

Mass Humanities wants more people to have access to history, literature, philosophy, and the other humanities disciplines.

Our grant guidelines emphasize programs that engage new audiences with limited access or exposure to the humanities. Our current theme, “Crisis, Community, and Civic Culture,” is intended to include organizations in our applicant pool who might not otherwise consider applying. Fully detailed and up-to-date guidelines can be found at www.masshumanities.org.



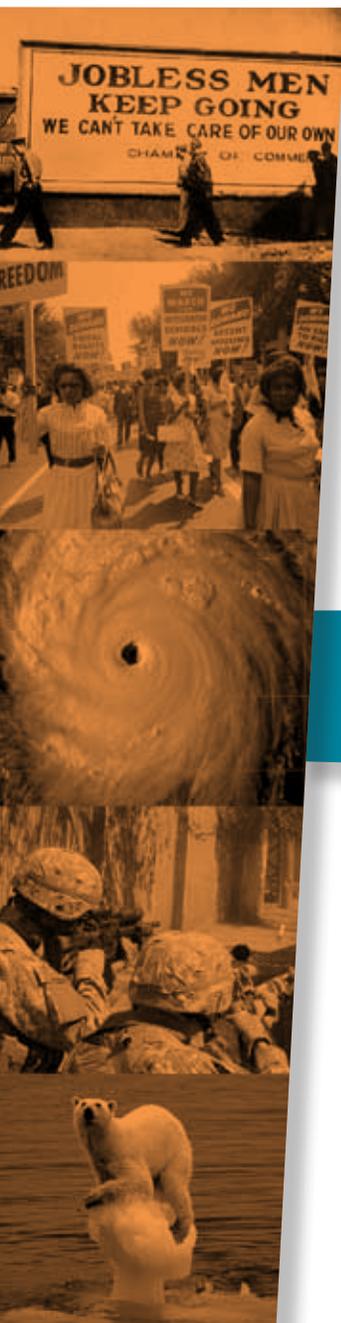
Crisis, Community, and Civic Culture The Mass Humanities Theme for 2011–2015

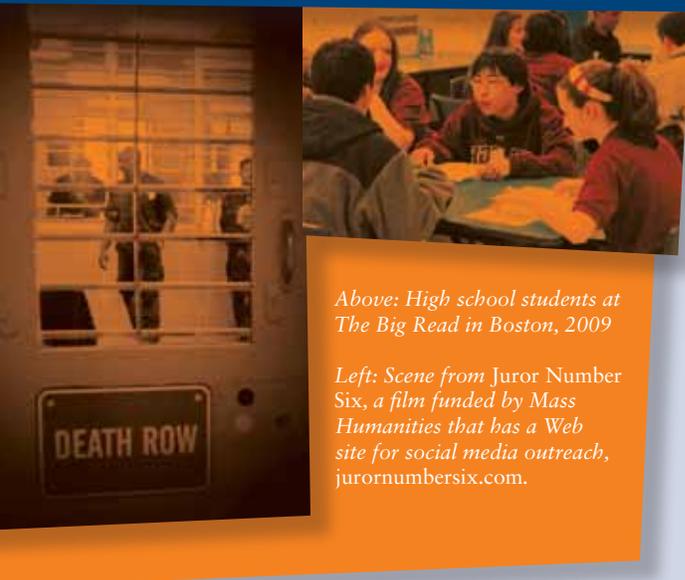
Mass Humanities will fund public programs that encourage participants to explore the history and promise of collective action organized in response to crisis.

American history is punctuated by social, economic and political crises giving rise to collective action—sometimes progressive, other times reactionary, sometimes peaceful and other times violent—from the Sons of Liberty and Shays’ Rebellion in the eighteenth century to abolitionism, the Know Nothings and the settlement movement of the nineteenth century; from the suffragists, the civil rights and environmental movements of the twentieth century to the Tea Party movement of today. Collective action has often

led our nation through crisis to a period of recovery and relative stability. One thing is certain: if collective action, whether within the political system or outside of it, is to work, it must be informed by an understanding of the root causes of the crisis and of the possible solutions.

