Taking Public History for Granted:

A Grant-Writing Guide for Public Historians

by

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TABLE OF CONTENTS

This project is dedicated to my parents, Richard and Stella Lovine, whose love and support helped me get through this most challenging time.

Introduction

> *"The study of history requires investigation, imagination, empathy, and respect."*
> *~ Jill Lepore*

This guidebook is designed to serve professionals in the field of public history in identifying and securing grant funding. It is based in part on my experience working as a Sponsored Research Officer at California State University, Sacramento. In producing this guide, I reviewed current practices in the grant-writing field and also took into consideration the unique needs of the individuals working in the public history field. It is my hope that they will benefit from this tailored resource that holds a variety of information they can use while seeking grant funding. This guidebook has a significant sampling of funding opportunities geared towards a variety of public history projects; step-by-step processes to help develop the individual pieces of a grant proposal; a listing of helpful, online resources; and, samples of budgets, narratives and various other documents to assist the grant writer in his or her pursuit of external funding.

It is important to be clear that my experience is *not* in grant writing. Rather I speak from my experience of searching for funding opportunities for academic researchers in an era of decreased funding. In this, I have been deeply involved in researching both the government and private foundations, sifting through and deciphering a number of sponsor guidelines, attending, assisting, and conducting workshops in the field, reviewing and submitting proposals, and drafting project budgets. My goal with this project was to create a resource that is useful to both beginning grant writers and successful grant writers. If reasonably prepared and organized, grant writing does not

have to be such an overwhelming undertaking. My hope is this resource will help prospective grant writers realize that.

My educational background in public history is the real impetus behind this project. Over the course of my master's studies, I have learned the value and importance of the study of history. As the National Endowment for the Humanities reminds us, "To fail to study history, to refuse to learn from literature, and to ignore the lessons of philosophy and constraints of ethics are to imprison our thoughts in the here and now."[1] It is not a revelation that federal support of the humanities has declined, but there *is* funding available. With that said, any resource to help make someone's pursuit of external funding a bit easier and more efficient, especially for purposes of broadening historical knowledge in our society, is useful indeed.

This guidebook targets educators, directors of non-profit organizations, museum directors, preservationists, archæologists, librarians, historians, archivists, artists, and even current students preparing mock grant proposals for an assignment. Seeking and acquiring grant money is only part of a preservation project or a digitizing project – but it is a very significant piece. Funding has decreased, and there is a great demand for grant writing, even if you find it an intimidating task. In today's job market, having even basic knowledge in grant writing is of great benefit. This guidebook will help grant writers explore a few of the vast number of agencies and foundations that have money to dispense.

Given the literature that is currently available, the art of grant writing has not

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[1] National Endowment for the Humanities, "NEH and Economic Impact," http://www.neh.gov/news/fact-sheet/neh-economic-impact (accessed August 24, 2013).

changed substantially over the years. The theme of this guidebook – grant writing – is relatively straightforward. There are only so many ways to write a good grant proposal! Although most of the suggestions and practices here are basic, the bigger focus is on the field of public history. This guidebook includes examples of successful proposals that may assist those in public history as they conceive of their own proposals.

This resource can help writers confidently match their ideas or projects with those of funding agencies. Writers will have a good understanding of what to look for when reading guidelines and, most importantly, learn tips that will help them write an award-winning proposal. The elements of proposal development will be explained in detail with samples provided for reference. I also included an explanation of the types of funding available, some "do's and don'ts" in regards to dealing with sponsors, useful online resources and their website addresses, and where to look for funding opportunities. This guidebook refers to federal, state, and local government funding as well as private foundation funding. There is a certain amount of similarity whether applying to a federal program or a family foundation, and therefore this book is written in a manner that is more generic rather than specific to only federal funding or only to private foundation funding. The goal of this project was to develop a resource that would ease writers into the world of grant writing.

In Chapter One, writers will be introduced to what a grant is and what types of funding are available. There is a reference list of various online funding sources, databases, and other resources. Chapters One and Two both provide information on current funding opportunities ("current" as of September 2013). The programs listed in

Chapter One are a sampling of what was found online when doing a random search for public history grant funding. Chapter Two is comprised of the results of a funding search conducted in a database provided (via a subscription service only) by InfoEd Global. Please note that although the opportunities listed in these chapters are time-sensitive, with deadlines for application included, many of these programs are annual, reoccurring programs. For current information and deadlines, contact the program officer or organization to find out when the next grant period will be offered.

Chapter Three describes some of the positive effects that result from public history and how grant support can help those in the field deal with some of the challenges historians face in a time of budget cuts and reduced staffing. Developing grant-writing skills early on can help alleviate some of the problems historians may encounter in their profession. This chapter also breaks down in detail the elements of a grant proposal and includes an example of a proposal development timeline for guidance. Intended to aid the beginning grant writer, the composition and organization of each section of a proposal is explained here. Chapter Four goes further into specifics for the proposal line-item budget and budget narrative / justification. This chapter will provide guidance in helping determine what writers should take into consideration when developing a budget, what type of costs to include, and how to prepare a strong and informative budget narrative.

Chapter Five informs the reader what happens next in the proposal process after submitting the final version of an application. This section will give writers an understanding of what one might experience while waiting to find out the result of his or her grant-writing efforts. Lastly, Chapter Six discusses professional organizations and

professional standards for grant writers. These associations and the standards which they

follow can be beneficial to any professional involved in grant-writing or other aspects of

grant development, regardless of which discipline or area of expertise.

Chapter 1 - Finding Funding

> *"I am ready to act, if I can find brave men to help me."*
> *~ Carter G. Woodson*

What is a grant?

A grant is "a type of financial assistance awarded to an organization for the conduct of research or other program as specified in an approved proposal. A grant, as opposed to a cooperative agreement, is used whenever the awarding office anticipates no substantial programmatic involvement with the recipient during the performance of the activities."[2] A grant can come from both government and private sources. Before starting a search for funding, a writer should be conscious of the various types of funders. Federal agencies, state agencies, local government, private foundations, and corporate foundations all fund projects, but follow different guidelines and procedures.

Federal Grants tend to be very competitive and difficult to navigate, but usually offer very substantial awards for multiple years. For history projects, in addition to the grant opportunities found with the National Endowment for the Humanities, applicable federal opportunities may also be found with the U.S. Department of Education and National Endowment of the Arts. The Department of Interior is another agency to consider as it has funding programs, for example, within the National Parks Service and Bureau of Land Management.

State-Level Grants are very similar to federal grants, but with less competition, and often more potential to be funded. Typically more contractual, state-level grants are

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[2] UCLA Office of Contract and Grant Administration, "Research Administration Glossary," www.research.ucla.edu/ocga/sr2/gloss.htm (accessed August 15, 2013).

less discretionary and often used to fund "work-for-hire" agreements. For instance, a state agency may seek expertise from external sources to perform specific work on a project. This narrows down the field of competition. Many state grants tend to be federal pass-through funds; meaning the funding originates from a federal agency down through a state agency. In this situation, the application and reporting guidelines follow federal guidelines. The amount of state-level funding tends to be smaller than federal grants.

Local Funders, such as city governments as well as community foundations, tend to award grant funding for community projects and local problems and will only award to those in the local area. The level of funding is less than state and federal, but the potential of funding increases as the funding becomes localized. The Sacramento Region Community Foundation is one such example of a local funder.

Family or Private Foundations sometimes award limited dollars via small community grants, while other philanthropic foundations offer significant funding nationwide. Although submitting a proposal to a private funder is simpler in terms of navigating the guidelines and application process, it is nevertheless equally important to learn how individual foundations make their funding decisions, what their selection criteria are, where their interests lie, and who the decision makers are. The larger foundations usually have staff available to answer questions regarding their programs; however, the same is not always true for smaller foundations. Depending on the sponsor, small foundations sometimes tend to have less accessibility, as they may be operated by a limited number of volunteers. The Getty Foundation and The Andrew Mellon Foundation are two examples of large philanthropic foundations.

Corporate Foundations operate similarly to private foundations. They are grant-making foundations tied to a particular corporation that function as the philanthropic arm of a company. Corporate foundations are relatively simple to apply to. Perhaps one of few restrictions that corporate foundations have is that they only award funding to areas in which they operate their businesses or in areas that are related to what their business does. Examples of corporate foundations include the Walmart Foundation, Wells Fargo Foundation, and the PepsiCo Foundation. For purposes of this manual, corporate foundations will not be explored, as there appears to be minimal funding for public history projects by way of corporate foundations.

In order to find the right sponsor to apply to, writers should begin by reading and trying to understand the mission of the organization as well as the goals of the program to which they are applying. Find out whether the agency or foundation is offering funding, what the grant cycle dates are, and what the submission process is for that particular agency or foundation. It is important to know each funding source and exactly what they are looking to fund. Federal funders look to fund projects that will solve a particular problem. Foundations often tend to fund educational or charitable activities. Most all organizations offer information on past awardees and their projects, which are an important resource. Such knowledge allows the writer to tailor proposals accordingly.

The next chapter provides information on a variety of funding opportunities for many types of public history-related projects. The National Endowment of the Humanities (NEH) is the most logical federal funder to seek grant money in this area. Local city and state government agencies, such as the City of Sacramento or California

State Parks, are other reasonable options to consider. Private foundations such as

American Institute for Conservation of Historic and Artistic Works also make grants for

museums and conservation projects. Regardless of which organization a writer plans on

applying to, one of the most important things to consider is if the project is a good fit for

the agency – and if the agency is a good fit for a project and an agency.

Understanding the Announcement

Funding opportunities are announced through request for applications (RFAs),

request for proposals (RFPs), or a program announcement (PAs).

A **Request for Applications** is a call from a funder inviting the public to submit

their proposed projects for consideration for funding. An RFA provides the applicant

with detailed guidelines and instructions on how to submit a proposal. It gives

information about the funding agency, a brief summary of the program, submission

deadline, program officer contact information, what the funder's priorities are, the

selection criteria, and formatting and attachment requirements. RFAs are used mostly

when a grant is to be awarded.

A **Request for Proposals** is similar to an RFA; however, the funder defines the

research topic and product to be delivered. RFP submissions typically result in a

contract.

A **Program Announcement** (PA) is another form of an announcement of

funding. (The National Institutes of Health tend to use PAs.) The Program

Announcement tends to provide generally the same information as an RFP and RFA.

Interpreting the guidelines

Once a writer has selected a sponsor, it is important to read the guidelines to make sure that the project suits the goals and priorities of the sponsor. Reading the guidelines in their entirety provides information on any funding limitations, deadlines, and all of the details regarding the application process, forms, and submission. Follow the guidelines exactly as stated. Be sure to include everything the sponsor asks for. The application process for a federal grant can be complex. If anything is not clear, the program officer will often welcome questions. Program officer contact information is usually provided in the guidelines. This is typically true of federal sponsors but not of all sponsors. Sometimes the application process for a private foundation grant is equally as complex; but foundations tend to have a smaller staff and are not as receptive to phone calls. Even if a program officer cannot be reached, a proposal can and should still be submitted with as complete information as possible. If a proposal is not complete, smaller foundations will be more apt to call and ask a writer to send in whatever item or document may have been forgotten.

Know the Selection Criteria

Within the application guidelines writers will find the selection criteria for the grant program. Reviewers assess a proposal based on technical merit using the selection criteria as specified. Usually there are points assigned to each criterion and the criteria relates back to the sponsor's priorities as listed in the RFA. When drafting a narrative, it is wise to use the selection criteria as headings for the various sections of the proposal.

This makes it easy for the reviewers to relate back to each criterion and also makes it clear that the proposal addresses each one appropriately. In addition, it is beneficial to use the language or terminology from the RFA in your proposal narrative. The reviewers will establish whether the project as proposed is reasonable and feasible and whether the personnel selected are well qualified. A field reader will ensure that the goals of a proposed project meet the priorities of the sponsor, that there is a true need for the project, and that the budget as presented is realistic and acceptable. In short, they will ascertain that the sponsor will benefit from investment in the proposed enterprise.

FUNDING INFORMATION RESOURCES

Listed below are some of the major funding agencies most likely to have grant money for history and public history projects and / or research. Also listed here are preferred funding resources, including searchable databases and other online links to seek funding opportunities. The reader will note that much, if not all, of the descriptions as follows are the agencies' own language and literature.

Federal Sponsors:

Department of Commerce (DOC): www.commerce.gov
Department of Education (ED): www.ed.gov
Department of Housing and Urban Development (HUD): www.hud.gov
Department of the Interior (DOI): www.interior.gov
Department of Transportation (DOT): www.dot.gov
Institute of Museum and Library Services (IMLS): www.imls.gov
National Endowment of the Arts (NEA): www.nea.gov
National Endowment of Humanities (NEH): www.neh.gov
National Park Service (NPS): www.nps.gov

Databases and Other Online Resources:

www.ca.gov/Apps/Agencies - A listing of all California State agencies

www.cfda.gov - Catalog of Federal Domestic Assistance (CFDA) provides a full listing of all Federal programs available to State and local governments (including the District of Columbia); federally-recognized Indian tribal governments; territories (and possessions) of the United States; domestic public, quasi- public, and private profit and nonprofit organizations and institutions; specialized groups; and individuals.[3]

www.Fedbizopps.gov – A website with over 35,000 federal business opportunities.

www.Foundationcenter.org – The Foundation Center is the leading source of information about philanthropy worldwide. The Center maintains the most comprehensive database, *Foundation Directory*, with over 120,000 grant makers U.S. and worldwide, for the philanthropic foundation sector. *Foundation Directory* is available by subscription service. The Center has a network of 470 information centers located in public libraries, community foundations, and educational institutions. [4]

www.grants.gov – This website allows all federal agencies to post funding opportunities, and is also a means for grant seekers to find and apply to federal grant program. At the website, click on the "Search Grants" tab for a listing of over 15,000 opportunities. Choose from topics such as Arts, Community Development, Education, Humanities and others. Although www.grants.gov serves as the standard application portal for all federal agencies, the application forms may differ for each particular agency. Read the guidelines in their entirety specific to each program, as many of the application details will vary.

www.grantstation.com - GrantStation offers nonprofit organizations, educational institutions, and government agencies the opportunity to identify potential funding sources for their programs or projects as well as resources to mentor these organizations through the grant seeking process. GrantStation provides access to a searchable database of private grant makers that accept inquiries and proposals from a variety of organizations, federal deadlines, links to state funding agencies, and a growing database of international grant makers. In addition, GrantStation publishes two newsletters highlighting upcoming funding opportunities, the weekly *GrantStation Insider*, which focuses on opportunities for U.S. nonprofit organizations, and the monthly *GrantStation International Insider*, which focuses on international funding opportunities.[5]

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[3] Catalog of Federal Domestic Assistance, www.cfda.gov (accessed November 30, 2013).

[4] The Foundation Center, www.foundationcenter.org (accessed November 30, 2013).

[5] GrantStation, www.grantstation.com (accessed November 30, 2013).

www.grantwritingusa.com - Grant Writing USA delivers training programs across America that enhance performance in the areas of grant writing, grants management, and grant maker research. Grant Writing USA has coached, trained, and consulted for almost 15,000 organizations and 25,000 individuals.[6]

www.guidestar.org – Guidestar is a database of every nonprofit organization that is IRS-registered. The database includes information on each nonprofit's mission, legitimacy, impact, resolution, finances, programs, transparency, and governance. About 98% of GuideStar's visitors use their site for free.[7]

www.infoed.org – InfoEd Global is designed for institutional executives, principal investigators, research administrators, faculty, and students who are involved in the research process. InfoEd is Electronic Research Administration software developed by InfoEd Global. With the purchase of this software, researchers then have access to SPIN, a database of over 40,000 funding opportunities from more than 10,000 sponsors worldwide.[8]

www.tgci.com - The Grantsmanship Center offers grantsmanship training to nonprofit and government agencies. The Grantsmanship Center also provides daily grant announcements from the Federal Register, and indexes of funding sources at the local, federal, and international levels. Use of Grant Domain, their funder database, is included in membership cost.

Grant Resources for the Sacramento Region[9]:

www.calendow.org – The California Endowment

www.tcwf.org – The California Wellness Foundation

www.eldoradocf.org – El Dorado Community Foundation

www.irvine.org – The James Irvine Foundation

www.placercf.org – Placer Community Foundation

www.sierrahealth.org – Sierra Health Foundation

www.wellsfargo.com – Wells Fargo Foundation

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[6] Grant Writing USA, http://grantwritingusa.com (accessed November 30, 2013).
[7] Guide Star, www.guidestar.org (accessed November 30, 2013).
[8] InfoEd Global, http://infoedglobal.com (accessed November 30, 2013).
[9] Sacramento Region Community Foundation, "Grant Resources," www.sacregcf.org (accessed September 20, 2013).

www.yolocf.org – Yolo Community Foundation

Nonprofit Sector Resources:

www.canonprofits.org – California Association of Nonprofits

www.communitycouncil.org – Community Services Planning Council

www.compasspoint.org – CompassPoint Nonprofit Services

www.independentsector.org – The Independent Sector

www.nccs.urban.org – The National Center for Charitable Statistics

www.nprcenter.org – Nonprofit Resource Center

Philanthropic Resources:

www.cof.org – Council on Foundations

www.philanthropy.com – The Chronicle of Philanthropy

www.lccf.org – League of California Community Foundations

www.ncg.org – Northern California Grantmakers

GRANT PROGRAMS

      What follows below is a fairly comprehensive listing of major funding institutions

and the various grant and award programs they offer, including specifics of the programs,

annual deadline dates, and the agencies' priorities and initiatives.

FEDERAL SPONSORS:

Institute of Museum and Library Services[10]
www.imls.gov

IMLS is a primary source of federal support for the nation's libraries and museums.

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[10] Institute of Museum and Library Services, www.imls.gov (accessed November 30, 2013).

- **Conservation Assessment Program**
  Project Types: Conservation, Research
  Institutions: Historical Society, State or Local Government, Museum
  Deadline: December 2

- **Grants to State Library Administrative Agencies**
  Project Types: Population-based grants to State Library Administrative Agencies
  Institutions: State Library Administrative Agency
  Deadline: April 1

- **Laura Bush 21st Century Librarian Program**
  Project Types: Community Engagement, Formal Education, Informal Learning, Partnerships, Professional Development/Continuing Education, Research
  Institutions: Archives, Federally Recognized Native American Tribes, Historical Society, Library, Nonprofits that serve Native Hawaiians, Professional Association, Regional Organization, State Library Administrative Agency, State or Local Government, Public or Private Non-profit Institutions of Higher Education
  Deadline: September 16

- **Museum Assessment Program**
  Project Types: Collections Management, Community Engagement, Public Programs
  Institutions: Historical Society, Museum
  Deadline: July 1

- **Museum Grants for African American History and Culture**
  Project Types: Professional Development/Continuing Education
  Institutions: Historical Society, Professional Association, Public or Private Non-profit Institutions of Higher Education, Museum
  Deadline: December 2

- **Museums for America**
  Project Types: Collections Management, Community Engagement, Conservation, Formal Education, Informal Learning, Partnerships, Professional Development/Continuing Education, Research, Demonstration, Digital Collections/Tools, Public Programs
  Institutions: Historical Society, State or Local Government, Public or Private Non-profit Institutions of Higher Education, Museum
  Deadline: December 2

- **National Leadership Grants for Libraries**
  Project Types: Collections Management, Community Engagement, Formal Education, Informal Learning, Partnerships, Research, Demonstration, Digital

Collections/Tools, Public Programs
Institutions: Archives, Federally Recognized Native American Tribe, Historical Society, Library, Nonprofits that serve Native Hawaiians, Professional Association, Regional Organization, State Library Administrative Agency, State or Local Government, Public or Private Non-profit Institutions of Higher Education
Deadline: February 1

- **National Leadership Grants for Museums**
  Project Types: Collections Management, Community Engagement, Conservation, Formal Education, Informal Learning, Partnerships, Research, Demonstration, Digital Collections/Tools, Public Programs
  Institutions: Federally Recognized Native American Tribe, Historical Society, Nonprofits that serve Native Hawaiians, Professional Association, Regional Organization, State or Local Government, Public or Private Non-profit Institutions of Higher Education, Museum
  Deadline: December 2

- **National Medal for Museum and Library Service**
  Project Types: Community Engagement, Awards
  Institutions: Archives, Historical Society, Library, Museum
  Deadline: October 15

- **Native American Library Services: Basic Grants**
  Project Types: Collections Management, Community Engagement, Informal Learning, Professional Development/Continuing Education, Public Programs
  Institutions: Federally Recognized Native American Tribe
  Deadline: March 3

- **Native American Library Services: Enhancement Grants**
  Project Types: Collections Management, Community Engagement, Informal Learning, Partnerships, Professional Development/Continuing Education, Digital Collections/Tools
  Institutions: Federally Recognized Native American Tribe
  Deadline: March 3

- **Sparks! Ignition Grants for Libraries**
  Project Types: Innovation
  Institutions: Archives, Federally Recognized Native American Tribe, Library, Nonprofits that serve Native Hawaiians, State Library Administrative Agency, Public or Private Non-profit Institutions of Higher Education
  Deadline: February 1

- **<u>Sparks! Ignition Grants for Museums</u>**
  Project Types: Innovation
  Institutions: Federally Recognized Native American Tribe, Historical Society,
  Nonprofits that serve Native Hawaiians, Professional Association, Regional
  Organization, State or Local Government, Public or Private Non-profit
  Institutions of Higher Education, Museum
  Deadline: December 2

SAMPLE ANNOUNCEMENT FOR THE INSTITUTE OF MUSEUM AND LIBRARY
SERVICES[11]

Grant Applicant Details

Museums for America
Application:
Grant program guidelines for FY2014 are now available.

Webinars with Museums for America Program Staff:
We invite you to participate in one of two pre-application webinars to learn more about
the program, ask questions, and listen to the questions and comments of other
participants. Please consult the FY2014 Grant Program Guidelines online for detailed
information about accessing and participating in these webinars.

1. A pre-recorded webinar detailing important information about IMLS funding
   opportunities is available.

2. A live webinar for the FY14 Museums for America program will be presented on
   Friday, November 1, at 2pm ET (Recording now available).

Deadline:	**December 02, 2013**
Grant Amount:	$5,000–$150,000
Grant Period:	Up to three years
Cost Share Requirement:	1:1 for proposals requesting more than $25,000. No cost share required for proposals requesting $5,000-$25,000.

Program Overview:
The Museums for America (MFA) program supports projects that strengthen the ability

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[11] Institute of Museum and Library Services, "Grant Applicants," www.imls.gov/applicants (accessed
October 3, 2013).

of an individual museum to serve its public.

MFA grants support activities that strengthen museums as active resources for lifelong learning, as important institutions in the establishment of livable communities, and as good stewards of the nation's collections. MFA grants can fund both new and ongoing museum activities and programs. Examples include planning, managing and conserving collections, improving public access, training, conducting programmatic research, school and public programming, producing exhibitions, and integrating new or upgraded technologies into your operations.

There are three categories within the MFA program:

Learning Experiences

IMLS places the learner at the center and supports engaging experiences in museums that prepare people to be full participants in their local communities and our global society. Projects should provide high-quality, inclusive, accessible, and audience-focused learning opportunities; provide access to collections, information, and educational resources; encourage the use of technologies; and develop programs for specific segments of the public.

Community Anchors

IMLS promotes museums as strong community anchors that enhance civic engagement, cultural opportunities, and economic vitality. Projects should harness a museum's expertise, knowledge, physical space, technology, or other resources in order to address a specific need originating in the community. Museums may undertake the project alone or in partnership with one or more community organizations.

Collections Stewardship

IMLS supports exemplary stewardship of museum collections and promotes the use of technology to facilitate discovery of knowledge and cultural heritage. Projects should address high priority collections care or conservation issues.

Note to applicants: The FY2014 Museums for America grant opportunity encompasses those types of proposals that were previously solicited through the Conservation Project Support program. IMLS maintains its commitment to collections care, conservation, and preservation, and encourages step-by-step, progressive approach to conservation.

Eligibility:
Museums that fulfill the eligibility criteria for museums may apply.

SAMPLE GUIDELINES FOR THE INSTITUTE OF MUSEUM AND LIBRARY SERVICES[12]

Museums for America – FY14 Guidelines
Application Deadline: December 2, 2013
(Projects must begin on October 1, November 1, or December 1, 2014.)

Date Posted: September 16, 2013
Catalog of Federal Domestic Assistance (CFDA) Number: 45.301

Questions? See the Museums for America web page for IMLS contact information.

Teletype (TTY/TDD) (for persons with hearing difficulty): 202-653-4614
Upon request, IMLS will provide an audio recording of this publication.

Equal Opportunity

IMLS-funded programs do not discriminate on the basis of race, color, national origin, sex, disability, or age. For further information, write to the Civil Rights Officer, Institute of Museum and Library Services, 1800 M Street, NW, 9th Floor, Washington, DC 20036-5802.

Office of Management and Budget Clearance Numbers

Guidelines: OMB No. 3137-0029; Expiration Date: September 30, 2015.
Forms: OMB No. 3137-0071; Expiration Date: September 30, 2015.

How long should it take me to complete this application?

We estimate the average amount of time needed for one applicant to complete the narrative portion of this application to be 40 hours. This includes the time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and writing and reviewing the answers.

We estimate that, in addition to the time needed for you to answer the narrative questions, it will take you an average of 15 minutes per response for the IMLS Program Information Sheet and three hours per response for the IMLS Budget Form.

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[12] Institute of Museum and Library Services, "Grant Applicants Program Guidelines," http://www.imls.gov/applicants/2014_museums_for_america_guidelines.aspx (accessed October 3, 2013).

Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the Institute of Museum and Library Services at 1800 M Street, NW, 9th Floor, Washington, DC 20036-5802, and to the Office of Management and Budget, Paperwork Reduction Project (3137-0029), Washington, DC 20503.

1. Introduction

The mission of the Institute of Museum and Library Services is to inspire libraries and museums to advance innovation, lifelong learning, and cultural and civic engagement. We provide leadership through research, policy development, and grantmaking.

U.S. museums and libraries are at the forefront in the movement to create a nation of learners. As stewards of cultural and natural heritage with rich, authentic content, libraries and museums provide learning experiences for everyone. In FY2014, each Museums for America award will support one of the following three goals of the IMLS strategic plan for 2012-2016, *Creating a Nation of Learners*:

1. IMLS places the learner at the center and supports engaging experiences in libraries and museums that prepare people to be full participants in their local communities and our global society.

2. IMLS promotes museums and libraries as strong community anchors that enhance civic engagement, cultural opportunities, and economic vitality.

3. IMLS supports exemplary stewardship of museum and library collections and promotes the use of technology to facilitate discovery of knowledge and cultural heritage.

The goals focus on achieving positive public outcomes for communities and individuals; supporting the unique role of museums and libraries in preserving and providing access to collections and content; and promoting library, museum, and information service policies that ensure access to information for all Americans.

Supporting STEM Initiatives

We invite applicants to address STEM (Science, Technology, Engineering, and Math) in their programs and projects in order to advance learning and support the acquisition of STEM knowledge at all ages, but particularly for at-risk youth. Projects addressing STEM learning should check the appropriate box on the IMLS Program Information Sheet component of the application.

2. Program Information

What are Museums for America grants?

Museums for America (MFA) supports projects that strengthen the ability of an individual museum to serve its public.

What are the characteristics of successful Museums for America projects?

- *Institutional Impact:* Your project should address a key need or challenge that faces your museum and is identified in your strategic plan.
- *In depth knowledge:* Your proposal should reflect a thorough understanding of current practice and knowledge about the subject matter.
- *Project-based design:* Your work plan should consist of a set of logical, interrelated activities tied directly to addressing the key need or challenge.
- *Demonstrable results:* Your project should generate measureable results that tie directly to the need or challenge it was designed to address.

Note to applicants: The FY2014 Museums for America grant opportunity encompasses those types of proposals that were previously solicited through the Conservation Project Support program. IMLS maintains its commitment to collections care, conservation, and preservation, and encourages a step-by-step, progressive approach to conservation.

What is the deadline for applying for a Museums for America grant ?

The deadline for the FY2014 Museums for America grants is December 2, 2013.

What is the period of time in which my organization can conduct activities funded by a FY14 MFA grant?

Projects must begin on October 1, November 1, or December 1, 2014. Projects must begin on the first day of the month and end on the last day of the final month of the project. Generally, project activities supported by MFA grants may be carried out for up to three years.

How much money can my institution apply for?

MFA grant awards range from $5,000 to $150,000, subject to the availability of funds and IMLS discretion.

Do we have to provide funds from other sources in order to be eligible for an MFA grant?

In order to receive a FY2014 MFA grant of more than $25,000, you must provide funds (called "cost share") from non-federal sources in an amount that is equal to or greater than the amount of the grant.

Proposals requesting $25,000 or less in IMLS funds from the FY2014 MFA grant program do not require cost share. Do not include cost share on the IMLS Budget Form for these proposals.

How many applications can we submit to this program?

If your museum submits an application requesting $25,000 or less, a "no cost share" application, you are limited to one application to the FY2014 MFA grant program. Otherwise, there is no limit on the number of applications your museum may submit to this program.

What are the project categories within the MFA grant program?

There are three project categories within the MFA program, each stemming from one of the three goals from the IMLS strategic plan mentioned above. Select the one that best fits your project.

Learning Experiences
IMLS places the learner at the center and supports engaging experiences in museums that prepare people to be full participants in their local communities and our global society.

These projects provide high-quality, inclusive, accessible, and audience-focused learning opportunities; provide access to collections, information, and educational resources; encourage the use of technologies; and develop programs for specific segments of the public.

Projects may include, but are not limited to, the following activities:

- Interpretive and educational program research, development, and delivery
- Exhibition research, development, design, and fabrication
- Website and social media content development, design, and delivery
- Publication research, design, and printing
- Training for staff, volunteers, and educators

To find additional examples of recently funded grants, go to the Search Awarded Grants function on the IMLS website.

Community Anchors
IMLS promotes museums as strong community anchors that enhance civic engagement, cultural opportunities, and economic vitality.

These projects harness a museum's expertise, knowledge, physical space, technology, or other resources in order to address a specific need originating in the community. Museums may undertake the project alone or in partnership with one or more community organizations.

Projects may include, but are not limited to, the following activities:

- Forums for community dialogue
- Community-driven exhibitions and programs
- Community events
- Planning activities
- Technology tools
- Training for staff, volunteers, and interns in community outreach and engagement

To find additional examples of recently funded grants, go to the Search Awarded Grants function on the IMLS website.

Collections Stewardship
IMLS supports exemplary stewardship of museum collections and promotes the use of technology to facilitate discovery of knowledge and cultural heritage.

Projects should address high priority collections care or conservation issues.
Projects may include, but are not limited to, the following activities:

- Planning for collections management, care, and conservation
- Cataloguing, inventorying, documenting, and registering
- Developing and enhancing collections databases
- Conservation surveys.
- Conservation treatment
- Conservation environmental improvements for collections storage and exhibit areas
- Conservation research
- Training of staff, volunteers, and interns in collections care, management, and/or conservation

To find additional examples of recently funded grants, go to the Search Awarded Grants function on the IMLS website.

