use an excel sheet to gather all the potential funders, sponsors, and investors by documenting their name, description, contacts, needs, and returns. Below is an example of our initial format (Figure 2).

Name:		sumitomo foundation		
Description:	Grant for Projects for the Protection, Preservation & Restoration of Cultural Properties in Japan			
Contact (s):	<a href="http://www.sumitomo.or.jp/e/">http://www.sumitomo.or.jp/e/</a>			
Needs:	Listed on Website			
Returns:	N/A			

Figure 2: Example of Epic List entry in excel format

Using this format as a base, the group decided to investigate the deliverable further. After discussing with Kyoto VR, we were able to align ourselves on exactly what kind of funding the company sought, as well as the information format that best met the Kyoto VR needs. Though the fields of funding we researched could be potentially useful to Kyoto VR, they wanted us to look deeper into grants, specifically artistic grants. This allowed the group to reflect on our current strategy and adapt accordingly. We decided to shift the format of our epic list to a condensed, easy to follow, chapter format. Our group also broke down sponsors by priority and focused on artistic grants. The priority of this list is decided through deadlines, compatibility, and amount of funding. This arrangement allows our sponsor to use this tool without wasting time sorting through the vast amount of options. Compatibility is decided based on our sponsor's current goals and projects, however not limiting other options we find useful in the future. Our

project team also added a section outlining previous winners of the grants to show compatibility with Kyoto VR (Figure 3).

<b>CHAPTER 1</b>	<p><b>~ Epic List ~</b></p> <p>WPI.KVR.A19</p>	<b>CHAPTER 1</b>																						
<p><small>This chapter serves as a organized file of "High Priority" contacts. These include but are not limited to: 2019 Deadlines, Artistic grants that align with Kyoto VR, and perfect fits. They are not ranked in any particular order. This page will serve as a tool for Atticus Sims as a list of potential contacts for future networking purposes. The majority of these contacts have potential to collaborate.</small></p>																								
<p><small>TEMPLATE VERSION BELOW</small></p>																								
<b>TEMPLATE</b>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td style="background-color: #e1ecf4;">NAME</td><td></td></tr> <tr><td style="background-color: #e1ecf4;">KEYWORDS</td><td></td></tr> <tr><td style="background-color: #e1ecf4;">LOCATION</td><td></td></tr> <tr><td style="background-color: #e1ecf4;">WEBSITE</td><td></td></tr> <tr><td style="background-color: #e1ecf4;">FOUNDED</td><td></td></tr> <tr><td style="background-color: #e1ecf4;">MISSION</td><td></td></tr> <tr><td style="background-color: #e1ecf4;">CONTACT INFO</td><td></td></tr> <tr><td style="background-color: #e1ecf4;">POTENTIAL COLLAB</td><td></td></tr> <tr><td style="background-color: #e1ecf4;">TYPE OF FUNDING</td><td></td></tr> <tr><td style="background-color: #e1ecf4;">AMOUNT</td><td></td></tr> <tr><td style="background-color: #e1ecf4;">PREVIOUS WINNERS</td><td></td></tr> </table>	NAME		KEYWORDS		LOCATION		WEBSITE		FOUNDED		MISSION		CONTACT INFO		POTENTIAL COLLAB		TYPE OF FUNDING		AMOUNT		PREVIOUS WINNERS		<b>TEMPLATE</b>
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Figure 3: Example of High priority artistic grants.

When reviewing this format and priority with Kyoto VR, they were pleased with the results. The group plans to further implement the epic list using this format while delivering the highest priorities to Kyoto VR throughout the project. Ultimately, the template yielded good results and will continue to grow as our first deliverable. We have over 30 funding options; each high priority is an option that Kyoto VR can apply for immediately.

#### 4.2.2 Grant Proposal Best Practices

The other most important deliverable for our sponsor came in the form of a document to allow them to leverage potential funding from grants.

Due to a shift in focus for Kyoto VR from startup and for-profit funding our project also shifted focus to that particular funding stream. However, prior to arriving on-site in Kyoto we had already conducted research on grants and grant proposal writing and thus were able to supplement and reinforce this knowledge to create this deliverable.

This compact document includes a general overview of the approach of seeking grant funding (in the form of the 3 P's) and several smaller outlines for specific aspects of a grant proposal (See Appendix G).

### 4.2.3 Trailer

We conducted two separate “media days” for videography and photography for the trailer. For the first trailer, we went to multiple shrines and temples including Kinkakuji. We took photos and videos of unique cultural elements for the trailer and social media account, an example down below (Figure 4).



*Figure 4: Kinkakuji Temple; The Golden Pavilion*

Furthermore, we took video footage of ourselves using the inGuides audio tour app at Kinkakuji for the 30-second trailer aimed at potential customers (Figure 5).



*Figure 5: Using the inGuides App at Kinkakuji*

With this footage and assets from Kyoto VR we were able to create a trailer for the inGuides audio tour app as well as a longer informational video for future use by Kyoto VR.

The short trailer for the app was aimed at the promotion of a specific product and thus included no information about Kyoto VR as a company. Instead, it explains the innovative and accessible features of the application in order to entice potential customers (Figure 6).



*Figure 6: inGuides Trailer Opening Sequence and Logo*

On the other hand, the informational video was aimed entirely at educating its audience about Kyoto VR, their mission, their previous work, their current work, and how to keep abreast

with the company. Hopefully, Kyoto VR will be able to use this video as content in grant proposals, presentations, or other funding applications in the future.

#### 4.2.4 Social Media

Our next deliverable was creating a social media account for Kyoto VR. Kyoto VR asked us to help them create social media accounts along with tips and tricks on amassing a following. We launched an Instagram account for Kyoto VR's for profit audio tours, and created a guide on building a following for it. This account features the trailer we created, and uses Audio tour work as content. In turn, this aids with Kyoto VR's funding by growing the name and mission of the company. We have also created a "How to" manual for Kyoto VR to use for sustainability. This manual features everything needed to build a following and market the app. We have discussed the algorithms surrounding social media as well as how to create a following for Kyoto VR's app. (Figure 7)



*Figure 7: Instagram how to manual*

The manual consists of a 10 step process of the following:

- **Create a throat grabbing bio:** It is the first thing people will see.
- **Produce intriguing content:** Capture eye catching media through images or videos that you can continuously share with your audience.
- **Post Regularly:** Producing content on an everyday basis will be difficult, however, this creates traction.
- **Identify Top Hashtags:** If you get hashtags right, and manage to rack up engagement within a short period, you will end on the explore page.
- **Utilize Instagram Stories:** This feature is a day to day tool that allows you to post something that will disappear in 24 hours.
- **Instagram Highlights:** Preferably this will be utilized to increase website traffic. Also, use this to promote and encourage the audience to follow you on other networks.
- **Cross Promote with friends and other influencers:** Use your other social accounts to grow your account.
- **Go Live:** This lets you speak to your followers in a live video.
- **Get Creative:** Create your own hashtags to grow traction.
- **Use Captions Wisely:** Tell stories about your content and give your followers an insider's view.

This allows Kyoto VR to maximize the network on Instagram and create a platform to market themselves.



