

Connecticut Humanities Council

Heritage Revitalization Fund

Guidelines, Application Materials, and Instructions for:

- Discretionary Grants to \$7,000
- Major Grants \$10,000 to \$50,000

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I. Before You Begin

Before you begin an application for funding, read these Heritage Revitalization Fund (HRF) Guidelines. The Guidelines tell you:

- Types of organizations and projects eligible for funding
- Funding categories and HRF priorities
- Matching requirements
- Deadlines and maximum grant award amounts
- Eligible project expenses
- Required and optional attachments

Forms to complete the application can be found in the appendices. Additional copies of the guidelines, application materials, and other forms are available at www.ctculture.org/grants.html.

II. About the Heritage Revitalization Fund

The Connecticut Humanities Council's heritage granting programs, funded by the Connecticut General Assembly since 1995, have been a mainstay of funding for Connecticut's cultural community, supporting organizations large and small in their efforts to bring Connecticut's rich heritage to the public. The Heritage Revitalization Fund (HRF), established in 2007, replaces the Council's long-standing Cultural Heritage Development Fund.

The goal of the HRF is to build vital heritage organizations that bring history to a broad public. With HRF funding, organizations can transform, reinvent or renew their operations or programs; stabilize their infrastructures; position themselves for the future; and develop more financially sustainable practices. Above all, they can create successful initiatives that effectively serve their varied audiences.

The Fund is specifically intended to assist heritage organizations working in a rapidly changing climate in which:

- Financial pressures are both constant and increasing
- Technology, new media, and social networking sites are dramatically changing what the public expects from organizations and how it expects to receive and consume information

- The public expects rich, interactive experiences that challenge traditional programming models
- Audiences have many more choices in how to spend leisure time
- People of different ages and backgrounds have varied expectations for program experiences

The Heritage Revitalization Fund features broad and flexible funding parameters that support a program through its entire life cycle, from preparatory research and early thinking, through the careful planning required for its implementation, to its final presentation to the public. By "program," we mean the broadest definition of institutional activities that includes but is not limited to installing an exhibit, presenting a public or school program, launching a Web site, improving access to collections, planning a new way to organize staff, and developing a strategic or business plan.

Regardless of the specific program proposed for funding, the HRF expects applicants to demonstrate a clear understanding of what audience is being served, how the initiative meets that audience's needs, and how it addresses the challenges of the changing climate outlined above.

The HRF encourages proposals that demonstrate one or more of the following:

- Focus on an organization's core mission, demonstrate strategic thinking, provide opportunities to learn about the expectations and interests of its public, and strengthen internal operations
- Address HRF priority areas (see section VII)
- Present innovative solutions to pressing institutional problems
- Incorporate the thoughtful use of technology
- Foster collaboration through resource sharing or programming partnerships
- Share project materials with ConnecticutHistory.org. Please speak with an HRF staff member for details.

III. Project Resources

Applicants are strongly encouraged to visit the CHC's Heritage Resource Center (HRC) at www.ctculture.org/hrc for on-line access to information that can help produce a more competitive proposal. The HRC features reviews of books and articles, recommendations on useful Web sites and blogs, and free downloads of reports, surveys, white papers, and audience studies. Newly posted content is available through a variety of means, including RSS feed, e-newsletter subscription, Feedburner updates, and posts on the HRC Facebook page. The HRC also features a free lending library of essential materials for any cultural organization seeking to successfully navigate the challenges of today's operating environment.

IV. Who and What are Eligible for Funding

To be eligible for Heritage Revitalization Fund support, an applicant organization must:

- Be incorporated in the state of Connecticut as a 501(c)(3) non-profit organization and governed by a board of directors that meets regularly to set policy; OR as a city or municipality in the state of Connecticut.
- Provide programs and/or services to the public a minimum of 90 days per year. To meet this requirement, an organization may include open hours, research time (open hours and/or by appointment), special events, and monitored online services, or function as a professional service organization. Static Web pages such as calendars and listings may not be included in the calculation of hours serving the public.
- Have been in public operation for a minimum of one year prior to applying for funding.
- Be in compliance on all reporting obligations from previous CHC grants.

The following organizations *are not* eligible for funding:

- For-profit organizations or agencies of the State of Connecticut, including state

universities and state parks.

- Individuals (Individuals interested in fellowships and stipends for individual research should contact the Division of Research Programs at the National Endowment for the Humanities, 202-606-8200, www.neh.gov).
- Organizations not in compliance with CHC terms and conditions of previous CHC grants.

Project expenses eligible for HRF support include:

- Staff salaries and wages directly related to the project.
- Staff travel directly related to the project.
- Honoraria and travel for speakers, consultants, and other outside professionals hired to conduct the project.
- Technical services such as Web site design and hosting.
- Supplies such as recording media (digital media, etc), archival storage materials, office supplies, and materials for educational programs. Supplies cannot exceed 40% of the grant request.
- Equipment, software, and purchased intellectual property up to \$500 per item.
- Equipment rental related to the project
- Photocopying, typesetting, printing, and binding.
- Production of promotional and advertising materials.
- Advertising and marketing expenses
- Evaluation expenses.