> *About Digitization:* You may request funding to support digitization activities (i.e. the scanning of printed materials, texts, still images, and audio-visual materials) or the creation of digital files using a device such as a digital camera in any MFA project category. Be sure to select the category that best matches the use to which you will put the digitized content you will create.

What requirements govern the use of IMLS funds?

You may use IMLS funds for activities that may be funded under program-specific requirements of the FY2014 Museums for America grant program, and that are allowable under IMLS and government-wide cost principle rules, including OMB circulars and regulations.

How do I determine what costs are allowable?

In addition to the program-specific requirements included in these FY2014 MFA guidelines, organizations must follow applicable laws and regulations. Title 2 of the Code of Federal Regulations (CFR) provides specific information on cost principles for allowable costs in federal grants.

Consult these FY2014 Museums for America program guidelines and the appropriate cost principles in the CFR to determine the allowability of a proposed cost item in your budget proposal.

If your organization is a …	Then use these cost principles …
Non-profit Organization	2 CFR 230 (OMB Circular A-122)
State, Local or Indian Tribal Government	2 CFR 225 (OMB Circular A-87)
College or University	2 CFR 220 (OMB Circular A-21)

What are some examples of allowable costs for the FY2014 Museums for America grants?

The following list includes some examples of allowable costs in this grant program. Please consult the appropriate cost principles in the CFR for additional guidance on allowable costs.

- personnel salaries, wages, and fringe benefits
- travel expenses for key project staff and consultants

- materials, supplies, software, and equipment, including basic environmental monitoring equipment and conservation supplies, related directly to project activities
- heating, ventilation, and air conditioning (HVAC) equipment to improve collections storage and exhibit environments
- consultant fees
- publication design and printing
- services (e.g. design, technical support, printing, non-construction labor)
- staff and volunteer training
- internships/fellowships
- contracts and subcontracts
- indirect or overhead costs (Click here to learn more about indirect costs.)

What are some examples of unallowable costs for the FY2014 Museums for America grants?

The following list includes some examples of unallowable costs in this grant program. Please consult the appropriate cost principles in the CFR for additional guidance on allowable costs.

- general museum fundraising costs, such as development office staff or other staff time devoted to general fundraising
- contributions to endowments
- general museum operating support
- acquisition of collections
- general advertising or public relations costs designed solely to promote activities other than those related to the specific project
- construction and renovation of museum facilities (generally, any activity involving contract labor of the construction trades is not an allowable cost)
- exhibit fabrication that involves contract labor of the construction trades
- reconstruction or renovation of historic sites
- social activities, ceremonies, receptions, or entertainment
- subgrants, unless expressly authorized by IMLS
- pre-award costs

If you have questions about allowable costs, please call us for guidance.

Are partners required for MFA?

Partners may strengthen an MFA application, if they are appropriate to the project, but they are not required. An application may include one or more partners. The lead applicant must be eligible to apply as an individual entity, and all partners should be active contributors to project activities. Please note that we encourage the lead applicant to include a letter of support from each partner.

3. Eligibility

Is my organization eligible for an award under the FY2014 Museums for America program?

To be eligible for an award under the FY2014 Museums for America program, you must be an organization that meets all three of the following criteria:

1. You must be either a unit of State or local government or be a private nonprofit organization that has tax-exempt status under the Internal Revenue Code;

2. You must be located in one of the 50 States of the United States of America, the District of Columbia, the Commonwealth of Puerto Rico, the U.S. Virgin Islands, Guam, American Samoa, the Commonwealth of the Northern Mariana Islands, the Republic of the Marshall Islands, the Federated States of Micronesia, or the Republic of Palau; and

3. You must qualify as one of the following:

   a. A museum that, using a professional staff, is organized on a permanent basis for essentially educational or aesthetic purposes; owns or uses tangible objects, either animate or inanimate; cares for these objects; and exhibits these objects to the general public on a regular basis through facilities that it owns or operates.

      - **What types of institutions are included in the term "museum"?**
        If they otherwise meet these requirements, including the criteria in (3)(a) above, museums include, but are not limited to, aquariums, arboretums, art museums, botanical gardens, children's/youth museums, general museums (those having two or more significant disciplines), historic houses/sites, history museums, natural history/anthropology museums, nature centers, planetariums, science/technology centers, specialized museums (limited to a single distinct subject), and zoological parks.

      - **What does it mean to be using a professional staff?**
        An institution uses a professional staff it if employs at least one staff member, or the full-time equivalent, whether paid or unpaid, primarily engaged in the acquisition, care, or exhibition to the public of objects owned or used by the institution.

      - **What does it mean to exhibit the objects to the general public?**
        An institution exhibits objects to the general public if such exhibition is a primary purpose of the institution. An institution that exhibits objects to the general public for at least 120 days a

year is deemed to exhibit objects to the general public on a regular basis.

An institution which does not have the exhibition of objects as a primary purpose and/or does not exhibit objects to the public for at least 120 days a year may be determined to be eligible as a museum under certain circumstances. For more information, please see 45 CFR §1180.2(d).

b. A public or private nonprofit agency which is responsible for the operation of a museum that meets the eligibility criteria in (a) above may apply on behalf of the museum.

If my museum is located within a parent organization, can my museum apply on its own?

A museum located within a parent organization that is a state or local government or multipurpose nonprofit entity, such as a municipality, university, historical society, foundation, or cultural center, may apply on its own behalf if the museum

- is able to independently fulfill all the eligibility requirements listed in the above three criteria;
- functions as a discrete unit within the parent organization;
- has its own fully segregated and itemized operating budget; and
- has the authority to make the application on its own.

When any of the last three conditions cannot be met, a museum may only apply through its parent organization.

Is a nonprofit organization eligible if it is affiliated with a museum?

IMLS may determine that a nonprofit organization that is affiliated with a museum is eligible for this program where the organization can demonstrate that it has the ability to administer the project and can ensure compliance with the terms of these guidelines and the applicable law, including the Assurances and Certifications. The applicant organization must submit an agreement from the museum that details the activities that the applicant and museum will perform and binds the museum to the statements and assurances made in the grant application.

Note to applicants: In order to receive an IMLS grant award, you must be in compliance and good standing on all active IMLS grants.

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4. Registration Requirements

Before submitting an application, your organization must have a current and active D-U-N-S® Number, SAM.gov registration, and Grants.gov registration. Check your materials and registrations well in advance of the application deadline to ensure that they are accurate, current, and active.

5. Preparing and Submitting an Application

WE MAKE GRANTS ONLY TO ELIGIBLE APPLICANTS THAT SUBMIT COMPLETE APPLICATIONS, INCLUDING ATTACHMENTS, ON OR BEFORE THE DEADLINE.

For the FY2014 Museums for America grants, Grants.gov will accept applications through 11:59 p.m. Eastern Time on December 2, 2013.
We strongly recommend that you REGISTER EARLY and COMPLETE AND SUBMIT THE APPLICATION EARLY.

Use one of the following identifiers to locate the Museums for America Grants package in Grants.gov:
CFDA No: 45. 301, or
Funding Opportunity Number: MFA-FY14

What documents are required to make a complete application?

The Table of Application Components below will help you prepare a complete and eligible application. Links to more information and instructions for completing each application component are provided in the table. Applications missing any Required Documents or Conditionally Required Documents from this list will be considered incomplete and will be rejected from further consideration.

How should the application components be formatted, named, and sequenced?

- **Document format**: Aside from the first two documents listed below which are created in Grants.gov, all application components must be submitted as PDF documents.
- **Page limits**: Note page limits listed below. We will remove any pages above the limit, and we will not send them to reviewers as part of your application.
- **Naming convention**: Use the naming convention indicated below.
  IMPORTANT: You are limited to using the following characters in all

attachment file names: A-Z, a-z, 0-9, underscore (_), hyphen (-), space, period. If you use any other characters when naming your attachment files, your application will be rejected.

- **Document order**: In Grants.gov, append all application components in the sequence listed below. Use all available spaces in the "Mandatory Documents for Submission" box first. Append any remaining application components using the "Optional Documents for Submission" box.
- **Complete applications**: Use the table below as a checklist to ensure that you have created and attached all necessary application components.

Any document you create must be converted to PDF format before submitting it. Do not send secured or password-protected PDFs; we cannot process these files.

When entering the names on the SF-424S, note that the Authorized Representative cannot be the same person as the Project Director.

Table of Application Components

Component	Format	File name to use
Required Documents		
The Application for Federal Assistance/Short Organizational Form (SF-424S)	Grants.gov form	n/a
Abstract (to be uploaded through Grants.gov) (one page, max.)	Text document that you create	n/a
IMLS Program Information Sheet	IMLS PDF form	Programinfo.pdf
Organizational Profile (one page, max.)	PDF document	Organizationalprofile.pdf
Strategic Plan Summary (two pages, max.)	PDF document	Strategicplan.pdf
Narrative (seven pages, max.)	PDF document	Narrative.pdf
Schedule of Completion (one page per year, max.)	PDF document	Scheduleofcompletion.pdf
IMLS Budget Form	IMLS PDF form	Budget.pdf

Budget Justification	PDF document	Budgetjustification.pdf
List of Key Project Staff and Consultants (one page, max.)	PDF document	Projectstaff.pdf
Resumes of Key Project Staff and Consultants that appear on the list above (two pages each, max.)	PDF document	Resumes.pdf
Conditionally Required Documents		
Proof of Nonprofit Status (if applicable)	PDF document	Proofnonprofit.pdf
Federally Negotiated Indirect Cost Rate Agreement (if applicable)	PDF document	Indirectcostrate.pdf
Digital Content Supplementary Information Form (if applicable)	IMLS PDF form	Digitalcontent.pdf
Supporting Documents		
Information that supplements the narrative and supports the project description provided in the application	PDF document	Supportingdoc1.pdf Supportingdoc2.pdf Supportingdoc3.pdf etc.

Abstract

A project abstract should be no more than one page. Insert the text, which you generate through a word processing program and save as a PDF, into the Abstract field in Grants.gov.

Information in the abstract should cover the following areas as related to the proposed project:

- Who is the lead applicant and, if applicable, who are the partners?
- What need, problem, or challenge will your project address?
- What activities will you carry out and in what time frame?
- What are your intended results and how will you measure success?
- How will this project provide public benefit?

This abstract may be used for public information purposes, so it should be informative to other people working in the same or related fields, as well as to the lay reader. The abstract must not include any proprietary or confidential information.

IMLS Program Information Sheet

1. Applicant Information

   a. Legal Name: From 5a from SF424S.

   b. Applicant D-U-N-S® Number: From 5f from SF424S.

   c. Check **Yes** or **No** and provide expiration date, if you check the **Yes** box. Please note that, before submitting an application, your organization must have a current SAM.gov registration.

   d. Organizational Unit: If you cannot apply for grants on your own behalf, then enter your organizational unit's name and address in these spaces. For example, if your library is part of a parent organization, such as a university, then enter the name of the university under **Legal Name**, and the library as the **Organizational Unit**.

   e. Organizational Unit Address: Be sure to include the four-digit extension on the ZIP code.

   f. Organizational Unit Type: Select the one that most accurately describes your organization.

2. Organizational Financial Information

   a-d. All applicants must provide the information requested.

3. Grant Program Information

   - Select one project category under **e. Museums for America**.
   - Then select the button indicating whether you're applying for $25,000 or less, which doesn't require cost share, or more than $25,000, which does.

4. Check this box if your project addresses STEM learning.

5. Funding Request Information

   a. IMLS Funds Requested: Enter the amount in dollars sought from IMLS.

   b. Cost Share Amount: Enter the amount of non-federal funding you are providing, which must be at least one-half of the total project cost if you are requesting more than $25,000. Click here to learn more about cost share. This box should be blank if you are requesting $25,000 or less in IMLS funds.

6. Project Subject Area: Select the buttons that reflect the subject areas to be addressed by your project.

7. Population Served: Check the boxes that reflect the population(s) to be served by your project.

8. Museum Profile
Museum applicants must answer all questions (a - m) in this section.

9. Project Elements
Refer to the project category you selected in Question 3 above and select the one button that reflects the primary element that is core to your project. For conservation projects only, select additional button(s) corresponding to the material type(s) that will be primarily affected by your project.

Strategic Plan Summary

A strategic plan is key to MFA project proposals. Reviewers will use your strategic plan summary to understand how your project activities will further your institutional goals and objectives. Please do not submit a copy of your institution's entire strategic plan. The summary submitted must not exceed two pages in length and should indicate when and by whom the plan was approved.

Narrative

How should my narrative document be formatted?
Limit the narrative to seven single-spaced, numbered pages. We will remove any pages above the seven-page limit, and they will not be reviewed as part of your application.

Make sure your organization's name appears at the top of each page. Use at least 0.5-inch margins on all sides and a font size of at least twelve-point. See the instructions for "Supporting Documents" to provide supplementary material.

How will my narrative be reviewed?
Reviewers with a variety of professional backgrounds will read these applications and advise us on their merits. They will base their evaluations on the information presented in the applications. Your project narrative should therefore be clear, concise, and well organized, with a minimum of technical jargon.

Review criteria are listed below for each section of the narrative. These criteria describe what the reviewers are instructed to consider as they evaluate proposals. Keep these review criteria in mind when writing your narrative.

How should my narrative be structured?
Structure your narrative according to one of the following outlines, choosing the one that corresponds to your category. Use the three section titles in the same order in which they are listed here and address the bullet points beneath them. In each section, be mindful of

the characteristics of successful MFA projects: institutional impact, in-depth knowledge, project-based design, and demonstrable results.

Narrative—Learning Experiences

1. Project Justification

- What do you propose to do?
- What need, problem, or challenge will your project address?
- Who or what will benefit from your project?
- What are the intended results of your project?
- How will your project advance your institution's strategic plan?

Review Criteria:

- Is the project clearly explained?
- Is the need, problem, or challenge to be addressed clearly identified and supported by relevant evidence?
- Are the people who will benefit from the project clearly identified, and have they been involved in planning this project?
- Are the intended results well formulated and achievable?
- Are the ways in which this project advances your institution's strategic plan specific, actionable, and measurable?
- Does the project align with the MFA Learning Experiences category?

2. Project Work Plan

- What specific activities will you carry out?
- Who will plan, implement, and manage your project?
- When and in what sequence will your activities occur?
- What financial, personnel, and other resources will you need to carry out the activities?
- What resources will your institution contribute to the project?
- How will you track your progress toward achieving your intended results?
- How and with whom will you share your project's results?

Review Criteria:

- Are the proposed activities, technologies, and/or methodologies informed by appropriate theory and practice?
- Are the technical details including all information required using the *Digital Content Supplementary Information Form* provided for projects generating digital products?

- Do the identified staff, partners, consultants, and service providers possess the experience and skills necessary to complete the work successfully?
- Is the schedule of work realistic and achievable? Are the time, personnel, and financial resources identified appropriate for the scope and scale of the project?
- Does the institution provide evidence of its capacity to carry out the project activities and meet the cost-share requirement?
- Is a clear methodology described for tracking the project's progress and adjusting course when necessary?
- Is there an effective plan for communicating results and/or sharing discoveries?

3. Project Results

- What knowledge, skills, behaviors, or attitudes do you expect to change and among whom?
- How will you measure success in achieving your intended results?
- What project results will be of value to the field?
- How will you sustain the benefit(s) of your project?

Review Criteria:

- Are the project's intended results clearly articulated?
- Will the tangible products be useful? (e.g. reports, publications, presentations, databases)
- Are the measures of success in achieving results appropriate for the project?
- Is there a reasonable and practical plan for sustaining the benefits of the project beyond the conclusion of this grant?

Narrative—Community Anchors

1. Project Justification

- What do you propose to do?
- What community need, problem, or challenge will your project address?
- Who or what will benefit from your project?
- What are the intended results of your project?
- How will your project advance your institution's strategic plan?

Review Criteria:

- Is the project clearly explained?
- Is the community need, problem, or challenge to be addressed clearly identified and supported by relevant evidence?
- Are the people who will benefit from the project clearly identified, and have they been involved in planning this project?

- Are the intended results well formulated and achievable?
- Are the ways in which this project advances your institution's strategic plan specific, actionable, and measurable?
- Does the project align with the MFA Community Anchors category?

2. Project Work Plan

- What specific activities will you carry out?
- Who will plan, implement, and manage your project?
- When and in what sequence will your activities occur?
- What financial, personnel, and other resources will you need to carry out the activities?
- What resources will your institution contribute to the project?
- How will you track your progress toward achieving your intended results?
- How and with whom will you share your project's results?

Review Criteria:

- Are the proposed activities, technologies, and/or methodologies informed by appropriate theory and practice?
- Are the technical details including all information required using the *Digital Content Supplementary Information Form* provided for projects generating digital products?
- Do the identified staff, partners, consultants, and service providers possess the experience and skills necessary to complete the work successfully?
- Is the schedule of work realistic and achievable?
- Are the time, personnel, and financial resources identified appropriate for the scope and scale of the project?
- Does the institution provide evidence of its capacity to carry out the project activities and meet the cost-share requirement?
- Is a clear methodology described for tracking the project's progress and adjusting course when necessary?
- Is there an effective plan for communicating results and/or sharing discoveries?

3. Project Results

- What knowledge, skills, behaviors and/or attitudes do you expect to change and among whom?
- What tangible products (e.g. reports, publications, presentations, databases) will result from your project?
- How will you measure success in achieving your intended results?
- How will you sustain the project and/or its benefit(s)?

Review Criteria:

- Are the project's intended results clearly articulated?
- Will the tangible products be useful?
- Are the <u>measures of success in achieving results appropriate for the project</u>?
- Is there a reasonable and practical plan for sustaining the benefits of the project beyond the conclusion of this grant?

Narrative—Collections Stewardship

1. Project Justification

- What do you propose to do?
- What need, problem, or challenge will your project address?
- Who or what will benefit from your project?
- What are the intended results of your project?
- How will your project advance your institution's strategic plan?

Review Criteria:

- Is the project clearly explained?
- Is the need, problem, or challenge to be addressed clearly identified and supported by relevant evidence?
- Are the materials (e.g. objects, specimens, collections) that are the focus of the project and their current condition described and quantified in sufficient detail?
- Are the people who will benefit from the project clearly identified, and have they been involved in planning this project?
- Are the intended results well formulated and achievable?
- Are the ways in which this project advances your institution's strategic plan specific, actionable, and measurable?
- Does the project align with the MFA Collections Stewardship category?

2. Project Work Plan

- What specific activities will you carry out?
- Who will plan, implement, and manage your project?
- When and in what sequence will your activities occur?
- What financial, personnel, and other resources will you need to carry out the activities?
- What resources will your institution contribute to the project?
- How will you track your progress toward achieving your intended results?
- How and with whom will you share your project's results?

Review Criteria:

- Are the proposed activities, technologies, and/or methodologies informed by appropriate theory and practice?
- Are the technical details including all information required using the *Digital Content Supplementary Information Form* provided for projects generating digital products?
- Do the identified staff, partners, consultants, and service providers possess the experience and skills necessary to complete the work successfully?
- Is the schedule of work realistic and achievable?
- Are the time, personnel, and financial resources identified appropriate for the scope and scale of the project?
- Does the institution provide evidence of its capacity to carry out the project activities and meet the cost-share requirement?
- Is a clear methodology described for tracking the project's progress and adjusting course when necessary?
- Is there an effective plan for communicating results and/or sharing discoveries?

3. Project Results

- What knowledge, skills, behaviors and/or attitudes do you expect to change and among whom?
- How will the care, condition, and/or management of the materials (e.g. objects, specimens, collections) that define the focus of your project be improved?
- What tangible products (e.g. reports, inventories, catalogues, treatment plans, publications, presentations, databases) will result from your project?
- How will you measure success in achieving your intended results?
- How will you sustain the project and/or its benefit(s)?

Review Criteria:

- Are the project's intended results clearly articulated?
- Will direct collections care, organizational capacity for collections care, and/or public awareness of the importance of collection care be improved as a result of this project?
- Will the tangible products be useful?
- Are the measures of success in achieving results appropriate for the project?
- Is there a reasonable and practical plan for sustaining the benefits of the project beyond the conclusion of this grant?

Conditionally Required Documents

If your organization is a private, nonprofit institution, you must submit a copy of the IRS letter indicating your eligibility for nonprofit status under the applicable provision of the

Internal Revenue Code of 1954, as amended. We will not accept a letter of state sales tax exemption as proof of nonprofit status.

Please consult the table below to determine if any other additional documents are required. If any of the conditions in the left column apply to your project, then the documents described in the right column are required. If you do not provide them, your application will be considered incomplete and will be rejected from further consideration.

If your project involves …	Then you must include …
A federally negotiated indirect cost rate	A current copy of your Federally Negotiated Indirect Cost Rate Agreement
A digital product (for example, a database of digital images, new software program)	Digital Content Supplementary Information Form
A Detailed Conservation Survey	A document that identifies your institution's conservation priorities and describes how they were established*
A Conservation Environmental Survey	A document that identifies your institution's conservation priorities and describes how they were established*
Environmental Improvements/Rehousing	A document that identifies your institution's conservation priorities and describes how they were established*
Conservation Treatment	A document that identifies your institution's conservation priorities and describes how they were established* Detailed condition reports and/or treatment proposals for each object, specimen, or group to be treated

*A document that identifies your institution's conservation priorities and describes how they were established might be one or more of the following:

- A Conservation Assessment Program (CAP) report (funded by IMLS, and administered by Heritage Preservation, Inc.)
- A Preservation Assistance Grant (PAG) report (funded by the National Endowment for the Humanities)

- A general conservation survey report
- A current long-range conservation plan approved by the organization's administration and/or governing body

Please note that we will not accept a collections management policy, a catalog/inventory list of objects, a building facilities report, or a strategic plan as a substitute for this document.

Supporting Documents

You may submit other attachments of your choosing as part of your application package, but do not overload the reviewers with too much information. These attachments should include only information that will supplement the narrative and support the project description provided in the application. They should help reviewers envision your project, but they should not be used to answer narrative questions. You may wish to consider the following:

- Letters of commitment from partners who will receive grant funds or contribute substantive funds to the completion of project activities
- Letters of commitment from consultants or other groups that will work closely with you on this project
- Letters of support from subject-matter experts or community-based organizations who are familiar with your proposed project
- Needs assessments (e.g. community needs assessment; formal or informal documentation used to justify, evaluate, and plan projects)
- Reports from planning activities
- Collections, technology, or other departmental plans for the institution as applicable to the proposed project
- Sample curriculum or equivalent description of training activities
- Survey form template that shows the types of data you will collect during your General Conservation, Detailed Conservation, or Environmental Survey
- Photographs of existing conditions
- Floor plans
- Bibliography of references relevant to your proposed project design or evaluation strategy
- Products or evaluations from previously completed or ongoing projects of a similar nature
- Vendor quotes
- Equipment specifications
- Web links to relevant online materials

What Federal Laws Do I Agree to Comply With When I Submit My Application?

As an applicant for Federal funds, you must certify that you are responsible for complying with certain nondiscrimination, debarment and suspension, drug-free workplace, and lobbying laws. These are outlined below and are set out in more detail, along with other requirements, in the Assurances and Certifications. By signing the application form, which includes the Assurances and Certifications, you certify that you are in compliance with these requirements and that you will maintain records and submit any reports that are necessary to ensure compliance. Your failure to comply with these statutory and regulatory requirements may result in the suspension or termination of your grant and require you to return funds to the government.

(a). Nondiscrimination Statutes: You certify that you do not discriminate:

- on the grounds of race, color, or national origin (including limited English proficiency), in accordance with Title VI of the Civil Rights Act of 1964, as amended (42 U.S.C. §2000d et seq.);
- on the grounds of disability, in accordance with Section 504 of the Rehabilitation Act of 1973, as amended (29 U.S.C. §701 et seq., including §794);
- on the basis of age, in accordance with the Age Discrimination in Employment Act of 1975, as amended (42 U.S.C. §6101 et seq.); and
- on the basis of sex, in any education program or activity, in accordance with Title IX of the Education Amendments of 1972 (20 U.S.C. §1681 et seq.).

(b). Debarment and Suspension (2 C.F.R. Part 180 and 2 C.F.R. Part 3185):
You certify that neither you nor your principals: (a) are presently excluded or disqualified; (b) have been convicted within the preceding three years of offenses listed in 2 C.F.R. §180.800 (including but not limited to: fraud, antitrust, embezzlement, or offense indicating lack of business integrity) or have had a civil judgment rendered against you or them for one of such offenses within that time period; (c) are presently indicted for or otherwise criminally or civilly charged by a governmental entity (Federal, State, or local) with commission of any of such offenses; or (d) have had one or more public transactions (Federal, State, or local) terminated within the preceding three years for cause or default. Where you are unable to certify to any of the above, you must attach an explanation to this application. You must also comply with applicable sections of the OMB guidance in 2 C.F.R. Part 180, and include a term or condition in lower-tier transactions requiring lower-tier participants to comply with subpart C of the OMB guidance in 2 C.F.R. Part 180.

(c). Federal Debt Status:
You certify that you are not delinquent in the repayment of any Federal debt. Examples include delinquent payroll or other taxes, audit disallowances, and benefit overpayments.

(d). Drug-Free Workplace:
You must provide a drug-free workplace by complying with the requirements of 2 C.F.R. Part 3186. This includes: making a good faith effort to maintain a drug-free workplace; publishing a drug-free workplace statement; establishing a drug-free awareness program for your employees; taking actions concerning employees who are convicted of violating drug statutes in the workplace; and identifying (either at the time of your application or upon award, or in documents that you keep on file in your offices) all known workplaces under your Federal awards.

(e). Lobbying Activities (31 U.S.C. §1352):
You are subject to various restrictions against lobbying or attempting to influence a Federal employee or a Member of Congress or congressional employees, in connection with legislation, appropriations, or the award or modification of a Federal contract, grant, cooperative agreement, or loan. Certain additional restrictions apply if you are requesting over $100,000 in Federal assistance.

The Assurances and Certifications contain other general requirements that may apply depending on the nature of your grant activity (for example, the Native American Graves Protection and Repatriation Act of 1990 and the National Historic Preservation Act of 1966).

What is the application review process?

We use a peer review process to evaluate all eligible and complete applications. Reviewers are professionals in the field with relevant knowledge and expertise in the types of project activities identified in the applications. They are instructed to evaluate proposed projects according to the criteria identified in the program guidelines. The Director takes into account the advice provided by the review process and makes final funding decisions consistent with the purposes of the agency's programs.

When will we find out if we have been selected to receive a grant?

No information about the status of an application will be released until the applications have been reviewed and all deliberations are concluded. IMLS expects to notify both funded and unfunded applicants of final decisions by September 2014. Funded projects may not begin earlier than October 1, 2014.

National Center for Preservation Technology and Training[13]
www.ncptt.nps.gov
The Preservation Technology and Training (PTT) Grants program provides funding for innovative research, training, and publications that develop new technologies or adapt existing technologies to preserve cultural resources. Since the inception of the grants program in 1994, the National Center has awarded over 300 grants totaling more than $9.1 million in Federal funds.

2014 Call for Proposals
Due to sequestration, the number of grants awarded under the 2014 PTT Grants program will be limited.
Deadline for submission: Tuesday, November 19, 2013

Disciplines
NCPTT funds projects within several overlapping disciplinary areas. These include:

- Archæology
- Architecture
- Collections Management
- Engineering
- Historic Landscapes
- Materials Conservation

Focus
In order to focus research efforts, NCPTT requests innovative proposals that advance the application of science and technology to historic preservation in the following areas:

- Climate Change Impacts
- Disaster Planning and Response
- 3D Documentation and Visualization

NOTE: NCPTT does not fund "brick-and-mortar" projects.

Eligibility
The following organizations are eligible to submit proposals:

- U.S. universities and colleges,
- U.S. non-profit organizations: museums, research laboratories, professional societies and similar organizations in the U.S. that are directly associated with educational or research activity, and

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[13] National Center for Preservation Technology and Training, www.ncptt.nps.gov, (accessed November 30, 2013).

- Government agencies in the U.S.: National Park Service and other federal, state, territorial and local government agencies, as well as Hawaiian Natives, Native American and Alaska Native tribes and their Tribal Historic Preservation Offices.

Other organizations can participate only as contractors to eligible U.S. partners. Grant funds support only portions of projects that are undertaken or managed directly by U.S. partners and expended in the U.S. and its territories.

Review Criteria
Reviewers evaluate each project proposal by the following criteria. The successful proposed project should

- use or adapt innovative technologies,
- address a national need in preservation technology,
- disseminate project results broadly,
- have a qualified principal investigator and technically sound methodology,
- be completed within two year of a signed grant agreement.

Preference will be given to projects that (1) provide an in-kind match (e.g. funds, personnel, equipment) and (2) that use innovative dissemination techniques to reach the largest possible audience (e.g. online training, webinars, podcasts, videos, DVDs, etc.)

Other Considerations
NCPTT reviews proposals for disciplinary, geographical and institutional distribution. Additionally, a National Park Service (NPS) grants administrator reviews for financial and policy matters. Special consideration will be given to proposals that leverage resources through public and private partnerships.

The maximum grant award amount is $40,000, but proposals for lesser amounts are encouraged.

Pre-Proposal Guidance
Applicants are encouraged to contact NCPTT to discuss their ideas prior to submitting a proposal. NCPTT staff will provide feedback on the degree of fit between the proposed idea and the mission of the grants program, along with suggestions for improving competitiveness. Please contact the expert below that most closely relates to the subject matter of your grant idea.

- **Archæology & Collections**, contact Tad Britt, tad_britt@nps.gov
- **Architecture & Engineering**, contact Andy Ferrell, andrew_ferrell@nps.gov
- **Historic Landscapes**, contact Debbie Smith, debbie_smith@nps.gov
- **Materials Conservation**, contact Dr. Mary F. Striegel, mary_striegel@nps.gov

You may also call (318) 356-7444 and an operator will connect you with the appropriate party.

How to Apply
All applications must be submitted through grants.gov.

National Endowment for the Arts[14]
www.nea.gov

The National Endowment for the Arts is the largest national source of funds for the arts. It was established by Congress in 1965 as an independent agency of the federal government. To date, the NEA has awarded more than $4 billion to support artistic excellence, creativity, and innovation for the benefit of individuals and communities. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector.

*Grants for Arts Projects: Design - historic preservation organizations that focus on architecture, landscape architecture, or designed objects should apply for funding under this program.

*Grants for Arts Projects: Museums – this grant supports museums and other exhibiting institutions and organizations that serve the field. Grants support projects undertaken by organizations that exhibit, preserve, and interpret visual material through exhibitions, publications, conservation and other programs.

Grants for Organizations:

Art Works
To support the creation of art that meets the highest standards of excellence, public engagement with diverse and excellent art, lifelong learning in the arts, and the strengthening of communities through the arts. Matching grants generally range from $10,000 to $100,000.
Deadlines have passed--new guidelines will be available in January 2014.