#### **4.2.5 Slide Deck**

One of our primary deliverables during our initial planning phase and first weeks on-site was another piece of content for Kyoto VR's use in acquiring funding. However, through discussions with Kyoto VR, it soon became apparent that this was not useful for their future endeavors and thus we discontinued work on this slide deck. The lack of examples of non-profit slide decks and the fact that they are not often called for or utilized in grant proposals led to our decision to abandon this deliverable. However, the research that we conducted resulted in two outlines and templates that may be used for future presentations. (See appendices G and H)

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## CHAPTER 5.0 RECOMMENDATIONS AND CONCLUSION

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### **5.1 Recommendations**

Through our work and communication with Kyoto VR as well as extensive research into the inner workings of funding strategies, our team has identified several recommendations for future consideration. We have closely worked with our sponsor and these recommendations are intended to suggest ways in which the company can continue to find funding and remain sustainable. We would also like to suggest new ideas for future IQP or MQP projects with Kyoto VR.

#### **Recommendations for Kyoto VR:**

Our sponsor has expressed his visions of possibly splitting the company into two different components: for-profit and nonprofit.

Based on our research into different funding streams and this vision, we encourage Kyoto VR to explore the benefits of obtaining non-profit status further. The status will open up humanitarian and art-based grants that would not have been available before. It will also allow Kyoto VR to pursue different funding strategies such as fundraising and donations.

#### **Recommendations for grant proposal writing:**

In addition to utilizing our best practices document to further our sponsor's understanding of writing grant proposals, we also recommend utilizing outside resources such as workshops, online courses, or even online tutorials. This may provide insight we were unable to provide in our own research and/or provide a unique perspective or connections to others looking for similar information.

Additionally, it may serve Kyoto VR to create a system to organize information about their previous projects in a way that can be easily supplied to grant proposals. This might include information such as the project name, description, and demonstration. The demonstrations should include a video that showcases the project and its inner workings. This would help funding organizations fully understand the scope and capabilities of Kyoto VR.

#### **Future IQP Ideas:**

Initially, when the group saw the goals of our project with Kyoto VR we were uncertain about our deliverables. After working with Kyoto VR our focus shifted and we decided to settle on the deliverables we believe will be the most helpful. We recommend IQP students have the opportunity to work with Atticus and Kyoto VR again. Atticus has guided us and been incredibly helpful throughout our time in Kyoto. Future projects revolving around the purpose of the interactive qualifying project are a perfect fit with Kyoto VR.

If we could go back and do this project all over again knowing what we know now, we would fully equip ourselves with scripts and questions to ask Kyoto VR. This would have allowed us to use our time with Kyoto VR more effectively and grow our current deliverables. For any future IQP groups we would recommend attempting to fully understand your project, and have a solid research foundation before leaving for IQP. Even if things change between ID2050 and IQP, try to be diligent and never completely throw away any research or writing, even if you think it may not be necessary anymore.

**Future MQP Ideas:**

MQP students this year created a guided audio tour of the Kinkakuji Temple under Kyoto VR's guidance. In the future, we believe students will be able to further the projects created by past MQP students. Interactive gaming has proven to be incredibly successful in the past; this yields more downloads and to put it frankly, it is just more fun. Drawing inspiration from apps that have used AR in the past may prove to be successful for KVR as well. A prime example could be Pokemon Go. After discussing the possibility of an interactive audio tour with Kyoto VR, our group would highly recommend something like this as a future major qualifying project with WPI students.

**Instagram Maintenance:**

We recommend Kyoto VR utilize the how to manual we provided to grow their network in the social media field. We encourage Kyoto VR to use our 10 step process to fully utilize the network.

**Epic List Usage:**

If Kyoto VR is ever in need of funding during a shift, we recommend taking a look at the entire epic list. It may be likely some of these applications will shift in the future, however, they are all useful networks to look at when seeking funding.

***5.2 Conclusion***

Through our comprehensive review of the literature and our on-site research, we have found that the best way to assist Kyoto VR with their search for sponsors, funders, and investors is to deliver four items that may be utilized to fulfill their mission. First and most importantly, we have created an "Epic List" of potential sponsors, funders, and investors and organized it by category as well as priority. We have found the most useful format to be an extensive excel booklet that is functional and well organized while also being visually appealing and easy to read.

Secondly, the creation of a brief sheet of best grant writing practices. This will allow Kyoto VR to use this sheet as a tool for writing grant proposals.

Our third and fourth deliverables will be used as media for Kyoto VR's for-profit audio tour app. Our group filmed and edited a trailer for this app. Once launched, this app will aid Kyoto VR in gaining exposure. As our last deliverable, we have created an Instagram account to further advertise the for-profit entity and to help the company gain further traction. This deliverable comes with a how-to manual in order to maintain and grow the account. Our hope is that these findings will continue to aid and sustain Kyoto VR so they may continue their mission in preserving Kyoto's rich culture and heritage.

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# APPENDIX A

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## Consent Form

Project title: Sustaining Kyoto Arts and Heritage: Digital Platform

Research Investigator: Lewis Cook, Nicole Escobar, Ahad Fareed, Cameron Person

Research Participants name:

We are undergraduate students at Worcester Polytechnic Institute, a private University located in the United States. We are conducting interviews so that we may gather perspectives on cultural preservation of Kyoto.

Participation in this interview is entirely voluntary and you have the right to decline to answer any of the questions asked in this interview. You have the right to stop this interview at any point.

This interview will roughly take 20-30 minutes. We do not anticipate any risk associated with your participation.

I, \_\_\_\_\_(Name) residing at \_\_\_\_\_ recognize that I grant consent to these Students for my participation in this interview.

\_\_\_\_\_(Initials) By signing here, I grant permission to these students to include and identify me in photographs, publications, or other online and visual recordings. It may be used for the final project booklet, fundraising, or publicity. You will be informed if we plan to use any of the photographs and will have to right to accept or decline the use of them.

\_\_\_\_\_(Initials) By signing here, I grant permission to Kyoto KVR to include and identify me in photographs, publications, or other online and visual recordings. It may be used for, fundraising, advertisements, or publicity. You will be informed if we plan to use any of the photographs and will have to right to accept or decline the use of them.

\_\_\_\_\_  
*Signature*

\_\_\_\_\_  
*Date*

Please contact: [ajfareed@wpi.edu](mailto:ajfareed@wpi.edu) with any feedback, questions, or concerns.

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## APPENDIX B

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### **Interview Questions 1**

This set of interview questions focuses on Kyoto VR employees and the company's needs.

- What is your position in Kyoto VR?
- What specifically do you work on?
- Why does KVR feel like they should contribute to the preservation of culture?
- In what ways does KVR contribute to the preservation of culture?
- How does KVR differentiate itself from other organizations or companies who also contribute to the preservation of culture?
- What hardware and software do you currently use for your work?
- What hardware or software are you lacking to efficiently and effectively preserve Japan's culture?

## APPENDIX C

### Sponsor Organization Spreadsheet

The following is the instrument we will use to record and organize sponsor information as we conduct our review of literature. By organizing the list of potential sponsors in this way we can more easily discern the most appropriate sponsors and provide Kyoto VR with their contact information. Using the information we gather with this tool, we will deliver a final list of sponsors via excel booklet to Kyoto VR.