The Heritage Revitalization Fund *does not* support the following projects and expenses:

- Projects advocating a particular political, philosophical, religious, or ideological point of view or a particular program of social action or change
- Projects intended primarily to create musical compositions, dance, paintings, sculpture, poetry, short stories, novels, or other artistic products that are not interpretive in nature. (Applicants interested in support for such projects should contact the Connecticut Department of Economic and Community Development, Office of the Arts, 860-256-2800.)
- Renovation, restoration, and rehabilitation or

construction of historic sites. (Applicants interested in preservation grants should contact the Connecticut Trust for Historic Preservation, 203-562-6312, www.cttrust.org and the Connecticut Department of Economic and Community Development, State Historic Preservation Office, 860-256-2800.)

- Conservation treatment.
- Endowment requests.
- Individual fellowships, graduate education, or university-based projects that require participants to register for academic credit.
- Acquisition of artifacts, works of art, or documents.
- Purchase of capital equipment greater than \$1,500.
- Repayment of loans or debt service
- Costs associated with social events or fund-raising activities.
- Purchase of food, refreshments, or catering services.
- Retroactive funding (activities completed before the start of the proposed grant period)
- Undocumented expenses.

Please contact CHC staff if you are unsure if a particular expense is eligible for funding.

V. Funding Levels

Heritage Revitalization Fund (HRF) grants are awarded at two levels.

Discretionary Grants are offered in amounts up to \$7,000:

Deadline: 5 p.m. on the first business day of March, April, June, July, September, October, and December
Project start date: at least 6 weeks after the application deadline

Major Grants are offered in amounts over \$10,000 with a maximum award amount based on the type of grant requested:

Pre-planning: up to \$20,000
Planning: up to \$30,000
Implementation: up to \$50,000

Deadline: 5 p.m. on the first business day of February, May, August and November

Project start date: at least 10 weeks after the application deadline

VI. Pre-Planning, Planning, and Implementation Grants

Depending on the stage of your project, you may apply for funding under Pre-planning, Planning, or Implementation. Note that funding for one phase does not guarantee further funding. Pre-planning applications may request a grant period of up to twelve months, planning grants up to eighteen months, and Implementation grants up to two years.

1. **Pre-planning:** funding for preliminary activities such as preparing a project, thinking about it, conducting research, determining key program concepts, or developing project goals. This category supports activities that may or may not lead to a Planning or Implementation proposal. If appropriate, the project should produce a report or study on research findings that can be shared with the field.

Examples of supported activities:

- Hire consultants and/or scholars to help conceptualize and/or research ideas.
 - Fund staff release time or travel to investigate ideas, look at how other organizations do things, or learn about the subject area.
 - Survey audiences or potential audiences.
 - Investigate alternative revenue streams.
2. **Planning:** funding to create a concrete project plan based on input from audience(s), as well as scholars and/or specialists when appropriate, and to establish a work plan, budget, and evaluation strategy. Receipt of a planning grant does not guarantee implementation funding.

Examples of supported activities:

- Create a plan to implement a new public program.
 - Prepare an integrated, organization-wide marketing plan.
 - Develop a high-level evaluation strategy.
 - Carry out a strategic planning process.
3. **Implementation:** funding for bringing a project to fruition. Successful applications will include a detailed work plan and budget, as well as rigorous marketing and evaluation plans. Implementation projects that were not previously funded under an HRF planning grant must demonstrate the same attention to careful planning, budgeting, and input from audiences, scholars, and/or specialists.

Examples of supported activities:

- Build and install an exhibit.
- Launch a Web site.
- Reorganize staff or operations based on a strategic plan.
- Engage in strategically oriented professional development
- Implement a public program.
- Roll out a new marketing campaign or branding initiative.

VII. Funding Priorities

Audience, as defined by the organization, must be at the heart of all HRF projects. Who is the program/project for? Depending on an organization's mission and goals, "audience" might be users, visitors, or community (defined variably by geography or affinity, in person or on line).

The HRF gives first priority to applications that address one or more of the following areas.

1. Audience Assessment
2. Organizational Assessment
3. Financial Stabilization
4. Public Programming
5. Marketing and Communication
6. Evaluation

Grants for pre-planning, planning, and implementation are available under each priority, depending on where a project is in its lifecycle. Applications must clearly and persuasively describe how the project addresses a chosen priority. Applications in non-priority areas are also considered, but at a lesser degree of funding importance.

Note that the examples given below are just that, and are intended to give applicants a feel for the types of projects covered under each area. Please discuss your project idea with an HRF staff member prior to submitting an application to determine if and how it fits HRF priorities.

1. **Audience Assessment**—Projects that identify and increase understanding of key audience's (existing and potential) perceptions of and expectations for the institution and/or its services. These expectations should inform planning, programs, and operations.

Examples:

- Conduct **surveys** and other **research-based initiatives** that identify audience motivations and expectations.
- Conduct research to identify **visitor demographics**.
- Conduct **focus groups or interviews** with community members to determine perceptions of the institution or barriers to participation.
- Analyze how audience information **impacts programs and services**.