Challenge America Fast-Track
To support projects that extend the reach of the arts to underserved populations. Matching grants are for $10,000.
Deadline has passed--new guidelines will be available in January 2014.

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[14] National Endowment for the Arts, www.nea.gov (accessed November 30, 2013).

Our Town
Organizations may apply for creative place making projects that contribute to the livability of communities and place the arts at their core. Matching grants range from $25,000 to $200,000.
Deadline: Jan 13, 2014
Notification: July 2014
Earliest Start Date: Sept 1, 2014

Research: Art Works
The Research: Art Works category supports research projects to analyze the value and impact of the arts in the United States. Generally range from $10,000 to $30,000.
Deadline: Nov 5, 2013
Notification: April 2014
Earliest Start Date: May 1, 2014

National Endowment for the Humanities[15]

www.neh.gov

- Challenge Grants - Challenge grants help institutions and organizations secure long-term support for, and improvements in, their humanities programs and resources.

- Collaborative Research Grants (Humanities) - These grants support original research in the humanities.

- We the People: Interpreting America's Historic Places Grants - Interpreting America's Historic Places projects may interpret a single historic site or house, a series of sites, an entire neighborhood, a town or community, or a larger geographical region.

National Endowment of the Humanities supports research, education, preservation, and public programs in the humanities. Types of programs that NEH has funded include NEH-supported films, grounded in scholarly research, such as Ken Burns' *The War* and exhibitions such as "King Tut." NEH, in partnership with the Library of Congress, has supported the digitizing newspapers dating back to the early Republic, making it possible to search the pages online at no charge. NEH has also funded many projects preserving the papers of prominent Americans such as Thomas Edison, Martin Luther King, Jr., and Mark Twain.

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[15] National Endowment for the Humanities, www.neh.gov (accessed November 30, 2013).

America's Historical and Cultural Organizations (AHCO) grants provide support for museums, libraries, historic places, and other organizations that produce public programs in the humanities.

AHCO Grants support the following formats:

- exhibitions at museums, libraries, and other venues;
- interpretations of historic places, sites, or regions;
- book/film discussion programs; living history presentations; other face-to-face programs at libraries, community centers, and other public venues; and
- interpretive websites and other digital formats.

Implementation grants support final scholarly research and consultation, design development, production, and installation of a project for presentation to the public. Deadline: January 8, 2014

Planning grants support the early stages of project development, including consultation with scholars, refinement of humanities themes, preliminary design, testing, and audience evaluation. Deadline: January 8, 2014

NEH Summer Stipends
Summer Stipends support individuals pursuing advanced research that is of value to humanities scholars, general audiences, or both. Recipients usually produce articles, monographs, books, digital materials, archaeological site reports, translations, editions, or other scholarly resources. Summer Stipends support continuous full-time work on a humanities project for a period of two months. Summer Stipends support projects at any stage of development. Summer Stipends are awarded to individual scholars. Deadline: September 26, 2013

National Digital Newspaper Program
NEH is soliciting proposals from institutions to participate in the National Digital Newspaper Program (NDNP). NDNP is creating a national digital resource of historically significant newspapers published between 1836 and 1922, from all the states and U.S. territories. This searchable database will be permanently maintained at the Library of Congress (LC) and be freely accessible via the Internet. (See the website, Chronicling America: Historic American Newspapers.) An accompanying national newspaper directory of bibliographic and holdings information on the website directs users to newspaper titles available in all types of formats. During the course of its partnership with NEH, LC will also digitize and contribute to the NDNP database a significant number of newspaper pages drawn from its own collections. Deadline: January 15, 2014

Sustaining Cultural Heritage Collections
Division of Preservation and Access
Sustaining Cultural Heritage Collections (SCHC) helps cultural institutions meet the complex challenge of preserving large and diverse holdings of humanities materials for future generations by supporting preventive conservation measures that mitigate deterioration and prolong the useful life of collections.

Libraries, archives, museums, and historical organizations across the country are responsible for collections of books and manuscripts, photographs, sound recordings and moving images, archaeological and ethnographic artifacts, art, and historical objects that facilitate research, strengthen teaching, and provide opportunities for life-long learning in the humanities. To preserve and ensure continued access to such collections, institutions must implement preventive conservation measures, which encompass managing relative humidity, temperature, light, and pollutants in collection spaces; providing protective storage enclosures and systems for collections; and safeguarding collections from theft and from natural and man-made disasters.

As museums, libraries, archives, and other collecting institutions strive to be effective stewards of humanities collections, they must find ways to implement preventive conservation measures that are scientifically sound and sustainable. This program therefore helps cultural repositories plan and implement preservation strategies that pragmatically balance effectiveness, cost, and environmental impact. Such a balance can contribute to an institution's financial health, reduce its use of fossil fuels, and benefit its green initiatives, while ensuring that significant collections are well cared for and available for use in humanities programming, education, and research.
Deadline: December 3, 2013 (for projects beginning October 2014)

Preservation and Access Education and Training
The Preservation and Access Education and Training program is central to NEH's efforts to preserve and establish access to cultural heritage collections. Thousands of libraries, archives, museums, and historical organizations across the country maintain important collections of books and manuscripts, photographs, sound recordings and moving images, archaeological and ethnographic artifacts, art and material culture collections, electronic records, and digital objects. The challenge of preserving and making accessible such large and diverse holdings is enormous, and the need for knowledgeable staff is significant and ongoing.

Preservation and Access Education and Training grants are awarded to organizations that offer national or regional (multistate) education and training programs. Grants aim to help the staff of cultural institutions, large and small, obtain the knowledge and skills needed to serve as effective stewards of humanities collections. Grants also support educational programs that prepare the next generation of conservators and preservation

professionals, as well as projects that introduce the staff of cultural institutions to new information and advances in preservation and access practices.
Deadline: May 1, 2014 (for projects beginning January 2015)

Preservation Assistance Grants for Smaller Institutions
Preservation Assistance Grants help small and mid-sized institutions—such as libraries, museums, historical societies, archival repositories, cultural organizations, town and county records offices, and colleges and universities—improve their ability to preserve and care for their significant humanities collections. These may include special collections of books and journals, archives and manuscripts, prints and photographs, moving images, sound recordings, architectural and cartographic records, decorative and fine art objects, textiles, archaeological and ethnographic artifacts, furniture, historical objects, and digital materials.

Applicants must draw on the knowledge of consultants whose preservation skills and experience are related to the types of collections and the nature of the activities that are the focus of their projects. Within the conservation field, for example, conservators usually specialize in the care of specific types of collections, such as objects, paper, or paintings. Applicants should therefore choose a conservator whose specialty is appropriate for the nature of their collections. Similarly, when assessing the preservation needs of archival holdings, applicants must seek a consultant specifically knowledgeable about archives and preservation. Because the organization and the preservation of archival collections must be approached in tandem, an archival consultant should also provide advice about the management and processing needs of such holdings as part of a preservation assessment that includes long-term plans for the arrangement and description of archival collections.

Small and mid-sized institutions that have never received an NEH grant are especially encouraged to apply. Deadline: May 1, 2014 (for projects beginning January 2015)

National Historical Publications and Records Commission[16]
www.archives.gov/nhprc

The National Historical Publications and Records Commission (NHPRC) is the grant making affiliate of the National Archives and Records Administration (NARA). Congress established the NHPRC grants program to promote the preservation and use of America's documentary heritage.

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[16] National Historical Publications and Records Commission, www.archives.gov/nhprc (accessed November 30, 2013).

Each year, Congress appropriates up to $10 million for grants.

* in support of the nation's archives
* for projects to edit and publish historical records of national importance

The NHPRC supports projects to:

* research and develop means to preserve authentic electronic records
* assist archives through a network of state partners
* preserve and make accessible records and archives
* publish papers documenting America's founding era
* publish papers documenting other eras and topics important to an understanding of American history
* improve professional education for archivists and historical documentary editors

Documenting Democracy: Access to Historical Records
The National Historical Publications and Records Commission seeks proposals that promote the preservation and use of the nation's most valuable archival resources. Projects should expand our understanding of the American past by facilitating and enhancing access to primary source materials.   Deadline: October 3, 2013

Digitizing Historical Records
The National Historical Publications and Records Commission seeks proposals that use cost-effective methods to digitize nationally significant historical record collections and make the digital versions freely available online.   Deadline: June 11, 2013

Electronic Records Projects
The National Historical Publications and Records Commission seeks proposals that will increase the capacity of archivists and archival repositories to create electronic records archives that preserve records of enduring historical value. Deadline: June 11, 2013

Publishing Historical Records
The National Historical Publications and Records Commission seeks proposals to publish historical records of national significance.

Two annual competitions:
Colonial and Early National Period
Deadline: June 6, 2013

New Republic through the Modern Era

Deadline: October 3, 2013

Innovation in Archives and Documentary Editing

The National Historical Publications and Records Commission seeks projects that are exploring innovative methods to improve the preservation, public discovery, or use of historical records.   Deadline: October 3, 2013

State and National Archival Partnership Grants

The National Historical Publications and Records Commission seeks proposals to strengthen archives and historical records programs in each of the states and build a national archival network.   Deadline: September 5, 2013

National Park Service[17]

www.nps.gov

The State, Tribal, and Local Grants (STLPG) division manages several grant programs to assist with a variety of historic preservation and community projects focused on heritage preservation. Below is a list of the Grant Programs managed by this Division.

The **HPF Manual** details the requirements of all activities funded by the Historic Preservation Fund. The Grants listed below are funded by the Historic Preservation Fund, which was established to help fund the programs engendered by the National Historic Preservation Act (NHPA). The NHPA is legislation intended to preserve historical and archaeological sites in the United States.

- **State Historic Preservation Office HPF Grants**
  Annual Matching Funds based on an apportionment formula to assist in expanding and accelerating State historic preservation activities.

- **Tribal Historic Preservation Office Grants**
  The Historic Preservation Fund provides annually-appropriated funding to Tribal Historic Preservation Offices to protect and conserve important Tribal cultural and historic assets and sites. The grant funding assists them in executing their historic preservation programs and activities pursuant to the National Historic Preservation Act and other relevant laws.

- **Tribal Heritage Grants**
  Competitive matching grants to federally-recognized Indian tribes for cultural and historic preservation projects.

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[17] National Park Service, www.nps.gov (accessed November 30, 2013).

- **Save America's Treasures**
  A competitive matching grant program to fund bricks and mortar preservation and/or conservation work on nationally significant intellectual and cultural artifacts and historic structures and sites. Authorized but not currently funded.

- **Preserve America**
  A competitive matching-grant program to fund designated Preserve America Communities to support preservation efforts through heritage tourism, education, and historic preservation planning. Authorized but not currently funded.

PRIVATE FOUNDATIONS:

American Historical Association[18]
www.historians.org

AHA Research Grants
Each year, the American Historical Association awards several research grants with the aim of advancing the study and exploration of history in a diverse number of subject areas. ***Only AHA members are eligible to apply for these grants.*** All grants are offered annually and are intended to further research in progress. Preference is given to advanced doctoral students, non-tenured faculty, and unaffiliated scholars. Grants may be used for travel to a library or archive; microfilming, photography, or photocopying; borrowing or access fees; and similar research expenses. The deadline for research grant applications is February 15.

Scholarship and Financial Aid Information: Unfortunately, the American Historical Association has NO scholarships or financial aid to assist with college or graduate school expenses. Eligibility for the fellowships and small grants programs described above is limited to pre- or post-doctoral research for AHA members.

Albert J. Beveridge Grant
The Albert J. Beveridge Grant for Research in the Western Hemisphere are available to support research in the history of the Western hemisphere; individual grants do not exceed $1,000.

Michael Kraus Research Grant
The Michael Kraus Research Grant in colonial American history, with particular reference to the intercultural aspects of American and European relations, offers cash awards of up to $800.

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[18] American Historical Association, www.historians.org (accessed November 30, 2013).

Littleton-Griswold Grant
The Littleton-Griswold Grant offers grants of up to $1,000 for research in US legal history and the field of law and society, broadly defined.

Bernadotte E. Schmitt Grant
The Bernadotte E. Schmitt Grant supports research in the history of Europe, Asia, and Africa. Individual grants will not exceed $1,000

<u>Andrew W. Mellon Foundation</u>[19]
<u>www.mellon.org</u>
The Andrew W. Mellon Foundation program for art museums is designed to help excellent institutions build and sustain their capacity to undertake serious scholarship on their permanent collections; to preserve these collections; and to share the results of their work in appropriate ways with scholarly and other audiences. The art conservation program concentrates largely on advanced training for future generations of conservators, but it also undergirds fundamental work in developing fields such as photograph conservation and conservation science – areas of increasing importance to conservation as a whole. Both programs, therefore, are engaged in supporting basic research intended to enable curators, conservators, and other professionals to devote intensive study to the objects in their care, and to make their knowledge and professional expertise available to others in new as well as in more traditional ways.

Current areas of particular focus in the **museum program** include:

- Strengthening curatorial capacity at senior and junior levels, especially through the endowment of positions; the endowment of travel and research funds; and the establishment of pre- and postdoctoral curatorial fellowships;
- Strengthening research capacity and support for scholarly publications based largely on permanent collections;

Current areas of particular focus in the **art conservation program** include:

- Strengthening research capacity and support for scholarly publications based largely on permanent collections;
- Supporting the establishment of a select number of new conservation and scientific departments;

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[19] Andrew W. Mellon Foundation, www.mellon.org (accessed November 30, 2013).

- Supporting the establishment of senior and junior positions in existing conservation and scientific departments; establishing postdoctoral fellowships for scientists entering the conservation field;
- Continuing to support the Mellon Advanced Residency Program in Photograph Conservation under the auspices of George Eastman House and the Image Permanence Institute, Rochester Institute of Technology;
- Endowing museum positions and postgraduate fellowships in photograph conservation;
- Strengthening graduate student support at the three leading conservation training programs in the United States: Buffalo State College, Institute of Fine Arts, New York University, and University of Delaware; establishing positions for scientists in these programs;
- Continuing support at Carnegie Mellon University of research on materials and techniques employed by both artists and conservators.

Program Contact Information
In general, the Foundation's museums and art conservation programs develop out of studies conducted by members of our staff and become part of programmatic initiatives, which then result in invitations to specific institutions to participate.

Letters of inquiry regarding programs that fall within the above-described areas of focus are welcome and are reviewed throughout the year. However, the Foundation is rarely able to respond positively to unsolicited proposals and is not in a position to respond to inquiries from institutions based outside the United States. The Foundation does not support individuals, capital and building campaigns, arts education, loan exhibitions and associated catalogues, or conservation treatments.

Before writing, please review the Foundation's general requirements for grant proposals in the Grant Inquiries section of this Web site.

California Council for the Promotion of History[20]
www.ccphhistoryaction.org

The purposes of the Mini-Grant Program of the California Council for the Promotion of History are to:

- Promote quality history experiences for all Californians through such programs/projects as exhibitions, educational activities, publications and other

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[20] California Council for the Promotion of History, www.ccphhistoryaction.org (accessed November 30, 2013).

appropriate projects

- Further the purposes of the CCPH by making small but meaningful grants to heritage organizations throughout California
- Promote continual development of high standards of historical research, presentation and preservation among California heritage organizations

- Promote professional practices among California's heritage organizations in all aspects of operation.

- Typical awards range from $500 to $1000.

- Applicants must be California nonprofit organizations or agencies of state, county or local government.

- Applicants must contribute a significant portion of the total project cost, either in cash or in in-kind volunteer time and materials. Organizations awarded grant funds in a previous granting cycle must submit the written report on the previous year's grant before applying in the current grant cycle.

The following criteria are used in evaluating grant applications:

- Relevance - Is the proposed project appropriate for CCPH funding? Does the project further the purposes of CCPH and its mini-grant program?

- Significance - Is the project focused on legitimate historic themes, events or subject matter?

- Quality - Does the project embody or promote the development of high standards and greater awareness of history for the community?

- Management Ability - Does the project show careful planning; does the organization have the management capabilities to successfully carry out the project?

Please note: CCPH Mini-grants do not fund:

- Purchase of equipment
- Scholarships
- Awards to individuals
- Receptions, per diems, meals
- Long-distance trips

- Projects (or elements of projects) substantially completed before the anticipated date of the grant award
- Membership solicitations and members programs
- Fundraising activities

Cal Humanities[21]
www.calhum.org

- **The Community Stories Grants Program**

Community Stories (previously the California Story Fund) is a competitive grants program to support story-based public humanities projects that collect, preserve, interpret, and share the stories of California communities—past and present. Since 2003, they have awarded over $3 million to nearly 400 projects through this grant program that seeks to foster among us greater knowledge, understanding, and empathy.

Community Stories funds projects that focus on the collection and sharing of real stories of California's communities. Projects must involve at least one humanities expert as an advisor, use the methods of analysis that inform the humanities as well as community-based research, and produce work that is publicly accessible. Application eligibility is limited to California-based nonprofit organizations or local/state public agencies or institutions. Grant awards range up to $10,000, and a cash or in-kind match is required. The next application deadline is February 15, 2014.

- **California Documentary Project Grant**

The California Documentary Project (CDP) is a competitive grants program that supports documentary film, radio, and new media productions that enhance our understanding of California and its cultures, peoples, and histories. Projects must use the humanities to provide context, depth, and perspective and be suitable for California and national audiences through broadcast and/or distribution. Since 2003, we have awarded over $3.5 million to projects that document the California experience and explore issues of significance to Californians. CDP grants support projects at the research and development, production, and public engagement stages.

Research and Development Grants
Deadline: Tuesday, October 1, 2013

CDP Research and Development grants are designed to strengthen the humanities content and approach of documentary media productions in their earliest stages. Projects must

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[21] CalHumanities, www.calhum.org (accessed November 30, 2013).

actively involve at least three humanities advisors to help frame and contextualize subject matter throughout the research and development phase. Grant awards range up to $10,000.

Production Grants
Deadline: Tuesday, October 1, 2013

CDP Production grants are designed to strengthen the humanities content and approach of documentary media productions and help propel projects toward completion. Projects must be in the production stage, have a work-in-progress, and actively involve at least two humanities advisors in the production process. Grant awards range up to $50,000.

Public Engagement Grants
Next Deadline: TBD

Public Engagement grants extend the reach and impact of Cal Humanities-supported media projects by supporting dissemination and public engagement activities. We seek to deepen understanding and awareness of subjects and issues of relevance to California, and foster critical reflection and thoughtful analysis on the part of audiences. Grant awards range up to $10,000.

The Getty Foundation[22]
www.getty.edu

The Getty Foundation supports institutions and individuals committed to advancing the greater understanding and preservation of the visual arts in Los Angeles and throughout the world. They do this through grant initiatives that increase access to and support for museum collections, strengthen art history research, and advance the conservation of art and architecture. Since 1984, they have awarded more than 6,500 grants benefiting over 185 countries on all seven continents.

Current Initiatives:

Connecting Art Histories
Increasing intellectual exchange among scholars across national and regional borders

Online Scholarly Catalogue Initiative
Helping museums unlock the potential of digital publishing

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[22] The Getty Foundation, www.getty.edu (accessed November 30, 2013).

Pacific Standard Time: L.A. / L.A.
Exploring artistic connections between Los Angeles and Latin America
Panel Paintings
Training the next generation of conservators of paintings on wooden panels

Mosaikon
A regional approach to improving the care of ancient mosaics in the Mediterranean basin
Getty Leadership Institute at CGU
Over two decades of professional development for current and future museum leaders

Multicultural Undergraduate Internships
Summer internships in museums and arts organizations in L.A. county and at the Getty

Graduate Internships
Postgraduate-level fellowships at the Getty Center

Professional Development
Supporting individuals through grants to professional organizations in the fields we serve

The Getty also offers Residential Grants and Fellowships at the Getty Research Institute and the Getty Conservation Institute.

The Kresge Foundation[23]
www.kresge.org

In addition to its place-based efforts in Detroit, The Kresge Foundation works to expand opportunities in America's cities through grant making and investing in arts and culture, education, environment, health, human services, community development, acquisition of real estate, and construction work for new buildings and for preservation or rehabilitation work.

Types of Funding:

Operating support grants provide nonprofit organizations with unrestricted funds to use as they deem appropriate to become more sustainable over time, including staffing, new technology, or business-practice development, among other purposes.

Project support grants provide restricted funds for specific activities associated with an organization's programming, such as program implementation, applied research, a pilot

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[23] The Kresge Foundation, www.kresge.org (accessed November 30, 2013).

project, or any other explicitly designated purpose. Project support grants generally take the following forms:

- **Program implementation grants**, Kresge's most frequent form of support, fund specific initiatives that advance an organization's mission.
- **Growth capital grants** support specific efforts associated with expanding, retooling, transitioning or increasing the scale of an organization's operations so that it may develop a more sustainable operating model.
- **Planning grants** constitute seed money and are usually used for business planning, market analysis, or other aspects of launching or spinning off a new program or nonprofit organization.
- **Facilities-capital grants** fund the acquisition and construction of facilities, including land, new construction and existing property renovation and major equipment purchases. Historically these grants were awarded as a challenge to organizations engaged in capital campaigns to raise private funds for facility projects.

Herbert Hoover Presidential Library and Museum[24]
www.hooverassociation.org

The Herbert Hoover Presidential Library Association (HHPLA) annually awards grants to researchers to cover the cost of trips to the Hoover Presidential Library in West Branch, Iowa.

- Funds must be used for research at the Hoover Library. Although there is no specific dollar limit, grants have ranged up to $1,500 per applicant in recent years.
- The HHPLA also will consider larger requests for extended graduate and post-doctoral research.

Franklin D. Roosevelt Presidential Library and Museum[25]
www.rooseveltinstitute.org

The Franklin and Eleanor Roosevelt Institute supports a program of small grants-in-aid, not to exceed $2500, in support of research on the "Roosevelt years" or clearly related subjects.

- Grants are awarded each spring and fall.

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[24] Herbert Hoover Presidential Library and Museum, www.hooverassociation.org (accessed November 30, 2013).
[25] Franklin D. Roosevelt Presidential Library and Museum, www.rooseveltinstitute.org (accessed November 30, 2013).

- The deadlines for grant submissions are February 15 and September 15.
- Funds are awarded for the sole purpose of helping to defray living, travel, and related expenses incurred while conducting research at the Roosevelt Library.

Harry S. Truman Presidential Library and Museum[26]
www.trumanlibrary.org

The Harry S. Truman Library Institute for National and International Affairs is the private, non-profit partner of the Harry S. Truman Library. The Institute's purpose is to foster the Truman Library as a center for research and as a provider of educational and public programs.

- Applications for funding will be considered by the Institute's Committee on Research, Scholarship and Academic Relations.
- The Gilbert Foundation has partially underwritten the grants program which includes Research Grants, Dissertation Year Fellowships, Undergraduate Student Grants, and Scholar's Award.

John F. Kennedy Presidential Library and Museum[27]
www.jfklibrary.org

The John F. Kennedy Library Foundation provides funds for the award of a number of research grants in the range of $500 to $2,500. Scholars and students are invited by the Kennedy Library and Library Foundation to apply for these research grants.

- Grants are awarded each year in the spring and fall.
- The purpose of these grants is to help defray living, travel, and related costs incurred while doing research in the textual and non-textual holdings of the library.

Lyndon B. Johnson Presidential Library and Museum[28]
www.lbjlibrary.org

The Lyndon Baines Johnson Foundation strongly recommends that applicants contact the

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[26] Harry S. Truman Presidential Library and Museum, www.trumanlibrary.org (accessed November 30, 2013).
[27] John F. Kennedy Presidential Library and Museum, www.jfklibrary.org (accessed November 30, 2013).
[28] Lyndon B. Johnson Presidential Library and Museum, www.lbjlibrary.org (accessed November 30, 2013).

library for information concerning materials available on the proposed research topic prior to submitting a grant-in-aid proposal. Grants normally range in size from $500 to $2,000. In addition, the foundation awards a "one time only" grant of $75.00 for photocopying purposes to graduate students enrolled within a 50-mile radius of Austin. Application forms are available on our web site or by request to the Supervisory Archivist.

- Limited numbers of grants-in-aid of research are awarded twice a year
- Deadlines for applications are February 28 and August 31 of each year.
- Grants are awarded for the sole purpose of helping to defray living, travel, and related expenses incurred while conducting research at the library.

Gerald R. Ford Presidential Library and Museum[29]
www.geraldrfordfoundation.org

Two grant programs are available to support research in the holdings of the Gerald R. Ford Library:

- The Gerald R. Ford Foundation awards several Research Travel Grants of up to $2,000 each in support of research in the holdings of the Gerald R. Ford Library. A grant defrays travel, living, and photocopy expenses of a research trip to the Ford Library. Grants are awarded twice a year with application deadlines of March 15 and September 15.

- The "Gerald R. Ford Scholar Award (Dissertation Award) in Honor of Robert Teeter" in the amount of $5,000, is given annually to one individual to support dissertation research on an aspect of the U.S. political process during the latter part of the twentieth century. Deadline for this award is May 1.

George Bush Presidential Library and Museum[30]
www.georgebushfoundation.org

The George Bush Library Foundation has instituted two research grant programs to assist scholars conducting research at the George Bush Presidential Library. The Korea Grant Program is made possible through an endowment from the Korea Foundation. Awards for both grants range from $500 to $2,500. Information and applications for these grant programs can be received from the foundation office.

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[29] Gerald R. Ford Presidential Library and Museum, www.geraldrfordfoundation.org (accessed November 30, 2013).

[30] George Bush Presidential Library and Museum, www.georgebushfoundation.org (accessed November 30, 2013).

- The Peter and Edith O'Donnell Research Grant supports research in any field, but must include holdings of the George Bush Presidential Library.
- The Korea Grant Program focuses on Asia, particularly Korea, and also must include the holdings of the George Bush Presidential Library.

A Pilot Program of the City of Sacramento and Sacramento Heritage, Inc.
Historic Places Grant Program[31]
www.cityofsacramento.org

The City of Sacramento and Sacramento Heritage, Inc. are pleased to announce a call for applications for the Historic Places Grant Program. The program, which will fund projects between $1,000 and $24,999, is intended to facilitate the preservation of historic properties (residential and commercial structures and sites) throughout the City of Sacramento.

The grant covers exterior work, or work on historically-significant publicly-accessible interiors or sites, that complies with the Secretary of Interior's Standards for the Treatment of Historic Properties. Owners of a designated City Landmark or a Contributing Resource in a designated City Historic District can apply for the grants. If a property is not currently a City Landmark or a Contributing Resource, but can be determined eligible as a City Landmark or a Contributing Resource and a nomination application has been submitted, owners of those properties may also apply for the grants. Deadline: October 14, 2013.

The National Trust for Historic Preservation[32]
www.preservationnation.org

A privately funded nonprofit organization, works to save America's historic places. The National Trust is recognized as the leader of the historic preservation movement in the United States. Funding from the National Trust is awarded to nonprofit organizations and public agencies, for planning and education projects.

National Trust Preservation Funds: Guidelines & Eligibility

Grants from National Trust Preservation Funds (NTPF) are intended to encourage preservation at the local level by providing seed money for preservation projects. These grants help stimulate public discussion, enable local groups to gain the technical expertise

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[31] City of Sacramento Historic Places Grant, wwwl.cityofsacramento.org (accessed November 30, 2013).

[32] The National Trust for Historic Preservation, www.preservationnation.org (accessed November 30, 2013).

needed for particular projects, introduce the public to preservation concepts and techniques, and encourage financial participation by the private sector. The National Trust is particularly interested in projects that relate to the preservation priorities listed below. If your project relates to any of these issues, please explain the connection in your narrative.

- Building sustainable communities: Does your project demonstrate that historic preservation supports economic, environmental and cultural sustainability in communities?

- Reimagining historic sites: Does your project use innovative, replicable strategies that create new models for historic site interpretation and stewardship?

- Promoting diversity and place: Does your project broaden the cultural diversity of historic preservation?

- Protecting historic places on public lands

A small grant at the right time can go a long way and is often the catalyst that inspires a community to take action on a preservation project. Grants generally start at $2,500 and range up to $5,000. The selection process is very competitive. The review process is generally completed within eight weeks of the application deadline, and applicants are notified via email once the review process is complete.

Application deadlines are February 1, June 1, and October 1.

Only Forum or Main Street level members of the National Trust are eligible to apply for funding from the National Trust Preservation Fund. Public agencies, 501(c) (3), and other nonprofit organizations are eligible.

- **The Cynthia Woods Mitchell Fund for Historic Interiors**

In July 1997, George P. Mitchell made a generous gift to the National Trust for Historic Preservation to establish the Cynthia Woods Mitchell Fund for Historic Interiors in honor of his wife. The purpose of the fund is to assist in the preservation, restoration, and interpretation of historic interiors.

Grants from the Cynthia Woods Mitchell Fund for Historic Interiors generally range from $2,500 to $10,000. The selection process is very competitive. The review process is generally completed within three months of the application deadline, and applicants are notified via email once the review process is complete.

- **Emergency/Intervention Funding**

Intervention funding from the National Trust is awarded in emergency situations when immediate and unanticipated work is needed to save a historic structure, such as when a fire or other natural disaster strikes. Funding is restricted to nonprofit organizations and public agencies. Emergency grants typically range from $1,000 to $5,000, but unlike the majority of our grant funding, a cash match is *not* required for intervention projects.

Contact us if you believe your project qualifies for this type of funding. Please note: our emergency funding is very limited.

- **Hart Family Fund for Small Towns**

Grants from the Hart Family Fund for Small Towns are intended to encourage preservation at the local level by providing seed money for preservation projects in small towns. These grants help stimulate public discussion, enable local groups to gain the technical expertise needed for particular projects, introduce the public to preservation concepts and techniques, and encourage financial participation by the private sector.

Grants from the Hart Family Fund for Small Towns generally range from $2,500 to $10,000. The selection process is very competitive. The review process is generally completed within three months of the application deadline, and applicants are notified via email once the review process is complete.

- **Johanna Favrot Fund for Historic Preservation**

In July 1994, the Johanna Favrot Fund for Historic Preservation was created in honor of Johanna Favrot's 80th birthday. The fund aims to save historic environments in order to foster an appreciation of our nation's diverse cultural heritage and to preserve and revitalize the livability of the nation's communities.

Grants from the Johanna Favrot Fund for Historic Preservation generally range from $2,500 to $10,000. The selection process is very competitive. The review process is generally completed within three months of the application deadline, and applicants are notified via email once the review process is complete.

- **The Peter H. Brink Leadership Fund**

The Peter H. Brink Leadership Fund helps build the capacity of existing nonprofit preservation organizations and encourages collaboration among these organizations by providing grants for mentoring and other peer-to-peer and direct organizational development and learning opportunities. The purpose of these grants is to support the leadership and effectiveness of staff and board members of preservation organizations to fulfill their mission and to create a stronger, more effective preservation movement.

Grants from the Peter H. Brink Leadership Fund reimburse travel costs and provide an honorarium for the mentor up to a maximum total of $1,500. Applications are accepted on a rolling basis throughout the year.