Examples of today’s challenges include the impact of global climate change on the world; our unsustainable health care system; and the crisis in our public education system, which does not seem to be producing informed citizens or equipping us to succeed in the global economy. Especially heartrending and challenging is the





Above: High school students at *The Big Read in Boston, 2009*

Left: Scene from *Juror Number Six*, a film funded by Mass Humanities that has a Web site for social media outreach, jurornumbersix.com.

Special Project Grants

See *Grant Types* at right for all categories.

Engaging New Audiences

Project grant proposals that include a detailed and realistic plan for engaging new and larger audiences may be eligible for a maximum award of \$10,000. Special consideration will be given to proposals describing projects that will engage audiences and participants with limited access to the humanities. Young and working adults are examples, as are prison inmates, teens and nursing home residents. Proposals may utilize the full range of public program formats. All other Mass Humanities grant guidelines and restrictions apply.

Social Media Outreach

These grants are for Web-based projects to accompany films. During any phase of a film project, filmmakers may request up to \$10,000 at the May and November deadlines. These projects may include but are not limited to the development of a project Web site, the production of short films or film excerpts (under ten minutes in length) to be made available on a project Web site, and the creation of an interactive Web and social media outreach strategy and work plan incorporating the use of Web-based social tools, such as Facebook, YouTube, and on-line film festivals. They must be formatted and distributed by means other than streaming media available on a Web site. The Web products for these grants must include substantial original material, both products of humanities-based research and video files.

Grant Types

Full, up-to-date guidelines can be found at www.masshumanities.org. Changes to the guidelines and deadlines are posted online as necessary, and they supersede those contained in this publication.

Project Grants

This is a broad category under which the majority of grant applications fall. Project grants support lecture series, exhibitions, public forums, post or pre-performance discussions, film screenings with discussions, reading and discussion programs, oral history projects, audio projects, and other public humanities activities in Massachusetts.

In most cases, the maximum award is \$5,000. However, applicants whose programs fall under one or more of the following four subcategories may request up to \$10,000. They are described in more detail as indicated:

Crisis, Community, and Civic Culture (*see page i*)
Engaging New Audiences (*see left*)

For filmmakers:
Social Media Outreach (*see left*)
Media Pre-production (*see Web site*)

Other Project grant subcategories include Exhibition grants, K-12 grants, Subvention grants for nonprofit publishers, and Media Distribution grants. These are described fully at www.masshumanities.org.

Research Inventory Grants (RIG)

Research Inventory Grants fund inventories of manuscripts, published records, photographs, artifacts, or other materials in the collections of small Massachusetts history organizations. In this way, Mass Humanities seeks to support small history organizations in their efforts to plan research projects or public programs by assisting in the cataloging of their own collections or local resources relevant to their missions. Projects that address the “Crisis, Community, and Civic Culture” theme are encouraged. The maximum grant amount is \$1,500.

Scholar in Residence Grants (SIR)

The Scholar in Residence program funds research that advances the interpretation and presentation of history by Massachusetts history organizations as well as the development of a collecting policy or master plan. The goals are to provide organizations with expertise not ordinarily available to them, and to encourage scholars to use the rich resources of the state’s history museums and historical societies. Priority is given to small organizations that do not have professional scholars on staff. Projects that address the “Crisis, Community, and Civic Culture” theme are encouraged. Maximum grant awarded: \$3,000.

Theme, continued from page i

persistence of dire poverty in this, the richest nation on earth.

Some fear that this confluence of challenges has led to a fraying of the social contract, as Americans seem to be losing faith in the ability of our systems of government to deal with even the most tractable problems. Other observers offer a more optimistic view, arguing that transformations in American society are leading to a new enlightenment—a fundamental reorientation of the American character away from wanton consumption and toward a new global citizenry in an age of limited resources.

Whichever view one embraces, history teaches that if the challenges we face today are to be resolved, we must find ways to reach consensus on the underlying causes of the problems and develop responses to them grounded in the best available information and in mutual trust and collaboration.

How do we accomplish this? One way is to apply the insights and methods of the humanities, to invite multiple perspectives and illuminate the values that were at stake in past crises and those at stake today. We can examine assumptions, establish priorities, and better understand what it takes to foster the empathy and sense of common purpose that are needed for collective action. Our new theme, Crisis, Community, and Civic Culture, supports initiatives of this nature.