	Technical	Humanitarian	Corporate
Name:			
Description:			
Contact (s):			
Needs:			
Returns:			
Name:			
Description:			
Contact (s):			
Needs:			
Returns:			
Name:			
Description:			
Contact (s):			
Needs:			
Returns:			

# APPENDIX D

## Final Epic List Via Excel Booklet

CHAPTER <b>1</b>	~ Epic List ~  WPI.KVR.A19	CHAPTER <b>1</b>
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This chapter serves as a organized file of "High Priority" contacts. These include but are not limited to: 2019 Deadlines, Artistic grants that align with Kyoto VR, and perfect fits. They are not ranked in any particular order. This page will serve as a tool for Atticus Sims as a list of potential contacts for future networking purposes. The majority of these contacts have potential to collaborate.

TEMPLATE VERSION BELOW

TEMPLATE

NAME	
KEYWORDS	
LOCATION	
WEBSITE	
FOUNDED	
MISSION	
CONTACT INFO	
POTENTIAL COLLAB	
TYPE OF FUNDING	
AMOUNT	
PREVIOUS WINNERS	

TEMPLATE

1

NAME	The Culture Burning Man Arts
KEYWORDS	Apply: November 13, 2019 at 12:00 pm Pacific Time and will close on December 18, 2019 at 5:00 pm Pacific Time
LOCATION	San Francisco, California
FOUNDER	Crimson Rose
WEBSITE	<a href="https://burningman.org/culture/burning-man-arts/grants/global/">https://burningman.org/culture/burning-man-arts/grants/global/</a>
MISSION	The Burning Man organization offers art grants to help fund projects around the world. It focuses on art projects that are accessible to the public and that encourage the viewers to experience it in other ways than just visually.
CONTACT INFO	See Website
POTENTIAL COLLAB	The Culture Burning Man Arts allows you to submit an application to fund for a project through grants. This fits with Kyoto VR, and has previously funded artworks in Japan
TYPE OF FUNDING	Grant
AMOUNT	between \$500 and \$10,000
PREVIOUS WINNERS	<a href="https://burningman.org/culture/burning-man-arts/grants/global/grantee-projects/">https://burningman.org/culture/burning-man-arts/grants/global/grantee-projects/</a>

1

2

NAME	Nomura Foundation
KEYWORDS	Application opens October 1st, 2019. Deadline October 31st, 2019.
LOCATION	Tokyo
FOUNDER	President Koji Nagai
WEBSITE	<a href="https://www.nomurafoundation.or.jp/culture/cu_koubou/art_ov01.html">https://www.nomurafoundation.or.jp/culture/cu_koubou/art_ov01.html</a>
MISSION	Activities aimed at nurturing young artists, Activities aimed at international exchange of arts and culture. Individuals who carry out subsidized activities in Japan (Japan).
CONTACT INFO	See Website
POTENTIAL COLLAB	Atticus can Apply on their website next month
TYPE OF FUNDING	Grant
AMOUNT	N/A
PREVIOUS WINNERS	N/A

2

3

NAME	Socially Engaged Art
KEYWORDS	Apply on their website: FROM: JULY 29th (Monday), 2019 DEADLINE: OCTOBER 27th (Sunday), 2019 *18:00pm Japan Time
LOCATION	Sotokanda 2-15-2, Chiyoda-ku, Tokyo
FOUNDER	Yoshihisa Kawamura
WEBSITE	<a href="http://www.kacf.jp/guideline.html?lang=en5">http://www.kacf.jp/guideline.html?lang=en5</a>
MISSION	SOCIALLY ENGAGED ART SUPPORT GRANT will support Socially Engaged Art projects that will take place in Japan and commit to the community and society; implement activities together with communities and residents; and aim to build and demonstrate models of a better society. This would further enhance in-depth relationships between art culture and the society and will contribute in cultivating higher cultural developments in Japan.
CONTACT INFO	See Website
POTENTIAL COLLAB	Easy to Apply on their website
TYPE OF FUNDING	Grant
AMOUNT	Maximum of 4.5 million JPY *Grant will be paid in divided terms
PREVIOUS WINNERS	N/A

3

4

<b>NAME</b>	Creative Capital
<b>KEYWORDS</b>	2019-2020 Application TBA
<b>LOCATION</b>	NY
<b>WEBSITE</b>	<a href="https://creative-capital.org/award/">https://creative-capital.org/award/</a>
<b>MISSION</b>	Creative Capital supports adventurous artists across the country through funding, counsel, and career development services. This impact-driven arts organization provides each funded project with up to \$50,000 in funding and career development services valued at \$45,000. (2019 cycle still TBA)
<b>CONTACT INFO</b>	See Website
<b>POTENTIAL COLLAB</b>	2019 Winners listed on Website
<b>TYPE OF FUNDING</b>	Grant
<b>AMOUNT</b>	\$50,000
<b>PREVIOUS WINNERS</b>	<a href="https://creative-capital.org/award/awardees/2019/">https://creative-capital.org/award/awardees/2019/</a>

4

5

<b>NAME</b>	Andy Warhol Foundation
<b>KEYWORDS</b>	Grant based funding for art
<b>LOCATION</b>	New York
<b>WEBSITE</b>	<a href="https://warholfoundation.org/grant/overview.html">https://warholfoundation.org/grant/overview.html</a>
<b>MISSION</b>	An organization aimed at supporting contemporary artists, art institutions, and institutions that support artists
<b>CONTACT INFO</b>	info@warholfoundation.org. 212-38
<b>POTENTIAL COLLAB</b>	Atticus can apply as an artist, and fund his project
<b>TYPE OF FUNDING</b>	Grant
<b>AMOUNT</b>	Up to \$100,000
<b>PREVIOUS WINNERS</b>	<a href="https://warholfoundation.org/grant/index.html">https://warholfoundation.org/grant/index.html</a>

5

6

<b>NAME</b>	Starts Prize '19
<b>KEYWORDS</b>	Projects can be submitted January 2020
<b>LOCATION</b>	Europe
<b>WEBSITE</b>	<a href="https://starts-prize.aec.at/en/open-call/">https://starts-prize.aec.at/en/open-call/</a>
<b>MISSION</b>	Two prizes, each with €20,000 prize money, are offered to honor innovative projects at the intersection of science, technology and the arts: one for artistic exploration, and thus projects with the potential to influence or change the way technology is deployed, developed or perceived, and one for innovative collaboration between industry/technology and art/culture in ways that open up new paths for innovation.
<b>CONTACT INFO</b>	N/A
<b>POTENTIAL COLLAB</b>	Atticus can apply for this as his work fits multiple descriptions
<b>TYPE OF FUNDING</b>	Grant
<b>AMOUNT</b>	20,000 Pounds
<b>PREVIOUS WINNERS</b>	<a href="https://starts-prize.aec.at/en/winners2019/">https://starts-prize.aec.at/en/winners2019/</a>