Sacramento Region Community Foundation[33]
www.sacregcf.org

One of the largest grant making institutions in the Sacramento region, the Sacramento Region Community Foundation has enabled the completion of the Crocker Museum; housed over 5,000 individuals facing homelessness, in partnership with The Salvation Army and others; and, has helped rescue and rehabilitate neglected animals through The Grace Foundation. Annual grants awarded to nonprofit organizations by the Foundation has grown from $272,900 in 1983 to over $4 million in 2011, and a total of $87 million since inception. They administer competitive grants programs which benefits the individuals, families, and communities in Sacramento, Placer, Yolo, and El Dorado counties.

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[33] Sacramento Region Community Foundation, www.sacregcf.org (accessed November 30, 2013).

Chapter 2 - Funding Sources for Public History Projects (compiled September 2013)

"Let the science and research of the historian find the fact and let his imagination and art make clear its significance." ~George Trevelyan

This chapter represents the results of a funding search conducted in September 2013 on SPIN, which is InfoEd's (infoedglobal.com) searchable database of funding opportunities from federal agencies and private foundations. By inputting research criteria as it relates to public history, the following matching results were returned. Although many of the funding opportunities listed will soon become obsolete, the importance of including them in this guidebook is to provide a representation of the realm of opportunities available. As previously noted, some of the opportunities are reoccurring. If one is interested in a particular grant program contact the program officer as listed to inquire if there will be future submission dates announced.

National Council on Public History Book Award
Sponsor Name: National Council on Public History

Established Date: 21-Oct-2004
Last Revised Date: 12-Aug-2013
Next Follow-up Date: 01-Sep-2014

Deadline Type: Receipt
Next Deadline Date: 01-Nov-2013
All Deadline Dates: 01-Nov-2013
Submissions must be received (not postmarked) no later than November 1, 2013. Please note that materials will not be returned.

Synopsis:
The sponsor invites nominations for its annual award for the best published book in public history.

Program Objectives:
The sponsor seeks works about or growing out of public history theory, study, or practice, or that have compelling implications for the same. Books "growing out of"

public history include, but are not limited to, exhibition catalogs, documentary films, policy studies, and monographs that have a clear public dimension. Whether about or growing out of public history, successful contenders will clearly display the public aspects of their conception, development, and execution, and how they illuminate issues and concerns significant to audiences beyond the academy.

Eligibility Requirements:
To be eligible for consideration, a book must have been published within the previous two calendar years (2012 and 2013). Entries may be monographs, edited collections of articles or essays, or any other published work of comparable scope. Singly and jointly authored/edited works are welcome, as are international topics.

Applicant Types Eligible:
Publisher or University Press, Researcher or Investigator, Artist or Writer

Project Types Supported: Prize or Award

Funding Guidelines:
The Book Award consists of a $1,000 cash prize and a certificate, both presented at the sponsor's Annual Meeting. Award winner receives complimentary registration for the awards breakfast.
Funding Amount: $1,000.00
Cost Sharing: Not Required
Indirect Costs: Undetermined

Sponsor Contact Information:
NCPH Book Award
Phone: 317-274-2716
Fax: 317-278-5230
E-Mail: ncph@iupui.edu
Program URL: http://ncph.org/cms/awards/book-award/

Rita Lloyd Moroney Awards for Scholarship in Postal History
Sponsor Name: United States Postal Service

Established Date: 08-Jun-2010
Last Revised Date: 01-Aug-2013
Next Follow-up Date: 01-Sep-2015

Deadline Type: Postmark
Next Deadline Date: 01-Dec-2013
All Deadline Dates: 01-Dec-2013
These are biennial awards.

Synopsis:
The sponsor presents two annual prizes for scholarship on the history of the American postal system. Scholarship by junior scholars (undergraduates and graduate students) is eligible for a $1,000 award; scholarship by senior scholars (faculty members, independent scholars, and public historians) is eligible for a $2,000 award.

Program Objectives:
These prizes are designed to encourage scholarship on the history of the American postal system and to raise awareness about the significance of the postal system in American life. The prizes are intended for scholarship on any topic on the history of the American postal system from the colonial era to the present — including the history of the imperial postal system that preceded the establishment of the American postal system in 1775. Though submissions must be historical in character, they can draw on the methods of disciplines other than history — e.g., geography, cultural studies, literature, communications, or economics. Comparative or international historical studies are eligible if the American postal system is central to the discussion.

Eligibility Requirements:
The Junior Prize is for scholarship written or published by undergraduates or graduate students. Submissions can take the form of a journal article, a book chapter, a conference paper, an M.A. thesis, or a Ph. D. dissertation. Submissions are eligible if they were originally written when the author was a student even if they were subsequently revised for publication. All submissions must include a signed statement from the author attesting to his or her status at the time when the initial work was completed. Individuals may win the junior prize just once but are eligible to receive the senior award the next year.

The Senior Prize is for scholarship published by faculty members, independent scholars, public historians and other non-degree candidates. Submissions may take the form of a journal article, a book chapter, or a book. Senior award winners are not eligible to win again for three years.

Submissions must have been published, accepted (in the case of theses and dissertations), or presented (in the case of conference papers), in a three-year period prior to the application deadline. Submissions that do not receive a prize may be re-submitted the following year if they fall within these restrictions.

Applicant Types Eligible:
Masters Student, Undergraduate Student, Faculty Member, Doctoral or Terminal Degree Student

Project Types Supported: Prize or Award

Funding Guidelines:
Scholarship by junior scholars (undergraduates and graduate students) is eligible for a

$1,000 award; scholarship by senior scholars (faculty members, independent scholars, and public historians) is eligible for a $2,000 award.

Funding Amount: $2,000.00 maximum
Cost Sharing: Not Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Professor Richard Kielbowicz
Department of Communication
Box 353740
University of Washington
E-Mail:kielbowi@u.washington.edu
Program URL: http://about.usps.com/who-we-are/postal-history/moroney-award.htm

California Documentary Project -- Research and Development Grant
Sponsor Name: California Council for the Humanities

Established Date: 08-May-2003
Last Revised Date: 26-Jul-2013
Next Follow-up Date: 01-Aug-2014

Deadline Type: Receipt
Next Deadline Date: 01-Oct-2013
All Deadline Dates: 01-Oct-2013

Synopsis:
CDP Research and Development grants are designed to strengthen the humanities' content and approach of documentary media productions in their earliest stages. Projects must actively involve at least three humanities advisors to help frame and contextualize subject matter throughout the research and development phase. Eligible applicants may apply for funding up to $10,000.

Program Objectives:
The California Documentary Project (CDP) is a competitive grant program of the California Council for the Humanities (CCH). CDP supports the research and development, production, and public engagement stages of film, radio, and new media projects that document the California experience and explore issues of significance to Californians. Projects must approach subject matter from a humanities perspective; enhance our understanding of California and its cultures, peoples and histories; and be suitable for California and national audiences. The intent of the CDP grant program is to

increase access to, understanding of, and awareness of the public humanities through the support of humanities-based documentary media productions.

Research and Development grants are designed to strengthen the humanities content and approach of documentary media productions in their earliest stages. Projects must actively involve at least three humanities advisors to help frame and contextualize subject matter throughout the research and development phase.

Eligibility Requirements:
Eligible applicant organizations/project directors must have tax-exempt organizational status or a tax-exempt organization as fiscal sponsor, and be in good standing with the sponsor (e.g., without unfulfilled reporting requirements), if a previous grantee.

Applicant Types Eligible: 501(c)(3) Tax-exempt, Artist or Writer

Funding Guidelines:
Film, radio, and new media projects in research and development may request up to $10,000. The grant request must be matched by at least a 1:1 amount of cash or in-kind contributions from nonfederal sources.

Funding Amount: $10,000.00 maximum
Duration: 2 year(s)
Cost Sharing: Required
Indirect Costs: Not Allowed

Sponsor Contact Information:
Lucy Nguyen
California Documentary Project
Phone: 415-391-1474 x315
Fax: 415-391-1312
E-Mail: lnguyen@calhum.org

California Documentary Project -- Production Grants
Sponsor Name: California Council for the Humanities

Established Date: 15-Jul-2008
Last Revised Date: 26-Jul-2013
Next Follow-up Date: 01-Aug-2014

Deadline Type: Receipt
Next Deadline Date: 01-Oct-2013
All Deadline Dates: 01-Oct-2013

Synopsis:
The sponsor provides grants to strengthen the humanities' content and approach of documentary media productions that document the California experience and explore issues of significance to Californians, and help propel projects toward completion.

Program Objectives:
The California Documentary Project (CDP) is a competitive grant program of the California Council for the Humanities (CCH). CDP supports the research and development, production, and public engagement stages of film, radio, and new media projects that document the California experience and explore issues of significance to Californians. Projects must approach subject matter from a humanities perspective; enhance our understanding of California and its cultures, peoples and histories; and be suitable for California and national audiences. The intent of the CDP grant program is to increase access to, understanding of, and awareness of the public humanities through the support of humanities-based documentary media productions.

CDP Production grants are designed to strengthen the humanities content and approach of documentary media productions and help propel projects toward completion. Projects must be in the production stage, have a work-in-progress to submit, and actively involve at least two humanities advisors to help frame and contextualize subject matter at a point early enough to make meaningful contributions to the production.

Eligibility Requirements:
Eligible applicant organizations/project directors must: have tax-exempt organizational status or a tax-exempt organization as fiscal sponsor; and be in good standing with CCH (e.g., without unfulfilled reporting requirements), if a previous grantee.

Applicant Types Eligible: Artist or Writer

Funding Guidelines:
Eligible projects may apply for funding up to $50,000 (film and radio) or $20,000 (new media). The grant request must be matched by at least a 1:1 amount of cash or in-kind contributions from nonfederal sources.

Funding Amount: $0.00 see detail
Duration: 3 year(s)
Cost Sharing: Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Lucy Nguyen, Grants and Contracts Manager
California Documentary Project
Phone: 415-391-1474 x315
E-Mail: lnguyen@calhum.org

Innovation in Archives and Documentary Editing
Sponsor Name: National Archives and Records Administration

Funding Opportunity Number: INNOVATION-201310
CFDA Number: 89.003
Established Date: 17-Jun-2013
Last Revised Date: 17-Jun-2013
Next Follow-up Date: 01-Jul-2014

Deadline Type: Receipt
Next Deadline Date: 03-Oct-2013
All Deadline Dates: 01-Aug-2013; 03-Oct-2013
The Draft Deadline (optional) is August 1, 2013. The Final Deadline is October 3, 2013.

Synopsis:
The National Historical Publications and Records Commission (NHPRC), a part of the
National Archives and Records Administration (NARA), supports projects that promote
the preservation and use of America's documentary heritage essential to understanding
our democracy, history, and culture.

Program Objectives:
The National Historical Publications and Records Commission seeks projects that are
exploring innovative methods to improve the preservation, public discovery, or use of
historical records. Projects may also focus on techniques and tools that will improve the
professional performance and effectiveness of those who work with such records, such as
archivists, documentary editors, and records managers. Projects must anticipate results
that will affect more than a single institution or a single state. Projects may focus on
methods of working with records in any format, including born-digital records. Projects
designed to publish historical records must focus on innovative methods of presenting
archival records as primary sources. The Commission does not fund projects focused on
artifacts or books.

Eligibility Requirements:
Eligible applicants are: State governments; County governments; City or township
governments; Public and State controlled institutions of higher education; Native
American tribal governments (Federally recognized); Nonprofits that do not have a
501(c)(3) status with the IRS, other than institutions of higher education; and Private
institutions of higher education.
Applicant Types Eligible:
Non-Profit Organization, Higher Education Institution, Indian Tribe or Governing
Organization

Funding Guidelines:

A grant normally is for one to three years. The Commission expects to make up to 6 grants of between $50,000 and $150,000. The total amount allocated to this category is up to $500,000. Cost sharing is required. Cost sharing is the financial contribution the applicant pledges to the cost of a project. Cost sharing can include both direct and indirect expenses, in-kind contributions, non-Federal third-party contributions, and any income earned directly by the project. The Commission provides no more than 50 percent of total project costs.

Funding Amount: $0.00 see detail
Duration: 3 year(s)
Cost Sharing: Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Jeff de la Concepcion
Phone: 202-357-5022
E-Mail: Jeff.delaconcepcion@Nara.gov
Program URL: http://www07.grants.gov/view-opportunity.html?oppId=236014

NEA Research: Art Works, FY 2014
Sponsor Name: National Endowment for the Arts/National Fndn. on the Arts & Humanities

Funding Opportunity Number: 2014NEAORA
CFDA Number: 45.024
Established Date: 05-Aug-2011
Last Revised Date: 20-Aug-2013
Next Follow-up Date: 01-Aug-2014

Deadline Type: Receipt
Next Deadline Date: 05-Nov-2013
All Deadline Dates: 05-Nov-2013

Synopsis:

The NEA's strategic plan identifies research as a mission-critical goal -- specifically, "to promote public knowledge and understanding about the contribution of the arts." Through high-quality research, the NEA will expand opportunities for rigorous research that investigates the value of the U.S. arts ecosystem and the impact of the arts on other domains of American life. The NEA's Office of Research & Analysis (ORA) has identified priorities in support of this overarching research goal, including: identifying

and cultivating new and existing data sources in the arts; investigating the value of the U.S. arts ecosystem and the impact of the arts on other domains of American life; elevating the public profile of arts-related research. To help achieve these goals, the ORA has implemented a grants program for research in and about the arts.

Program Objectives:
The NEA will make awards to support research on how "art works." Consistent with its strategic plan, the NEA distinguishes between research projects seeking to define value for the U.S. arts sector, and those seeking to demonstrate the impact of the arts on American life. "Value"-oriented research will measure or otherwise clarify one or more components of how Americans participate in the arts. Such research also may probe the underlying conditions and vehicles for arts participation; for instance, it can examine how key inputs such as training, education, and infrastructure, directly affect arts creation, arts audiences, or other aspects of arts engagement.

Separately, research on "impact" will investigate the direct benefits of arts participation on individuals and/or communities. A variety of possible types of benefits might be explored, whether cognitive, emotional, social/civic, or economic. The NEA also will consider strong research proposals measuring the effects of arts participation on broader-level outcomes, such as new forms of self-expression, new outlets for creative activity, and the overall creative and expressive capacity of U.S. society.

Eligibility Requirements:
Nonprofit, tax-exempt 501(c)(3), U.S. organizations; units of state or local government; or federally recognized tribal communities or tribes may apply. This may include, but is not limited to, colleges and universities. For projects that involve multiple organizations, one organization that meets the eligibility requirements below must act as the official applicant, submit the application, and assume full responsibility for the grant.

Applicant Types Eligible:
Non-Profit Organization, College or University, Indian Tribe or Governing Organization, State/Local Agencies,501(c)(3) Tax-exempt

Project Types Supported: Research Grant

Funding Guidelines:
The sponsor's support of a project may start on May 1, 2014, or any time thereafter. A grant period is not expected to exceed one year. The sponsor anticipates awarding up to 25 grants, based on the availability of funding. Grants generally will range from $10,000 to $30,000. All grants require a nonfederal match of at least 1 to 1. For example, if an organization receives a $10,000 grant, the total eligible project costs must be at least $20,000 and the organization must provide at least $10,000 toward the project from nonfederal sources. Indirect costs are allowed.

Funding Amount: $30,000.00 maximum
Duration: 1 year(s)
Cost Sharing: Required
Indirect Costs: Allowed

Sponsor Contact Information:
1100 Pennsylvania Avenue NW
Phone: 202-682-5400
E-Mail: nearesearchgrants@arts.gov
Program URL: http://arts.gov/grants/apply/Research/Application-Calendar.html

Research Library Program
Sponsor Name: Delmas (Gladys Krieble) Foundation

Established Date: 19-Apr-1995
Last Revised Date: 05-Sep-2013
Next Follow-up Date: 01-Sep-2014

Deadline Type: Receipt
Next Deadline Date:
All Deadline Dates:
There are no application deadlines for this program; inquiries are reviewed on an ongoing basis. After reviewing the Letter of Inquiry, the sponsor may request further information or a full proposal from the applicant.

Synopsis:
The Research Library Program concentrates primarily in those areas of its founders' interests and aims to be fully complementary to the Foundation's other program areas (i.e., humanities scholarship, performing arts, and Venetian history and culture.

Program Objectives:
The overall objective of the Research Library Program is to improve the ability of research libraries to serve the needs of scholarship in the humanities and the performing arts, and to help make their resources more widely accessible to scholars and the general public. Wherever possible, grants to libraries seek to promote cooperative cataloguing projects, with an emphasis on access to archival, manuscript, and other unique sources; some elements of interpretation and exhibition; scholarly library publications; bibliographical and publishing projects of interest to research libraries; and preservation/conservation work and research.

Eligibility Requirements:
The geographical concentration is primarily but not exclusively directed toward European

and American history and letters, broadly defined. Technological developments that support humanities research and access to humanities resources are also eligible. A limited number of modest grants will also be available for projects related to the history of the book, book culture, printing history, and related programs. Conferences designed to address these issues in collaborative ways and programs formulated to enhance or leverage similar activity by other institutions, consortia, or funding agencies will also be considered.

Applicant Types Eligible: Library

Project Types Supported:
Publication Assistance, Conference Hosting, Research Grant, Project Resources, Exhibits/Collections

Funding Guidelines:
Endowment contributions will be considered only in cases where the purpose and benefit of the grants are clearly focused. No grants will be made for building campaigns. As a rule the Foundation does not fund indirect costs as components in its grants.

Funding Amount: $0.00 not provided
Cost Sharing: Not Required
Indirect Costs: Not Allowed

Sponsor Contact Information:
Phone: 212-687-0011
Fax: 212-687-8877
E-Mail: info@delmas.org
Program URL: http://delmas.org/?page_id=6#research_libraries

Guggenheim-Lehrman Prize in Military History
Sponsor Name: Guggenheim (Harry Frank) Foundation

Established Date: 13-Jun-2013
Last Revised Date: 13-Jun-2013
Next Follow-up Date: 01-Aug-2014

Deadline Type: Receipt
Next Deadline Date: 01-Nov-2013
All Deadline Dates: 01-Nov-2013

Synopsis:
The inaugural Guggenheim-Lehrman Prize in Military History will be awarded on

February 13, 2014, at a ceremony in New York City. The prize is the sum of $50,000.

Program Objectives:
The intent of the prize is to draw public attention to military history not only as an important staple of education in the areas of international relations, diplomacy, and conflict studies, but also as a subject in which any educated citizen should be interested. The study of steps to war, the conduct of military campaigns, and diplomatic responses to war can play an essential role in the quest for a more peaceable future.

Eligibility Requirements:
To be eligible for the prize, a book must be published between January 1and December 31, 2013. Eligible books may be written by no more than two authors. Books may be published anywhere in the world but must have been written originally in English. Submissions must come from the book's publisher. Self-published books and children's books are not eligible for the prize.

Applicant Types Eligible: Publisher or University Press, Researcher or Investigator, Faculty Member, Artist or Writer

Project Types Supported: Prize or Award

Funding Guidelines:
The prize is $50,000. The winner must be available for media interviews.
Funding Amount: $50,000.00
Cost Sharing: Not Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Angela Baggetta
E-Mail: abaggetta@goldbergmcduffie.com
Program URL: http://www.hfg.org/prize/main.htm

Robert H. Michel Special Project Grants
Sponsor Name: Dirksen Congressional Center

Established Date: 08-Dec-2004
Last Revised Date: 23-Oct-2012
Next Follow-up Date: 01-Nov-2013

Deadline Type: Receipt
Next Deadline Date:
All Deadline Dates:

The sponsor accepts proposals at any time. A committee meets monthly to review proposals and make awards.

Synopsis:
The sponsor provides support to enhance understanding of the U.S. Congress.

Program Objectives:
The center serves two primary audiences: scholars who conduct research about Congress and teachers who teach social studies, history, political science, and other subjects which relate to Congress. Accordingly, the grants are intended to support work that advances the public understanding of the federal legislature through research and teaching. The projects must have as their central focus the U.S. Congress. We particularly value innovative endeavors that have the potential to reach a broad audience.

Eligibility Requirements:
Examples of eligible projects include conferences that bring together Congressional scholars, the collection or publication of resources useful for research, efforts by teachers to develop creative ways to teach about Congress, and publications, especially those with appeal beyond academia. The projects must have as their central focus the U.S. Congress. The sponsor particularly values innovative endeavors that have the potential to reach a broad audience.

Project Types Supported:
Publication Assistance, Curriculum Development, Conference Hosting

Funding Guidelines:
Although funding for the grants is variable, the sponsor expects to award approximately $35,000 in total per year. Individual awards will fall generally in the $2,500 to $5,000 range. Applicants may not use grant funds for indirect or overhead expenses.

Funding Amount: $0.00 see detail
Cost Sharing: Not Required
Indirect Costs: Not Allowed

Sponsor Contact Information:
Frank Mackaman
Phone: 309-347-7113
Fax: 309-347-6432
fmackaman@dirksencenter.org
Program URL: http://www.dirksencenter.org/print_grants_specialprojects.htm

Institutional Grants
Sponsor Name: Dedalus Foundation

Established Date: 06-Oct-2011
Last Revised Date: 10-Jul-2013
Next Follow-up Date: 01-Jan-2014

Deadline Type: Receipt
Next Deadline Date: 15-Oct-2013
All Deadline Dates: 15-Oct-2013
Awards are made twice annually, in the spring and the fall. The deadline for spring applications is March 15, and the deadline for fall applications is October 15. New prospective institutional applicants should email a brief letter introducing themselves and their project. Eligible institutions will then be invited to submit proposals via our online application system. All proposals must now be submitted electronically.

Synopsis:
The sponsor offers institutional grants to support educational programs, exhibitions, and publications by museums, universities, art schools, and other educational institutions. In addition to providing funds for short term projects, the Foundation provides seed money to facilitate long term projects that are in their initial or planning stage.

Program Objectives:
The sponsor supports educational programs, exhibitions, and publications by museums, universities, art schools, and other educational institutions. The Dedalus Foundation was founded by Robert Motherwell during his lifetime, in order to foster the public understanding of modern art and Modernism.

Proposals should be made within the context of one of the following four programs:

1. Research and Publication Program: Supports scholarly research on modern art and modernism; exhibition catalogues; the publication of scholarly books and periodicals.

2. Arts Education Program: Supports symposiums and lectures; K-12 programs; community-based programs; residencies; fellowship programs; educational programs at museums, art schools, colleges, and universities.

3. Archives and Conservation Program: Supports projects focused on the science and practice of the conservation and restoration of works of art, and the processing, description, cataloging, and preservation of archival materials, as well as oral history programs.

4. Curatorial Program: Supports exhibitions of modern and contemporary art; and programs in curatorial studies.

Eligibility Requirements:
Museums, universities, art schools, educational institutions, and other nonprofit arts organizations may apply.

Applicant Types Eligible:
Academic or Educational Organization, College or University, Non-Profit Organization, Art or Cultural Organization

Project Types Supported:
Exhibits/Collections, Publication Assistance, Project Resources, Planning Grants, Seed Money or Start-up Funding

Funding Guidelines:
Grants rarely exceed $25,000, with the majority being between $10,000 and $15,000.
Funding Amount: $25,000.00 see detail
Cost Sharing: Not Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Grants Manager
Phone: 212-220-4220
Fax: 212-220-4225
E-Mail: grants@dedalusfoundation.org
Program URL: http://dedalusfoundation.org/grants/institutional

Documenting Democracy: Access to Historical Records Projects
Sponsor Name: National Historical Publications & Records Commission

Funding Opportunity Number: ACCESS-201310
CFDA Number: 89.003
Established Date: 04-Jun-2012
Last Revised Date: 10-Jun-2013
Next Follow-up Date: 01-Jul-2014

Deadline Type: Receipt
Next Deadline Date: 03-Oct-2013
All Deadline Dates: 01-Aug-2013; 03-Oct-2013
The deadline for receipt of optional drafts is August 1, 2013. The final deadline for receipt of full applications is October 3, 2013.

Synopsis:
The National Historical Publications and Records Commission seeks proposals that

promote the preservation and use of the nation's most valuable archival resources. Projects should expand our understanding of the American past by facilitating and enhancing access to primary source materials. The Commission will support such activities as establishing archives programs, processing archival collections at the basic or detailed levels, surveying and accessioning archival records, and converting existing archival collection finding aids to new online formats.

Program Objectives:
Applicants may submit proposals for one or any combination of the following four project categories.

Basic Processing - Proposals may be submitted for establishing archives and undertaking basic processing activities that promote the preservation and use of America's documentary heritage. Proposals must demonstrate how the applicant employs the best and most cost-effective archival methods. For projects to establish new archives programs, a proposal may include the cost of a consultant to assess the need for an archives program. The assessment should identify the resources necessary for sustaining such a program and include a collection development plan, a plan for basic processing of unprocessed collections and new accessions in a timely manner, and a phased preservation plan. If the organization already has a detailed assessment, it may submit a proposal for costs associated with starting its archives program, as outlined in the assessment. Applicants may also submit proposals for records management projects with archival components. Applicants for start-up projects must provide convincing evidence of ongoing program support and must also demonstrate their commitment to creating equitable and timely access to their holdings. For projects that process and reveal archival collections which researchers cannot easily discover through online search engines, proposals should demonstrate how repositories will process and catalog records at either the collection or the series level. Applicants will need to create collection- or series-level MARC catalog records in a national bibliographic utility. If finding aids are created, they should generally meet current Encoded Archival Description standards, and be made available to appropriate regional and national archival databases. Basic processing cannot include processing or description at the folder or item levels. Institutions must develop or implement processing techniques to eliminate unprocessed backlogs of holdings at a level consistent with appropriate standards and at a reasonable rate. In addition, applicants must develop and establish adequate accessioning and processing techniques that will prevent future backlogs. Basic processing proposals should also include reappraisal of collections and include a process for deaccessioning entire collections where appropriate. Applicants must also include plans to promote the use of their collections after completing this processing. Applications may request funds for limited preservation activities, such as preservation surveys of collections, the evaluation of environmental controls, and risk assessments. Although the NHPRC does not fund construction projects, applicants may include planning for necessary improvements to physical facilities. Impermissible activities include comprehensive reboxing and refoldering, the removal of

staples and paper clips, and item-level repairs and conservation. Reformatting, digitizing, and microfilming are also not permissible. Preservation copying of faded or damaged documents should be extremely limited.

Detailed Processing - For collections with proven high research demand or substantial preservation concerns, applicants may propose to conduct detailed processing and preservation reformatting of collections of national significance. For projects that focus entirely on detailed processing, the Commission will give preference to repositories that have virtually all of their collections processed sufficiently so that researchers can find them through online searches. In general, proposals should describe how the repository will process and create detailed descriptions at the series or file level. Projects should create or revise online descriptions and submit them to national library catalogs, national archival databases, and appropriate regional and institutional databases. Applicants must also create or revise detailed finding aids using Encoded Archival Description (EAD) unless other formats are more appropriate. Applicants must explain whether any item-level processing or preservation treatment will be necessary, including refoldering, cleaning, flattening, copying, encapsulating, de-acidifying, and mending documents. If parts of collections deserve item-level processing, proposals must justify this detailed work and provide estimates of the percentage of collections to be processed to the item level. Applicants may apply for grants in support of preservation reformatting. For collections containing unstable audio or video materials, applicants may propose preservation reformatting or migration to appropriate analog or digital formats. When appropriate, applicants should consider hybrid microfilm/digitization (using dual head cameras, or microfilm-to-digital or digital-to-microfilm techniques). For collections that include born digital files, applicants should include appropriate long-term digital preservation plans. Applicants may propose limited digitization of series or items that have the most potential to benefit a broad public. Applications should detail the standards to be used in this process, itemize anticipated expenses, and estimate the percentage of the collections to be digitized. Applicants intending to submit projects that only digitize materials should see the Digitizing Historical Records announcement: (http://www.archives.gov/nhprc/announcement/digitizing.html). Applicants should also outline their publicity and outreach plans for promoting use of collections.

Documentary Heritage - Documentary heritage projects create more comprehensive documentation of United States history and culture by supporting projects that identify, survey, collect, and make available nationally significant records relating to groups and topics traditionally underrepresented in the historical record. Eligible activities include arrangement and description projects, documentation surveys, archival needs assessments, or some combination of the three. The NHPRC does not support projects to create new documentation, except for oral history projects conducted by American Indian tribes and other indigenous peoples that rely on oral traditions to document their history and culture. Newspapers also are not considered historical records for the purposes of this announcement. All projects that include collecting activities must show that the institution has developed, or will develop as a part of the project, initial processing

techniques to gain basic physical and intellectual control over new accessions. If the repository has a large unprocessed backlog of holdings, collections development activities may only occur alongside basic processing activities. Projects that include elements of arrangement and description must not include item-level processing.

Retrospective Conversion of Descriptive Information - Proposals may be submitted for converting legacy finding aids and other sources of descriptive information into formats that provide improved online access to collections. Activities may include converting card catalogs and paper finding aids so that they may be made available electronically, or creating a comprehensive online database or finding aid from information only available in a variety of noncompatible formats.

Eligibility Requirements:
Archives and other repositories of historical documents are eligible if they are part of: Nonprofit organizations; Colleges, universities, and other academic institutions; State or local government agencies; and Federally-acknowledged or state-recognized Native American tribes or groups.

Applicant Types Eligible:
State and Local Education Agencies (SEA/LEA),Higher Education Institution, Non-Profit Organization, Indian Tribe or Governing Organization

Project Types Supported: Project Resources

Funding Guidelines:
A grant normally is for one or two years and for up to $200,000. The Commission expects to make up to 14 grants in this category for a total of up to $1,000,000.

Funding Amount: $0.00 see detail
Duration: 2 year(s)
Cost Sharing: Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Alexander Lorch
Phone: 202-357-5105
Fax: 202-357-5914
E-Mail: alexander.lorch@nara.gov
Program URL: http://www.grants.gov/view-opportunity.html?oppId=236021

Paul Gagnon Memorial Fund
Sponsor Name: National Council for History Education

Established Date: 23-Apr-2010

Last Revised Date: 27-Aug-2013
Next Follow-up Date: 01-Oct-2014

Deadline Type: Receipt
Next Deadline Date: 03-Dec-2013
All Deadline Dates: 03-Dec-2013

Synopsis:
NCHE presents an annual prize to an individual or group that has made a significant contribution to the promotion of history education.

Program Objectives:
The Paul Gagnon Memorial Fund supports an annual Paul Gagnon Prize, which seeks to encourage continuing scholarship on the part of K-12 history teachers; and, the promotion and protection of history education in the K-12 curricula, state and/or local. The Prize alternates each year between teacher-scholar and educational institution. Criteria for the prize include: commitment to the idea that history education is an essential part of every citizen's education and that every student, regardless of ability track is owed the opportunity to learn U.S. and World History; consistent commitment to the study of history and teaching it to students at the pre-collegiate level; published work, presentations or other work that argues for the importance of history education and significantly promotes and/or protects history education in schools; and continuing dedication to advancement of history education as demonstrated through outstanding teaching performance, curriculum development, presentations at historical seminars, workshops and conferences or any other endeavors that promote K-12 history education.