As humanists, we ask: What is the role of the humanities in confronting the challenges of our time? What can we learn from our own past, and from the experiences of other societies? Is our political system able to cope with such problems? Which are matters of personal responsibility, and which are matters of collective responsibility? What insights can we glean from imaginative literature or other works of art, or from the various religious traditions? How can the arts and humanities be brought into an invigorating dialogue with science and technology?

Crisis and Community

危机

Contrary to a popular belief famously advanced by President John F. Kennedy, the symbols that make up the Chinese word for “crisis,” or “wēijī” (left), separately do not mean “danger” and “opportunity,” but rather “danger” and “crucial point.”

The Chinese symbols for “community,” or “jījū” (right), mean “call together” and “live,” separately.

集居

This list of questions is merely suggestive, not directive or exclusive. Whatever the topic, the primary purpose of the program must be inquiry and not advocacy.

The foundation is especially interested in supporting projects that engage underserved audiences, expand audiences for humanities programming, and involve collaboration between one or more humanities organizations (colleges, universities, museums, libraries) and one or more appropriate non-humanities organizations (e.g., environmental and other public interest groups; business, public interest or social service organizations, government agencies, professional associations, etc.).

Proposals may utilize the full range of public program formats including public conferences, lectures and panel discussions; reading and discussion programs; oral history projects; museum exhibitions; theatrical presentations; documentary films; radio and video productions; professional workshops and seminars; and Web sites.

The maximum grant will be \$10,000. All other Mass Humanities grant guidelines and restrictions apply.

Mass Humanities programs reaching new audiences, left to right: the Dorchester Clemente Course 2010 graduating class (photo by Amanda Kowalski); Reading Frederick Douglass reader Luora Webb (photo by John Sieracki); Family Adventures in Reading participants (photo by Trudy O’Connell)



About Mass Humanities

Mass Humanities uses history, literature, philosophy, and the other humanities disciplines to enhance and improve life throughout Massachusetts. We do this in two ways, by making grants and also by conducting programs that we initiate. We receive both public and private funding, from the National Endowment for the Humanities, the Massachusetts Cultural Council, and private individuals, corporations, foundations, and other organizations.

Mass Humanities was established in 1974 by the NEH as the “state humanities council” for Massachusetts. We are an independent, nonprofit organization as described in section 501(c)(3) of the Internal Revenue Code.

In 2010, Mass Humanities conducted a strategic planning process and an assessment of the grant making program, culminating in the five-year evaluation of the organization as a whole by the NEH. The guidelines highlighted in this publication and detailed on our Web site are the result of a logic model analysis of our grant making goals and objectives.

Contact

Before a consultation, please complete steps one and two under “How to Apply” to the right.

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FOR OTHER GRANT-RELATED QUESTIONS:

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How to Apply

1. Read the complete guidelines at www.masshumanities.org.

Decide which grant type best suits the program for which you need funding. Take note of all deadlines for your grant type, and of the dates of final notification in regard to the time frame of your program.

2. For Project grants only, submit the online Project Grant Inquiry form.

3. For Project grants, consult with a program officer. For SIR and RIG grants, consult with the local history coordinator.

There are consultation deadlines for Project, SIR, and RIG grant applications.

4. Download and fill out the application for your grant type.

Applicants must have explicit approval from a program officer before submitting draft or final applications.

5. For Project grants, submit a draft by the draft deadline.

6. Submit a final draft by the final deadline.

Applications for Reading and Discussion and Proposal Development grants are accepted any time.

Deadlines

Deadlines are subject to change. Check guidelines online to confirm: www.masshumanities.org. Deadlines apply only to Project, SIR, and RIG grants.

FEBRUARY ROUND

DECEMBER 15
Project grant consultation

JANUARY 2
SIR consultation

JANUARY 11
Project grant draft

FEBRUARY 1
Project grant final
SIR final

MAY ROUND

MARCH 15
Project grant consultation

APRIL 1
RIG consultation

APRIL 11
Project grant draft

MAY 1
Project grant final
RIG final

NOVEMBER ROUND

SEPTEMBER 15
Project grant consultation

OCTOBER 1
RIG consultation

OCTOBER 11
Project grant draft

NOVEMBER 1
Project grant final
RIG final