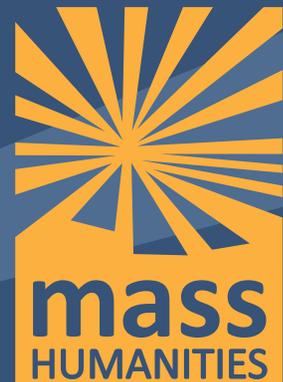


# GRANT GUIDELINES



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## GUIDELINES

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# THE MASS HUMANITIES GRANTS PROGRAM

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Communities around Massachusetts have important stories to tell and issues to discuss.

With support from the National Endowment for the Humanities, the Mass Cultural Council, and the generosity of our donors, Mass Humanities funds the development of thought-provoking public humanities projects for Massachusetts audiences, bringing people together to explore the history, culture, values and beliefs that matter to communities in our state. We work closely with applicants on project design, planning and grant writing.

Major goals of our grants program are to:

- Ensure the humanities are part of the Bay State's social fabric.
- Uncover new stories and new perspectives.
- Build capacity in small nonprofits and other eligible organizations.



# HUMANITIES

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Mass Humanities uses history, literature, philosophy, and other humanities disciplines to enhance civic life and enrich public discourse across the Commonwealth.

**What are the humanities?** The humanities help us explore who we are as individuals, as members of a society, and as inheritors of the past. According to the National Endowment for the Humanities, the humanities include the following fields of learning: literature, language, history, philosophy, archaeology, comparative religion, law, ethics, interpretation of the arts, and social sciences that use humanities methods. Of course, new humanities fields and topics emerge all the time. Many go by different names. If you have questions about the humanities and their role in your project, [contact a Mass Humanities Program Officer](#).

**Interdisciplinary Projects:** Mass Humanities welcomes projects that link the humanities with other fields. Interdisciplinary approaches include:

- **Arts and Humanities:** Arts and humanities go great together. The humanities provide context to deepen our understanding of the arts. Mass Humanities does not fund professional performances or works of artistic expression, but we do fund projects that engage arts audiences or participants in humanities-based discussion and reflection.
- **Policy and Humanities:** By understanding who we are, we can make informed choices about how we live. Mass Humanities supports projects that engage the complex historical and ethical perspectives we need to make important choices. Instead of prescribing policy solutions or a single point of view, Mass Humanities-funded projects empower participants with the knowledge to understand the choices they face.
- **Social Sciences and Humanities:** More and more, humanities approaches are being used in fields that once were considered sciences, such as economics, political science, anthropology and geography. Humanities approaches in these fields and others should emphasize qualitative questions about the human past and present as opposed to quantitative models of behavior.

# CURRENT GRANT PRIORITIES

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If your Project or Discussion Grant fulfills either one of these priorities, you are eligible to receive extra funding.

## ENGAGING NEW AUDIENCES FOR THE HUMANITIES (ENA)

We give precedence to projects that are designed to engage communities in Massachusetts whose access to humanities programs has been limited due to social, economic, educational, geographic, or physical circumstances. The Engaging New Audiences priority is year-round. You can learn more about ENA projects in the [Appendix](#).

## THE VOTE: EXPLORING VOTING RIGHTS IN AMERICA (TV)

Fall 2019 Project Grants and Winter 2019 Discussion Grants that explore the subject of voting rights in America from a humanities perspective are eligible for priority funding. With the centennial of the 19th Amendment approaching in 2020, projects may explore the women's suffrage movement but may also address other key voting rights topics from the perspectives of history, literature, ethics, political philosophy, jurisprudence, identity studies, or other humanities fields. You can learn more about The Vote projects in the [Appendix](#).

# GRANT OPPORTUNITIES

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## PROJECT GRANTS

### Grants up to \$10,000

- Up to \$15,000 if project meets a [Current Priority](#)

Project Grants support public humanities projects that benefit and engage Massachusetts residents.

A project can take almost any form, as long as it engages audiences with the humanities and has a meaningful impact on the communities in which it takes place. Projects need to involve a collaboration with at least one humanities scholar, who works in a relevant discipline and contributes to the project.

Formats include but are not limited to:

- Humanities-based civic conversations
- Public lectures, symposia, and panel discussions
- Exhibit planning, installation, and programming
- [Oral history projects](#)
- Walking tours
- Digital storytelling projects
- Interactive websites that function as public humanities programs
- Content-based workshops for educators
- Programs for K-12 youth

# GRANT OPPORTUNITIES (CONT)

## DOCUMENTARY FILM PROJECT GRANTS

### Grants up to \$15,000

Through the Project Grants program, Mass Humanities supports documentary films that explore humanities themes through collaborations between humanities scholars and documentary filmmakers.

Documentary Film Project Grants support either:

- Work that strengthens the presence of humanities scholarship and results in pre-production deliverables.

OR

- Work that supports film distribution through audience education and engagement.

Documentary Film project deliverables include but aren't limited to:

- Research-supported film treatments
- Trailers, websites, op-docs and other public engagement tools.
- Curriculum guides and/or teacher workshops for film screenings in K-12 classrooms
- Distribution campaigns that include public screenings and discussions, including online distribution
- Translation or subtitles for the purpose of public engagement

Applicants must state whether they are applying for the pre-production or distribution phase of their film projects.

# GRANT OPPORTUNITIES (CONT)

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## DISCUSSION GRANTS

### Grants up to \$3,000

- Up to \$3,500 if project meets a [Current Priority](#)

Discussion Grants support projects that include face-to-face conversations about humanities topics.

Programs allow for the exchange of thoughts, opinions, and ideas in response to almost any kind of text or event: reading circles, films, talks, performances, tours, exhibits, lectures, and more. Formats can include a film-and-discussion series, a one-time event that includes active reflecting and discussing, or the creation of an exhibit or walking tour along with a discussion. Discussions need to involve a collaboration with at least one humanities scholar who facilitates or contributes to the discussion.

For information about how to plan a Literature and Medicine Discussion Group, see the [Appendix](#).

# GRANT OPPORTUNITIES (CONT)

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## READING FREDERICK DOUGLASS TOGETHER GRANTS

### Grants up to \$2,000

Reading Frederick Douglass Together Grants support public readings and discussions in Massachusetts of Frederick Douglass's famous Fourth of July address, "What to the Slave is the Fourth of July?"

Readings can take place anywhere, from community centers to historical societies to town greens. At each event, people take turns reading parts of the speech until it is completed. Discussions of the speech are supported by at least one humanities scholar

Resources to prepare your program are available on [Mass Humanities' website](#).

# GRANT OPPORTUNITIES (CONT)

## LOCAL HISTORY GRANTS: RESEARCH INVENTORY

### Grants up to \$2,000

Research Inventory Grants (RIG) support small organizations in identifying and organizing the contents of their historical collections by creating inventories, finding aids, and catalog entries as well as by digitizing collections.

RIGs are springboards for small organizations. By discovering what they have, organizations can attract researchers and build on their assets for future projects.

If your organization has never assessed its holdings or general collection management procedures, seek guidance from the [Massachusetts State Historic Records Advisory Board \(SHRAB\)](#) before planning your application.

RIG projects must:

- Be for collections in a publically accessible archive.
- Be guided by an inventory-taker who has experience processing historical collections.
- Focus on a specific collection of materials that is within the organization's general holdings or held by a partnering public institution.
- Define how the collection is or will be organized, such as by topic, theme, event, type or individual donor.
- Connect the project to the organization's mission and planning.
- Result in a final product that is widely available to the public, such as a searchable inventory, catalog or finding aid.