Applicant Types Eligible: Organization Applicant, Individual Applicant

Project Types Supported: Conference Attendance, Prize or Award, Travel Domestic

Funding Guidelines:
The 2014 Paul A. Gagnon Prize Winner Will Receive: a plaque; a $1,500 cash prize; complimentary registration for the 2014 & 2015 NCHE National Conference; Travel/Hotel/Meal expense reimbursement of up to $750; and a presentation spot on the program at the 2015 NCHE National Conference.

Funding Amount: $0.00 see detail
Cost Sharing: Not Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Gagnon Prize
Phone: 440-835-1776

E-Mail: nche@nche.net
Program URL: http://www.nche.net/awards

Funding for Historic Properties Redevelopment Programs - Revolving Funds
Sponsor Name: 1772 Foundation

Established Date: 17-Sep-2010
Last Revised Date: 21-Aug-2013
Next Follow-up Date: 01-Oct-2014

Deadline Type: Receipt
Next Deadline Date: 13-Dec-2013
All Deadline Dates: 13-Dec-2013
Applications are due to: maryanthony@1772foundation.org by December 13, 2013

Synopsis:
The 1772 Foundation has announced that grant funding will be made available for historic preservation revolving funds throughout the United States.

Program Objectives:
The foundation will consider requests for the following: Grants for feasibility studies for established preservation organizations which are considering starting historic properties redevelopment programs; Grants to increase the capacity of existing historic properties redevelopment programs.

Eligibility Requirements:
To be eligible to apply, organizations must have a 501c3 IRS designation.

Applicant Types Eligible: 501(c)(3) Tax-exempt

Project Types Supported: Project Resources

Funding Amount: $0.00 not provided
Cost Sharing: Not Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Mary Anthony, Executive Director
E-Mail: maryanthony@1772foundation.org
Program URL: http://www.1772foundation.org/our-focus/2014-grants-for-historic-preservation-redevelopment-programs-revolving-funds/

Preservation Fund

Sponsor Name: National Trust for Historic Preservation

Established Date: 12-Nov-1980
Last Revised Date: 15-Feb-2013
Next Follow-up Date: 01-Apr-2014

Deadline Type: Receipt
Next Deadline Date: 01-Oct-2013
All Deadline Dates: 01-Jun-2013; 01-Oct-2013; 01-Feb-2014

Synopsis:
Grants from National Trust Preservation Funds are intended to encourage preservation at the local level by providing seed money for preservation projects. Grants of up to $5,000 are available.

Program Objectives:
National Trust Preservation Fund grants are awarded for planning activities and education efforts focused on preservation. The National Trust is particularly interested in projects that relate to the preservation priorities listed below:

--Building sustainable communities;
--Reimagining historic sites;
--Promoting diversity and place;
--Protecting historic places on public lands.

Eligibility Requirements:
Only Forum or Main Street level members of the National Trust are eligible to apply for funding from the National Trust Preservation Fund. Public agencies, 501(c) (3), and other nonprofit organizations are eligible. Applicants that have received previous National Trust financial assistance are eligible provided that all grant requirements are current.

Applicant Types Eligible: 501(c)(3) Tax-exempt, Non-Profit Organization

Project Types Supported:
Seed Money or Start-up Funding, Public Awareness and Education, Planning Grants

Funding Guidelines: Grants generally start at $2,500 and range up to $5,000.
Funding Amount: $5,000.00 maximum
Cost Sharing: at 10%
Indirect Costs: at 100%

Sponsor Contact Information:
Phone: 202-588-6277
Fax: 202-588-6038
E-Mail: grants@nthp.org
Program URL: http://www.preservationnation.org/resources/find-funding/preservation-funds-guidelines-eligibility.html#.UR5OIfKwVzo

Tru Vue Optium Conservation Grant
Sponsor Name: Foundation of the American Institute for Conservation of Historic and Artistic Works

Established Date: 20-Apr-2009
Last Revised Date: 26-Feb-2013
Next Follow-up Date: 01-Mar-2014

Deadline Type: Receipt
Next Deadline Date: 01-Nov-2013
All Deadline Dates: 01-May-2013; 01-Nov-2013

Synopsis:
The Foundation of the American Institute for Conservation provides grants of up to $4,000 to support projects in glazing applications for preservation of museum and library collections.

Program Objectives:
The goals of this grant program include increasing knowledge of glazing applications, promoting Optium Acrylic products, and encouraging the involvement of conservators in museum and library collection projects.

Eligibility Requirements:
To be eligible, an applicant must be a not-for-profit collecting institution (museum or library) with active exhibition programs and located in one of the 50 U.S. states, the District of Columbia, or U.S. territories. The institution must have at least one full-time conservator on staff, or a conservator on contract for the project.

Applicant Types Eligible: Non-Profit Organization, Art or Cultural Organization, Library

Project Types Supported: Project Resources, Exhibits/Collections

Funding Guidelines:
Up to four awards will be made each calendar year. Each award includes a cash amount of up to $4,000, and donated Optium Acrylic Glazing materials, which may include part

or all of the following: up to 48 square feet of 9.0mm Optium product, or up to 60 square feet of 4.5mm or 6.0 mm Optium product, or up to 64 square feet of 3.0mm Optium product, for use directly related to the conservation project. Projects should be completed within 12 months of the award date.

Funding Amount: $4,000.00 see detail
Duration: 12 months
Cost Sharing: Not Required
Indirect Costs: Undetermined
Sponsor Contact Information:
Phone: 202-452-9545
E-Mail: faicgrants@conservation-us.org
Program URL: http://www.conservation-us.org/_data/n_0001/resources/live/truvueap.pdf

Site Preservation Grant
Sponsor Name: Archaeological Institute of America (AIA)

Established Date: 06-Aug-2008
Last Revised Date: 11-Jul-2013
Next Follow-up Date: 01-Aug-2014

Deadline Type: Receipt
Next Deadline Date: 15-Oct-2013
All Deadline Dates: 15-Oct-2013; 15-Feb-2014; 15-Oct-2014; 15-Feb-2015

Synopsis:
This grant is intended to fund projects that uphold the sponsor's mission to preserve and promote the world's archaeological heritage for future generations.

Program Objectives:
The goal of the grant is to maximize global preservation efforts and awareness through sponsor support. The sponsor is targeting projects that not only seek to directly preserve archaeological sites, but those that also emphasize outreach, education, and/or best practices intended to create a positive impact on the local community, students, and the discipline of archaeology as a whole.

Eligibility Requirements:
The sponsor endeavors to stimulate archaeologists and cultural heritage institutions to work together to implement site preservation. As the AIA encourages partnerships with other organizations to complement rather than duplicate efforts, specific portions of larger preservation projects as well as standalone projects will be considered.

Applicant Types Eligible: Researcher or Investigator, Art or Cultural Organization

Project Types Supported: Project Resources, Public Awareness and Education

Funding Guidelines:
The grant carries a maximum value of $25,000 to be awarded over the course of one to three years.

Funding Amount: $25,000.00 maximum
Duration: 3 year(s)
Cost Sharing: Not Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Kelly Lindberg
Phone: 617-353-9361
E-Mail: klindberg@aia.bu.edu
Program URL: http://www.archaeological.org/grants/706

FAIC Lecture Grants
Sponsor Name: Foundation of the American Institute for Conservation of Historic and Artistic Works

Established Date: 17-Apr-2009
Last Revised Date: 13-Dec-2012
Next Follow-up Date: 01-Dec-2013

Deadline Type: Receipt
Next Deadline Date: 15-Sep-2013
All Deadline Dates: 15-Feb-2013; 15-Sep-2013

Synopsis:
The sponsor provides funds toward the presentation of public lectures to help advance public awareness of conservation.

Program Objectives:
The purpose of these grants is to support lectures which would inform the public on topics related to the conservation of historic significance.

Eligibility Requirements:
These awards are not intended to be used for lectures associated with the AIC annual meeting.

Applicant Types Eligible: Art or Cultural Organization, Researcher or Investigator

Project Types Supported: Lectureship, Public Awareness and Education

Funding Guidelines:
Up to $500 may be used to help defray lecturer travel costs, honoraria, site fees and publicity costs.

Funding Amount: $500.00 maximum
Cost Sharing: Not Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Phone: 202-452-9545
Fax: 202-452-9328
E-Mail: hsmit@conservation-us.org
Program URL: http://www.conservation-us.org/_data/n_0001/resources/live/lectap.pdf

Archiving and Preservation Projects - Preservation Implementation Grants
Sponsor Name: GRAMMY Foundation

Established Date: 10-May-2010
Last Revised Date: 08-Jul-2013
Next Follow-up Date: 01-Aug-2014

Deadline Type: Receipt
Next Deadline Date: 01-Oct-2013
All Deadline Dates: 01-Oct-2013
A letter of inquiry is required before submission of a full application. The deadline to submit a letter of inquiry form is Oct. 1, 2013.

Synopsis:
The GRAMMY Foundation Grant Program awards grants to organizations and individuals to support efforts that advance the archiving and preservation of the music and recorded sound heritage of the Americas.

Program Objectives:
Preservation Implementation Grants are available to help individuals and large organizations enhance their ability to preserve their collections that embody the recorded sound heritage of the Americas. Large organizations are defined as organizations with annual budgets of $500,000 or more and/or are located within an institution that includes a library or museum or other division in which archiving, preservation, cataloguing and other related experts are accessible to the project.

The goal of the Preservation Implementation grant is to fund projects where the project materials have been identified and are in possession of the applicant, where preliminary assessment and planning has occurred, and where the applicant has addressed and/or is ready to implement the following: Prioritization of materials (based on uniqueness, historical significance, and at-risk status); Inventory and cataloging of the materials; Stabilized, climate-controlled storage of materials; Address ownership or rights issues; Identification of qualified staff and/or vendors; Planned preservation methodology; Identification of long-term storage; and Broad dissemination plan.

Eligibility Requirements:
Organizations and/or departments located within an institution such as a library, museum or other organization in which archiving, preservation, cataloguing and other related experts are accessible to the project with a annual budget of more than $500,000 must apply in the Preservation Implementation category.

Applicant Types Eligible: Organization Applicant

Project Types Supported: Project Resources
Funding Guidelines:
The maximum award is $20,000. Grant requests may span a time period up to 24 months and cannot overlap with previously awarded projects.

Funding Amount: $20,000.00 maximum
Duration: 24 month(s)
Cost Sharing: Not Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Phone: 310-392-3777
Fax: 310-392-2188
E-Mail: loi@grammy.com
Program URL:
http://www.grammy.org/files/pages/2014_preserv_guidelines_loi_final.pdf

Archiving and Preservation Projects - Planning, Assessment and/or Consultation Grants
Sponsor Name: GRAMMY Foundation

Established Date: 10-May-2010
Last Revised Date: 26-Jul-2013
Next Follow-up Date: 01-Aug-2014

Deadline Type: Receipt

Next Deadline Date: 01-Oct-2013
All Deadline Dates: 01-Oct-2013
A letter of inquiry is required before submission of a full application. The deadline to submit a letter of inquiry form is October 1, 2013.

Synopsis:
The GRAMMY Foundation Grant Program awards grants to organizations and individuals to support efforts that advance the archiving and preservation of the music and recorded sound heritage of the Americas.

Program Objectives:
Preservation Assistance Grants are available to help individuals and small to mid-sized organizations enhance their ability to preserve their collections that embody the recorded sound heritage of the Americas. Small to mid-sized organizations are defined as organizations with annual budgets of less than $500,000 and limited or no organizational access to "in-house" experts. The goal of a Preservation Assistance grant is to fund the planning, assessment and preparation of recorded sound collections to be archived and preserved. Applicants must describe how they will draw on the knowledge and expertise of their staff and/or outside consultants whose preservation skills are related to the type of collection and nature of activities that are the focus of the project.

Applicant Types Eligible: Organization Applicant

Project Types Supported: Project Resources, Planning Grants

Funding Guidelines:
The maximum award is $5,000. Grant requests may span a time period up to 24 months and cannot overlap with previously awarded projects.

Funding Amount: $5,000.00 maximum
Duration: 24 month(s)
Cost Sharing: Not Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Phone: 310-392-3777
Fax: 310-392-2188
E-Mail: loi@grammy.com
Program URL:
http://www.grammy.org/files/pages/2014_preserv_guidelines_loi_final.pdf

Historical Archives Grants
Sponsor Name: Wenner-Gren Foundation

Established Date: 06-Mar-1995
Last Revised Date: 20-Mar-2013
Next Follow-up Date: 01-Feb-2014

Deadline Type: Receipt
Next Deadline Date:
All Deadline Dates:
There is no fixed deadline for the Historical Archives Program. Inquiries and applications will be reviewed as they are received; however, please allow one to two months from submission of a formal application for a decision to be made.

Synopsis:
Support of up to $15,000 is provided to encourage the preservation of unpublished records and other records of value for research on the history of anthropology.

Program Objectives:
The objective of the Historical Archives Program is to encourage the preservation of unpublished personal research materials of established anthropologists considered of value for research on the history of anthropology. Grants are intended to assist senior scholars at the end of their careers (or their heirs) with the expense of preparing and transferring their unpublished research materials for archival deposit. Funds are strictly limited to covering expenses related to the basic preparation of materials for archival deposit.

Eligibility Requirements:
Applicants must show evidence that arrangements have been made with an appropriate archival repository.

Applicant Types Eligible: Senior Faculty Member, Researcher or Investigator

Project Types Supported: Project Resources

Funding Guidelines: The sponsor will award grants of up to $15,000.
Funding Amount: $15,000.00 maximum
Cost Sharing: Not Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Phone: 212-683-5000
Fax: 212-683-9151
E-Mail: inquiries@wennergren.org
Program URL: http://www.wennergren.org/programs/historical-archives-program-hap

Conservation Trust Grants
Sponsor Name: National Geographic Society

Established Date: 06-May-2002
Last Revised Date: 16-May-2013
Next Follow-up Date: 01-Jun-2014

Deadline Type: Receipt
Next Deadline Date:
All Deadline Dates:
Applying for a grant from the Conservation Trust is a two-step process. Before receiving an application form, each principal investigator must submit a pre-application form online. Pre-applications to the Conservation Trust should be submitted at least 8 months in advance of anticipated project dates.
Synopsis:
The Conservation Trust will fund projects that contribute significantly to the preservation and sustainable use of the Earth's biological, cultural, and historical resources.

Program Objectives:
The objective of the Conservation Trust is to support conservation activities around the world as they fit within the mission of the National Geographic Society. The trust will fund projects that contribute significantly to the preservation and sustainable use of the Earth's biological, cultural, and historical resources.

Eligibility Requirements:
Applicants are not expected to have Ph.D.s or other advanced degrees. However, applicants must provide a record of prior research or conservation action as it pertains to the proposed project. Funding is not restricted to United States citizens. Researchers planning work in foreign countries should include at least one local collaborator as part of their research teams.

Applicant Types Eligible: Researcher or Investigator

Project Types Supported: Research Grant

Funding Guidelines:
While grant amounts vary greatly, most range from U.S. $15,000 to $20,000. As National Geographic Society funds are intended to function as complementary support, the Trust strongly encourages applicants to seek additional, concurrent funding from other funding agencies.

Funding Amount: $0.00 see detail
Cost Sharing: Not Required
Indirect Costs: Not Allowed

Sponsor Contact Information:
Conservation Trust
E-Mail: conservationtrust@ngs.org
Program URL: http://www.nationalgeographic.com/explorers/grants-programs/conservation-trust/

Grants Program
Sponsor Name: Cracker Barrel Foundation

Established Date: 08-Mar-2011
Last Revised Date: 11-Apr-2013
Next Follow-up Date: 01-Mar-2014

Deadline Type: Receipt
Next Deadline Date:
All Deadline Dates:
Proposals are accepted and reviewed throughout the year. Decisions are made quarterly. Proposals should be sent in hard copy, via US Postal Service.

Synopsis:
Through this program, the sponsor seeks to strengthen and preserve its community by supporting programs in the areas of education, human services, cultural affairs and the environment. Special consideration is given to programs that address children, youth and family issues, and emphasize traditional values such as hard work, education and self-reliance.

Program Objectives:
Areas of support include the following:
Education: The Foundation focuses on programs that strengthen higher education and adult literacy while increasing its availability and quality.

Human Services: The focus is on programs that address child and family issues enabling individuals to become involved, self-sufficient citizens in our communities.

Cultural and Environmental Issues: The Foundation focuses on preserving and communicating our natural and cultural heritage through support of environmental education, preserving historic monuments, natural sites, parks and providing arts education.

Eligibility Requirements:
Applications are accepted from public charitable organizations with 501 (c)(3) tax exempt status. Organizations must have principal impact in the United States. The applying non-profit organization must provide services and/or have a mailing address from a city and state where a Cracker Barrel Old Country Store is located.

Applicant Types Eligible:
Non-Profit Organization, Community Service Organization,501(c)(3) Tax-exempt

Project Types Supported: Public Awareness and Education, Project Resources
Funding Amount: $0.00 not provided
Cost Sharing: Not Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Penny Carroll, Director
Phone: 615-444-5533
Fax: 615-443-9874
E-Mail: pcarroll@crackerbarrel.com
Program URL: http://crackerbarrel.com/about-us/cracker-barrel-foundation/funding-restrictions/

Publishing Historical Records
Sponsor Name: National Archives and Records Administration

Funding Opportunity Number: PUBLISHING-201306
CFDA Number: 89.003
Established Date: 20-Feb-2006
Last Revised Date: 03-Dec-2012
Next Follow-up Date: 01-May-2014

Deadline Type: Receipt
Next Deadline Date: 03-Oct-2013
All Deadline Dates: 06-Jun-2013; 03-Oct-2013
This funding category has two application deadlines: Colonial and Early National Period (projects preparing publications whose documents fall predominantly prior to 1820): Draft (optional): May 1, 2013 Final Deadline: June 6, 2013 New Republic through the Modern Era (projects preparing publications whose documents fall predominantly after 1820): Draft (optional): August 1, 2013 Final Deadline: October 3, 2013

Synopsis:
The National Historical Publications and Records Commission seeks proposals to publish historical records of national significance.

Program Objectives:
Projects may focus on the papers of major figures from American life or cover broad historical movements in politics, military, business, social reform, the arts, and other aspects of the national experience. The historical value of the records and their expected usefulness to broad audiences must justify the costs of the project. Grants are awarded for collecting, describing, preserving, compiling, editing, and publishing documentary source materials. Because of the focus on documentary sources, grants do not support preparation of critical editions of published works unless such works are just a small portion of the larger project. All applicants should be aware that the application process is highly competitive. A top priority of the Commission is to support projects with plans to provide free online access to the editions they are preparing. A publishing project that has received NHPRC support can apply for a grant for a new or subsequent stage of that project. Such projects may plan editions on print, microfilm, or other media. In any case, they must present plans for online publication of their editions, including methods of providing free access. These plans need not include provision for the retrospective conversion of material already published. Applicants that have received NHPRC grants in the past must demonstrate that their ongoing projects have successfully achieved the performance objectives associated with previous NHPRC awards. Proposals must be substantially updated, including a description of the new activities, progress towards preparing online editions, and a justification of the new budget. Applicants not previously funded may apply for a grant to begin a historical documents publishing project. These applications are considered with other proposals. Although they may publish in other media, the initial focus of these projects must be on the preparation of online editions. The NHPRC does not fund proposals to purchase historical records; nor does it fund proposals to publish the papers of anyone who has been deceased for fewer than ten years.

Eligibility Requirements:
Eligible applicants are: State governments; County governments; City or township governments; Public and State controlled institutions of higher education; Native American tribal governments (Federally recognized); Nonprofits having a 501(c)(3) status with the IRS, other than institutions of higher education; and Private institutions of higher education.

Applicant Types Eligible:
Indian Tribe or Governing Organization, College or University, State/Local Agencies, Non-Profit Organization

Project Types Supported: Exhibits/Collections, Publication Assistance, Project Resources

Funding Guidelines:
Applicants may apply for funding for up to three years, but should be aware that the Commission normally awards grants on an annual basis; subsequent funding is conditioned on project's previous years' performance. Award amounts ordinarily range from $20,000 to $250,000 annually. Depending on the availability of funding, the Commission expects to make as many as 30 grants in this category, for a total of up to $2,500,000. Cost sharing is required. Cost sharing is the financial contribution the applicant pledges to the cost of a project. Cost sharing can include both direct and indirect expenses, in-kind contributions, non-Federal third-party contributions, and any income earned directly by the project. The Commission ordinarily provides no more than 50 per cent of total project costs for Publishing Historical Records projects.

Funding Amount: $0.00 see detail
Duration: 3 year(s)
Cost Sharing: Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Jeff de la Concepcion
Phone: 202-357-5022
E-Mail: Jeff.delaconcepcion@Nara.gov
Program URL: http://www07.grants.gov/view-opportunity.html?oppId=208938

Philanthropic Program
Sponsor Name: American Express

Established Date: 20-Aug-1990
Last Revised Date: 27-Dec-2012
Next Follow-up Date: 01-Jan-2014

Deadline Type: Receipt
Next Deadline Date:
All Deadline Dates: 01-Feb-2013; 01-Jul-2013
Letters of inquiry for projects that are national in scope are accepted at any time. Letters of inquiry for projects that benefit one of the sponsor's service center areas in Greater Phoenix, Arizona; South Florida; and Salt Lake City, Utah; are due as follows: February 1 (for funding Aug-Jan) July 1 (for funding Feb-July)

Synopsis:
Grants are provided to support visionary not-for-profit organizations that are: Preserving

and enriching our diverse cultural heritage; developing new leaders for tomorrow; Encouraging community service where our employees and customers live and work.

Program Objectives:
The sponsor actively solicits proposals under:
Historical Preservation and Conservation--The sponsor supports organizations and projects that preserve or rediscover important cultural works and major historic sites in order to provide ongoing access and enjoyment for current and future audiences. The programs they support include a broad range of arts and culture: from historic landmarks and public spaces to dance, theater, music, film and the visual arts. The sponsor emphasizes preserving works that represent a range of diverse cultures.

Leadership--Through this new giving theme, the sponsor is extending their commitment to leadership development to a broader community. The sponsor is seeking the best methods, programs and partners that provide current and future not-for-profit leaders with practical opportunities to learn and build leadership skills. The sponsor is especially interested in proposals that cultivate leadership opportunities for diverse communities within the not-for-profit sector or that focus on innovative leadership development programs for emerging leaders of world-class institutions.

Community Service and Engagement--Supported programs must encourage community service and civic participation by: Engaging American Express employees in ongoing community service activities that have a measurable impact; and Demonstrating leadership and meaningful results in our communities by engaging a broad range of members of the community in civic participation. This may involve a variety of activities from promoting individual philanthropy, volunteerism or participation in local civic organizations.

Eligibility Requirements:
Eligible organizations must certify tax-exempt status under Section 501(c)(3) and 509(a)(1), (2) or (3) of the U.S. Internal Revenue Code. Organizations outside the U.S. must be able to document not-for-profit status. When working with local organizations to support giving themes, priority is given to projects in the following locations: Atlanta; Boston; Chicago; Dallas; South Florida; Greensboro; Houston; Los Angeles; New York City; Philadelphia; Greater Phoenix; Salt Lake City; San Francisco; and Washington, D.C. Focus countries in international regions are: Argentina; Australia; Austria; Canada; China; France; Germany; Hong Kong; India; Italy; Japan; Mexico; Netherlands; New Zealand; Puerto Rico; Singapore; Spain; Sweden; Taiwan; and the United Kingdom.

Applicant Types Eligible: Non-Profit Organization, 501(c)(3) Tax-exempt

Project Types Supported:
Development of Existing Program, Training and Professional Development, Project

Resources, Curriculum Development

Funding Amount: $0.00 not provided
Cost Sharing: Not Required
Indirect Costs: Undetermined

Sponsor Contact Information:
Philanthropic Program
Program URL: http://about.americanexpress.com/csr/howto.aspx

Chapter 3- Conceptualize Ideas and Elements of a Proposal

"Science and technology revolutionize our lives, but memory, tradition and myth frame our response."
~ Arthur M. Schlesinger

The National Council on Public History states that public history is usually defined as "history beyond the walls of the traditional classroom … [that] include[s] the myriad ways that history is consumed by the general public."[34] History is brought to life by way of the many different roles public historians perform. For instance, archivists in charge of special collections at a university contribute to the education and knowledge of an archive user and make available valuable materials worldwide when they are digitized, creating new audiences all the time. Film and media producers bring historical documentaries of interest to numerous people on PBS, the History Channels, and other networks which feature learning content. Historians in private practice serve as historical consultants on scores of preservation and restoration projects to preserve our cultural resources.

Cultural resource managers, often employed by state historic preservation offices, also contribute to the preservation of specific historic places that the general public visits every day. Historical interpreters give meaning to the same history taught in classrooms, but museum visitors *want* to be there and receive knowledge in a more tactile way that will stay with them. Librarians trained with a historical research background give back by educating others and sharing their passion for history in a public setting. History museum curators share exhibits and collections and make them accessible to all

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[34] National Council on Public History, "What Is Public History?" http://ncph.org/cms/what-is-public-history (accessed on August 1, 2013).

populations. Oral historians preserve community and social history or that of important

and significant events (e.g., 9/11, the San Francisco Earthquake, the Great Depression).

From localized oral histories we frequently learn of hidden stories that never made it to

the general history books.

All of these varied means of contributions to history are a necessity. History

connects all of us together. Public history preserves historic resources and creates public

memory, so that society can grow and learn from it. As First Lady Michelle Obama

notes, "The arts and humanities define who we are as a people. That is their power ― to

remind us of what we each have to offer, and what we all have in common. To help us

understand our history and imagine our future. To give us hope in the moments of

struggle and to bring us together when nothing else will."[35] This is why we study history.

This is why we write history. This sums up why public historians and the institutions or

organizations they work for continue to fight for funding and to seek endowments – to

preserve our heritage and culture in an effort to bring greater meaning and education to

our present and our future.

Grant funding allows history to be told, preserved, exhibited, restored, and

archived. The needs of grant seekers in the public history field are unique. Budgets are

often minimal and personnel stretched thin. Historians in charge of a house museum or

historical society are often faced with the task of producing substantial funding for the

continuous operation of their institution or special projects. Public historians usually

know that at some point in their career they will be tasked with fundraising, applying for

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[35] President's Committee on the Arts and the Humanities, www.pcah.gov, (accessed September 9, 2013).

external funding, or learning how to operate their institution with few funds. Given this, it is helpful to think progressively and look beyond the present in order to formulate a successful proposal. Do not wait until for an ideal funding opportunity to then start thinking up an idea for a proposal! Always think ahead and be prepared. Be aware of institutional problems and know what areas can benefit from additional funding.

Grant development relies on collaboration and begins with open conversations between colleagues about how to resolve problems. Ideas should emphasize how a larger budget can benefit the local community or make a collection more accessible. Start generating project ideas early in order to be prepared when the perfect grant opportunity comes along. The next step is to begin building proposals and becoming familiar with the elements of a proposal.

Elements of a Proposal

In order to be fully prepared to submit a proposal, it is best to allow ample time to put all the pieces together to write a successful proposal. Rushed work (proposals written within one month or less prior to the deadline) most often do not reflect well on the applicant or his or her organization. With competition so great, and the need for external funding steadily rising, it is the proposal that is most thoughtful, carefully developed, organized, and arranged with consideration that will ultimately be a successful and funded proposal. Clarity is very important when writing a proposal. Be clear and concise; allow time for proofreading; and, have a colleague review the work.

It is critical to find an agency or foundation whose priorities and interests fit the

project's goals and objectives, and to read the program guidelines closely. It is important

to fully comprehend the application requirements. Federal RFP's have clearly listed in

their announcement their program priorities. Private foundations usually also have their

interests or mission defined along with their grant-making priorities. Know this

information before proceeding. If there is any question as to whether a project is a good

match to a particular agency or foundation, contact the program officer early on for

clarification. Program officers are more than willing to listen to ideas and offer feedback

and suggestions. Oftentimes the agency will accept a "pre-proposal" or concept paper (a

one- or two-page write-up about the project) and provide critical feedback that can be

valuable before deciding to submit a formal application. Developing a relationship with

the funding agency and the program officer will only prove beneficial in the pursuit of

grant funding.

Whether submitting to a federal agency or a private foundation, the type of

information they are requesting and what is included in the proposal will essentially be

the same. It is best to use the RFP and / or the guidelines as a template while writing the

proposal. Address each of the headings within the guidelines in the order presented.

This will ensure thorough coverage of all of the goals, objectives, priorities, and selection

criteria. Each funder will have a specific focus and special forms to complete, but the

general structure of proposals typically includes the following:

Proposal Outline

- **Title**

    The title should be brief; however, it should also catch the reader's attention while

giving a clear description of the proposal. Make the title relative to the project. Do not

be cute or clever with words. A good title creates a strong and meaningful introduction

to the proposal and makes the best first impression possible. The title should capture the

reader immediately and reflect what the proposal is seeking to accomplish. A successful

title that exemplifies conciseness, meaningfulness, and an enticing summation of your

project is this: *A Historical Examination of the Japanese American Experience in*

America. An example of an ineffective, overly-witty, and wordy title is this: *Will Public*

Historians Be Ready When and If the Terrors of the Past Unfurl in Their Communities?

- **Table of Contents**

Always include a table of contents. A table of contents provides clarity and

direction. Even if the guidelines do not require a table of contents, if a proposal has

multiple pages, one should be included. Most all federal proposals require a table of

contents. Whether federal or private, if the guidelines call for a table of contents, follow

the exact headings as the guidelines state. If there are no specific headings to guide

content, be sure to keep it as simple and clear as possible. Making a list of the specific

requirements included in the RFA will ensure proper development of a table of contents.

The table of contents is meant to help guide the readers to various sections, not

make things more complicated. During the review process, reviewers read through a

large volume of proposals. Reviewers have fresh eyes when they first start reading, but

after several days of reviewing, fatigue begins to set in and if a proposal is not clearly

organized, direct and intelligible, readers will be less likely to read carefully and fund

projects. In order to assure accurate page numbering, the table of contents should not be

written until after the proposal is complete.

- **Proposal Summary or Abstract**

The proposal summary or abstract, required of most grants, is usually no more

than one page. Be sure to read the guidelines closely for any specific instructions that the

funder may want to see in the abstract. This piece should be a very clear, brief

description of the project – the problem or needs that will be addressed, the reason for the

project, objectives, assessment measures, target audiences, project location and goals. If

funding is received, the abstract will be published on websites and other forms of

publicity. Although this section is short and brief it must be very clear and informative to

the layperson, and as with the opening title, it should be equally passionate.

This is the first piece that the reviewers will read when reviewing a proposal so

making a good first impression is critical. It should catch readers' attention, draw them

into the proposal and make them eager to read *more*. Oftentimes, based on the abstract

alone, reviewers can determine whether they think a project is a solid idea and whether it

is worth reading any further. Although this is the first section reviewers will read, the

abstract is the last section of the proposal that should be written. Given its importance

and its visibility, plenty of time should be devoted to drafting the abstract.