6

7

<b>NAME</b>	Arts and Culture Exchange (Japan Foundation)
<b>KEYWORDS</b>	Multiple rounds of applications a year
<b>LOCATION</b>	Japan
<b>WEBSITE</b>	<a href="https://www.jpf.go.jp/e/program/dl/culture/pdf/pg_Q-DACS_e.pdf">https://www.jpf.go.jp/e/program/dl/culture/pdf/pg_Q-DACS_e.pdf</a>
<b>MISSION</b>	This program is designed to provide financial support for artists and Japanese cultural specialists who participate in cultural events (e.g., performances, demonstrations, lectures, and workshops) overseas with the aim of introducing Japanese arts and culture or of contributing to international society through arts and cultural projects.
<b>CONTACT INFO</b>	N/A
<b>POTENTIAL COLLAB</b>	This seems like a good fit both on the artistic and cultural preservations sides of Kyoto VR
<b>TYPE OF FUNDING</b>	Grant
<b>AMOUNT</b>	N/A
<b>PREVIOUS WINNERS</b>	N/A

7

8

<b>NAME</b>	RU Residency
<b>KEYWORDS</b>	Rolling
<b>LOCATION</b>	Brooklyn, NYC
<b>WEBSITE</b>	<a href="http://www.residencyunlimited.org/about/">http://www.residencyunlimited.org/about/</a>
<b>MISSION</b>	Residency Unlimited (RU) provides customized residencies for international and local artists and curators in New York City focused on network support, project/production assistance, and public exposure.
<b>CONTACT INFO</b>	Listed on Website
<b>POTENTIAL COLLAB</b>	This Aids with exposure of Kyoto VR's projects
<b>TYPE OF FUNDING</b>	N/A
<b>AMOUNT</b>	N/A
<b>PREVIOUS WINNERS</b>	Listed on Website

8

This chapter serves as a organized file of "Medium Priority" contacts. These include but are not limited to: Good fits, Applications that are TBA, and companies that require contact. They are not ranked in any particular order. This page will serve as a tool to Atticus Sims as a list of potential contacts for future networking purposes. The majority of these contacts have potential to collaborate through KVR review.

		TEMPLATE VERSION	
<b>TEMPLATE</b>	NAME		<b>TEMPLATE</b>
	KEYWORDS		
	LOCATION		
	WEBSITE		
	FOUNDED		
	MISSION		
	CONTACT INFO		
	POTENTIAL COLLAB		
	TYPE OF FUNDING		
	AMOUNT		
PREVIOUS WINNERS			
<b>1</b>	NAME	UBS Group AG	<b>1</b>
	KEYWORDS	N/A	
	LOCATION	Switzerland	
	WEBSITE	<a href="https://www.ubs.com/global/en/about_ubs/sponsorship/about-sponsorship/selection-criteria/request-form.html">https://www.ubs.com/global/en/about_ubs/sponsorship/about-sponsorship/selection-criteria/request-form.html</a>	
	FOUNDED	1998	
	MISSION	A public company incorporated in Switzerland. Provides sponsorships for contemporary art and motor sports	
	CONTACT INFO	Japan Branch Phone Number: 81-3-5293 3000	
	POTENTIAL COLLAB	Sponsors contemporary art and connects with communities in new and exciting ways every day	
	TYPE OF FUNDING	Sponsorship	
	AMOUNT	N/A	
PREVIOUS WINNERS	<a href="https://www.ubs.com/global/en/about_ubs/sponsorship/asia.html">https://www.ubs.com/global/en/about_ubs/sponsorship/asia.html</a>		
<b>2</b>	NAME	HUGO Boss	<b>2</b>
	KEYWORDS	CNY 300,000 (\$42,000~) awarded every other year	
	LOCATION	Germany	
	WEBSITE	<a href="https://group.hugoboss.com/en/sponsorship/arts-sponsorship/hugo-boss-prize">https://group.hugoboss.com/en/sponsorship/arts-sponsorship/hugo-boss-prize</a>	
	FOUNDED	N/A	
	MISSION	An apparel company that provides many grants and sponsorships for contemporary art	
	CONTACT INFO	info@hugoboss.com <a href="https://group.hugoboss.com/en/company/contact">https://group.hugoboss.com/en/company/contact</a>	
	POTENTIAL COLLAB	Art based grants that aid individual artists find funding	
	TYPE OF FUNDING	Sponsorship	
	AMOUNT		
PREVIOUS WINNERS			
<b>3</b>	NAME	FOUNDATION FOR ARTS INITIATIVES : GRANT	<b>3</b>
	KEYWORDS	\$7,500	
	LOCATION	Global	
	WEBSITE	<a href="https://www.worldartfoundations.com/foundation-arts-initiatives-grant/">https://www.worldartfoundations.com/foundation-arts-initiatives-grant/</a>	
	FOUNDED	2014	
	MISSION	FFAI provides support for operations, projects and research to new and alternative forms of institutions that are active in contemporary visual arts and culture. We also make grants to individuals for their independent research and research-directed travel. If your project or plans fit FFAI's current focus and priorities, you may submit an online inquiry. Please carefully review our recent grants before proceeding.	
	CONTACT INFO	<a href="https://apply.ffaiarts.net/register/">https://apply.ffaiarts.net/register/</a>	
	POTENTIAL COLLAB	Grants for Visual arts and culture fits Kyoto VR's Interest.	
	TYPE OF FUNDING	Grant	
	AMOUNT	\$7,500	
PREVIOUS WINNERS	N/A		
<b>4</b>	NAME	AARON SISKIND FOUNDATION	<b>4</b>
	KEYWORDS	Up to \$15,000	
	LOCATION	N/A	
	WEBSITE	<a href="http://aaroniskind.org/grant.html">http://aaroniskind.org/grant.html</a>	
	MISSION	The Aaron Siskind Foundation is offering a limited number of Individual Photographer's Fellowship grants of up to \$15,000 each, for artists working in photography and photo-based art.	
	CONTACT INFO	<a href="tel:212-592-2363">212-592-2363</a>	
	POTENTIAL COLLAB	Photo Based art grants	
	TYPE OF FUNDING	Grant	
	AMOUNT	\$15,000	
	PREVIOUS WINNERS	N/A	

5

<b>NAME</b>	THE AWESOME FOUNDATION
<b>KEYWORDS</b>	\$1,000
<b>LOCATION</b>	Global
<b>WEBSITE</b>	<a href="https://www.awesomefoundation.org/en/submissions/new">https://www.awesomefoundation.org/en/submissions/new</a>
<b>MISSION</b>	Each fully autonomous chapter supports awesome projects through micro-grants, usually given out monthly. These micro-grants, \$1000 or the local equivalent, come out of pockets of the chapter's "trustees" and are given on a no-strings-attached basis to people and groups working on awesome projects. Awesome projects include initiatives in a wide range of areas including arts, technology, community development, and more. Many awesome projects are novel or experimental, and evoke surprise and delight.
<b>CONTACT INFO</b>	contact@awesomefoundation.org
<b>POTENTIAL COLLAB</b>	Micro Grants would fund art projects in Kyoto VR
<b>TYPE OF FUNDING</b>	Grant
<b>AMOUNT</b>	\$1,000
<b>PREVIOUS WINNERS</b>	N/A