# GRANT OPPORTUNITIES (CONT)

## LOCAL HISTORY GRANTS: SCHOLAR IN RESIDENCE

### Grants up to \$3,500

Scholar in Residence Grants (SIR) support small organizations in welcoming a scholar to research their historical collections, ultimately producing a paper, bibliography, and public presentation.

SIRs are springboards for small organizations. By collaborating with outside experts, organizations raise their visibility and lay the groundwork for future public programs like exhibits, lectures, tours and more.

SIR projects must:

- Involve a scholar who is recognized by fellow experts as having knowledge in a relevant field and experience doing research in historical collections.
- Focus on a specific collection of materials that is within the organization's general holdings or held by cooperating public institutions.
- Define clear research questions.
- Connect to the organization's mission and planning.
- Result in a final essay and annotated bibliography, written by the scholar and made widely available to the public.
- Culminate in an event that engages the public with the scholar's findings.

# ELIGIBILITY

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## Who can apply for a grant?

All nonprofit and government organizations that serve Massachusetts residents are eligible to apply. Nonprofits can either have 501(c)(3) status or have begun the registration process. Mass Humanities does not award funding to individuals.

Ad-hoc groups and individual filmmakers must find an eligible organization to be their fiscal sponsor. Fiscal sponsors manage the grant funds and are identified as the sponsoring organization in the application. They must also sign a fiscal sponsor contract, available in the online application.

Applicants need to have completed any past Mass Humanities grant projects and submitted their final report two weeks before the LOI is due for a new grant application. There are three exceptions to this rule:

- Reading Frederick Douglass Together Grants are available to organizations that have open grants.
- Organizations can be fiscal sponsors on more than one Mass Humanities grant at a time.

- Colleges and universities can have more than one grant open at a time if those grants are for different departments or institutes.

## What kind of projects are eligible?

To be eligible for any grant type, proposals need to:

1. Make humanities topics and approaches accessible to Massachusetts residents.
2. Have a clear objective and completion date.
3. Be supported by a humanities scholar.
4. Primarily serve audiences outside of college faculty and students.

**Special Project eligibility:** Oral history projects and projects related to Native American and Indigenous communities have additional requirements. See the [Oral History Guide](#) and the [Code of Ethics for Projects Related to Native Americans](#) in the Appendix.

# ELIGIBILITY (CONT)

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## What are humanities topics and approaches?

Eligible topics and approaches engage humanities fields of learning. Look at our [Humanities section](#) for more details. If you still have questions, [contact a Mass Humanities Program Officer](#).

## Who qualifies as a humanities scholar?

Scholars contribute to projects with their deep knowledge of humanities fields. They are recognized by fellow scholars for their expertise, or by a community as a bearer of its knowledge and traditions. For example, a scholar can be someone who has earned an advanced humanities degree from a university, or a scholar can be a tribal elder and educator. For Research Inventory Grants, an experienced Inventory Taker serves the role of the scholar. If you have questions or need help finding a humanities scholar, call or [email a Mass Humanities Program Officer](#).

## What do humanities scholars do?

Scholars can serve a variety of roles on your project, including but not limited to:

- Consultant on the project's humanities content
- Researcher or writer of content like curriculum guides, exhibit materials, or finding aids
- Speaker or moderator for a public program, film, or other media project
- Teacher at a workshop, institute or after-school program

## Still have questions?

[Check out our FAQ.](#)

# REVIEW CRITERIA

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Every application is unique. These are the kinds of questions we ask when considering projects:

**Humanities:** Will humanities questions, themes, and content be important to the project and participants' experiences? Will the scholar's skills and knowledge support the project? Will the final program engage diverse perspectives?

**Viability:** Does everyone involved in the project, from the scholar, to the director, to contractors and support staff have the experience to succeed? Are there clear goals, detailed plans, and a reasonable timeline to achieve them? If the project relies on partnerships, are they in place?

**Audience:** Is the project designed with an audience's experiences and interests in mind? Are there relationships or clear plans in place for successful outreach or collaboration? Will Mass Humanities' support go where it will have an impact? Are events free or low-cost for attendees?

**Budget:** Is the budget reasonable and achievable? Are the plans described in the proposal covered in the budget? If additional funds are needed to complete the project, is there a realistic plan for securing them?



When writing your application, help us envision your project by giving illustrative examples and specific details.

# BUDGET

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Mass Humanities funds can cover many types of project costs, from research hours, to exhibit design, to printing, publicity and more.

## REQUIREMENTS FOR ALL

On our budget forms, you explain the costs of the project during the grant period, how much of those costs you are asking Mass Humanities to cover, and how you plan to cover the rest of them. The following requirements apply to all applicants' budgets:

### Budget Limits:

- **Speaker Stipends/Honoraria:** We fund up to \$500 per speaker, per event.
- **Reusable Equipment:** We fund up to \$1,000 for the purchase of reusable equipment needed for the project. Equipment cost requests should be kept to a reasonable percentage of the total Mass Humanities funds requested.
- **Receptions:** We fund food costs for receptions up to \$300 per project.

- **Food:** Reasonable food costs for program participants (such as lunch at a teacher's institute or food for youth in an after-school program) are allowed.
- **Lodging:** We fund lodging up to \$250 per person, per day.
- **Travel:** Reasonable travel costs for project personnel, such as out-of-town speakers, are allowed. Mass Humanities rarely funds international travel (originating outside of Canada, Mexico, the U.S., and U.S. territories and possessions).

### What We Cannot Fund:

- Work undertaken or supplies purchased before or after the grant period
- Costs of entertainment or alcohol
- Tickets costs if the revenue from ticket sales goes to the sponsoring organization
- Capital improvements, construction or restoration
- Lobbying or advocacy projects
- Profit-making or fundraising projects
- Websites, or other materials, used to promote the organization
- Professional theater productions
- Scholarships or prizes
- General operating costs

# BUDGET (CONT)

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## REQUIREMENTS FOR ALL (CONT)

**Cost-share:** “Cost-shares” are project costs not covered by Mass Humanities. There are two different kinds of cost-shares, depending on how the support is given:

- **Cash-share:** Cash-share support is when actual money changes hands – when someone pays for things like work, supplies, external venue rentals, travel costs or fees. The cash can come from your organization, from ticket sales or registration fees, and from other funding sources.
- **In-kind-share:** In-kind support is a cash-less donation. It includes things like free use of facilities, supplies donated to the project, and volunteered time. In your budget, you’ll be asked to determine the cash-value of these donations. For example, in Massachusetts, volunteer time is valued at approximately \$30/hour.

**One-to-One Match:** Your total cost-share (cash and in-kind combined) must at least equal the costs you ask Mass Humanities to cover. How much of the share needs to be in cash depends on the grant (see requirements by grant type). Two rules apply to all grants:

- Your budget’s cost-share and match can only cover costs during the grant period.
- You may not use funds from other federal grants as part of your matching cost-share, nor may you use Mass Humanities grant funds as matching for any other federal grant award.

# BUDGET (CONT)

Match and indirect costs rules vary by grant type.

## PROJECT GRANTS REQUIREMENTS

**One-to-One Match:** At least 10% of the cost-share match must be a cash-share.

**Budget Line Matches:** Mass Humanities funds requested on Line A (Project Director) must be matched, at least equally, in cash-share on line A. No other line requires a direct match.

**Project Administration:** Mass Humanities funds for Project Administration (lines A&B combined) may not add up to more than 50% of the total Mass Humanities funding request.