- **Problem Statement / Statement of Need**

In this section the writer informs the funder of the specific problem the project

proposes to solve. The problem may range from needing seed money for a traveling

exhibit to restoring a national historic site. The importance of knowing what the granting

agency tends to fund is essential so the proposal can specifically address the problems

they are looking to solve. Be as concise and informative as possible in explaining the project's ability to resolve the existing problem as described.

The problem statement is the opening to the proposal narrative. Specifically and succinctly describe how the requested funds will be used. Provide clear evidence and data explaining why this problem needs to be dealt with and whom the project will help. Make a strong case as to why the project is best suited to tackle this problem and how it directly connects to the funders' priorities. Federal and private organizations alike are tasked with awarding grant money to solve community, statewide, and national problems. They will fund projects if they are convinced that the project can achieve what they are seeking to do. Be realistic about what the project can achieve, but portray confidence in it as well. Convince the funder that an investment in the project is the best use of their dollars.

The statement of need is the ideal section for the writer to explore the human element of the project. Emotion is appropriate. It should be written in layperson's terms and should somewhat pull at the heartstrings of the reviewers. Explain what will happen, the consequences suffered, if something is not done about this problem. With this in mind, also be cautious of being over sentimental. Avoid tacky rhetoric when appealing to readers on a personal, emotional level.

In addition, the statement of purpose needs to demonstrate that the writer has done his or her research about the problem. Writers should share what has already been done to solve the problem; if nothing has been done, share that as well and accentuate the importance and distinctiveness of the project.

- **Goals and Objectives**

Goals and objectives act as an outline for the proposal. This section will connect the problem (statement of need) with the solution (the proposal). Be sure goals are realistic and that the project is capable of achieving the goals as stated. The objectives act as a means of measurement in terms of how the project affects its target. The goals and objectives section will explain how the writer intends to establish what he or she is trying to accomplish. Objectives are a milestone or guidepost by which to measure whether or not the project can achieve what it sets out to do.

List each objective individually. Each objective should clearly relate back to the project and be obvious to the reviewer how it relates to specific activities that the project proposes. State objectives in a positive way. The funding agency is seeking to find someone who will share its mission in a constructive and helpful way to its specific audience. The objectives should demonstrate that positive change will be a result from this grant money. Ultimately objectives should clearly be a response to the statement of need. The objectives are not the details of the plan, but rather they are the goals of the plan.

A proposal timeline should be included showing when each activity will be attended to, as well as the overall timeframe of the project and when changes and impact may be expected to occur. This section of the proposal should also indicate what type of qualitative and quantitative data will be collected, and what sort of measurement and criteria will represent a successful project. Be sure project objectives are reasonable and reachable. To overestimate what your project, skill, and staffing are capable of achieving

does not reflect well. Be realistic about objectives so the project will succeed. Look again at the funder's priorities and ask if the stated objectives serve the funder's interests.

- **Project Narrative**

This section, more so than any of the other pieces of the proposal, is very similar to writing a history narrative. This is where the writer tells the story. Conduct research, state the problem, ask questions, express ideas, and explain why they matter. The narrative needs a clear thesis and careful organization. Begin by using the program guidelines to lay out the template for the narrative. As previously mentioned, it is necessary to go through the guidelines and make note of each heading, priority, or interest. This will provide a basic template of all that needs to be included in the narrative. This section will describe in detail how the writer intends to achieve the project goals and objectives and what methodology will be used to do so. At great length explain the development of the project, target audience, and, personnel, equipment, and supply needs. Also, discuss in this section what resources or other support have already been established.

Be specific about staffing and roles for each participant. Explain the roles of other personnel on the project. If consultants will be hired or volunteers recruited include that information here as well. Explain in detail why external consultants are being hired as opposed to using in-house staff. Perhaps these consultants have an expertise that existing staff lack. Provide resumes or bios for all key personnel. The funder wants to be able to learn about the educational and professional backgrounds of personnel to be assured that staff are capable of doing the work. Give descriptions of what each person

will be doing and what specialty they bring to the project. Explain clearly the relationship between each team member and the noted project activities. Salaries and fringe benefits are typically the biggest portion of the budget so try to limit staffing. Be sure to read the guidelines as many funders will not allow for salary costs.

In the project description, describe the genesis of the project. Share the demographics toward which the project is geared and how participants and others will benefit from the results of the project. Provide detailed descriptions of recruitment plans. Recruitment of participants is not always an easy task. Let the funder know if there will be incentives to encourage participation.

A list of project activities with an attached timeline should also be included. Outline the intended outcomes and align them with each objective. Each activity should be assigned to a specific project team member. The location in which the activity is to occur should be specified as well as the timeframe and the rationale behind each activity. The more complex the activity is, the greater detail should be included.

Other items to include in the project description are the materials, supplies, and equipment needed to operate the project. Many funding agencies will not allow capital assets in the budget. Some funders will not fund equipment. Read the guidelines and be sure the budget includes only allowable expenses. The narrative should describe project needs and how supplies, materials and equipment will be used specifically for this project. This information will be provided again in the budget justification in even greater detail.

Reviewers want to see a well-thought out plan that has substantive action behind

all of the ideas. The concept needs to be realistic and practical. Use this section to make clear the resources or contributions that the organization intends to dedicate to the project. Funders are encouraged by projects that have support already committed or some base funding. If the project has a need for more than just a one-time grant, use this section to explain how the project will continue to thrive in the future beyond grant funding. Demonstrate how the project will continue uninterrupted regardless of future costs. It is important in the project description to give a full picture of not only the reasons for the request for funding but also what level of support the project has already received from others.

Lastly, keep in mind that in this section it is the project that the writer is trying to sell. It is critical to know who serves on the review panel, what level of expertise they have, and then write the proposal for that particular audience. If applying for a history grant, it is not to be assumed that reviewers will be experts in the specific area of history for which the writer is requesting support. Do not think that just because the reviewers are historians that they should know the significance of the events or circumstances referred to in the proposal. The narrative should be very clear and it must be explained in ways that a layperson would not misunderstand. Reviewers will not seek clarity from the writer as they are reading proposals. Polish and professionalism are important. Read the guidelines and follow instructions. Ask colleagues to read and critique drafts before submitting.

- **Evaluation**

Most funding agencies will require status reports and / or a final evaluation of

the project. Be sure to read the guidelines to confirm if there are instructions on whether

the evaluator can be an internal or must be an external evaluator. If there are not specific

guidelines on this, it is up to the writer as to which to use. Keep in mind though that an

internal evaluator may be seen as having biases, yet an external evaluator may be viewed

as having less knowledge about the particular project. Internal evaluators are less

expensive than external ones, and that can be justified in the project rationale. Regardless

of whether the evaluator is internal or external, the funder needs to be assured that the

evaluation will be performed with complete objectivity. One thing not to do is budget for

an evaluator without any consideration of who the evaluator will be. The evaluator

should be involved with the preparation of the proposal, providing input as goals and

objectives are developed.

This section should also include a detailed assessment plan. How will the

project's effectiveness be evaluated? What tools will be used? What data will be

collected? The plan needs to be relevant to the goals and objectives, and clearly explain

how the data will be used. A timeline should be provided here as well that indicates at

what point during the project an assessment will occur. While developing project goals

and objectives, the lead evaluator should be designing evaluation criteria or questions that

will be used. Based on project objectives, distinguish what is to be evaluated and what

methodology will be used to uncover a meaningful and purposeful evaluation of project

results. This information will inform the funding agency of how well its investment was

served if the project is funded. Through the project, the funding agency must be

conscious of whether the funds are being used as proposed and whether an impact has

been made on the target population, the problem at hand, and above all, making a

difference and seeing a change.

- **Management**

It is critical to demonstrate to the funding agency that the project is under capable

management and staffing. Along with the description of personnel that indicates who

will do what, a separate timeline should be included explaining what activities will be

accomplished, by whom, and when. An organizational chart demonstrating the

relationship of personnel is also helpful to provide.

- **Resources requested**

This is the itemized budget and budget justification sections. Here the writer will

describe in detail how budget figures were calculated. If necessary, the writer can also

explain why certain expenses are particularly important to the project. This is particularly

important to justify expensive budget items. Use the budget narrative to explain any

additional sources of funding the project may be receiving and also any cost sharing or

in-kind contributions. All budget items must clearly relate back to the project

description. If it is not clear how a particular expense is necessary to the project, explain

in greater description so nothing is left questionable to the reader. Leaving unanswered

questions in the readers' minds is one sure way to be denied for funding. Lastly, read the

guidelines carefully to be sure that what requested items are all allowable costs. See

Chapter Four of this guidebook for further guidance on developing a budget and how to

write a budget narrative.

- **Review of Literature**

Not all funding agencies will ask for a review of literature. Including this in a grant proposal alerts the funder to the research the writer has conducted as it relates to the statement of need. With this information the writer demonstrates his or her full understanding of the project scope and content. A review of literature can also demonstrate where information is lacking and where the gaps in knowledge are.

- **Appendices**

Always check the guidelines to be sure that appendices are allowed. Appendices can be helpful, supportive information that is referred to in the proposal. However, it cannot be assumed that appendices will reach all of the reviewers. Therefore make sure that any vital information is included directly into the project narrative. Typically the appendix is the best place to include letters of support, organizational charts, and resumes or biographical sketches of key personnel. Other times the funding agency will specifically state what can be included in the appendix, and in that case only include what is allowed.

Most foundations request the same standard attachments, which are usually included in the appendices. These may include proof of IRS tax determination letter, most recent audited financial statements, listing of key officers, board members, and trustees including their business affiliations, copy of the organization's budget, a 990 Form (an Internal Revenue Service annual reporting form required of certain non-profit organizations that provides information on the filing organization's mission, programs, and finances), and promotional or marketing materials. Use the appendices section

wisely. Include what is necessary and relevant to the project, but do not add material simply for the sake of making the proposal appear to be voluminous.

- **Letters of Support**

Letters of support will strengthen the project's integrity and convey commitment and support for the project. Be prepared to draft the letters of support for others to sign. Give detail on what specifically is being committed, whether it is additional funding, facilities, or a contribution of time. When drafting letters of support, consider the roles of the people who are signing as well as who can give greater credibility to the proposed project due to specific credentials, experiences or expertise.

Tips to remember include:

- Lay out a well-thought out plan. Look at the big picture when developing a proposal. Do not rush to put a proposal together without having done some initial homework first.
- Be sure the proposal objectives are clearly stated. Know what the project is trying to accomplish. Do not leave the reviewers confused or unclear on what is being proposed.
- If program guidelines are not completely clear, contact the program officer in advance to ask questions and seek clarity. Read and re-read the guidelines. Do not be afraid to develop trusting relationships with the sponsors.

- Listen to the feedback received from the sponsor, from colleagues, and from other team members. Learn from any criticism or critiques and put it to good use when applying the second time around.

- Develop a proposal development timeline to avoid rushing and missing important deadlines.

PROPOSAL DEVELOPMENT TIMELINE[36]

Months 1 and 2

    Define need
    Draft concept statement
    Preliminary research
    Consider peer consultation

Months 2 and 3

    Write formal concept statement
    Sponsor inquiry

Months 3 and 4

    Receipt of sponsor response

Months 4 and 5

    Write proposal draft
    Peer consultation

Month 5

    Proposal revisions completed
    Final draft written
    Institutional approvals secured

Month 6

    Proposal submitted to sponsor

Month 7

    Proposal received and
     acknowledged by sponsor
    Preliminary review
    Sent to reviewers

Months 8 and 9

    Receipt of reviewers
     comments

Month 10

    Consideration by review
     panel

Months 10 and 11

    Preparation of program
     recommendations

Month 11

    Council review and action

Month 12

    Transmission of sponsor's
     response

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[36] California State University, Sacramento Research Administration and Contract Administration, "Elements of Proposals," *Great Proposal Writing: Faculty Workshop* (Sacramento: Sacramento State Research Administration and Contract Administration, 2007), 2.

SAMPLE ABSTRACT

NEH Challenge Grant Proposal: Raising the Barn at Utah State University[37]

Utah State University (USU) proposes to renovate the historic (1919) "Art Barn" to serve as much-expanded space for the USU Museum of Anthropology (MOA). The current museum occupies 2,072 ft2 in the Old Main building, a space that is much too small to meet its needs and that is inaccessible to the general public during regular business hours. Despite serious infrastructural challenges, since hiring a dedicated director in 2002 the MOA has seen an explosion in visitation numbers and has enjoyed remarkable public exposure. Moreover, institutional buy-in to the MOA as a research, education, outreach and advancement tool has reached a tipping point. The proposed project, in fact, enjoys unwavering support from every USU hierarchical level (central, college, department, and program) and every unit (academic, business and finance, and university advancement). Even the Utah Department of Community and Culture, which oversees the Utah Division of Arts and Museums, sees the proposed project as vital to the future not only of humanities education at USU but in Utah generally.

The move to the Barn will provide the MOA with more than five times the space currently occupied and a bonus small but prominent space for a welcome center that serves USU broadly. While certainly the increase in size will facilitate the expansion and improvement of already successful MOA programs, it will also permit the museum to engage in entirely new humanities research, education and programming. Most significantly, the museum's collections storage space will increase from 250 ft2 to 1,630 ft2 that can be outfitted with compact storage (the current storage room cannot). The museum has long been forced to refuse collections donations, some of them highly significant, because there is simply no place to put them. Similarly, the museum has long wished to serve as a sanctioned archaeological repository for cultural resources recovered on public lands in northern Utah, a dream that will be realized with the move. The orders-of-magnitude expansion in collections capacity will translate to fresh fodder for humanities research by visiting scholars, USU faculty members, and graduate and undergraduate students in fields spanning the humanities and humanistic social sciences. This research will in turn be interpreted for the public, increasing humanities content that USU shares with the community at large.

If the Barn only increased collections space, the MOA would not be in a position to initiate a visiting scholars program, because work space is also currently absent. This too

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[37] NEH Office of Challenge Grants, "Sample Narratives," http://www.neh.gov/files/divisions/challenge/utah_state_university_pdf._11-2010.pdf (accessed October 3, 2013).

will change with the move. The plans call for the second floor of the Barn to be devoted to offices, student work space, and an exhibit prep room (the latter thus to be separated from the collections that can be adversely impacted by adhesives and other chemicals). One office will house visiting humanities scholars, who will find and offer intellectual enrichment through engagement with USU faculty and students. Another office will house a Ph.D.-level museum professional who will educate USU students and museum professionals across Utah about museum best-practices. He or she will offer a museum certification program via USU Distance that complements one the MOA began offering in 2006. The position, created just this April, enjoys shared funding by USU and the Utah Office of Museum Services, and the near-term availability of a Barn office strongly influenced the decision to move forward with the initiative.

Renovation plans also call for two additions: a "silo" housing an elevator to render the new museum ADA-compliant; and a learning-center annex for kids (bottom floor) and adults (second floor). The latter spaces will both expand and change the nature of the programming the MOA offers. It is difficult for current MOA staff to properly serve kids in a small gallery space crowded with glass cabinets. In a dedicated educational space, the MOA can cater to the pedagogical needs of children with many more hands-on and interactive exhibits than can be supported today. Adults, assessment tells MOA staff, respond best to lectures by visiting humanities-based scholars. The museum currently hosts such visitors in Old Main classrooms, and their limited availability often vexes planning. The MOA will control its new adult learning center, which will allow staff to host top-notch speakers whenever desired. The proposed project offers something new— and innumerable improvements—for the many audiences the MOA serves. An NEH Challenge Grant will help the museum realize its multi-faceted goals.

SAMPLE PROPOSAL NARRATIVE

NEH Challenge Grant Proposal: The Walt Whitman Archive[38]

The year 2005 marks the 150th anniversary of the first publication of Walt Whitman's *Leaves of Grass* (1855), the founding book of American literary democracy. Before Whitman, America was politically independent but culturally bound to British fashions and traditions. Whitman called for writers "essentially different from the old poets, and from the modern succession of jinglers, and snivelers, and fops." Many early readers were puzzled by *Leaves of Grass*, but Henry David Thoreau warmed to the volume and lauded Whitman as "apparently the greatest democrat the world has ever seen." A distinguished political theorist in our own day, George Kateb of Princeton University, concurs: "Whitman is a great philosopher of democracy. Indeed, he may be the greatest" in part because he writes the "best sentences and phrases about democracy." Whitman imbued his art with the political vision of the founders, making freedom and equality the guiding principles that literally shaped the form and content of *Leaves of Grass*. Whitman's radical new work was based on experimenting with a voice that refused to discriminate, and with a poetic line that opened itself to a teeming variety of experience while balancing the individual elements of that diversity. Not surprisingly, American culture has been in an incessant conversation with Whitman ever since—a dialogue about democracy, poetry, love, death, and the endless permutations of life that he believed would define America and eventually produce a republic equal to its ideals. Whitman's extraordinary cultural afterlife crosses art forms to shape fiction, music, architecture, painting, and dance. His words and his image are also prominent in popular culture, regularly appearing in films, television programs, popular music, and advertising—as well as in our political discourse. He is central to the ongoing process of regenerating and revivifying democracy.

Significance and Intellectual Quality of Humanities Activities

Walt Whitman was the son of Walter Whitman, Sr., a proud Revolutionary patriot who gave these names to three of his sons: Andrew Jackson Whitman, Thomas Jefferson Whitman, and George Washington Whitman. Like his father, Walt Whitman always worked with the democratic principles of the founders never far from his mind. Widely hailed as the poet of democracy, he gave voice to an inclusive society, left an incomparable record of antebellum America and the nation-defining crisis of the Civil War, and helped articulate the new national identity that gradually emerged in the

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[38] NEH Office of Challenge Grants, "Sample Narratives," http://www.neh.gov/files/divisions/challenge/sample_-_u_of_nebraska-lincoln_-_wtp.pdf (accessed October 3, 2013).

Reconstruction and post-Reconstruction years. For Whitman, an American democracy fully responsive to a varied people was not an achievement to be celebrated but a hope to be fulfilled. He noted in *Democratic Vistas* that the "word democracy is a great word whose history remains unwritten because that history has yet to be enacted." Whitman is America's central cultural spokesman: it is no hyperbole to say that what Homer was to Greece and what Dante was to Italy, Whitman is to the United States.

The *Walt Whitman Archive* is making available, in a way never before attempted, a complete record of this "American bard," thus giving the general public and scholars at all levels the opportunity to read and study his writings. Ed Folsom of the University of Iowa and Kenneth M. Price of the University of Nebraska-Lincoln (UNL) co-edit the *Walt Whitman Archive*. The *Whitman Archive* <http://www.whitmanarchive.org> is best described as a *digital thematic research collection*, a newly emerging literary form (Carole Palmer in A Companion to Digital Humanities, ed. Susan Schreibman et al., 2004, 348-65). The *Whitman Archive* meets the same needs addressed in the familiar multi-volume scholarly edition, while also addressing needs that go well beyond the capacity of a print edition. A digital thematic research collection might be described as a laboratory for the humanities that approaches the ideal of amassing all needed research materials in a single location. Thematic research collections embrace many types of materials not seen in typical print editions devoted to an individual writer. The *Whitman Archive*, for example, already includes teaching materials, a substantial biography of the poet, all 131 photographs of Whitman (with full annotations), searchable finding guides to manuscripts, a regularly updated annotated bibliography of scholarship since 1975, a growing body of critical work, and a great deal of contextual material, both encyclopedia entries about various topics relating to Whitman and selected writings by Whitman's associates. Also included is material related to the building of the site: essays about the *Archive*, technical documentation, text encoding guidelines for the staff and for curious visitors (not to mention future builders of other electronic archives), and more. Despite significant overall progress, we have accomplished only about one-fourth of the editorial work we have outlined. The *Whitman Archive* is scrupulously documenting its course, false steps and all, because of a conviction that the shift from print to electronic editing is a matter of real consequence. We anticipate a future generation of scholars who will migrate Whitman materials into another system, while reusing, expanding, and perhaps refining our work.

No print-based edition of Whitman can do justice to his vast and fluid poetry because of limitations of space and economy. An electronic edition—searchable, open to corrections and new discoveries, and accessible globally at all hours of the day and night—has significant advantages over a print edition. High quality color facsimiles of

fragile documents are reproduced on the site and can be endlessly manipulated by users without damage to the original artifacts. In comparison to a print edition, an electronic edition can also be far more capacious. We are now building on the solid base of a decade's worth of work to create a fully realized digital thematic research collection. The *Archive* demonstrates that sophisticated electronic textuality can overcome many of the limitations of print-based presentation. We have been very pleased by the positive response to our work as seen in articles in the *Washington Post* and the *Chronicle of Higher Education*, in the Choice Outstanding Academic Book award given to a CD-ROM edited by the co-directors of the *Archive*, and in the high volume of traffic to our site.

Many signs point to the importance of Whitman. Since 1990, over 120 books and well over 1,100 articles have been published about Whitman, his work, and his relationship to American history, American culture, and cultures around the world. This remarkable outpouring of scholarly work is matched by a popular admiration of Whitman: few of America's great writers continue to generate as much interest in the wider culture as the poet of *Leaves of Grass*. He continues to speak powerfully to Americans in many ways. In recent years his words have been inscribed in public areas with increasing frequency: on the balcony overlooking the main terminal of Reagan National Airport in Washington, D.C., in the Archives-Navy Memorial Metro Station (where his words reach across a sea-wave sculpture to the words of Fernando Pessoa, a Portuguese poet and admirer of Whitman), on the balustrade at Battery Park in New York, and at the entry of the Monona Terrace Convention Center in Madison, Wisconsin (built according to Frank Lloyd Wright's specifications, including the inscription from his favorite American poet). He was a central voice in Ken Burns's magisterial *Civil War* series for PBS and again for Ric Burns's PBS series on New York. He has been a key figure in more than twenty films in the past two decades and is continually invoked, portrayed, and celebrated in political speeches, television programs, musical compositions (from classical to pop), and paintings. Schools, bridges, summer camps, corporate centers, truck stops, political think tanks, and shopping malls are named after him. Whitman's inclusive vision of democracy, his celebration of the breadth and diversity of the American nation, resonates in a nation still seeking to fulfill its democratic promise.

One of the most remarkable aspects of the voluminous commentary on Whitman is that it spans the range of critical and theoretical approaches and methodologies. There are New Historical studies of Whitman, feminist studies, gay studies, deconstructions, close readings, comparative examinations, textual studies, and biographical approaches. Whitman is one of very few American authors who has remained a vital figure

throughout the sometimes bewildering changes in critical fashions. He is perhaps the only American writer to have successfully made the transition from "canonical" writer to "marginal" writer: as literary critics came more and more to celebrate the marginal elements of the culture, Whitman re-emerged as a writer from the working class, as well as a writer with radical and unconventional attitudes toward sexuality. In some fascinating ways, he has been reinvented as a writer who has more in common with the edgier and challenging marginal authors in America than with the more centrist mainstream writers. The "poet of democracy" has remained a democratic writer, but one with more radical ideas than previously detected. Such reinventions of Whitman have characterized the response to him ever since he himself created a fluid identity in his poetry and in photographic portraits of himself, shifting from a Broadway dandy to a journeyman laborer, from a tough-talking journalist to a gentle nurse, from a young "rough" to an aged prophet. Since his death, his readers continue to find aspects of his work that often contradict each other (as he warned they would), but that open the way for reading him as a socialist, a capitalist, a nationalist, an internationalist, a racialist, a multicultural sage. He has proved to be (as he said he was) "large" and to "contain multitudes." The great value of that multitudinous vastness is that it continues to provoke debate and discussion about the meaning and direction of a vast and multitudinous nation.

Whitman's growing significance is not limited to the United States, however. He has, in fact, had greater impact on world literature than any other American writer. As parts of *Leaves of Grass* have been translated into every major language over the last century, Whitman has taken on new cultural identities as other nations have absorbed him into their own literary traditions. Hundreds of poets—Spanish-speaking poets from Central and South America, the Caribbean, and Spain; German-speaking poets; French poets; Russian poets; Chinese poets; Japanese poets; Arabic poets—have been influenced in significant ways by their reading of Whitman, adapting his democratic messages to the challenges faced by other cultures. Whitman becomes again and again an immigrant in foreign literary traditions—and thus continues to have a dramatic impact on poetic development and democratic philosophy around the world. He has become a major exporter of American democratic ideas to the rest of the world. He has been associated with political reform in Germany, Russia, China, and other countries. Thomas Mann, for example, wrote in 1922, "We Germans who are old and immature at one and the same time can benefit from contact with this personality, symbol of the future of humanity, if we are willing to accept him . . . for I see what Walt Whitman calls 'Democracy' is essentially nothing else than what we, in a more old-fashioned way, call 'Humanity.'" Whitman's work has also served as the basis for evolving theories of democracy both in the U.S. and other nations. Not only has Whitman been viewed as a champion for an ever-greater democracy that empowers an ever-greater number of people in our own

country, but he has served as a springboard for thinkers and writers in other countries who have built upon and expanded his ideas of democracy. Pedro Mir, for example rewrote "Song of Myself" as "Countersong to Walt Whitman: Song of Ourselves," adapting Whitman's conceptions of democracy for the emerging democracies of Latin America, emphasizing a "we-based" democracy over an "I-based" one.

Whitman stands at the center of a wide-ranging cultural debate encompassing the history of sexuality and sensuality in American culture, evolving theories of democracy, the development of radically new forms of socially conscious poetry, and a testing of the boundaries between prose and poetry. Even attempts to spawn an international poetics (where poets from various cultures engage in energetic dialogue across national, cultural, and linguistic boundaries) will be significantly influenced by the synthesizing, searchable archive that we are producing.

Jerome McGann, whose theoretical writings and practical example put him at the forefront of electronic editorial projects, has described the *Whitman Archive* as "one of the most significant editorial ventures in American studies ever undertaken." The *Archive*, already large, will become truly massive and increasingly valuable as work continues. The last editors of Whitman comprised a team of eight scholars working over a fifty-year period to produce twenty-five print volumes, The *Collected Writings of Walt Whitman*. The sheer number of editors involved no doubt contributed to the inconsistency and incoherence that plagued the *Collected Writings*. (In contrast the *Whitman Archive* has a more tightly focused editorial team, with two lead editors.) Moreover, the *Collected Writings* left fundamental facts about Whitman's work still inaccessible, such as a record of the drafts and notes that led to his great poem "Song of Myself." The material that the *Whitman Archive* is bringing together will allow for—and in some cases necessitate—a re-examination of what have been considered safe assumptions about his work. For example, it has been widely asserted that "the manuscript" of the 1855 *Leaves of Grass* was lost, but our work on Whitman's poetry manuscripts has uncovered over one hundred manuscript fragments relating to this volume. These scattered and partial documents constitute a rich and illuminating record, enabling us to grasp far more clearly than ever before the genesis and purposes of one of the defining books of American culture. Our work has documented that Whitman once planned an altogether different structure for the first edition of *Leaves of Grass* that would have ended the volume with a poem he referred to as "Slaves" (ultimately entitled "I Sing the Body Electric"). At one time, in other words, Whitman placed in the final and most powerful rhetorical position the central contradiction at the heart of antebellum American democracy. Scholars have yet to comment on the goals of his original structure or on the changes that culminated in the first published version.

It is worth explaining in detail why Whitman's works are badly in need of the ongoing reediting they are receiving. The *Collected Writings of Walt Whitman*, an NEH-funded project, was begun in the mid-1950s with the goal of compiling all of Whitman's writings in an "absolutely 'complete'" edition that was to include his various volumes of poetry and prose, along with his correspondence, notebooks, daybooks, manuscripts, journalism, and uncollected poetry and fiction. As indicated, the *CollectedWritings* now consists of twenty-five volumes. New York University Press, the original publisher, issued six volumes of correspondence, six volumes of notebooks and unpublished prose manuscripts, three volumes of daybooks and notebooks, two volumes of published prose, one volume of early poetry and fiction, a three-volume variorum of the printed poems, and one volume of a reader's edition of the poetry.

Despite the impressive accomplishments of the New York University Press edition, four decades of energetic work by a team of eight scholars (supported by six additional scholars on the editorial board) left many of the original goals unrealized. Whitman's journalism, for example, which appeared from 1834 to his death in 1892, was intended to be a key part of the *Collected Writings*, but, because of delays in preparing the manuscript, the projected six volumes were abandoned by New York University Press altogether. Only in the last few years have the first two volumes appeared, issued by Peter Lang; it is doubtful that the remaining volumes will ever be published. Edwin Haviland Miller's magisterial five-volume edition of Whitman's correspondence appeared over an eight-year period in the 1960s, and by the time volume five came out, it already contained an "Addenda" of sixty-five letters discovered during the eight years the earlier volumes had been appearing. The letters were now forever out of order, out of chronology, stuck at the back of the set, a permanent mar on the collection. Nine years later, New York University Press issued a slim sixth volume of correspondence, this time called a "Supplement," with a hundred more letters, and fourteen years later the *Walt Whitman Quarterly Review* published a hundred-page "Second Supplement" with nearly fifty more. Professor Miller is now deceased, and Ted Genoways has published a third and fourth supplement of nearly a hundred letters with the *Walt Whitman Quarterly Review,* and he recently edited these as a supplemental volume seven of the C*orrespondence*, published by the University of Iowa Press. That volume came out last year, and now, only a few months later, several more letters have already surfaced.

Such stories could be repeated across the range of the materials the *Collected Writings* set out to collect: poetry, prose essays, autobiography, fiction, notebooks, prose manuscripts, poetry manuscripts, and journalism. In all cases, Whitman remains, as he once described himself, "garrulous to the very last." It is almost as if he were continuing to generate letters and other manuscripts today at the same rate as when he was alive.

Whitman's writings are such a mass and scatter that any "complete" print edition is doomed to become increasingly incomplete, patched-together, more difficult to use—eventually as chaotic as the materials it sets out to organize. New York University Press has issued no volumes in the Whitman edition since 1984, and the project has sputtered to a close, occasionally coming back to life in the anomalous though important additional volumes from other presses. Meanwhile, it has become ever more apparent that the *Collected Writings* will always remain woefully incomplete.

A major goal of the *Whitman Archive* has been to supplement the *Collected Writings* by gathering from numerous archives and electronically editing the many materials that were not included in it. The Archive has already made great strides in presenting material excluded from the *Collected Writings*: four of the six editions of *Leaves of Grass*, with the other two in progress (the *Collected Writings* printed in full only the final edition); all 131 photographs of Whitman, with scholarly annotations; an annotated bibliography of scholarship covering the last thirty years; an integrated item-level finding guide to his poetry manuscripts held at more than thirty repositories; and full transcriptions of nearly one hundred of these poetry manuscripts accompanied by high-quality digital images of the manuscripts (with an additional 250 poetry manuscripts in various stages of editing and encoding before receiving final vetting). We have also made significant progress in editing the 150 poems Whitman published in over forty different periodicals. Finally, we are in the process of making available Horace Traubel's invaluable set of nine volumes of conversations with Whitman collected in his *With Walt Whitman in Camden*.