5

6

<b>NAME</b>	TOMODACHI Initiative
<b>KEYWORDS</b>	N/A
<b>LOCATION</b>	Japan
<b>WEBSITE</b>	<a href="http://usjapantomodachi.org/get-involved/how-to-apply-for-a-tomodachi-grant/">http://usjapantomodachi.org/get-involved/how-to-apply-for-a-tomodachi-grant/</a>
<b>FOUNDED</b>	2011
<b>MISSION</b>	The TOMODACHI Initiative is a public-private partnership, born out of support for Japan's recovery from the Great East Japan Earthquake, that invests in the next generation of Japanese and American leaders through educational and cultural exchanges as well as leadership programs
<b>CONTACT INFO</b>	<a href="http://usjapantomodachi.org/contact-">http://usjapantomodachi.org/contact-</a>
<b>POTENTIAL COLLAB</b>	Cultural Exchanges
<b>TYPE OF FUNDING</b>	Grant
<b>AMOUNT</b>	N/A
<b>PREVIOUS WINNERS</b>	N/A

6

7

<b>NAME</b>	The Japan Foundation
<b>KEYWORDS</b>	Average Amount is 50,000 Phillipine Pesos or \$964.45
<b>LOCATION</b>	Japan
<b>WEBSITE</b>	<a href="https://jfmo.org.ph/grants/">https://jfmo.org.ph/grants/</a>
<b>FOUNDED</b>	1996
<b>MISSION</b>	The Japan Foundation invites individuals and organizations that are planning international and cultural exchange projects to participate in our grant programs. Successful applicants are provided with grants, research scholarships or other types of support. Our grant programs provide support in Arts and Cultural Exchange, Japanese-Language Education, Japanese Studies and Intellectual Exchange, as well as Strengthening Cultural Exchange in Asia, each with its own stipulated conditions.
<b>CONTACT INFO</b>	N/A
<b>POTENTIAL COLLAB</b>	International funding for Arts and Cultural Exchange
<b>TYPE OF FUNDING</b>	Grant
<b>AMOUNT</b>	\$964.45
<b>PREVIOUS WINNERS</b>	N/A

7

8

<b>NAME</b>	Nomura Foundation
<b>KEYWORDS</b>	Application opens October 1st, 2019. Deadline October 31st, 2019.
<b>LOCATION</b>	Japan
<b>WEBSITE</b>	<a href="https://www.nomurafoundation.or.jp/culture/cu_koubo/art_ov01.html">https://www.nomurafoundation.or.jp/culture/cu_koubo/art_ov01.html</a>
<b>FOUNDED</b>	N/A
<b>MISSION</b>	Activities aimed at nurturing young artists, Activities aimed at international exchange of arts and culture. Individuals who carry out subsidized activities in Japan.
<b>CONTACT INFO</b>	TEL: 03-3271-2330
<b>POTENTIAL COLLAB</b>	Helps New artists find funding
<b>TYPE OF FUNDING</b>	Grant
<b>AMOUNT</b>	N/A
<b>PREVIOUS WINNERS</b>	N/A

8

9

<b>NAME</b>	Pola Art Foundation
<b>KEYWORDS</b>	Arts and Culture Grant
<b>LOCATION</b>	Japan
<b>WEBSITE</b>	<a href="http://www.pola-art-foundation.jp/english.html#content2">http://www.pola-art-foundation.jp/english.html#content2</a>
<b>FOUNDED</b>	1996
<b>MISSION</b>	The Foundation's aim is to contribute to art and culture. Research and Conservation, Exhibitions of the Collection Funding of Other Projects Aimed at Achieving Foundation Objectives
<b>CONTACT INFO</b>	info@polamuseum.or.jp
<b>POTENTIAL COLLAB</b>	An Arts and culture Grant that would fit Kyoto VR's needs
<b>TYPE OF FUNDING</b>	Grant
<b>AMOUNT</b>	N/A
<b>PREVIOUS WINNERS</b>	N/A

9

10

<b>NAME</b>	Artist Grant
<b>KEYWORDS</b>	Global Art Grant; Nearest application deadline October 15th, 2019; Cyclical grant; Application fee of \$25 USD
<b>LOCATION</b>	Global
<b>WEBSITE</b>	<a href="https://artistgrant.org/">https://artistgrant.org/</a>
<b>FOUNDED</b>	2017
<b>MISSION</b>	Artist Grant is a new venture that aims to support and fund artists. To that end, this charitable organization funds the efforts of artists to continue their important work and contributions to society, providing a modest competitive grant of \$500 to one artist every quarter.
<b>CONTACT INFO</b>	info@artistgrant.org
<b>POTENTIAL COLLAB</b>	All visual artists of any medium, 18 years and older, from all over the world are eligible.
<b>TYPE OF FUNDING</b>	Grant
<b>AMOUNT</b>	\$500
<b>PREVIOUS WINNERS</b>	Individual Artists (see About page on their website)

10

<b>CHAPTER</b> <b>3</b>	<p><b>~ Low Priority~</b></p> <hr/> <p><b>WPI.KVR.A19</b></p>	<b>CHAPTER</b> <b>3</b>
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This chapter serves as a organized file of "Low Priority" contacts. These include but are not limited to: Technical companies, large scale companies, and fits for certain projects. They are not ranked in any particular order. This page will serve as a tool to Atticus as a list of potential contacts for future networking purposes. The majority of these contacts have potential to collaborate through applications and network.

TEMPLATE

TEMPLATE VERSION	
<b>NAME</b>	
<b>KEYWORDS</b>	
<b>LOCATION</b>	
<b>FOUNDED</b>	
<b>WEBSITE</b>	
<b>MISSION</b>	
<b>CONTACT INFO</b>	
<b>POTENTIAL COLLAB</b>	
<b>TYPE OF FUNDING</b>	
<b>AMOUNT</b>	
<b>PREVIOUS WINNERS</b>	

TEMPLATE

1

<b>NAME</b>	Samsung Next
<b>KEYWORDS</b>	VC Funding
<b>LOCATION</b>	Europe, Korea, NYC, San Francisco, Silicon Valley, Tel Aviv
<b>FOUNDED</b>	N/A
<b>WEBSITE</b>	<a href="https://samsungnext.com">https://samsungnext.com</a>
<b>MISSION</b>	Samsung NEXT Ventures brings resources and funding to startups with the potential to deliver outsized financial returns. Startups receive the support and collaboration opportunities they need to thrive, all while adding to Samsung's growing software and services market intelligence.
<b>CONTACT INFO</b>	Jim Gerber, VP Partnerships - Please visit their website to find more contact information
<b>POTENTIAL COLLAB</b>	Featured portfolio companies on website
<b>TYPE OF FUNDING</b>	Venture Capital
<b>AMOUNT</b>	N/A
<b>PREVIOUS WINNERS</b>	Branch, Glooko, Liquid Sky