**Indirect Costs:** Mass Humanities funds may be used to cover a portion of your indirect costs. Indirect costs are often called “overhead” or “operating costs.” They don’t go directly to the project, but they are necessary to do things like keep the lights on while staff works, manage financial transactions, and cover insurance.

**Calculating Indirect Costs:** Calculate your indirect cost request as a percentage of the total direct project costs you are asking Mass Humanities to fund. If your organization

has a federally negotiated rate, you can use that, but you must upload your Negotiated Indirect Cost Rate Agreement (NICRA) showing that the proper rate is being used. If you are not using a federally negotiated rate, you may use up to 10% as your indirect cost rate.

For example, an organization seeks \$4000 for direct costs like renting a space it does not own, paying speakers, and printing fliers. Using a 10% rate, it calculates its indirect costs as \$400. Its total funding request (direct plus indirect) is \$4400.

For an example of these requirements, check out our [Project Grant Budget Sample](#).

## DISCUSSION GRANTS REQUIREMENTS

**Direct Costs:** Mass Humanities only funds costs directly related to the project and does not fund indirect costs.

**One-to-One Match:** At least 10% of the cost-share match must be a cash-share.

## MONTHLY GRANTS REQUIREMENTS

- **Reading Frederick Douglass Together**
- **Research Inventory**
- **Scholar in Residence**

**Direct Costs:** Mass Humanities only funds costs directly related to the project and does not fund indirect costs.

**One-to-One Match:** The cost-share match can be entirely in-kind-share.

# HOW TO APPLY

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## Before you start: Contact us!

Many applications begin with a phone call. If you have questions about grants and priorities, call or email a Mass Humanities Program Officer. We are friendly and happy to help.

You can contact a Mass Humanities Program Officer (PO) at any stage of project development. Whether you're just trying out an idea, working on the final steps of your budget, or putting your funded project in motion, POs can help you:

- Find the best type of grant for your project.
- Find humanities scholars who fit your project's needs.
- Provide feedback on application drafts, budgets, and proposed scholars.
- Suggest strategies for outreach and program design.
- Connect you to additional resources.
- Troubleshoot changes to your project plans.

### Jennifer Hall-Witt

[jhall-witt@masshumanities.org](mailto:jhall-witt@masshumanities.org)  
413-584-8440 ext. 102

### Katherine Stevens

[kstevens@masshumanities.org](mailto:kstevens@masshumanities.org)  
413-584-8440 ext. 101

### Melissa Wheaton

[mwheaton@masshumanities.org](mailto:mwheaton@masshumanities.org)  
413-584-8440 ext. 100

## Once you're ready to apply, the process has four parts:

1. Choose the sponsoring organization
2. Get your federal numbers and registration
3. Start your online application
4. Complete the application stages required for your grant

# HOW TO APPLY

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1

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PROJECT &  
DISCUSSION GRANTS  
MONTHLY GRANTS

## Choose the sponsoring organization

**Sponsoring organizations** apply for the grant and receive and disburse the grant funds. If your organization is fulfilling those responsibilities and carrying out the grant work, it's simple: your organization is the sponsoring organization.

- **Fiscal Sponsors:** If you are using a fiscal sponsor, your fiscal sponsor is the sponsoring organization.
- **Partnerships:** If your project involves a significant partnership or collaboration, you must choose one organization to serve as the sponsoring organization.

# HOW TO APPLY

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PROJECT &  
DISCUSSION GRANTS  
MONTHLY GRANTS

## Get your federal numbers and registration

### **IRS Employer/Tax Identification Number (EIN/TIN):**

This is a 9-digit number that the Internal Revenue Service uses to identify businesses located in the United States or U.S. Territories.

**DUNS Number:** The federal government uses DUNS (Data Universal Number System) to learn who is receiving federal funds. Most large organizations have one. If you're not sure that your sponsoring organization has one, visit the Dun & Bradstreet website to register or search for the number: <https://www.dnb.com/duns-number.html>

**SAM Registration (Project Grants only):** In addition to having IRS and DUNS numbers, sponsoring organizations that receive funds for Project Grants (including films) need to be registered in SAM (System for Award Management). Your sponsoring organization does not need to be registered in SAM at the beginning of your grant application process, but it does need to be registered to receive funding. Two tips:

- Registering can take a few weeks, so get started as soon as possible.
- Registering with SAM is free at <https://www.sam.gov/>. Registration has to be renewed annually. Check to make sure your organization is up to date.

# HOW TO APPLY

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PROJECT &  
DISCUSSION GRANTS  
MONTHLY GRANTS

## Start your online application

If your sponsoring organization doesn't have an account, go to the online grant application and select "[Create New Account.](#)" You'll need to provide the following information:

- Name and IRS Employer Identification Number of the sponsoring organization
- Address and phone number of the sponsoring organization
- Name, address, phone, and email address of the person completing the application.

Note: the email address and password you are asked to enter will be your account login. Write them down for future reference.

If your sponsoring organization already has an account in our online application system, make sure the contact information is up to date. If you have questions about the online application [contact a Mass Humanities Program Officer.](#)

# HOW TO APPLY

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PROJECT &  
DISCUSSION GRANTS

MONTHLY GRANTS

Complete the application stages required for your grant

## PROJECT & DISCUSSION GRANTS

These grants have three stages:

1. **Letter of Inquiry** (LOI)
2. **Draft** (required for Project Grants, optional for Discussion Grants)
3. **Final Application**

**Calendar:** [Check our online Calendar for due dates.](#)

1. **LOI (Letter of Inquiry):** On our letter of inquiry page, you answer questions about your project idea, eligibility, plans for implementation and project costs. If your project is competitive and your plan is viable, Mass Humanities staff will approve your LOI. If it's not approved, we're happy to provide feedback.

- **LOI Online Process:** When you log in to your online account, go to the "Apply" page and select the correct grant type. An "LOI" page will open. Work on answering the questions. You can save your responses and complete the form over a few sittings. When you're done, click the "Submit Form" button.
- **LOI Notification:** We will let you know within 10 days of the submission deadline if your LOI has been approved or declined. If it's approved, you will be able to open an "Application" page. A Program Officer will be assigned to work with you on your grant application.

# HOW TO APPLY

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PROJECT &  
DISCUSSION GRANTS

MONTHLY GRANTS

## PROJECT & DISCUSSION GRANTS (CONT)

2. **Draft:** Project Grant drafts are required. Mass Humanities Program Officers review draft applications and give feedback. Discussion Grant drafts are not required, but applicants are welcome to ask for feedback as they work on their applications.
  - **Draft Online Process:** When you log in to your online account, go to “Edit Application.” Answer the questions marked “[DR]” for draft. You can save your responses and work on the form over a few sittings. Do not press “submit” for draft applications. Notify your program officer when your draft is ready, on or before the draft deadline.
  - **Draft Notification:** For Project Grant drafts, we will send you feedback on your answers within 10 days of the draft due date.
3. **Final Application:** Your final application is due by 11:59 PM on the final application due date. See the [Application Checklist](#) to make sure you’ve uploaded all of the necessary forms.
  - **Final Application Online Process:** Make sure you’ve answered all of the questions marked with a \*. Double check your forms and press “Submit.” As always, leave time to troubleshoot technical glitches. Call your Program Officer if you run into problems.
  - **Final Application Notification:** Project Grant applicants are typically notified 6 weeks after the final submission deadline. Discussion Grant applicants are typically notified 3-4 weeks after the final submission deadline.