The editors of the *Collected Writings* excluded nearly all of this material because of their emphasis on a single authoritative text, yet emphasizing a single text skews and falsifies Whitman's writing. He was the ultimate reviser, continually reopening his poems and books to endless shuffling, retitling, editing, and reconceptualizing. *Leaves of Grass* was Whitman's title for a process more than a product: every change in his life and in his nation made him reopen his book to revision. Earlier editors omitted Whitman's marginalia, his incoming correspondence, his writings developed in conjunction with John Burroughs and Richard Maurice Bucke, his conversations with Horace Traubel, and his many interviews with reporters and friends. The theoretical model underpinning the *Collected Writings* contributed to these omissions, but so did the medium of print. It was not feasible for previous editors to include all versions of all editions of Whitman's works and to include his collaborative writings because of reasons of space and economy. Electronic textuality, on the other hand, is better able to represent the fluidity of Whitman's writing process. We deliver images of the original source material to our users so that they can witness Whitman's process of composition, and so that they can do their

own transcriptions, if they wish, and challenge our interpretations of hard-to-decipher passages. Making the source material available enables teachers to demonstrate that a poet like Whitman achieved his often majestic phrasing not through a magical process that led to perfectly etched final products, but through multiple drafts, innumerable false starts, and bungled lines. His pasted over, heavily deleted and interlineated manuscripts bear witness that, for all his praise of spontaneity, his best writing was achieved through laborious and often brilliant revision. There is a democratization of scholarship at work as we open locked rare book rooms to students and the interested public. Through our work we are providing high quality images of all of his manuscripts and all of his printed pages. Whitman was trained as a printer and was fascinated by book design. The *Archive* allows users to examine his choices as to typeface, layout, margins, and ornamentation and to consider how these nonverbal textual features contributed to his meanings.

Whitman's writings, including those that were in the *Collected Writings*, need to be reedited in a coherent fashion, making use of a team of dedicated editors, talented staff, and top-level technical consultants. The *Archive* has made real progress toward this end, though that progress has been interrupted several times because of the loss of key staff people paid through "soft" money, a problem we are addressing with this We the People Challenge Grant application. The *Archive* will be a resource that will be more than three times the size of the *Collected Writings* in terms of total number of words, and we are providing digital images of a vast amount of manuscript source material. The *Collected Writings*, in contrast, reproduced source material only for the purposes of an occasional illustration. The *Archive* combines databases, texts, and bibliographies to allow for the kind of research in Whitman's work and his times that has not been possible before. Over seventy libraries now house approximately 70,000 Whitman manuscripts. Library holdings range from the vast collection in the Manuscript Division at the Library of Congress's Feinberg-Whitman collection (over 30,000 items) to repositories that possess single manuscript fragments. No scholar has ever been able to examine everything; the Archive will provide the first opportunity for researchers to access Whitman's entire known corpus.

Strengthening and Improving the Understanding of U.S. History, Institutions, and Culture

The NEH We the People Challenge Grant funds will support the continuing development of a freely available cultural resource dedicated to the poet whose goal was to create a work commensurate with American life and democracy. In 1855, at the outset of his poetic career, Whitman saw himself as founding "a school of live writing . . .

consistent with the free spirit of this age, and with the American truths of politics." In his "backward glance" at the end of his life in 1892, he repeatedly affirmed the historical basis of his work, declaring, for example, that "'Leaves' could not possibly have emerged or been fashion'd or completed, from any other era than the latter half of the Nineteenth Century, nor any other land than democratic America." *Leaves of Grass* is by any account Whitman's most important work, though his contributions to American culture extend far beyond this achievement.

Democratic Vistas*, for example, his post-Civil War prose work ruminating on the condition of American democracy, has been read more and more as one of the great articulations of the nature of democracy as an evolving and never fully realized condition. It is a work that, like all of Whitman's writing, reminds us that the founding principles of this nation were actually a set of goals that have not yet been realized, and that American history is the story of trying to measure up to those ideals, even as they continually get redefined and reshaped by new historical circumstances. *Democratic Vistas* is as much about America's failure to live up to the founding principles as it is a reaffirmation of those principles, and Whitman continually reminds Americans of their need to keep those principles in mind as their nation's material wealth increases. In works like *Democratic Vistas*, Whitman is one of the toughest critics of American history, and the severity of his critique derives from the depth of his belief in the founding democratic ideals of the United States. He is not a naïve apologist for American democracy but rather he casts a skeptical eye on his culture, always keenly aware of and quick to point out the many shortcomings of the current state of the American democratic experiment. He is also aware of dangerous tendencies built into the very fabric of democracy, as when he notes that "a majority or democracy may rule as outrageously and do as great harm as an oligarchy or despotism," and so he works hard to instill affection, or what he sometimes calls "camaraderie," at the heart of American principles. Democracy, he believed, would require new forms of affection, a fervid friendship that would bind citizens to each other and balance the tendency toward greedy individualism that would always be one of democracy's dangers. He was under no illusions that America would fully achieve its goals easily or quickly, and his work can be read as an attempt to construct a democratic voice that would serve as a model for his society—a difficult task, since he was well aware that his nation and his world were still filled with antidemocratic sentiments, laws, customs, and institutions, and he knew that no writer could rise above all the biases and blindnesses of his particular historical moment.

During Whitman's lifetime, the Civil War was the greatest threat to the American democratic experience, and so it's no surprise that the War—with brothers killing brothers, fathers sons, friends other friends—also struck at the heart of Whitman's new

democratic poetics, which were based on union, on containing contradictions, on resolving conflict with a unifying affection. The way that Whitman dealt with the Civil War and its aftermath becomes a kind of painful case study of the way the nation dealt with its founding principles when they had been shattered by historical circumstances, and the way that the nation could reclaim them again.

An example, then, of the *Archive's* role in advancing knowledge of Whitman's contribution to our understanding of the nation's founding principles is the next planned phase of the *Archive's* development: a section on Whitman and the Civil War, scheduled to be completed in 2011 on the 150th anniversary of the start of the War. Not only was *Leaves of Grass*, the first masterpiece of American poetry, profoundly shaped by the War, but Whitman repeatedly depicted and analyzed the Civil War in journals, notebooks, letters, essays, journalism, memoirs, and manuscript drafts. We will electronically edit, arrange, and publish, often for the first time, the hundreds of documents that give voice to Whitman's experience of the War.

The results of our work will offer students of American history an incomparable record of a major American author's War experience. Whitman predicted that the Civil War would never get into the books, that the "real war" would elude historians. In *Memoranda During the War* (1875-1876), he tried to correct that wrong, in part, by giving an account focused on common soldiers. With an ordinary man's vantage point on the War and an extraordinary artist's sensibility, Whitman focused on what often escaped attention: the War experiences of the common soldier, the stoicism and heroism of otherwise average individuals, and—above all—the suffering, dignity, and enormous courage he saw in his hospital visits to approximately 100,000 wounded men, Northerners and Southerners alike. At the end of "When Lilacs Last in the Dooryard Bloom'd," his great elegy for Lincoln, Whitman's scope expands beyond the martyred President to encompass the "debris and debris of all the slain soldiers of the war." This poem balances the individual and the en masse, the President and innumerable common soldiers, or, as Whitman might have said, the "supreme" Lincoln and "unnumbered supremes"—the countless ordinary Americans who were sacrificed in a war that Lincoln ultimately turned into a test of the country's commitment to its own founding principles. Whitman's meditations on democracy came to a head with the Civil War. He had in effect predicted the emergence of a Lincoln-type leader from the West, he elegized the slain President, and he concluded his career further memorializing him in a series of famous Lincoln lectures.

Our Civil War work will include editing the correspondence of Whitman and the Whitman family between 1861 and 1865, a task for which we will gather and transcribe

digital images of all correspondence. We will make available, for the first time, those letters Whitman wrote for soldiers who could not write for themselves because of injury or illiteracy. These digital images of the original letters and transcriptions will be linked to a useful guide that will be searchable by correspondent, date, place, and subject. Our guide to Whitman's dispersed Civil War manuscripts will contextualize this correspondence by bringing it together with the Civil War materials that we have already begun to gather as part of other ongoing initiatives within the *Archive*: electronic texts of his volumes *Drum-Taps* and *Sequel to Drum-Taps*, transcriptions of Whitman's poetry manuscripts from the Civil War era, and photographs of Whitman taken during the War.

Besides producing a new collection of previously unavailable materials on the web, "Whitman and the Civil War" will serve as a demonstration case for cross-disciplinary scholarship, for scholar-archivist collaboration, and for rigorous treatment of historical materials in a digital environment. We will host a symposium on Whitman, Lincoln, and the Civil War in 2011, and the volume of essays we produce will appear both in print and on the *Whitman Archive*.

Institutional History

Given the magnitude of our undertaking, the technical challenges inherent in it, and the unparalleled complexity of the textual record Whitman left, we are fortunate to enjoy extraordinarily strong local institutional support. The *Whitman Archive* is a cornerstone of UNL's Center for Digital Research in the Humanities (CDRH), formerly the Electronic Text Center. Co-directed by Price and Katherine L. Walter, CDRH emerged out of careful strategic planning that specifically emphasized Whitman, Lewis and Clark, and Willa Cather as vitally important figures in American culture. CDRH features the electronic publication of Gary Moulton's thirteen-volume edition of *The Journals of the Lewis and Clark Expedition*, a major scholarly achievement of the late twentieth century and the most accurate, inclusive, and thoroughly annotated edition of the journals ever published. It also features the *Willa Cather Electronic Archive*, which is digitizing and providing access to the full range of archival materials, scholarly edition texts, reference works, and criticism devoted to a leading American novelist. The *Walt Whitman Archive* and CDRH are harnessing the power of electronic technology to advance the study of vital American cultural materials; to bring the highest scholarly standards to web publishing; and to establish models of collaboration among archivists, librarians, humanities scholars, and publishers.

In addition to benefiting from strong local support the *Whitman Archive* has benefited from the generosity of three federal granting agencies and a private foundation. Continuous grant support since 1997 has in fact fueled the rapid growth of the Archive.

From 1997-2000 the U.S. Department of Education's Fund for the Improvement of Postsecondary Education (FIPSE) supported development of *The Classroom Electric: Dickinson, Whitman, and American Culture*. Our ongoing effort to collect, transcribe, and encode Whitman's poetry manuscripts received funding from the National endowment for the Humanities divisions of Collaborative Research (2000-2003) and from Preservation and Access (2003-2005). To support work on the poetry manuscripts, we concurrently developed an integrated finding guide to Whitman's manuscripts. This guide was supported initially by start-up funds from the Gladys Krieble Delmas Foundation (2001) and then via a major grant from the Institute of Museum and Library Services (2002-2005).

One of our important services to the humanities involves our work with major electronic editing standards. The *Whitman Archive* has been at the forefront of innovation in humanities computing, providing new models for bringing current computer technologies to bear upon the needs of humanities scholars. For example, our application of the Text Encoding Initiative (TEI) standard of eXtensible Markup Language (XML) has advanced the ability of that standard—which was developed with printed texts in mind—to treat manuscripts. (TEI is a particular implementation of XML and the de facto international standard for sophisticated electronic scholarly editions.) Similarly, our creation of the *Integrated Guide to Whitman's Poetry Manuscripts*, funded by the Institute of Museum and Library Services, is a groundbreaking application of Encoded Archival Description (EAD), a standardized XML-based way of making finding guides to archival collections. The use of XML makes possible a project such as our *Integrated Guide*, a comprehensive, annotated, and searchable index to all Whitman manuscript materials—one place where a scholar, or any user, can go to search through the myriad of documents and find exactly what is needed.

Developing the *Whitman Archive* as a fully realized digital thematic research collection will advance Whitman scholarship and help numerous related undertakings that will benefit from what we learn, document, and accomplish. The *Archive* is being built with open standards, meaning that our data is not dependent on any particular piece of software to be readable and useful. We do not allow any commercial interest to have control over the format in which our data is stored. We have already begun negotiations with the Modern Language Association and the Association for Documentary Editing about posting guidelines for best practices in the development of thematic research collections. As always, we highlight the importance of building electronic editions with future interoperability in mind.

Early in the history of our work, especially from 1995-2000, Price engaged in outreach and in developing the pedagogical potential of the *Whitman Archive*. He traveled to high schools from Virginia to Nevada to work with teachers and share knowledge of this resource, and to discuss how it might be further developed to increase its usefulness. Price also co-directed with Martha Nell Smith of the University of Maryland *The Classroom Electric: Dickinson, Whitman, and American Culture,* a project that produced freely available online teaching-oriented sites that make use of two parallel archives devoted to Walt Whitman and Emily Dickinson. The *Archive* remains guided by lessons learned from these efforts. The current emphasis on research and editing results in part from an awareness that the most exciting pedagogical aims we wished to address are dependent on having more content integrated into the site. Thus, as the plan of work below indicates, we will adjust the balance of our efforts somewhat more toward outreach and pedagogy after major parts of our editorial work have been completed.

Use of Endowment Funds

The *Whitman Archive* and UNL will leverage support from NEH to build an endowment that will provide long-term financial stability for our work. The *Whitman Archive* will effectively transition from existing on a temporary patchwork of financial resources to an endowed and self-sustaining entity that can plan confidently for the future. Annual income of $100,000 will be used to fund personnel, namely the project manager position ($45K) and two graduate research assistants ($40K); consultants ($5K); travel to collections and relevant conferences ($5K); and some equipment and the reproduction and copyright permissions fees for digital images from other institutions ($5K).

As staff members develop invaluable expertise with the *Whitman Archive*, their roles become increasingly important. One individual, Brett Barney, has progressed from being a graduate assistant to being project manager, developing skills and a base of knowledge crucial to the long-term health of the Archive. A Ph.D. in American literature, Barney is our resident expert on a wide range of technical questions and a lynchpin for much of what we do. The *Archive* is currently vulnerable because his advanced knowledge in both literature and humanities computing makes him the kind of expert that many universities want to hire. At the moment, the project manager position is funded through soft money. From past experience, we know that losing staff members with history on the *Archive* is disruptive, leaving knowledge gaps that delay the progress of the work and compromise efficiency. NEH funding will help us create the necessary endowment to make this pivotal position a permanent one, and will help provide funds for graduate research assistants.

Endowment income will include some funds for remunerating consultants who are experts in technical matters. Further, the University of Iowa—especially the Obermann Center for Advanced Studies—has been extremely generous in supporting Folsom's work on the *Whitman Archive*. It is expected that endowment funds will at times help offset costs associated with the University of Iowa's contributions to the *Archive*.

Endowment income will help keep desktop computer workstations, scanners, and related hardware and software up-to-date. More expensive equipment will be provided by the Center for Digital Research in the Humanities at UNL. Further, due to the scattered nature of Whitman manuscript materials, some funds for travel to collections and relevant conferences, and for procuring digital scans (reproduction and copyright permissions fees) are also included in the plan for the use of endowment income.

It is important to address what happens if for some reason the *Whitman Archive* goes dormant. In that case, endowment monies would be funneled into digital projects in American literature at the University of Nebraska-Lincoln or into supporting collections in American literature. It should be emphasized that even though some aspects of our work will one day be completed, the overall *Whitman Archive* itself *cannot* be completed for at least four reasons: First, new Whitman discoveries continue to be made at such a steady rate that we see no reason to expect this pattern to abruptly stop. Second, the *Archive* includes some components that require annual updating, specifically the annotated bibliography of scholarship. Third, we include important contextual criticism, and the connections that can be made have no absolute limit. Fourth, the *Archive* reaches beyond textual editing: more than a project, it is an institution for the advancement of Whitman studies in areas that include the ongoing editing of a journal and newsletter, the development of pedagogical sites, and assorted efforts in outreach. Whitman—like Franklin, Jefferson, Lincoln, and Edison—will always remain important to American culture, and we foresee endowment monies being used over the longest term to foster the new scholarship made possible by the *Whitman Archive*. The University of Nebraska-Lincoln will become a center for Whitman studies. Price already serves on the editorial advisory board of the *Walt Whitman Quarterly Review*, and Folsom plans to center the *Quarterly's* electronic operations at the *Archive* and the Nebraska CDRH. We have additional plans to host symposia and international seminars to further work in this field.

Enhancement and Sustenance of Humanities over the Long Term

As the *Archive* has grown, it has become obvious that this undertaking will involve more than one generation of scholars. We are consciously developing future generations of researchers even as we go about our current work. For example, Matt

Cohen, a former editorial assistant on the Archive (today, an Assistant Professor of English at Duke University), is undertaking the electronic editing of Horace Traubel's nine-volume work, *With Walt Whitman in Camden*. This set of volumes is a treasure trove of Whitman's opinions on all things both trivial and important. Making these volumes available in an electronically searchable form will be a great benefit to Whitman studies since few libraries have a complete set, and they are cumbersome to use because of their inadequate indexing. The long-term nature of the *Archive* means an increasing number of American literature and humanities computing scholars get involved and interested in contributing to its growth. With endowment funding, the *Archive* will have the economic stability to support necessary development and expansion.

We have worked for ten years and have accomplished a great deal. In the next twenty years we will post to the website or otherwise meet the following goals:

2006—six authorized editions and "deathbed" printing of *Leaves of Grass*; interviews

2007—Whitman's poetry in periodicals

2008—Whitman's annotated copies of *Leaves of Grass* 1855 and 1860 (the so-called "blue book"); two-way correspondence

2010—poetry manuscripts; nine volumes of *With Walt Whitman in Camden*

2011—Whitman and the Civil War completed; symposium on Whitman, Lincoln, and the Civil War

2012—printed texts published in Whitman's lifetime: Franklin Evans; *Democratic Vistas*; *After All, Not to Create Only; Passage to India; As a Strong Bird on Pinions Free*

2013—additional printed texts published in Whitman's lifetime: *Two Rivulets; Specimen Days & Collect; Complete Poems & Prose; Democratic Vistas, and Other Papers; November Boughs; Good-Bye My Fancy; Complete Prose Works*

2014—direct NEH summer seminar for teachers; symposium on pedagogical and scholarly use of the *Archive*

2015—symposium proceedings

2016—selected critical texts from the University of Iowa Press Whitman series

2017—*Walt Whitman Quarterly Review*—full text of entire run of back issues

2018—expand critical library with selected out-of-copyright texts

2019—major conference at UNL celebrating the bicentennial of Whitman's birth

2020—prose manuscripts

2022—complete journalism

2024—complete marginalia; proofs

2025—collaborative works

In the years following 2025, UNL and the endowment funds will continue to develop the *Archive* as a model for humanities research, teaching, and outreach in the twenty-first century.

Assessment

Two main types of assessment will be undertaken. First, we will assess the success of the *Archive* in meeting pre-determined goals. Second, we will evaluate the impact of the *Archive* on the public.

We continually monitor our work and measure our progress against established yardsticks. A manuscript tracking database allows us to measure whether our document-editing goals are being met by the various staff members who work on each document as it passes through our process of transcription and encoding, multiple proofreadings, and final posting to the web.

The second type of assessment is difficult to accomplish because of the need to gauge the impact on a varied universe of users, including teachers, students, lifelong learners, and the general public. User statistics indicate that the *Whitman Archive* is very heavily used. In the month of October 2004, we received approximately 500,000 hits, or 16,000 hits per day. The *Archive* receives the most traffic of any literary site hosted at IATH. An analysis of web sites indicates that over 400 academic institutions' web sites link to the *Whitman Archive*. Not surprisingly, middle schools, high schools, and colleges are heavy users of the *Archive*. Whitman—along with Shakespeare and Robert Frost—regularly rates anywhere from the highest to the fifth highest in studies of the most taught poets in U.S. high schools. As the Archive adds content, tools for analysis, and pedagogical aids, its usefulness will steadily increase.

The *Whitman Archive* impacts scholarship in various ways. It is the first stop for most scholars working on a project because of our collection of primary texts, images and transcriptions of manuscripts, and bibliography of criticism. New scholarship is beginning to emerge that has been made possible by the *Archive*. Ted Genoways, for

example, has relied heavily on the *Archive* and on electronic finding aids in locating more than one hundred previously unknown Whitman letters. He is also writing a monograph that meticulously reconstructs Whitman's life and literary career near the time of the 1860 *Leaves of Grass* in a way that is only possible because of the resources made available by the *Archive*. Folsom and Price have led in the practice of retaining electronic rights to their recent books that have emerged out of their work on the Archive. Price's monograph *To Walt Whitman, America* (University of North Carolina Press, 2004) will appear on the Archive in 2006. In that same year, Folsom and Price's co-authored critical study, *Re-Scripting Walt Whitman: An Introduction to His Life and Work* will also appear concurrently in print and on the site. This latter book aims to make the most advanced knowledge of the poet accessible to the widest possible audience and is fundamentally related to our editorial work with the *Whitman Archive*. The book could be thought of as providing a guide and introduction both to Whitman's career and to the *Archive* itself. Finally, Folsom, Price, and Susan Belasco, co-directors of the sesquicentennial conference on *Leaves of Grass* held at Nebraska in the spring of 2005, will also publish a volume based on the conference papers, and the volume will be reproduced in full on the *Whitman Archive* one year after print publication. Like all other work on the *Archive*, these studies will be made available free of charge and without password protection. The editors of the *Archive* encourage other Whitman scholars to retain electronic rights to their work so that knowledge can be included on the *Archive* and freely shared so as to benefit the public.

Qualifications of Key Personnel

Co-editor Kenneth M. Price, Hillegass Professor of Nineteenth-Century American Literature at the University of Nebraska-Lincoln, is the author of *Whitman and Tradition* (Yale UP, 1990) and *To Walt Whitman, America* (U of North Carolina P, 2004) and the editor of two other books on Whitman. Price also served as co-director of the U.S. Department of Education-sponsored project *The Classroom Electric: Dickinson, Whitman, and American Culture*. Price's essays on Whitman and reviews of Whitman scholarship have appeared in numerous journals and books.

Price serves on many advisory boards for electronic editorial projects including those on Charles Brockden Brown, Herman Melville, Emily Dickinson, and Willa Cather. He also serves on professional committees concerned with electronic publishing including the Council of the Association for Documentary Editing and the Committee on Information Technology of the Modern Language Association. In addition, Price serves on the steering committee of NINES, the Networked Interface for Nineteenth-Century Electronic Scholarship. NINES is a scholars' advocacy group addressing some of the

challenges in digital scholarship—lack of peer review, absence of established publishing outlets, difficulty and expense of obtaining copyright and permissions, responses from tenure and promotion committees to such scholarship, etc. Since its inception, Price has served as the head of the Americanist editorial board of NINES and in that position is actively working to ensure that nineteenth-century electronic projects adhere to international standards so that we do not preclude the possibility of future interoperability. Because of Price's dual role both as a co-director of a leading digital edition and as a co-director of an increasingly influential Center for Digital Research, he is very much part of the ongoing discussions that are shaping the future of humanities computing. Over the last two years, for example, he participated in a workshop jointly sponsored by the Association for Documentary Editing and the National Historical Publications and Records Commission on the future of electronic editing, participated in a humanities computing summit meeting for center directors held at the University of Illinois, spoke with a Mellon Foundation interviewer on the current state and future needs of American digital projects, and participated in a scholars advisory ad-hoc committee meeting of the Digital Library Federation. The *Whitman Archive*, in short, is positioned to benefit from the most advanced thinking occurring in the international humanities computing community.

Co-editor Ed Folsom, Carver Professor of English at the University of Iowa, is the author of *Walt Whitman's Native Representations* (Cambridge UP, 1994) and the editor or co-editor of four books about Whitman. Since 1983 he has served as editor of the *Walt Whitman Quarterly Review*. As director of the NEH-sponsored "Walt Whitman: The Centennial Project," he organized the 1992 "Whitman Centennial Conference" at The University of Iowa and the 1992 symposium on "Whitman in Translation." He recently directed a conference held in Beijing, China, "Whitman 2000: American Poetry in a Global Context," and edited a volume of selected papers from that conference, *Walt Whitman East and West: New Contexts for Reading Whitman* (U of Iowa P, 2002). Folsom's essays on Whitman and his reviews of Whitman scholarship have appeared in numerous journals and books.

Collaboration

The University of Iowa, in particular co-editor Ed Folsom, contribute to the *Whitman Archive* from a base located in the Obermann Center for Advanced Studies. Folsom and a team of two graduate students focus primarily on the annual annotated bibliography of Whitman criticism, the presentation of images of Whitman (currently 131 photographs later to be expanded to include drawings and paintings done from life), and the editing of Whitman's notebooks.

The University of Virginia's Institute for Advanced Technology in the Humanities (IATH) serves as one of our key sources for high-level technical consultancy. IATH currently acts as one of the four sponsoring institutions for the TEI. IATH hosts the *Whitman Archive* on a server at the University of Virginia.

Other institutions that have participated as partners on Whitman grant projects include New York Public Library, Duke University, the University of Texas at Austin, the University of Maryland, and the Research Libraries Group.

A Sustained Endeavor in the Study of Significant National Heritage Themes and Events

Since 2000, the University of Nebraska-Lincoln has demonstrated strong support for the *Whitman Archive* and a deep commitment to its long-term financial health. The depth of that support is clear from the *Whitman Archive*'s dramatic growth in the last four years: in 2000-2001, only one graduate student assisted Kenneth Price, the co-director of the *Archive*; in 2004-2005, the *Archive* is supported by four graduate students, one full-time specialist from the Center for Digital Research in the Humanities, and contributions of time from the UNL Libraries, including the Digital Initiatives Librarian, the Chair of Digital Initiatives & Special Collections (DISC), and an archivist.

The Department of English has demonstrated its support by assigning one permanent Research Assistant to the *Archive*, and offering Professor Susan Belasco's editorial expertise. Kenneth Price has exclusively dedicated the funding available through his endowed professorship to the *Archive*. That is, his professorship provides him with an annual research budget—originally \$15K per year and recently increased to \$22.5K per year—and he has devoted this budget entirely to *Whitman Archive* work and will continue to do so. Graduate students have demonstrated increasing interest in the *Archive* and in digital research broadly through enrollment in Price's course (now part of the regular department offerings), "Electronic Texts: Theory and Practice," independent studies, and research assistantships.

The University of Nebraska has signaled its lasting commitment to the *Whitman Archive* and digital research in several ways. Over the last four years, various internal UNL Research Council grants have been awarded to fund graduate and undergraduate student employees. This year, Richard Hoffmann, Dean of the College of Arts and Sciences, has made the *Whitman Archive* one of the division's fundraising priorities.

Further evidence of the seriousness of the University's commitment to Whitman studies is in the generous investment that has been made in "*Leaves of Grass*: The 150th

Anniversary Conference" to be held in Lincoln, March 31-April 2, 2005. The University of Nebraska has invested approximately $80,000 in the sesquicentennial celebration of the first publication of *Leaves of Grass*. This will be an international event with prominent poets (including Galway Kinnell and Ted Kooser of the UNL English Department, Poet Laureate of the United States), musicians, and eighteen of the world's leading Whitman scholars giving papers.

Most importantly, however, the University has given the Center for Digital Research in the Humanities Programs of Excellence Funding totaling $1.1 million dollars over the next four years—a commitment that will develop an even larger concentration of talent in digital research at UNL, provide state-of-the-art equipment for long-term storage of large computer files, and supply funds for licenses, software, and development of open source programs. The CDRH is an increasingly prominent resource, and the *Whitman Archive* is a centerpiece of its portfolio.

Both the UNL Libraries and the Department of English have donated space and desktop computer workstations to the Archive. An office for graduate students with equipment and files is located in Andrews Hall, and computer workstations devoted to the Archive are located in the Archives/Special Collections and the Center for Digital Research in the Humanities. The UNL Libraries are creating a mirror site for the *Whitman Archive* on a fast, new architecture computer as a disaster prevention measure.

Plan for Long-Term Stability

In coordination with Price and University leadership, the University of Nebraska Foundation will execute plans for raising funds to meet the NEH matching requirement. For UNL's prior challenge grant, the University of Nebraska Foundation raised over $1.8 million to endow programming and research in UNL's International Quilt Studies Center. The University of Nebraska Foundation is a private, nonprofit corporation designated by the Board of Regents as the primary fund-raiser and manager of private gifts to support the four campuses of the University of Nebraska.

The 2004 fiscal year market value of the foundation's assets closed at $1.143 billion, a 12.5 percent increase over the previous year. The foundation's main endowment fund total return for the 2004 fiscal year was 19.1 percent, placing it in the top 18 percent of the institutional endowments tracked by Cambridge Associates. During the fiscal year ending June 30, 2004 the foundation transferred a record $70.9 million to the University of Nebraska.

The University of Nebraska Foundation secured over $727.7 million in gift

commitments during Campaign Nebraska, a seven-year fund-raising initiative for the University of Nebraska. The campaign started July 1, 1993 and ended December 31, 2000, and over 65,000 individuals, corporations, and foundations donated. The total endowed and expendable dollars raised for the University of Nebraska-Lincoln were $423,820,000. Forty-six new professorships and chairs in every college of the University of Nebraska-Lincoln were established through the campaign.

Commitment to the *Whitman Archive*

University leadership and the Foundation strongly support the *Whitman Archive*, and the growth of digital research in the humanities at UNL. Since 2000, when Price moved to UNL, donors have shown commitment and interest in the *Archive*. Endowed funds totaling $500,000 secured by the Foundation and designated for digital humanities support his work on the *Whitman Archive*. The donors of these funds are top prospects for future leadership gifts to fulfill the NEH matching requirements. In 2002, the Foundation quickly raised one-time funds of $12,500 to complete the match for another NEH grant supporting the *Whitman Archive*. An additional expendable fund was established in April 2003, solely to benefit the *Whitman Archive*.

The Director of Development for the UNL College of Arts and Sciences will solicit lead gifts (see table below for gift breakdown) from individual and family prospects. The Director of Development will also work with the Foundation's President, Executive Vice President, UNL Campus Director of Development and Senior Director of Development for the College of Arts and Sciences and the Institute of Agriculture and Natural Resources to identify appropriate major gift prospects outside of her constituency to support this initiative. These prospects will be long-time supporters and friends of the University of Nebraska with demonstrated philanthropic capacity.

The Department of Foundation Relations will solicit lead and major gifts from Nebraska family foundations and national foundations with an interest in the humanities and literature, digital scholarly materials, and foundational American figures such as the Andrew W. Mellon Foundation and the Gladys Krieble Delmas Foundation. The Mellon Foundation in particular has an interest in "Research Universities and Humanities Scholarship."

The Department of Corporate Relations will solicit major gifts and annual gifts from local corporations and branches with aggressive marketing of employee matching funds and matching funds from corporate headquarters.

The Director of Annual Giving will coordinate a direct marketing solicitation with the Director of Development. Gifts and leads from this mailing will assist the Director of Development to identify a broader base of gift prospects, and also to communicate advances in the *Whitman Archive* over time, in an efficient manner.