1



2

NAME	National Association of the Self Employed
KEYWORDS	Apply for small business grants from the NASE worth up to \$4,000
LOCATION	N/A
FOUNDED	1981
WEBSITE	<a href="https://www.nase.org/home.aspx">https://www.nase.org/home.aspx</a>
MISSION	The NASE offers entrepreneurs and small business owners a wide range of resources and tools to help you start and grow your business successfully. You will get answers, advice, and tips from over a dozen experts.
CONTACT INFO	<a href="https://www.nase.org/about-us/cont">https://www.nase.org/about-us/cont</a>
POTENTIAL COLLAB	Not specifically the type of funding Kyoto VR is looking for, however good resource to have for future funding.
TYPE OF FUNDING	Grants
AMOUNT	\$4,000
PREVIOUS WINNERS	<a href="https://www.nase.org/about-us/testimonials">https://www.nase.org/about-us/testimonials</a>

2

3

NAME	Virtual Reality Venture Capital Alliance
KEYWORDS	VRVCA Investment meeting will be held in London, May 23rd 2019.
LOCATION	Beijing, London, San Francisco
FOUNDED	2016
WEBSITE	<a href="http://www.vrvca.com/submit">http://www.vrvca.com/submit</a>
MISSION	The purpose of the Virtual Reality Venture Capital Alliance ("VRVCA") is to foster long-term growth in the VR industry through identifying, sharing and investing in the world's most innovative & impactful VR technology and content companies.
CONTACT INFO	<a href="http://www.vrvca.com/contact">http://www.vrvca.com/contact</a>
POTENTIAL COLLAB	If Kyoto VR ends up seeking this type of funding
TYPE OF FUNDING	Investors
AMOUNT	Depends on company's needs
PREVIOUS WINNERS	N/A

3

4

NAME	The VR Fund
KEYWORDS	Venture Capital Funding
LOCATION	N/A
FOUNDER(S)	Marco DeMiroz and Tipatat Chennavasin
WEBSITE	<a href="http://www.thevrfund.com/">http://www.thevrfund.com/</a>
MISSION	The Venture Reality Fund drives innovation and investment at the intersection of immersive, spatial, and intelligent computing. This includes a combination of artificial intelligence, augmented reality, and virtual reality to power the future of computing. Together with world-class limited partners, we invest in innovative solutions and promising entrepreneurs across a variety of sectors, from infrastructure and development tools to content and applications.
CONTACT INFO	hello@thevrfund.com
POTENTIAL COLLAB	Partners listed on website
TYPE OF FUNDING	Venture Capital
AMOUNT	
PREVIOUS WINNERS	

4

5

NAME	Super Ventures
KEYWORDS	Venture Capital Funding
LOCATION	N/A
WEBSITE	<a href="https://www.superventures.com/funding">https://www.superventures.com/funding</a>
MISSION	Super Ventures fund leverages in-depth expertise and extensive ecosystem relationships to selectively invest in promising companies that enhance perception, situational awareness, and power to act — creating computer-mediated "superpowers" through Augmented Reality, unleashing our full potential.
CONTACT INFO	N/A
POTENTIAL COLLAB	Startups in portfolio
TYPE OF FUNDING	Venture Capital
AMOUNT	N/A
PREVIOUS WINNERS	Quantum capture, Waygo, Nitero... etc

5

6

NAME	Boost VC
KEYWORDS	Opening date: Sept 16th, 2019, Due Date: October 30th, 2019
LOCATION	N/A
WEBSITE	<a href="https://www.boost.vc/contact">https://www.boost.vc/contact</a>
MISSION	They invest in technical teams using Sci-Fi technology to change the world - crypto, virtual reality, augmented reality, space tech, human augmentation, ocean tech, etc.
CONTACT INFO	info@boost.vc
POTENTIAL COLLAB	If Kyoto VR ends up seeking venture capital funding
TYPE OF FUNDING	Venture Capital
AMOUNT	N/A
PREVIOUS WINNERS	<a href="https://www.boost.vc/portfolio">https://www.boost.vc/portfolio</a>

6

7

NAME	OSVR
KEYWORDS	Growing Fund
LOCATION	N/A
WEBSITE	<a href="http://www.osvr.org/fund/">http://www.osvr.org/fund/</a>
MISSION	The OSVR Developer Fund is a \$5 million dollar growing fund initiated by Razer designed to encourage VR content developers to support the open ecosystem. OSVR knows that VR content developers can't afford to be limited by walled gardens and closed ecosystems. By supporting OSVR, developers can not only remain focused on creating the best VR experience without any limitations, but instantly gain audience as new VR platforms get released.
CONTACT INFO	Website
POTENTIAL COLLAB	Not the type of funding Kyoto VR is looking for, however good resource
TYPE OF FUNDING	Fund-grant
AMOUNT	N/A
PREVIOUS WINNERS	<a href="http://www.osvr.org/partner.html">http://www.osvr.org/partner.html</a>

7

8

NAME	Kaleidoscope
KEYWORDS	XR Funding
LOCATION	N/A
WEBSITE	<a href="https://www.kaleidoscope.fund/">https://www.kaleidoscope.fund/</a>
MISSION	Kaleidoscope brings together creators and industry leaders to develop, fund, and distribute new XR projects. We love virtual reality and augmented reality art, games, films, apps, and immersive experiences
CONTACT INFO	N/A
POTENTIAL COLLAB	XR type funding fits with Kyoto VR, however not a perfect fit with type of funding
TYPE OF FUNDING	VC
AMOUNT	varies depending on project
PREVIOUS WINNERS	Projects listed on home page of website

8

9

NAME	VR for Impact
KEYWORDS	VR Tech
LOCATION	N/A
FOUNDER	N/A
WEBSITE	<a href="https://vrforimpact.com/showcase">https://vrforimpact.com/showcase</a>
MISSION	VR for Impact is a multi-year program providing grants to VR projects in support of the Sustainable Development Goals. The SDGs are a universal call to action to end poverty, protect the planet, and ensure that all people enjoy peace and prosperity. Through VR for Impact, HTC Vive commits funding to developers, creators and VR dreamers to build something new, something that speaks to our humanity and has the potential to change the world.
CONTACT INFO	<a href="https://www.facebook.com/VRforImpact/">https://www.facebook.com/VRforImpact/</a>
POTENTIAL COLLAB	This one would be a long term partnership focusing on VR
TYPE OF FUNDING	Grants
AMOUNT	N/A
PREVIOUS WINNERS	N/A

9

10

NAME	UNESCO Funds-In-Trust
KEYWORDS	UNESCO
LOCATION	Japan
FOUNDER	<a href="https://whc.unesco.org/en/partners/277/">https://whc.unesco.org/en/partners/277/</a>
WEBSITE	Listed Above
MISSION	The purpose of the Funds-in-Trust is to preserve the tangible cultural heritage such as historic monuments and archaeological remains of great value.
CONTACT INFO	Dr. Feng Jing: f.jing@unesco.org, Tel: +33145681871
POTENTIAL COLLAB	Unlikely, but good information to have
TYPE OF FUNDING	Partnership
AMOUNT	N/A
PREVIOUS WINNERS	<a href="https://whc.unesco.org/en/partners/277/">https://whc.unesco.org/en/partners/277/</a>