# HOW TO APPLY

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PROJECT &  
DISCUSSION GRANTS

MONTHLY GRANTS

## MONTHLY GRANTS

- Reading Frederick Douglass Together
- Research Inventory
- Scholar in Residence

**Deadlines and Notification:** Applications for these three types of grants are reviewed monthly, October – June, with the exception of November and December. You can submit an application at any time. Staff will review submitted applications starting on the 1st of the next open month. You will be notified by the end of that month.

**Application:** When you log into your online account, go to the “Apply” page and select the correct grant type. An “Application” page will open. Work on answering the questions. You can save your responses and complete the form over a few sittings. See the [Application Checklist](#) to make sure you’ve uploaded all the necessary forms. When you’re done, click the “Submit Form” button.

If you’re not awarded a grant, you are welcome to revise your application and resubmit for the next open month.

# APPLICATION CHECKLISTS

## PROJECT GRANT APPLICATIONS

**Required Uploads** (access forms in the online application)

- Budget Form:** The budget form has two sections, a [summary budget](#) and a budget explanation. Make sure to complete both.
- Scholar Statement:** Your scholar completes this form, describing the project and their role in it.
- Application Contract:** The Application Contract form requires hand-written signatures from the Project Director, Project Treasurer, and Authorizing Official.
- Resumes of Major Project Personnel:** Include resumes of the Project Director, Project Scholar, and other major project personnel. Please limit each person's resume to two pages. Resumes should highlight credentials and experience related to the project. Combine all the resumes into a single PDF and upload.

**Required Uploads for Specific Formats** (access forms in the online application)

- Events:** If the project includes public or private events, upload the completed Events Listing form.
- Documentary Film projects:** Proposals for Documentary Film projects must include a sample of your film work

AND an annotated list of any existing films that deal with your proposed topic, along with an explanation of how your project is different.

- Educational Media:** Proposals for projects that include a tangible product—a curriculum, website, etc.—must include assurances that a similar resource does not already exist. You must upload an annotated list of existing resources that deal with your proposed topic, along with an explanation of how your project is different.
- Exhibits:** Proposals for projects that result in an exhibition must include sample text and a floor plan (or comparable information).
- Oral Histories:** Projects to create archive quality oral histories require a sample reading list and potential questions for training interviewers. Learn more about oral history requirements in the [Appendix](#).
- Collaborations:** For projects that rely on partnerships, upload in one document all letters of support/commitment from co-sponsoring or collaborating organizations, indicating each collaborator's familiarity with and role in the project.

# APPLICATION CHECKLISTS (CONT)

## DISCUSSION GRANT & SCHOLAR IN RESIDENCE GRANT APPLICATIONS

**Required Uploads** (access forms in the online application)

- Budget:** On this form, you explain your project costs, Mass Humanities request, and your match.
- Scholar statement:** Your scholar completes this form, describing the project and their role in it.
- Application Contract:** The Application Contract form requires handwritten signatures from the Project Director and Project Treasurer.
- Resumes of Major Project Personnel:** Include resumes of the Project Director, Project Scholar, and other major project personnel. Please limit each person's resume to two pages. Resumes should highlight credentials and experience related to the project. Combine all the resumes into a single PDF and upload.
- Events:** Complete and upload event listing forms for all Mass Humanities-funded events.

## RESEARCH INVENTORY GRANT APPLICATIONS

**Required Uploads** (access forms in the online application)

- Budget:** On this form, you explain project costs, Mass Humanities request, and your match.
- Inventory Taker Statement:** Your Inventory Taker completes this form, describing the project, their plan for completing it, and their relevant experience and/or training.
- Application Contract:** The Application Contract form requires handwritten signatures from the Project Director and Project Treasurer.
- Resumes of Major Project Personnel:** Include resumes of the Project Director, Inventory Taker, and other major project personnel. Please limit each person's resume to two pages. Resumes should show credentials and experience related to the project. Combine all the resumes into a single PDF and upload.
- Events:** If the project includes public or private events, you must upload the completed Events Listing form.

# APPLICATION CHECKLISTS (CONT)

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## READING FREDERICK DOUGLASS TOGETHER GRANT APPLICATIONS

**Required Uploads** (access forms in the online application)

- Budget:** On this form, you explain project costs, Mass Humanities request, and your match.
- Scholar Statement:** Your scholar completes this form, describing the event and their role in it.
- Application Contract:** The Application Contract form requires handwritten signatures from the Project Director and Project Treasurer.
- Events:** Complete and upload event listing forms for your Douglass reading.

# APPENDIX

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Selected LOI and Application Questions

Engaging New Audiences Guide

The Vote Guide

Project Grant Budget Sample

Requirements for Oral Histories

Requirements for Projects Related to  
Native Americans

Literature and Medicine Guide



# SELECTED LOI & APPLICATION QUESTIONS

In addition to asking questions about your timeline, personnel, and eligibility, Mass Humanities applications give you the opportunity to explain your project in detail.

Here are some of the questions we ask in our Letter of Inquiry and Application Forms.

## PROJECT GRANT LOI - SELECTED QUESTIONS

**Project Title\*** Mass Humanities will do public outreach using your title. *Character Limit: 250*

**Project Statement\*** Complete the following: [Organization] requests [Amount] for [Project]. Mass Humanities funding will support [major project activities]. Example: “The Town Library requests \$3,500 for a traveling exhibit and lecture series on immigrant workers on the Town’s Historic Transportation Project. Mass Humanities funding will support shipping the exhibit panels and honoraria for speakers.” *Character Limit 500*

**Project Narrative\*** Tell us what your project is about and what you will create: What is the main story, idea, or context we need to know to understand your project? Why are you doing it? What are the final events, products, or experiences your project will deliver? When and/or where will people access them? Note if there are ticket charges or entry fees. *Character Limit 4000*

**Work Plan\*** What work will your team do to prepare for and deliver those final events, products, or experiences? How will that work be organized? *Character Limit 1500*

**Expected Audience\*** What audiences are you trying to engage in the project? How is the project designed to engage them? *Character Limit 1000*

**Should this project be given priority under the “Engaging New Audiences” initiative?** If yes, tell us how your project makes humanities accessible and engaging to a specific audience that is underrepresented in humanities programs. If the project is NOT responding to this initiative, please leave blank. *Character Limit 2500*

**Humanities Issues\*** Describe the key questions your project will raise. Tell us what humanities-based knowledge or perspectives your audience or participants will gain. *Character Limit 1000*

**Should this project be given priority under the “The Vote” initiative?** If yes, please describe here how your project fits within the parameters of this initiative. If the project is NOT responding to the initiative, please leave blank. *Character Limit 2500*

**Project Scholar\*** Who is your Project Scholar? List their credentials and/or experience. Explain what humanities expertise they have and how it will help you achieve your project goals. If you do not have a scholar yet, what humanities expertise does your project need to achieve its goals? *Character Limit 1500*

[DR] = complete for draft \* = required to submit

## SELECTED LOI & APPLICATION QUESTIONS (CONT)

### PROJECT GRANT LOI - SELECTED QUESTIONS (CONT)

**Prospective Budget\*** List your best approximation, in dollar amounts, of the major project costs Mass Humanities will be asked to fund. *Character Limit 1000*

## PROJECT GRANT APPLICATION - SELECTED QUESTIONS

**Project Title [DR]\*** Same instructions as LOI

**Project Statement [DR]\*** Same instructions as LOI

**Project Narrative [DR]\*** Same instructions as LOI

**Work Plan\*** Same instructions as LOI

**Expected Audience [DR]\*** Same instructions as LOI

**Should this project be given priority under the “Engaging New Audiences” initiative? [DR]** Same instructions as LOI

**Humanities Issues [DR]\*** Same instructions as LOI

**Should this project be given priority under the “The Vote” initiative? [DR]** Same instructions as LOI

**Project Personnel [DR]\*** Please list the names of major project personnel, including the Project Director, Project Scholar, and other humanities scholars. Note their role and summarize their main qualifications for this project. *Character Limit: 2000*