This campaign will allow us to increase the commitments of donors who are already considered major prospects as well as attract *major gifts* from donors who might currently be annual gift prospects. Preliminary discussions with such a prospect have led to a verbal commitment of a $150,000 gift to support the *Whitman Archive*. The *Archive* has a direct connection to the passions and spirit of many people and offers them the opportunity to be part of a revolution in literature. Their gifts will shape how Walt Whitman, the poet of democracy, is taught, presented, studied, and transmitted. Their gifts help advance a process vital to our cultural health and development: the responsibility of each generation to remake democracy as we strive to realize it.

Basic Grant Writing Terminology

Please note the definitions of the following terms have been taken from various grant-writing glossaries.[39]

Abstract – typically a one-page overview of the proposal, but can be shorter.

Award – funds that have been obligated by a funding agency for a particular project.

Budget – an itemized, numerical representation of the grant, reflecting income and expenses.

Budget Narrative – written explanation of the budget.

Cost Share – monetary support contributed by the institution, the writer, or other external source.

Direct Costs – costs that can be directly identified and assigned to the project.

Earmark – when Congress requires a federal agency to spend a specific amount of money for a specific purpose.

Evaluation – qualitative and quantitative data provide a measurement of how effective a project is and its level of success or failure.

Federal Register – the official daily publication of federal rules and proposed regulations, notices of Federal agencies and organizations, executive orders, presidential documents, and other federal documents of public interest; prepared by the National Archives and Records Administration.

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[39] UCLA Office of Contract and Grant Administration, "Research Administration Glossary," http://www.research.ucla.edu/ocga/sr2/gloss.htm; Grants.gov, "Glossary," http://www.grants.gov/web/grants/support/general-support/glossary.html; UNC Research, "Glossary of Research Administration at Carolina," https://research.unc.edu/offices/sponsored-research/resources/data_res_osr_glossary/; UC Berkeley Research Administration and Compliance, "Glossary of Research Administration Terms for UC Berkeley," http://spo.berkeley.edu/guide/glossary.html; Sara Deming Wason, *Webster's New World: Grant Writing Handbook* (Hoboken: Wiley Publishing, Inc., 2004); California State University, Sacramento Research Administration and Contract Administration, "Elements of Proposals," *Great Proposal Writing: Faculty Workshop* (Sacramento: Sacramento State Research Administration and Contract Administration, 2007).

Fellowship – grant funding for education studies or research, most often awarded directly to individuals.

Final Report – guidelines may require a summary of a project's final results as record of what the project accomplished, what the outcomes were, and status of the budget.

Fixed Cost – costs that remain the same, despite inflation or other factors.

Foundation – a private organization or public charity that awards funds for a variety of educational, scientific, cultural or charitable purposes.

Funding Cycle – the period when a call for applications is made, proposals are reviewed, decision made, and notifications announced. Some organizations make grants at set intervals (quarterly, semiannually), while others operate under and annual cycle.

Grant – funding awarded to an organization to carry out a specific project as described in an approved proposal. A grant is used when the funding agency anticipates no substantial programmatic involvement with the recipient during performance of the project.

Grant Award Notification (GAN) – official document signed by an authorized official stating the amount and the terms and conditions of an award or stating administrative changes regarding the grant award.

Guidelines – detailed procedures set forth by a funder that should be followed closely and used as a template when seeking grant funding.

In-Kind – contributions or assistance in a form other than money. Equipment, materials, or services of recognized value that are offered in lieu of cash.

Indirect Costs – costs incurred by a grantee that cannot be identified specifically with a particular project.

Letter of Inquiry – a brief letter submitted prior to submission of a grant application that outlines an organization's plan to apply and request for funding. It is sent to a prospective funder in order to determine whether it would be appropriate to submit a full grant proposal. The letter of inquiry also allows institute staff to estimate the potential for review workload.

Letter of Support – a letter from a supporter of the project that explains why the project should be funded.

Peer Review – an assessment of a product conducted by a person of similar expertise on the subject.

Pre-Proposal – a brief description, usually 2-10 pages, of research plans and estimated budget that is sometimes submitted to determine the interest of a particular sponsor prior to submission of a formal proposal.

Principal Investigator – the individual responsible for the conduct of research or other activity described in a proposal for an award.

Proposal – an application for funding that contains all information necessary to describe project plans, staff capabilities, and funds requested. Formal proposals are officially approved and submitted by an organization in the name of a principal investigator.

Qualitative Data – data that represents attitudes, surveys, questionnaires that tell how people are feeling or behaving. This can be used for needs assessment or evaluation.

Quantitative Data – numerical values and statistics that provide a measurement tool to evaluate the outcomes of the proposal.

RFA – Request for Applications – announcements that indicate the availability of funds for a topic of specific interest to a sponsor. Proposals submitted in response to RFAs generally result in the award of a grant. Specific grant announcements may be published in the Federal Register and/or specific sponsor publications.

RFP – Request for Proposal – announcements that specify a topic of research, methods to be used, product to be delivered and appropriate applicants sought. Proposals submitted in response to RFPs generally result in the award of a contract.

Scope of Work – the description of the work to be performed and completed on a proposed project.

Subaward – an award of financial assistance, in the form of money made under an award by a recipient to an eligible subrecipient (who is accountable to the recipient for the use

of the funds provided.) Terms and conditions of the original grant/contract apply to the subcontract.

SMARTS – SPIN Matching and Researcher Transmittal System delivers highly-targeted funding opportunities that exactly match criteria, expertise, and research focus as defined by the user.

SPIN – Sponsored Programs Information Network is an on-line search system available by subscription for research opportunities developed by the InfoEd.

Sponsor – the organization that funds a research project.

Total Project Costs – the total allowable direct and indirect costs incurred by the institution to carry out an approved project or activity.

Chapter 4 - Budget Preparation

> "*If you know how to spend less than you get, you have the philosopher's stone.*"
> ~Benjamin Franklin

A budget is a numerical reflection of a project. It is an accurate estimate of expected costs as presented in your proposal. The budget takes into consideration each specific activity as described in the goals and objectives section of the proposal and is looked at by the agency as a standard or measure of how well-planned and developed the project actually is. With this said, keeping the agency's mission and purpose in mind when developing a budget is important as it should echo the intentions of the agency as well. The importance of reading and understanding the agency's guidelines cannot be stressed enough. It is critical to have a clear picture of what the agency is looking to fund in order to better determine if the project will suit the agency's needs and the problems they are looking to resolve. The guidelines will also provide direction for preparing the budget and will state what is allowable and what is not. While drafting the budget, as with any other portion of the proposal, any questions or concerns about the guidelines should be directed to the program officer for clarification. Additionally, take the time to review funded proposals and their budgets from the particular agency and use them as models. Some agencies have successful examples available on their websites. If these are not available online, contact the program officer for assistance.

Preparing a budget for a grant application is one of *the* most important pieces of the proposal. The budget should be drafted early and carefully and revised as necessary. Attention to detail is critical.

Early in the planning phase of the proposal, it is important to take into

consideration each key piece of the project. What expenses are anticipated? What tools are needed to accomplish the stated objectives? What personnel or consultants are needed to complete the project and how expensive will they be? How much time will be invested in the project? Will travel to conferences or workshops be required? Will it be necessary to purchase large pieces of equipment or portable equipment such as laptops or tablets for fieldwork?

With any type of project, supplies such as paper, binders, and sometimes software, are usually necessary. Small hidden costs also need to be considered, such as postage for mailings, telephones, office space, duplicating costs, or mileage for local meetings. While drafting the budget, attach dollar figures to each line item and make certain that all expenses can relate back to the proposal plan. Most importantly, do not provide rough estimates of what costs *might* be. Do the research for the costs so they are reasonable and appropriate.

Be as accurate as possible in the budget. To under-budget will only create problems for project implementation. Likewise, over-budgeting may cause additional problems especially should the writer desire future funding from the same funder. Reviewers will have a good understanding of what amount of funding is necessary to run the program as proposed and are unlikely to fund an unrealistic request. There are many writers who believe that if they come in under budget on their proposal that they will be more likely to receive funding. But that is far from logical and not a likely possibility. Reviewers will only conclude that the writer has either poorly planned or has no sense whatsoever of what it would take to successfully conduct the project. Similarly, with

over-budgeting, reviewers have a very good sense as to how much funding a project will require. Any slight suggestion of padding will be detrimental. It is acceptable to allow consideration for start-up costs, cost of living increases, salary increases, even travel increases – things of that nature are to be expected in multi-year budgets. Crossing the line and adding unrelated expenses or overestimating costs will raise a red flag and cause concern to the reviewers. If the agency really wants to fund a project, they may ask the writer for an explanation. However, they may also immediately remove the proposal from any further consideration.

Beyond the detailed line-item budget for the project, most all federal agencies, and now more frequently private foundations as well, will also ask for a corresponding budget justification or budget narrative. A budget narrative (justification) gives a detailed explanation of the purpose behind each expense, describes how the dollar amount was determined, and allows the writer to better explain the necessity of all items in the budget.

Lastly, it is important to keep in mind that most agencies and organizations do not intend to be the sole sponsor for a project. It is often the case that they are looking to see an institutional investment or some external funding from other sources. Usually the agency will require, as part of the narrative, an explanation of future sustainability plans and plans to obtain necessary resources. It is important to the agency to know that the project will carry on beyond the funding period. More specifically, they want to know that this project is important to the writer and his or her institution.

Developing The Budget

The level of detail that is provided in the budget will depend on the requirements

stated in the program guidelines. Most sponsors will provide a budget template or

standard form to follow when developing budget needs. Always keep in mind that the

more precise, realistic, and understandable the budget is, the more likely it is to be

funded. When drafting a budget, as seen in the sample below, costs are considered either

direct costs or indirect costs. Direct costs are easily identified expenses necessary for

running the program. Budget categories for direct costs usually include the following

items:

Direct Costs

- **Personnel**

The "Personnel" category should include all full-time project staff (principal

investigator, project director, any other professional staff persons, as well as clerical,

part-time, and temporary staffing). This category must include fringe benefits. Fringe

benefits typically include FICA (Federal Insurance Contributions Act), which is Social

Security and Medicare, life insurance, health insurance, state and/or federal

unemployment insurance, workers' compensation insurance, retirement contributions,

and any additional insurance like dental and vision plans.

Also note that annual salary increases should be taken into consideration if

working on a multi-year grant proposal. The positions listed under "Personnel" should be

necessary to the operation of the project. In the budget, show the amount of time each

position will spend on the project and what each position's salary will be. In the budget

narrative, explain each role in detail as to necessity, function, time required, and salary base assigned.

- **Equipment**

Equipment is usually purchased once during a multi-year grant and can include items such as computers, copy machines, and telephones. Larger, more expensive pieces of equipment that are not standard items should be explained further in the narrative in terms of the purpose they serve. Funders often have a dollar threshold of what they consider equipment. For instance, the federal definition of equipment states that the item must have an acquisition cost of $5,000 or more per unit.

- **Supplies**

Be sure that consumable supplies are specifically going to be used for the sponsored project and only that project. This category may include binders for workshops, small pieces of equipment, software for computers, books, training materials, pencils, or envelopes for mailings.

- **Travel**

This category may include travel to conferences, mileage for local travel to meetings, and consultant travel. If the project includes travel, be sure to account for all costs related to accommodations, meals, airfare, local transportation, parking, and gratuities.

- **Other**

The "Other" category is used for expenses that do not fit well into the above noted categories. Items that may fall under "Other" include consultants, subcontracts,

evaluation, training, speaker fees, postage, telephones, photocopying, or space rental (if

not included in the institution's indirect cost rate).

- **In-Kind**

"In-kind" is one form of cost share. Items in this category include any type of

real costs that are voluntarily contributed by the writer, the host organization, or a third

party, to the project. Some items that can be considered in-kind are personnel time that

has been volunteered along with their fringe benefits rate, donations of equipment, and

use of existing space. Indirect costs (if allowed) on in-kind items can also be considered

as in-kind. Demonstrating in-kind in the budget is beneficial to the project. Doing so

will illustrate the level of support and commitment the project has from other sources and

favorably shows dedication to the project.

- **Matching Funds**

"Matching Funds" are another form of cost share. Often, federal agencies may

require matching funds. For instance, the guidelines may state that a 1:1 match is

required. If this is the case, it means a 100% match of the funding amount requested is

required of the organization. "Matching funds" may mean in-kind contributions, but

carefully read the guidelines to confirm whether the matching fund requirement might

actually require a *cash* match instead.

Indirect Costs

Also known as "Facilities and Administrative Costs" (F&A), indirect costs are

real costs; however, not as tangible or easily related back to a specific project. Indirect

costs may include maintenance of facilities, use of utilities, and administrative costs.

When preparing the budget, be sure to check the program guidelines to confirm whether or not indirect costs are allowed. Federal agencies typically allow it, but oftentimes there may be a maximum cap on what is allowed. Some agencies do not allow indirect costs on equipment or stipends. Smaller, private foundations usually do not allow indirect costs or limit the rate allowed, as their intent is rarely to fund all costs of a project but rather only to provide some support. For purposes of preparing the budget for the proposal, find out if the organization or institution has an established indirect cost rate and then calculate as a percentage of total direct costs. (See sample budget below.)

Total Costs

Total Costs is a sum of direct costs plus indirect costs.

Sample Proposal Budget

Personnel		Year 1	
Historian (10% of one year) $45,000 annual salary		$4,500	
Education Director (25% of one year) $50,000 annual salary		$12,500	
Curator (20% of one year) $40,000 annual salary		$8,000	
	Subtotal		**$25,000**
Fringe Benefits 50.4% of $25,000		$12,600	
	Subtotal		**$12,600**
Travel			
Travel in the field Mileage ($.55 x 1,000 miles)		$550	
Airfare Sacramento to Washington, D.C.		$450	
Accommodations (3 nights x $200 x 1 person)		$600	
Ground Transportation Shuttle, taxi		$100	
Per Diem ($55 per day x 4 days)		$220	
	Subtotal		**$1,920**
Supplies			
Exhibition materials		$20,000	
Audio/Visual		$26,000	
	Subtotal		**$46,000**
Other			
Exhibition Implementation Insurance Packing Shipping Installation		$20,000	
Exhibit Design Consultant		$15,000	
Opening Reception		$5,000	
Exhibit Marketing and Promotion Brochure design and printing Television and print advertising		$14,000	
	Subtotal		**$54,000**
Total Direct Costs			**$139,520**
Facilities and Administrative Costs 5% of $139,520			**$6,976**
Total Project Costs			**$146,496**

Sample Budget Justification

Salaries and Wages:

Key Personnel: This request is for a Historian at 10% time of the calendar year; an Education Director for 25% of the calendar year; and, a Curator for 20% of the calendar year. Each of these positions plays a key role in the exhibit development and research, implementation of the exhibit, and related programming.

Fringe Benefits:

Benefit rates for each of the museum staff positions during the calendar year are 50.4%.

Travel:

Travel costs include courier travel locally within the state. Travel costs also include temporary travel tour of the exhibit in Washington, D.C. Cost includes airfare, lodging and per diem.

Supplies:

Exhibit supplies include materials to build exhibit plus audio/visual needs (rental).

Other Direct Costs:

These costs include consultant fee for exhibit design during initial planning phase; publication costs for a graphic designer to design and print exhibit brochures and posters; television and print advertising; and miscellaneous exhibit implementation costs such as insurance, packing and shipping, and final installation. Costs also cover an opening reception after installation.

Facilities and Administrative Cost;

5% of total project costs.

Chapter 5 - Final Submission of the Proposal

"Modesty should be typical of the success of a champion."
~ Major Taylor

After many months of preparation the proposal is nearly done. Read through the proposal one final time in its entirety for spelling and typos. Make sure that each section flows appropriately and will make sense to the reviewers. After completing the final edit, ask for feedback from colleagues, and edit accordingly. Allow adequate time prior to the application deadline to do this final piece. Select readers early so they will be on-board and equally committed to the proposal as the writer is.

Once final edits are complete the proposal is ready for submission. By this point the writer should be familiar with the submission mechanism. It is best not to wait until the final day of the deadline to submit the proposal. Waiting for the last day, the last hour, the last minute to submit, often leads to unforeseen problems. For example, accidentally mistyping a login or password may lead to a lockout from the portal for a period of time. Likewise, the portal may be congested with everyone submitting applications. Another worst-case scenario may be that while reviewing the documents after uploading, an error is discovered such as transposing numbers in the budget figures. That one number could affect budget figures in multiple other areas of the proposal and must be corrected.

Never, never, never run late with a proposal submission! With that said, some of the most bright and organized individuals still run out of time. Know the deadline date! And know the time it is due and in what time zone. Fulfill all of the expectations of the

guidelines. If the sponsor asks for the application to be mailed hard copy, do so. If the

sponsor asks to receive multiple copies of the proposal, provide exactly how many copies

they requested. If this is not an electronic submission, arrange for a courier service to

deliver it and ask for a receipt accordingly.

What happens after the proposal is submitted? As previously discussed,

reviewers will begin reading the proposals and assessing the quality, value, and need of

the project. The period of time required for review and responses from the funder varies.

For federal awards, it can easily take up to six months or more before writers hear

anything at all. For smaller foundations, an announcement may come sooner. Overall,

plan to allow several months before receiving an answer to your proposal. It is strongly

recommended that writers *not* contact the sponsor during this time. It is not looked upon

in a positive light if writers call to get a status update. The usual response to such

inquiries is that the review process is ongoing. Such an inquiry may be construed as an

attempt to try to influence the decision-making process.

Once a proposal has been selected for funding, an award will be issued via an

Award Letter, or other means of notification, alerting the grantee to pertinent

information, reporting requirements, the amount of the grant, and possible other

procedures to follow. If the proposal was not selected for grant funding, the funder will

still send a letter of regret. Never be discouraged if a proposal is not funded. It is

appropriate to return to a funder who has rejected a proposal with subsequent requests.

Ask for the reviews of the proposal and read them thoroughly. (Generally only federal

funders are required to provide reviewer feedback. Foundations tend not to provide any

comments. However, writers can ask for a list of winning grants or a copy of one of the funded proposals to get a better understanding of the types of projects that were awarded.) Use this feedback to become more knowledgeable and better prepared for the next application. In order to be successful, learn from the criticism and continue to submit proposals. There will certainly be more funding opportunities to consider in the future.

Proposal Checklist[40]

Before submitting a proposal, check to see that all of the following items have been completed or addressed:

◇ Is the proposal prepared according to the sponsor's guidelines?

◇ Is the document well organized and easy to read? Is it free from misspellings and typographical errors? Are the copies clean and legible?

◇ Is the document within the page limitations? The font size limitations? Are all elements of the proposal included?

◇ Are all required institutional approval signatures present?

◇ Has the budget been reviewed to make sure that requested funds in each expense category are sufficient so the project can be properly executed?

◇ Is each category of expenditures itemized and justified in the budget narrative? Does the narrative explain how totals were calculated?

◇ Does the budget reflect the institutional contribution to the project?

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[40] Sacramento State Research Administration and Contract Administration, "Proposal Development Guide," http://www.csus.edu/research/proposal/guide/pd_guide7.htm#checklist (accessed August 30, 2013)

◇ Does the budget rely on the most recent F&A (indirect) cost figure from the institution (if

applicable), and current rates for employee fringe benefits?

◇ Do all of the budget figures balance?

◇ Will all deadlines be met?

What *NOT* to Do When Writing Successful Proposals

Here are some tips taken from The Chronicle of Higher Education on how to <u>fail</u>

at grant writing: [41]

On content:
- Don't explicitly state any goals, objectives, or hypotheses in your grant proposal. A good panelist will be able to figure out your questions from the methods.

- Make it obvious that you have cut and pasted sections from your other grants into this new proposal. Don't worry if the formatting does not match or there are sentences and sections from the old proposals that have no bearing on this one. Reviewers are impressed by people who are too busy to proofread.

- If your proposal is a resubmission, be snarky about the comments you received from the previous reviewers.

- Use lots of acronyms. Define them several pages after you first use them, if possible, or at least bury the definitions in long paragraphs.

On format and style:
- Use weird subheadings that do not map onto one another. For example, begin your proposal by listing Goals 1, 2, and 3, and then label your experiments A through J, with no clear relation to the goals. Reviewers love a challenge.

- Use very few subheadings. Grant reviewers are smart enough to figure out where the subheadings should be. A single multipage paragraph is fine.

- Reviewers love 10-point, Arial-font, single-spaced type. Preferably there should be no spaces between paragraphs, headings, or subheadings, either. Your goal is to leave no white space on the page.

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[41] The Chronicle of Higher Education, "How to Fail in Grant Writing" http://chronicle.com/article/How-to-Fail-in-Grant-Writing/125620/ (accessed September 30, 2013).

- Use a myriad of type styles. Within a paragraph, try to use BOLD-FACED, ALL-CAPITALIZED TYPE for some sentences, then italicize others, and underline still others. Alternatively, use the same plain style throughout the entire proposal—for headings, subheadings, and paragraphs—for a nice, calming homogeneous appearance.

- Don't use spell-check.

- If you are allotted 15 pages for your proposal, use only 12. This is especially effective if you leave out any detail whatsoever about your methods.

- Replace simple, meaningful words with polysyllabic behemoths whenever possible. Don't write "use" when you can say "utilize." Why "use a method" if you can "utilize a methodological technique"? There is no reason to "increase" when you can "exacerbate." Bonus points for using polysyllabic words incorrectly, as in "the elevation in glucose concentration was exasperated during exercise."

On the literature:
- Cite literature willy-nilly. Throw it all in! If possible, give a general statement and then cite a series of people who say conflicting things on the topic. The reviewers will never catch on. They don't care if you understand the literature, just that you know of its existence. It is particularly good if your proposal emphasizes aspects of the literature that are unimportant in justifying your objectives. The reviewers will be impressed that you are so broadly read.

- Alternately, don't cite many papers at all, especially recent ones. The reviewers will assume you know the literature.

- If, in places, your grant says something like "Koala noses are known to be adorable (REF)," be assured the reviewers will understand that you were just too strapped for time to fill in the actual research reference.

- Cite literature that isn't included in the "References" section of your proposal.

On your grant-program director and you:
- Always keep in close communication with the program director managing your proposal, especially in those critical few days right after the panel meets to review the proposals. Multiple e-mails during that period are OK, but telephone calls really get their attention. This is also an excellent time to schedule a personal interview with the program director to talk about your grant proposal.

  Finally, and perhaps the most important tip of all: Always assume that the panel and the program director will give you the benefit of every doubt.

Chapter 6 - Professional Organizations

"A professional writer is an amateur who didn't quit."
~ Richard Bach

One of the primary professional associations for grant writers is the Grant Professional Association (www.grantprofessionals.org). Their membership is made up of approximately 55% grant writers, 10% grant managers, and 35% grant coordinators, fundraisers, administrators, consultants, executive directors, trainers, evaluators, and directors of development. According to Kelli Romero, membership director of the Grant Professional Association, every individual who is in the grant industry would benefit from the Grant Professional Association.

Grant Professional Association (GPA) is the largest association for grant professionals to obtain professional development, networking, and more. Currently they have approximately 2,000 active members. GPA is also the only international professional association for grant writers. Some of the benefits that they provide to their members include free access to GrantStation, and over 60 webinars / online classes when a member joins. Members also receive discounts on various kinds of grant software and grant databases that will be useful in the pursuit of grant funding. GPA is also the only association that has partnered with the Foundation Center to offer Foundation Directory Online at a discount to their members. Lastly, GPA also offers a valid credentialing process for grant professionals via their Grant Professional Certification Institute that they created.

GPA's Code of Ethics[42]

Members, amongst others, are to:
- Practice their profession with the highest sense of integrity, honesty, and truthfulness to maintain and broaden public confidence
- Adhere to all applicable laws and regulations in all aspects of grantsmanship
- Continually improve their professional knowledge and skills
- Promote positive relationships between grant professionals and their stakeholders
- Value the privacy, freedom, choice, and interests of all those affected by their actions
- Ensure that funds are solicited according to program guidelines
- Adhere to acceptable means of compensation for services performed; pro bono work is encouraged
- Foster cultural diversity and pluralistic values and treat all people with dignity and respect
- Become leaders and role models in the field of grantsmanship
- Encourage colleagues to embrace and practice GPA's Code of Ethics and Standards of Professional Practice.

Standards of Professional Practice

As members respect and honor the above principles and guidelines established by the GPA Code of Ethics, any infringement or breach of standards outlined in the Code are subject to disciplinary sanctions, including expulsion, to be determined by a committee elected by their peers.

Professional Obligations

- Members shall act according to the highest ethical standards of their institution, profession, and conscience.
- Members shall obey all applicable local, state, provincial, and federal civil and criminal laws and regulations.
- Members shall avoid the appearance of any criminal offense or professional misconduct.
- Members shall disclose all relationships that might constitute, or appear to constitute, conflicts of interest.
- Members shall not be associated directly or indirectly with any service, product, individuals, or organizations in a way that they know is misleading.
- Members shall not abuse any relationship with a donor, prospect, volunteer or employee to the benefit of the member or the member's organization.
- Members shall recognize their individual boundaries of competence and are

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[42]Grant Professionals Association, "Code of Ethics," http://grantprofessionals.org/about/ethics (accessed August 20, 2013)

forthcoming and truthful about their professional experience, knowledge and expertise.

- Members shall continually strive to improve their personal competence.

Solicitation and Use of Funds

- Members shall take care to ensure that all solicitation materials are accurate and correctly reflect the organization's mission and use of solicited funds.
- Members shall take care to ensure that grants are used in accordance with the grant's intent.

If Applicable

- Members shall take care to ensure proper use of funds, including timely reports on the use and management of such funds.
- Members shall obtain explicit consent by the grantor before altering the conditions of grant agreements.

Presentation of Information

- Members shall not disclose privileged information to unauthorized parties. Information acquired from consumers is confidential. This includes verbal and written disclosures, records, and video or audio recording of an activity or presentation without appropriate releases.
- Members shall not plagiarize in any professional work, including, but not limited to: grant proposals, journal articles/magazines, scholarly works, advertising/marketing materials, websites, scientific articles, self-plagiarism, etc.
- Members are responsible for knowing the confidentiality regulations within their jurisdiction.
- Members shall use accurate and consistent accounting methods that conform to the appropriate guidelines adopted by the American Institute of Certified Public Accountants (AICPA) for the type of organization involved. (In countries outside of the United States, comparable authority should be utilized).

Compensation

- Members shall work for a salary or fee.
- Members may accept performance-based compensation, such as bonuses, provided such bonuses are in accordance with prevailing practices within the members' own organizations and are not based on a percentage of grant monies.
- Members shall not accept or pay a finder's fee, commission, or percentage compensation based on grants and shall take care to discourage their organizations from making such payments.
- Compensation should not be written into grants unless allowed by the funder.

Another professional association that many grant writers belong to is American Grant Writers Association (www.agwa.us). American Grant Writers Association is very similar to the Grant Professional Association; however, they are not international, and have a slightly different certification program with their Certified Grant Writer Credential program. The purpose of American Grant Writers Association (AGWA) is to meet the needs of professionals who specialize in researching grants, writing proposals, and administering grants. Currently the association has 850 active members. To further the professional growth of its members, the organization awards the Certified Grant Writer® Credential to members who have demonstrated proficiency in grant seeking. AGWA is made up of grant researchers, grant writers, and grant administrators.

American Grant Writers' Association's Code of Ethics[43]

1. Members put philanthropic mission above personal gain.
2. Members affirm, through personal giving, a commitment to philanthropy.
3. Members improve their professional knowledge and skills so their performance will better serve others.
4. Members practice their profession with the absolute obligation to safeguard the public trust.
5. Members value privacy and freedom of choice.
6. Members foster cultural diversity and pluralistic values, and treat all people with dignity and respect.
7. Members avoid even the appearance of any criminal offense or professional misconduct.
8. Members bring credit to the profession by their demeanor.
9. Members act according to the highest standards and visions of the organization and profession.
10. Members are aware of the codes of ethics of other professional organizations that serve philanthropy.

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[43]American Grant Writers' Association, Inc., "AGWA Professional Standards and Code of Ethics," http://www.agwa.us/ethics (accessed August 20, 2013)

American Grant Writers' Association's Professional Standards

1. Members shall not engage in activities that harm their employers, clients, volunteers, American Grant Writers' Association, Inc., its members, or the grant profession.
2. Members shall not engage in activities that conflict with their fiduciary, ethical or legal obligations to their employers or clients.
3. Members shall effectively disclose all potential and actual conflicts of interest; however, such disclosure does not preclude or imply ethical impropriety.
4. Members shall not exploit any relationship with a grant maker, employer, client, member, volunteer, or the American Grant Writers' Association, Inc.
5. Members shall comply with all applicable local, state and federal civil and criminal law.
6. Members shall recognize their individual boundaries of competence and be forthcoming and truthful about their professional experience and qualifications.
7. Members shall take care that all solicitation materials are accurate and not misleading.
8. Members shall take care that grant funds are used in accordance with grantmaker's intentions.
9. Members shall not disclose privileged or confidential information to unauthorized parties.
10. Members shall adhere to the principle that all donor and prospect information created by an organization is the property of that organization and shall not be transferred or utilized except on behalf of that organization.
11. Members shall not accept compensation that is based on a percentage of contributions or contingent upon award of a grant.
12. Members may accept from employers performance-based compensation, such as bonuses, provided there are in accord with prevailing practices within the organization, and are not based on a percentage of contributions.
13. Members shall not pay finder's fees to obtain donors and shall take care to discourage their organizations from making such payment(s).
14. Members shall, when stating fundraising results, use accurate and consistent accounting methods that conform to the appropriate guidelines adopted by the American Institute of Certified Public Accountants (AICPA) for the type of organization involved.

Additional Proposal Writing Resources

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Corwin Press, Inc., 2002.

Miner, Lynn E. and Jeremy T. Miner. *Proposal Planning and Writing.* Westport:
Greenwood Press, 2003.

New, Cheryl Carter and James Aaron Quick. *How to Write a Grant Proposal.* Hoboken:
John Wiley & Sons, Inc., 2003.

Russell, Stephen W. and David C. Morrison. *The Grant Application Writer's Workbook:
Successful Proposals to Any Agency.* Buelton: Grant Writers' Seminars and
Workshops, LLC, 2010.

Staines, Gail M. *Go Get That Grant: A Practical Guide for Libraries and Nonprofit
Organizations.* Lanham: Scarecrow Press, Inc., 2010.

Wason, Sara Deming. *Webster's New World: Grant Writing Handbook.* Hoboken:
Wiley Publishing, Inc., 2004.

Online Resources

"How to Write Grants in the Arts and Humanities"
http://www.colorado.edu/artssciences/CHA/external/write.html
University of Colorado at Boulder, Center for Humanities and the Arts,

"Writing Effective Grant Proposals for Individual Fellowships in the Humanities and
Social Sciences"
http://apps.carleton.edu/campus/doc/faculty_resources/research_and_grants/external_grants/writing_effective_proposals/
Susan Stanford Friedman, University of Wisconsin-Madison

NEH's Application Review Process
http://www.neh.gov/grants/application-process

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