10

11

<b>NAME</b>	Suitomo Foundation
<b>KEYWORDS</b>	Preservation
<b>LOCATION</b>	Japan
<b>FOUNDER</b>	N/A
<b>WEBSITE</b>	<a href="http://www.sumitomo.or.jp/e/">http://www.sumitomo.or.jp/e/</a>
<b>MISSION</b>	Grant for Projects for the Protection, Preservation & Restoration of Cultural Properties in Japan
<b>CONTACT INFO</b>	sumitomo-found@msj.biglobe.ne.jp
<b>POTENTIAL COLLAB</b>	Potentially if Kyoto VR goes in a preservation stance
<b>TYPE OF FUNDING</b>	Grant
<b>AMOUNT</b>	N/A
<b>PREVIOUS WINNERS</b>	N/A

11

12

<b>NAME</b>	Ministry of Foreign Affairs Japan
<b>KEYWORDS</b>	ODA
<b>LOCATION</b>	Japan
<b>FOUNDER</b>	N/A
<b>WEBSITE</b>	<a href="https://www.mofa.go.jp/policy/oda/category/cultural/index.html">https://www.mofa.go.jp/policy/oda/category/cultural/index.html</a>
<b>MISSION</b>	Cultural Grant Assistance is a part of Official Development Assistance (ODA), provided to contribute to the promotion of cultural and higher educational activities and preservation of cultural heritage in developing countries. It is administered through two schemes: Cultural Grant Assistance and Grant Assistance for Cultural Grassroots Projects.
<b>CONTACT INFO</b>	N/A
<b>POTENTIAL COLLAB</b>	If ODA is a likely partner
<b>TYPE OF FUNDING</b>	Grant
<b>AMOUNT</b>	10 million yen
<b>PREVIOUS WINNERS</b>	N/A

12

13

<b>NAME</b>	J.M. Kaplan
<b>KEYWORDS</b>	Humanitarian
<b>LOCATION</b>	N/A
<b>FOUNDER</b>	N/A
<b>WEBSITE</b>	<a href="https://www.jmkfund.org/apply-now/">https://www.jmkfund.org/apply-now/</a>
<b>MISSION</b>	Humanitarian grant aimed a variety of social issues including Heritage Preservation. First round applications are over, however you can still apply.
<b>CONTACT INFO</b>	JMKInnovationPrize@jmkfund.org
<b>POTENTIAL COLLAB</b>	If Kyoto VR goes into social issues for heritage preservation
<b>TYPE OF FUNDING</b>	Grant
<b>AMOUNT</b>	<a href="https://www.jmkfund.org/wp-content/uploads/2014/11/Heritage-Grants-6-18-19.pdf">https://www.jmkfund.org/wp-content/uploads/2014/11/Heritage-Grants-6-18-19.pdf</a>
<b>PREVIOUS WINNERS</b>	<a href="https://www.jmkfund.org/wp-content/uploads/2014/11/Heritage-Grants-6-18-19.pdf">https://www.jmkfund.org/wp-content/uploads/2014/11/Heritage-Grants-6-18-19.pdf</a>

13

14

<b>NAME</b>	Draper Richards Kaplan Foundation
<b>KEYWORDS</b>	Unrestricted capital over 3 years totaling \$300,000
<b>LOCATION</b>	N/A
<b>FOUNDER</b>	N/A
<b>WEBSITE</b>	<a href="http://www.drkfoundation.org/apply-for-funding/submit-an-application/">http://www.drkfoundation.org/apply-for-funding/submit-an-application/</a>
<b>MISSION</b>	The Draper Richards Kaplan Foundation is a global venture philanthropy firm supporting early stage, high impact social enterprises. We believe that with early funding and rigorous support, exceptional leaders, tackling some of society's most complex problems, can make the world a better place.
<b>CONTACT INFO</b>	Tel: 650-319-7806 Email: info@drkfoundation.org
<b>POTENTIAL COLLAB</b>	If Kyoto VR becomes non profit
<b>TYPE OF FUNDING</b>	Grant
<b>AMOUNT</b>	N/A
<b>PREVIOUS WINNERS</b>	<a href="http://www.drkfoundation.org/portfolio/">http://www.drkfoundation.org/portfolio/</a>

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# APPENDIX E

## Social Media Maintenance 10 step plan

# Instagram Maintenance

Ahad Fareed, Cameron Person, Nicole Escobar, Lewis Cook

Write the most fire bio ever



- This is the first thing people will see when they check out your page, so it needs to be engaging.
- I would recommend something similar to the example below

### in Guides Kyoto

Immersive Media App

The official Instagram of in Guides Kyoto, bringing the rich history of Japan to you with a single click of an button.

(Link Website) .

# Produce Interesting Content



- The platform is all about content, not just any content but high-quality interesting content.
- Capture eye catching media through images or video that you can continuously share with your audience.

# Post Regularly



- Try to post everyday, or at least aim for 2-3 times a week.
- Producing content on an everyday basis will be difficult, however this creates traction.

# Identify Top Hashtags

It is vital you utilize Instagram hashtags. This maximises your chances of reach, engagement, and potential growth.

Maximum exposure could be anywhere from 15-30 relevant hashtags.

If you get hashtags right, and manage to rack up engagement within a short period, you will end up on the explore page.



# Use Instagram Stories



- This feature is a day to day tool that allows you to post something that will disappear in 24 hours.
- You can also create polls to find specific information from your followers.
- Another great strategy is using stories to announce future posts, and as a result you will see an increase of engagement.

# Instagram Highlights

This feature is similar to stories, however are saved on your page under a specific name.

Preferably this will be utilized to increase website traffic.

Also use this to promote and encourage the audience to follow you on other networks.

Use your creative mind yo find interesting and unique ways to increase traffic engagement and follower growth.

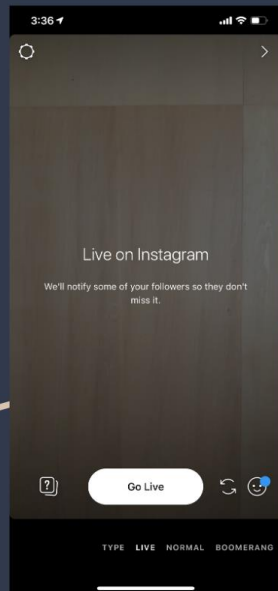


## Cross Promote with friends and other influencers



- If done right, cross promotion will aid in network and growth of your instagram.
- Use your other social accounts to grow your account.
- Share on facebook or twitter and link on your website.

## Go Live



- Once you have a following, going live on Instagram allows you to speak to your followers in a live recording.

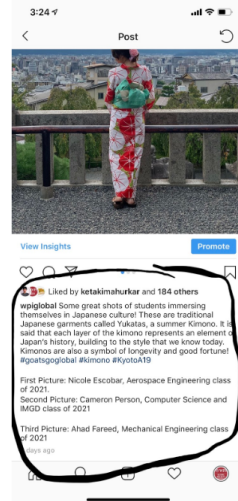
## Get Creative

- Ultimately it is your market to expand and grow.
- Come up with new ideas to help you grow your account and find exposure.
- Create your own hashtag or create a giveaway.