**Outreach and Publicity [DR]\*** Describe your outreach plan. How will you reach the participants/audiences you wish to attract? How will you publicize the project and grant from Mass Humanities? What materials will you create to

publicize your project? What is the timing for your outreach and publicity plan? *Character Limit: 2000*

**Timeline [DR]\*** List major project benchmarks and the dates when they will take place. Be specific. See example. *Character Limit: 2000*

**Budget [DR]\*** Upload the completed budget form.

**Project Scholar’s Statement\*** The Project Scholar must prepare a short statement—of about 1000 words, using the PG Statement Form—explaining how the project will function as a public humanities project. If you choose to provide more than one scholar’s statement, combine them into one document and upload here. *\*The statement must be written by the scholar and must use the form provided.*

## DISCUSSION GRANT LOI - SELECTED QUESTIONS

**Project Title\*** Mass Humanities will do public outreach using your title. *Character Limit: 250*

**Timing of the Project\*** Tell us when your project will begin and end. Most Discussion Grant projects are completed within a year. Note: project programs cannot begin earlier than one month after the award notification date. *Character Limit: 1000*

**Project Summary\*** Describe your project. Name the organization, the amount of money being requested, and the type of project for which the money will be used. Briefly describe the format of the discussion event(s), the purpose of the event(s), and the intended audience(s). Include a brief introduction to the humanities topics—as well as any non-humanities topics—that the project will ask audiences to consider. *Character Limit: 2000*

[DR] = complete for draft \* = required to submit

## SELECTED LOI & APPLICATION QUESTIONS (CONT)

### DISCUSSION GRANT LOI - SELECTED QUESTIONS (CONT)

**Describe the expected audience\*** Even if an event is “open to the general public,” you may have an idea of which people in the community may attend, and you may target specific groups. How will this project attract the targeted audience? Why is this project a good idea for the targeted audience? *Character Limit: 1000*

**Should this project be given priority under the “Engaging New Audiences” initiative?** If yes, tell us how your project will make humanities accessible and engaging to a specific audience that is underrepresented in humanities programs. If the project is NOT responding to this initiative, please leave blank. *Character Limit: 1000*

**Humanities Issues\*** What humanities-based knowledge or perspectives will your participants gain? What key issues and questions will be posed to audience members? Please include relevant information on texts or events connected to the discussion(s). *Character Limit: 1000*

**Should this project be given priority under “The Vote” initiative?** If yes, please describe how your project fits within the parameters of this initiative. If the project is NOT responding to the initiative, please leave blank. *Character Limit: 1000*

**Project Scholar\*** Tell us about who is planning and moderating the discussion(s), or let us know if you would like us to help you find someone. If more than one humanities scholar will be involved, please designate one the primary Project Scholar, who will advise the entire project. (The Project Scholar must provide

a short statement to include in the final application.) *Character Limit: 1000*

**Prospective Budget\*** List your best approximation, in dollars, of the major project costs Mass Humanities will be asked to fund. *Character Limit: 1000*

## DISCUSSION GRANT APPLICATION - SELECTED QUESTIONS

**Project Title\*** Same instructions as LOI

**Project Summary\*** Same instructions as LOI

**How will the project be organized?\*** Explain the preparation required before the discussion event(s). Then, describe the format of the event(s), when and where the event(s) will be held, who will be involved, and how audience members will be able to access any necessary texts or programs. *Character Limit: 2000*

**How will the discussion(s) be structured?\*** Moderated discussions generally take one of two forms: either a small-group discussion in response to texts or events, or a panel discussion among invited guests with whom audience members will interact. Both forms rely on moderation and guidance from a humanities scholar, and Mass Humanities prioritizes projects that provoke active participation among audience members. *Character Limit: 2000*

**Describe the expected audience.\*** Same instructions as LOI

**Should this project be given priority under the “Engaging New Audiences” initiative?** Same instructions as LOI

**Humanities Issues\*** Same instructions as LOI

[DR] = complete for draft \* = required to submit

## SELECTED LOI & APPLICATION QUESTIONS (CONT)

### DISCUSSION GRANT APPLICATION - SELECTED QUESTIONS (CONT)

#### Should this project be given priority under “The Vote” initiative?

Same instructions as LOI

**Describe your outreach and publicity plans.\*** Describe your outreach plan. How will you reach the participants/audiences you wish to attract? How will you publicize the project and grant from Mass Humanities? What materials will you create to publicize your project? What is the timing for your outreach and publicity plan? *Character Limit: 2000*

**Project Scholar’s Statement\*** The Project Scholar must prepare a short statement—of about 500 words, using the DG Statement—explaining humanities themes/questions/issues and anticipated moderation strategies for engaging audiences.

## READING FREDERICK DOUGLASS TOGETHER GRANT APPLICATION - SELECTED QUESTIONS

**Project Title\*** Example: Reading Frederick Douglass Together on Boston Common. *Character Limit: 250*

**Project Summary\*** Briefly describe your Reading Frederick Douglass Together event(s). Where and when will the event(s) happen? Why is your organization interested in hosting a reading? What goal(s) do you have for the event? *Character Limit: 2000*

**Organizers and Partnerships\*** Describe the organizations involved in supporting the event(s) and their responsibilities. Describe the work they will undertake to prepare for,

host, and review the event(s). *Character Limit: 2000*

**Audience\*** Who do you anticipate will attend the reading? How will the event(s) serve those communities or individuals? *Character Limit: 2000*

**Humanities Discussion\*** When will participants engage in a discussion of the speech? Describe the potential topic or theme of the discussion. Explain how it will be facilitated. *Character Limit: 2000*

**Outreach and Publicity\*** How will you reach out to, or collaborate with, your intended audience? How will you publicize your event(s) and the grant from Mass Humanities? *Character Limit: 2000*

## LOCAL HISTORY: RESEARCH INVENTORY GRANT APPLICATION - SELECTED QUESTIONS

**Project Title\*** Mass Humanities will do public outreach using your title. *Character Limit: 250*

**Project Summary\*** Describe your project. Name the organization, the amount of money being requested, and the type of project for which the money will be used. Briefly describe the collection to be inventoried, the planned final product (a finding aid, catalog, or inventory), and how that product will be made available to the public. *Character Limit: 1500*

**How will the project be organized?\*** Please explain when and where the inventory work will be done; how the Inventory Taker will organize anticipated hours of work; what system, platform, or software will be used for the inventory, catalog, or finding aid; how the inventory will be made available; and any other pertinent logistical details. *Character Limit: 2000*

[DR] = complete for draft \* = required to submit



## SELECTED LOI & APPLICATION QUESTIONS (CONT)

### LOCAL HISTORY: RESEARCH INVENTORY GRANT APPLICATION - SELECTED QUESTIONS (CONT)

**Describe the expected audience.** A RIG supports the inventory of a collection in order to attract future research and/or increase public access. What audiences will this project attract? How will the project attract these audiences? *Character Limit: 1000*

**Why are you taking on this project?\*** How does this project relate to your organization's mission? Please include your organization's mission statement and activities. The project should support future research and/or increase public access to the collection. Why should this collection be researched and accessed? How might this project lead to research or programming? *Character Limit: 2000*

**Describe your outreach and distribution plans.\*** How will you publicize the project and grant from Mass Humanities? How will you make the project's results available to the public? How will you use this project (and the resulting inventory, catalog, or finding aid) to increase access to the collection and visibility for your organization? *Character Limit: 2000*

**Organization's Size and Need** RIGs support Massachusetts organizations in working with their collections, and priority is given to small historical organizations. Please explain why your organization, department, or division is in need of this grant and/or why it should be considered a small historical organization. *Character Limit: 2000*

**Inventory Taker's Statement\*** The Inventory Taker must prepare a short statement—of about 250 words, using the

RIG Statement—explaining knowledge of the collection and qualifications for taking on this project.

### LOCAL HISTORY: SCHOLAR IN RESIDENCE GRANT - SELECTED QUESTIONS

**Project Title\*** Mass Humanities will do public outreach using your title. *Character Limit: 250*

**Project Summary\*** Describe your project. Name the organization, the amount of money being requested, and the type of project for which the money will be used. Briefly describe the collection(s) to be researched, the questions/issues to be investigated, and the planned final products (a publicly available paper with an annotated bibliography and a public presentation). *Character Limit: 2000*

**How will the project be organized?\*** Please explain when and where the research will be done; how the scholar will have access to the collection(s); how the scholar will organize anticipated hours of work; plans for creating, as well as disseminating, the paper and annotated bibliography; plans for the culminating presentation; and any other pertinent logistical details. *Character Limit: 2000*

**Describe the expected audience.\*** SIR projects are meant to advance the interpretation of collections and to increase the visibility of small historical organizations. Research findings must be publicly available, and SIR projects culminate in a public presentation (usually a talk by the scholar, though comparable presentations/events may be considered). What audiences will this project attract? How will the project attract these audiences? *Character Limit: 1000*

## SELECTED LOI & APPLICATION QUESTIONS (CONT)

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### LOCAL HISTORY: SCHOLAR IN RESIDENCE GRANT - SELECTED QUESTIONS (CONT)

**Why are you taking on this project?\*** How does this project relate to your organization's mission? Please include your organization's mission statement and activities. The project should advance historical interpretation and increase visibility. Why should this collection be researched, explored, and presented? How might this project lead to the development of programming? *Character Limit: 2000*

**Describe your outreach and distribution plans\*** How will you publicize the project and grant from Mass Humanities? How will you make the project's results available to the public? How will you use this project (and the paper and annotated bibliography) to advance the interpretation and presentation of the collection(s)? What is your publicity plan for the public presentation? What materials will you create? *Character Limit: 2000*

**Organization's Size and Need** SIRs support Massachusetts organizations in working with their collections, and priority is given to small historical organizations that do not have professional scholars on staff. Please explain why your organization, department, or division is in need of this grant and/or why it should be considered a small historical organization.

**Project Scholar's Statement\*** The Project Scholar must prepare a short statement—of about 500 words, using the SIR Statement—explaining research questions, methodology, materials, and other relevant research.

# ENGAGING NEW AUDIENCES GUIDE

## Engaging New Audiences for the Humanities (ENA)

### Mass Humanities' strategic objective

In Massachusetts, eye-opening humanities programming is readily available to most members of the public if they seek it out. But many people have neither the tools nor the opportunity to do so, and do not know the humanities may change their understanding of the world, their place in it, and the personal and social empowerment the humanities may bring them. Mass Humanities' main strategic objective is giving more people better access to the humanities. We call it *Engaging New Audiences for the Humanities (ENA)*.

Through our grant giving and programs, we seek to encourage projects that involve new and larger audiences of people who currently have limited access to the humanities, or make very limited use of humanities programming. Young and working adults are examples, as are prison inmates, teens and nursing home residents. In grant making, we encourage ENA project applications both by offering special incentives and by giving precedence to projects that seek to expand the reach of the humanities.

This is not a simple or straightforward task. We have set a high bar, both for ourselves and for grant applicants, for both the “Engaging” and the “New Audiences for the Humanities” aspects of this objective. However, we have left the specifics open, so that our understanding of *Engaging* and of *New Audiences* may be continually expanded in dialogue, within our organizations, with collaborating groups, and with applicants and grantees.

### We have set some basic guidelines for ourselves and for grant applicants:

- In addition to describing a project that would be attractive to a community that is traditionally underserved by public humanities programming, much of the programming we fund, including all programming that is specifically considered under Engaging New Audiences incentives, includes specific mechanisms for actually involving those audiences, for making sure that the program gets to them or vice versa. It is one of the main criteria we use in prioritizing grant proposals.
- Projects should also be clear on how the “new” audience is in fact underserved by humanities programming. Below are some examples that might help in understanding eligibility for ENA funding. Our grants awarded list, which is searchable by grant type, may help also.

## ENGAGING NEW AUDIENCES GUIDE (CONT)

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### What are/are not Engaging New Audiences (ENA) projects:

**Q. What are “New Audiences for the Humanities”? Is “new” another word for minority, does it denote specific ethnic or socio-economic groups, or target people from specific areas?**

**A.** There are many reasons why people have limited access to public humanities programming, and among them are the factors mentioned. Someone who lives in an area with few museums, theaters, or institutions of higher learning is geographically part of an underserved audience. Someone who cannot get to a public program (nursing home residents, prisoners) is also. But experience and audience surveys show that humanities programming tends to serve a fairly narrow slice of the population. Many people are not very well served by traditional public humanities institutions and formats (exhibits, lectures, reading and/or discussion projects) for all sorts of reasons, including the fact that such programs often do not engage their attention. Among them are teens, young and working adults, and minority groups. Humanities programming created specifically to engage members of such groups of people is eligible for an ENA grant, as determined in consultation with a program officer.

**Q. What do you mean by a “mechanism” to engage a new audience?**

**A.** Projects should describe specific methods by which they will convince the intended audience to participate. In some cases, that may mean collaborating with organizations whose constituent-population is the project’s target. With respect to K-12 students, it may mean using a format or speaking a language they demonstrably understand or are attracted to.

**Q We are planning a history-based play that should bring hundreds of history buffs to our experimental theater. Can we apply for an ENA grant?**

**A.** No, not unless the new people coming to the theater are also new to humanities programming.

**Q. Increasingly curricula for K-12 students contain fewer topics in the humanities. Are primary and secondary school children therefore “new audiences”?**

**A.** Not necessarily. Moreover, Mass Humanities funds a limited palette of in-school programs. ENA curriculum proposals should demonstrate that the schools and/or children involved are specifically underserved by extracurricular humanities “enrichment” programming. Example: a theater-in-the classroom program is only ENA-eligible if the proposal demonstrates that the particular schools served are less able than others to bring their students to theater or vice versa.

## ENGAGING NEW AUDIENCES GUIDE (CONT)

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**Q. Is creating an exhibit that should be popular with new immigrants with limited English language skills an ENA project?**

**A.** Not necessarily. However, if the exhibit is part of a larger project that contains a very detailed and inventive outreach plan with mechanisms (such as collaborations or bringing a language class to a bilingual exhibit) to bring recent immigrants with limited English language skills to the museum, it very well could be. The question program staff asks is “if you build it, what will get them to come?”

**Q. We are adding history teaching to the programs our nature center offers. Is the project eligible for an ENA grant?**

**A.** It might be, depending on your audiences and programs. If you already serve audiences with limited access to public humanities programming, or audiences (such as teens) less likely to engage in humanities programming, then using your successful “engaging” strategies to also teach the humanities makes your project eligible for ENA funding. However, if you serve audiences who are not demonstrably underserved (for example, adult hikers and local school children), simply adding new humanities programming is not an ENA-eligible project.