# Use Captions Wisely

Use them to tell stories about your content and give your followers an insider's view



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## APPENDIX F

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# GRANT PROPOSAL BEST PRACTICES

## The 3 P's

### Preparing

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Expend your efforts wisely to maximize your potential yield. This means:

- Studying lists of a grantmakers previous grant recipients
- Understanding your organization's needs
- Understanding the needs of the grantmaker
- Gathering appropriate materials

Grantmakers often release "Requests for Proposals" (RFPs) before grant application deadlines. These RFPs are a request for qualified recipients to apply to receive the grant and complete the task that the grant specifies. They often include **deadlines, submission guidelines, the grantmaker's priorities, and contact information**. Being aware and vigilant of these requests and following their guidelines will be important for capitalizing on grants.


This does not mean:

- Being overly cautious in applying to grants
- Underestimating your organization's potential
- Not contacting program directors/other contacts for more information and assistance in applying

Additionally, some grantmakers request additional materials such as cover letters.

### Cover Letters:

A cover letter should include the following elements in addition to any unique elements or information you believe is relevant.

- Summary of the proposal
  - Introduction for your organization
  - Summary of recent communications with the funding organization/grantmaker
  - Amount of funding requested
  - The demographic(s) being served
  - The need that your organization will help solve
- 

## Proposal

---

When actually preparing your grant proposal the most important aspect is establishing a clear concept for your project. This means:

- Understanding your vision
- Deciding on an approach for your proposal: Overview First or Details First
- Understanding the problem
- Creating a unique proposal for the unique organization

Things to avoid:


- Reusing content from previous proposals
- Prioritizing your vision over the funding organization's needs
- Being unrealistic with project scope and budget

The following sample grant proposal outline was synthesized from a document from Kurzweil Education Systems:

### **Grant Proposal Outline:**

- Project abstract {Concise summary of what is to come; Less than 1 page}
- Statement of need {Description of the larger problem}
- Program description {Specific implementation and desired outcome}
- Descriptions of any new assistive technologies (that your organization will create or utilize)
- Goals and objective {Measurable outcomes for the project (e.g. Learning objectives)}
- Project Timeline
- Budget {Include all expenses and possibly a concise narrative to convey how funds will be used}
- Evaluation/reporting metrics
- Additional appendices

While these are the components that every grant proposal should include these do not encompass everything that a funding organization might request.



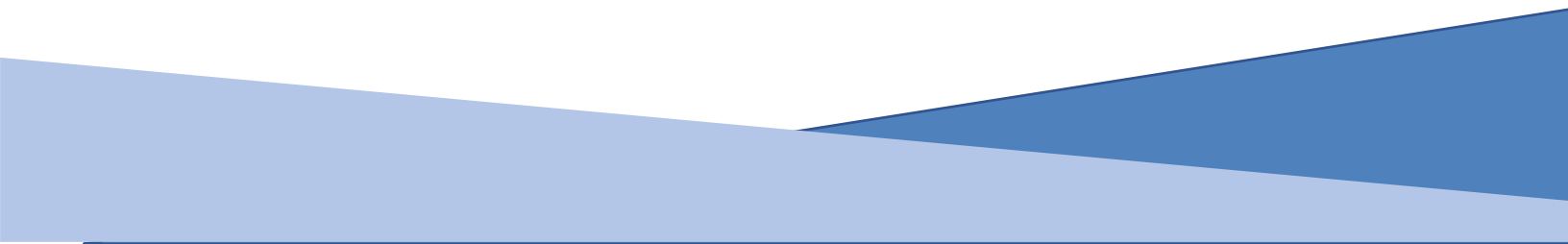
## Persistence

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Finally, even in the face of rejection or unsatisfactory returns, persevere. This means:

- Applying to grants of all sizes (some smaller grants may pave the way to much larger opportunities)
- Being mindful of mistakes and accepting feedback
- Continuing to apply for grants even after being rejected

Without a doubt, the most important aspect of seeking grant funding is the willingness to seek help, apply for many grants, and persevere. Good things come to those that work hard and by continuing on funding is assured.



# Resources

## Sources of further knowledge and workshops

- GrantSpace: <https://grantspace.org/training/courses/introduction-to-finding-grants/>
- University of Wisconsin Workshop  
Materials: <https://researchguides.library.wisc.edu/proposalwriting/proposalworkshop>

## Databases for finding grants

- Foundation Directory Online: <https://fconline.foundationcenter.org/>
- GrantWatch: <https://international.grantwatch.com/grant-search.php>

## Sample Grant Proposals

- Brandeis University Visual Arts Proposal Samples:  
<https://www.brandeis.edu/arts/festival/grants/SampleProposals.pdf>
- Kurzweil Education Systems Samples (Cover Letter, Cover Page, Proposal):  
[https://www.kurzweiledu.com/files/proof\\_resources\\_grant1.pdf](https://www.kurzweiledu.com/files/proof_resources_grant1.pdf)

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## APPENDIX G

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### Grant/Non-Profit Funding Pitch Deck Outline

1. **Intro** - An attention grabbing slide that provides some preliminary insight. Usually a company name, logo, and “tagline”.
  - a. **Explanation**: Short memorable idea of what your organization is
2. **Problem** - A strong statement of the problem or challenge the organization sees in a summary format so that it is easily understandable
3. **Vision**
  - a. **Solution** - How the company or organization can solve the aforementioned problem in short, digestible format usually only 1-4 bullet points that can be expanded upon.
  - b. **Impact** - Showcasing of impact to date including accomplishments, partnerships, testimonials, etc.
  - c. **Vision** - Description of the vision for the future impact of the organization and its growth
  - d. **Path** - Potential path towards the aforementioned vision
  - e. **“Home Run”** - Why the organization and its vision can make a large, profound impact. Additionally show the solution can lead to sustainable improvement even in a local sense
4. **Returns** - Illustrate the social returns for the funders/investors in terms of brand and impact
5. **Team** - A description of the founding team members and what they have to offer. Demonstrate that they have all the core skills necessary
6. **Request** - How the funders can help in concrete details. Possible examples include:
  - a. **Funding in Levels** (returns based on the level of funding)
  - b. **Information**
  - c. **Promotion**
  - d. **Connections**

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## APPENDIX H

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### Venture Capital Pitch Deck Elements/Slides

1. Intro - An attention grabbing slide that provides some preliminary insight. Usually a company name, logo, and “tagline”
2. Business Opportunity
  - a. Problem - A strong statement of the problem the company or organization sees in a summary format so that it is easily understandable
  - b. Solution - How the company or organization can solve the aforementioned problem / a description of their operations. Again in short, digestible format usually only 1-4 bullet points that can be expanded upon.
  - c. Market Size - How large the market is and what percentage of it the company or organization seeks to dominate
  - d. ***Business Model*** - ***A key slide that provides a very clear picture of operations and plans going forward. Usually uses very few words to make the message very clear and concise***
3. Unique elements
  - a. Proprietary Technology - A list of unique techniques, innovations, technologies, and so forth that provide the company with a unique advantage over the competition
  - b. Competition - A description of the top competitors and how you can beat them
  - c. Market Plan - Some aspects of long term customer/revenue acquisition (if applicable)
4. Team - A description of the founding team members and what they have to offer. Demonstrate that they have all the core skills necessary
5. Traction - A big graph of projections. The steeper the better so pick a good metric and brag about it