**Q Is a project that uses social media and/or up –to-date communication technology used by large numbers of young people eligible to apply for ENA funding?**

**A.** Potentially but not necessarily. The “if you build it, what will make them come?” question applies here. Neither the potential of social media or online programming to be seen or used by large numbers of people, nor the popularity of such media with younger generations constitutes, in and of itself, a mechanism of engagement. However, an innovative Web-based interactive project could be eligible for an ENA grant if it included substantial crowd-sourcing and a feasible and detailed outreach plan for getting people to actively participate and engage the project’s issues. The key is to include enough thoughtfully developed outreach strategies in a proposal.

# THE VOTE GUIDE

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## The Vote: Exploring voting rights in America

### A grant priority for Fall-Winter 2019-2020

To commemorate the centennial of the 19th Amendment, Mass Humanities will prioritize funding public programs in 2020 that use the humanities to explore voting rights in America. The 19th Amendment to the U.S. Constitution declared that the right to vote could not be denied on the basis of a person's sex. Ratified in 1920, it marked a major victory in the women's movement by extending the vote to women. But with racism and xenophobia on the rise in the late nineteenth and early twentieth centuries, many women of color, like their menfolk, could still not vote. Poll taxes and literacy tests effectively barred many African Americans from voting, especially in the South, and Native Americans in 1920 could gain the right to vote only by severing their ties to their tribes. Many states had passed laws making it illegal for noncitizens to vote, and Chinese Americans were barred from citizenship. Clearly the ratification of the 19th Amendment represents a complicated moment in our nation's history, one that warrants thoughtful reflection on how to commemorate it.

The year 2020 arrives at another pivotal period in our nation's electoral history. Some states are considering extending the franchise to felons and younger teens, while others have increased the hurdles to voting. As voting rights, voter fraud, and electoral security are being debated across the country, the humanities offer essential resources for deepening our understanding of this moment.

Mass Humanities invites applications for projects that explore the many dimensions of voting rights in America, using the lens of history, literature, philosophy, jurisprudence, identity-based studies, or any other humanities discipline. "The Vote" grant opportunity will be available as part of the fall 2019 Project Grant round and the winter 2020 Discussion Grant round.

## PROJECTS MUST:

### 1. Explore the subject of voting rights in America.

Mass Humanities especially encourages projects that:

- are attentive to the complexity of the subject
- situate voting rights within broader contexts
- reflect critically on what it means to commemorate achievements like the ratification of the 19th Amendment or the Voting Rights Act
- offer multiple perspectives
- help the audience to better understand the present

## THE VOTE GUIDE (CONT)

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2. **Engage humanities fields** like history, literature, philosophy, jurisprudence, and identity-based studies.
  - Social science fields like political science and government can be engaged by elaborating on qualitative more than quantitative research and by using methodologies common in humanities disciplines.
  - Artistic projects such as storytelling, theater, or fine arts are eligible if they involve the audience in critical reflection on the arts. Mass Humanities can fund a moderated discussion of a play, for instance, but not the cost of mounting the play.
3. **Serve the needs of Massachusetts residents.**
4. **Have a project scholar with documented expertise related to the project's content.**
  - A [Mass Humanities Program Officer](#) can help you find a scholar. It is best to contact us well before a Letter of Intent form (LOI) is due.

## PROJECTS MAY:

### 1. Focus on Massachusetts

- Massachusetts' role in the history of voting rights embodies some of the tensions evident in the period before 1920: in 1850, Massachusetts became the first state to host a national women's rights convention and in 1855 was one of only five states in which black suffrage was legal; yet it waited longer than most other states to allow for voting irrespective of income, and in the early twentieth century it was a hub of the anti-suffrage campaign that sought to deny women the right to vote.

### 2. Explore voting rights in a broader national or transnational context, as long as the U.S. is a point of comparison.

- ### 3. Take a variety of formats, including: community discussion forums; lectures and panel discussions; moderated book- or film-discussion groups; exhibits; oral history projects (see criteria); digital media and film projects (see criteria), after-school and school-based programs; and other public-facing humanities projects.

## THE VOTE GUIDE (CONT)

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### PROJECTS MAY NOT:

- 1. Engage in advocacy.** A project that engages in advocacy leads audiences to think in a particular way or to support a particular policy. Instead, Mass Humanities encourages projects that help audiences see an issue from a variety of perspectives so they can come to their own conclusion.
- 2. Engage in policy debates.** Instead, projects may educate audiences about particular aspects of voting rights – from the perspectives of history, political philosophy, ethics, literary or artistic analysis, etc. – so they can make their own decisions about which policies to support or resist.

### SAMPLE FRAMEWORKS FOR PROJECTS:

#### How did your community play a role in the history of voting rights?

*Example:* Exhibit of suffragists from your town that explores the broader social and political contexts informing their work, with curriculum development for visits by 8th – grade civics classes. The scholar is a historian of the women’s suffrage movement.

#### Who was left out?

*Example:* A panel discussion exploring how many people of color were excluded from the vote between the passage of the 19th Amendment and the Voting Rights Act of 1965, with a facilitated conversation with the audience about how that legacy still shapes communities of color today. The scholar has expertise in critical race theory and teaches courses that cover these topics.

#### How do democracies make decisions about who should vote?

*Example:* A library-based reading group using excerpts of ancient and modern texts about who should have the right to vote and on what basis (age, citizenship status, criminal record, property, etc.) The scholar is a political philosopher with an interest in these questions.

#### On what basis did people disagree with each other?

*Example:* A staged debate, based on speeches and other documents, between historical figures who supported and argued against the passage of the 15th Amendment, which declared that the vote could not be denied on the basis of race, color, or previous condition of servitude, followed by a facilitated discussion amongst the audience. The scholar is a specialist in African American history and Reconstruction.

# PROJECT GRANT SAMPLE BUDGET

	MH FUNDS REQUESTED [1]	COST-SHARE CASH [2]	COST-SHARE IN-KIND [3]	LINE TOTAL [4]
A. Project Director	\$1,300	\$3,000	\$2,000	\$6,300
B. Staff at Sponsoring Organization	\$1,300		\$300	\$1,600
C. Project (Humanities) Scholar	\$1,000		\$500	\$1,500
D. Speakers, Panelists, Moderators, Scholars	\$500		\$500	\$1,000
E. Researchers, Consultants, Writers, Technicians				
F. Other Personnel, Volunteers		\$900		\$900
G. Travel, Meals, Lodging	\$250			\$250
H. Promotion, Publicity Costs	\$650	\$950		\$1,600
I. Supplies: Printing, Postage, etc.	\$2,000			\$2,000
J. Equipment Rental, Materials				
K. Rental of Space, Custodial Service			\$500	\$500
L. Evaluation Costs	\$300		\$300	\$600
M. Other (please explain)				
<b>TOTAL DIRECT COSTS</b> (add lines A through M)	\$7,300			
<b>N. Indirect Costs</b> (MH column [1] = negotiated rate, or up to 10% of Total Direct Costs in that column)	\$730			\$730
<b>TOTALS</b>	\$8,030	\$4,850	\$4,100	\$16,980

1. The total of lines A and B together may not exceed more than 50% of the total MH funds requested

2. MH funds requested on line A must be matched, at least equally, in cash

3. Numbers in the In-Kind column represent contributions that are NOT cash. Assign values to volunteer effort, use of space, donated items, and other non-cash contributions.

4. Line C has \$1000 of MH funds requested for the Project Scholar. The \$500 in-kind cost share includes volunteer preparation time from the scholar

5. Mass Humanities funds up to \$500 per speaker/ per event.

6. You may include indirect costs as a percentage of the total direct costs you are requesting from MH. Use a rate of 10%, or your federally negotiated rate if you have one.

7. These 2 totals add up to the cost-share, or match. That total must be equal to or greater than the total amount requested from MH

8. Total requested from MH

9. CASH cost-share needs equal at least 10% of the total requested from MH

# REQUIREMENTS FOR ORAL HISTORIES

## Oral history projects are eligible for Mass Humanities funding if:

- The gathering and presenting of information on, and gaining insight into, a humanities theme or issue is central to the project
- The process of gathering the interviews is a major goal of the project (e.g. high school students doing oral histories as part of curriculum or extracurricular project)

## All oral history project proposals should demonstrate that the project meets the following conditions:

1. Conformity with standards of technology, privacy, and historical scholarship such as described in Principles and Best Practices of the Oral History Association, **with one exception** (see next page).\* Be specific about equipment, plans, and commitments. Each interview must be accompanied by a legal release. There is no standard form.

2. The involvement of an oral history specialist and/or humanities scholar.\*\*
3. A thematic or structured approach -- a “humanities theme” – that guides the questioning, as advised by the humanities scholar. The proposal should include:
  - A short reading list on the theme, for interviewers
  - Sample questions on the theme
  - At least 10 subjects identified by name or a specific group of subjects and a strategy for getting them interviewed
4. A plan to have an oral history specialist to prepare interviewers in these skills:
  - Interview technique and equipment use
  - Topic or theme: short reading list
  - Research into the specific background of each subject to sharpen the questions or discussion
5. An interpretive/editorial step (an organizing and editing of the materials) that inserts the voice of a historian or scholar in the knitting together of samples or a thematic presentation of the oral histories.

\*\* These may be one and the same, however projects on special topics should include a scholar with knowledge of the field in addition to an oral historian.

## REQUIREMENTS FOR ORAL HISTORIES (CONT)

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6. A plan for a guided or interpreted public presentation or program such as:
  - an exhibit or a school visiting project
  - contributions to a larger project, for instances an addendum to an online collection of a local historical society site or a thematic website
7. Technology:
  - Use digital technology only. For advice, visit the Oral History Association's website
  - Video is permissible but an audio recording should be made simultaneously for back-up and transcription.
8. Original recordings and transcriptions must be deposited in a public archive, which could include your local public library, but an archive is better.
9. Projects that involve teaching must have commitments from teacher(s) and school, as well as indicate how the project is aligned with the MA Curriculum Standards.

*\*Please note the exception to OHA practices: Mass Humanities does not ask interviewers to “attempt to extend the inquiry beyond the specific focus of the project” as described in the OHA’s PBP document under the heading Interview Item # 4, at the one-but-last bullet. Instead, we would like to see the interviewer come as prepared as possible, and the interview be in service to the project -- leaving room for diverging opinions and allowing for the interview to divert in fruitful ways. Should there be time, or should the subject feel there is something else important to cover, or a connection to make, it is of course fine to range beyond the topic at hand.*

# REQUIREMENT FOR PROJECTS RELATED TO NATIVE AMERICAN & INDIGENOUS COMMUNITIES

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## National Endowment for the Humanities Code of Ethics Related to Native Americans

Mass Humanities award recipients have the responsibility of ensuring that researchers and scholars working on NEH-sponsored projects related to Native Americans, Aleut, Eskimo, or Native Hawaiian peoples adhere to the following provisions:

- Every effort should be made in advance of project design and execution to engage the agreement, advice, and cooperation of members of the Native community in planning and execution of the project and in the disposition and results from the project. This should be communicated to the Native community and the anticipated consequences and results of the research or data-gathering should be explained as fully as possible to the individuals and groups likely to be affected.
- Where research or exhibition of materials involves the acquisition of material (objects and documents) and transfer of information on the assumption of trust between persons, the rights, expressed interests and sensitivities of those originating the material must be safeguarded.
- There is an obligation on the part of the scholar/researcher/principal investigator to reflect on the foreseeable repercussions of research and publication on the participant population and to inform them of the probable impact.
- Native community consultants have the right to remain anonymous or be specifically named and given credit if they so choose. This right should be respected where it has been explicitly promised. Where there is no clear understanding to the contrary, sources should be kept confidential. Because funded proposals, grant reports and other written material in the Endowment's possession are

## REQUIREMENT FOR PROJECTS RELATED TO NATIVE AMERICAN & INDIGENOUS COMMUNITIES (CONT)

available to the public, no identifications contrary to the wishes of the community consultants should appear.

- Investigators using recording devices such as cameras or tape recorders or the technique of oral interviewing are also subject to the above criteria. Subjects under study should understand the capacities of such machines and should be free to accept or reject their use.
- Individuals or group community consultants should be fairly compensated (through reciprocal exchange or monetary payment) for their services/information and there may be no exploitation of subjects under study. Scholars should make every attempt to guarantee appropriate credit (in the form of co-authorship or co-investigatorship) and the distribution of financial rewards where appropriate for products resulting from projects.
- Any report or work considered for publication (and where applicable and possible, films or exhibitions) should be deposited with the Native representatives of the elders and traditional leaders of the

community. Every effort should be made to see that such a representational body has an opportunity to view the films or exhibitions which result from work undertaken in the community.

- This Code should not interfere with or preclude any formal agreements made between researchers and Native peoples for the course of research undertaken with Federal funds. Further, the Code does not preclude or supersede ethical codes subscribed to and endorsed by various professional associations, but rather intends only to make clear the standards expected of those receiving Endowment funds.

This Code conforms to the principles of Public Law 95-341 as amended (the Indian Religious Freedom Act), Public Law 89-665 as amended (the National Historic Preservation Act), and other relevant public laws governing relations with native peoples of North America. Those who direct projects that are subject to the Code of Ethics are responsible for familiarizing themselves with the laws on which it is based to ensure full compliance with the Code. Although the body of the law and customs on which the Code is constructed is rooted in relations with native peoples of North America, researchers are urged to follow it whenever living cultures and peoples are involved.

# LITERATURE AND MEDICINE GUIDE

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## What is it?

*Literature & Medicine: Humanities, Health, & Healthcare* are multi-session discussion series that explore issues central to caring for people, whether they are well, sick, or dying. These projects use literature, journalism, or other sources of humanities content such as film or theater to stimulate discussions on various health issues, such as advanced and chronic illnesses, mental illness, aging in a youth-obsessed world, issues around death and dying, rights of self-determination, wellness, and other relevant health topics in American society.

These series take place in a wide spectrum of civic, cultural, and service organizations: community centers, places of worship, faith-based organizations, hospitals, community health centers, libraries, and veterans and military/service organizations. Literature & Medicine brings community residents and humanities scholars together for discussion, learning, and enjoyment.

## Who participates?

Any members of a community may attend along with a scholar who facilitates each session.

## What does this program do?

The *Literature & Medicine* program works to increase open conversations about health and healthcare, to increase empathy, to increase interpersonal and communication skills, to increase cultural awareness, and to increase awareness of health and healthcare care issues in American society.

## How do I get Literature & Medicine in my community?

For sample reading lists and more information on hosting a *Literature & Medicine* program, [contact Melissa Wheaton](#) at Mass Humanities.

## Who funds it?

Mass Humanities funds Literature & Medicine series through our [Discussion Grants program](#).

*Literature & Medicine: Humanities at the Heart of Health Care*™ was developed by the Maine Humanities Council.