Audience Assessment Example:

A historical society wants to understand its existing audience and identify sources for new visitation. The society seeks HRF *Planning* assistance for a consultant to develop an audience assessment plan and help staff carry it out. The consultant will design a survey instrument, gather and analyze the survey data, and provide a written report with findings and recommendations.

2. **Organizational Assessment**—Projects that examine, re-imagine, or reorganize critical components of an organization’s operations and/or organizational focus.

Examples:

- Participate in planning to create and/or implement an organizational **strategic plan**.
- Conduct a **board retreat** to examine organizational priorities.
- **Reorganize staff functions** by analyzing existing staff strengths, organizational needs, and audience expectations.
- Develop a new **business plan** to respond to organizational strengths and priorities.
- Conduct overall **program assessments** to determine areas of strength and weakness and to establish priorities.
- Conduct **collections assessments** to identify key collections and prioritize interpretive strengths and programming resources.

Organizational Assessment Example:

During an audience assessment, surveys revealed that visitors to a history museum would use the research facility more often if it was open at more convenient times and had knowledgeable staff available to answer questions. In an *Implementation* application, the museum proposes to create a Research Center staffed by curators and librarians who have had customer service training.

3. **Financial Stabilization**—Projects that maintain or improve an organization’s overall financial health.

Examples:

- Develop an institutional **fund-raising plan**.

- Create and implement a **planned giving program**.
- Conduct a feasibility study for launching a **capital campaign**.
- Evaluate potential for **job sharing** between two or more organizations and create a plan to integrate the shared position.
- Integrate an **online giving** component to existing Web site and/or implement **point of sale technology** to enable **revenue generation** via the Internet.
- Evaluate and implement new **financial management plan** and related software.

Financial Stabilization Example:

A library has determined that its audience would like online access to its historical and genealogical collections and that such a service could be a source of income for the library. The library seeks *Implementation* funding to add archival material to its Web site, establish a fee-based system of access, and implement an online purchasing system to facilitate sales.

4. **Public Programming**—Projects that satisfy the expectations and interests of current audiences and/or attract new ones.

Examples:

- Research and/ or create new exhibits, lectures, walking tours, conferences, workshops or other types of **interpretive and educational programs**.
- **Digitize an existing exhibition** or program to enable the content to continue to benefit the public via the Internet.
- Work with schools or groups of teachers to develop **curriculum based educational programs**.
- Develop **Web-based content** to create a museum without borders.
- Create a new **orientation video** focused on the institution’s strengths.

Public Programming Example:

In preparation for the 200th anniversary of its hometown, a historical society seeks a *Programming* grant to research anniversary events that will appeal to local audiences and to evaluate successful anniversaries at similar venues. To test community interest, staff will solicit program ideas from its membership and community, and host a series of focus groups in town. The results will guide the society's programs for the anniversary celebration, and identify new ways to reach the public.

5. **Marketing and Communication**—Projects that help organizations connect to and communicate with their audiences.

Examples:

- Develop a new **marketing and communications plan**.
- Evaluate **new technologies and social media** to connect with existing and reach new audiences.
- Evaluate existing and/or develop a new **institutional brand and related marketing materials**.
- Evaluate existing and/or create a new **institutional Web site**.
- Evaluate potential reaction to and cost savings from transitioning from print communications to **e-communications**.

Marketing and Communication Example:

After preparing a strategic marketing and communication plan that stressed the necessity for more sophisticated use of electronic media, a history museum seeks *Implementation* funding to hire a consultant to revise its Web site. The new Web site will feature a monthly e-newsletter, advertising for gift shop merchandise, a list of events in the region, and a Web forum so users can connect with museum specialists and those with similar interests.

6. **Evaluation**—Projects that measure the effectiveness and audience impact of an institution and/or its services

Examples:

- Conduct **front-end evaluation** of a project through focus groups or interviews to help in project planning.
- Conduct **formative evaluation** and/or prototyping through detailed observation, interviews, or self-reported surveys to evaluate and change a project during development or pre-public opening.
- Conduct **summative evaluation** to look at the program after it has been completed through observations, interviews, and/ or focus groups.
- Conduct an **economic impact study**.

Evaluation Example:

A history museum requests *Planning* funding to create an evaluation plan for a soon-to-open permanent exhibit. The planning team will identify specific visitor “take-aways” and develop measures of visitor satisfaction, which will guide the evaluation of the exhibition once it is open.

VIII. Matching Requirements

All Heritage Revitalization Fund grants must be matched dollar for dollar through a combination of in-kind contributions and/or cash offered by applicants, partners, and/or third parties, i.e. grants or bequests. **Funding from the Department of Economic and Community Development or any other state agency cannot be used for matching purposes.**

Although we have temporarily suspended the requirement that a portion of the matching funds for implementation grants come from external (third party) cash, preference is given to applications showing some cash match.

Applicant cash contributions may include:

- Salaries and wages of applicant and partner staff.
- Consultant fees.
- Purchase of materials and supplies.
- Purchase of equipment.
- Equipment and space rental fees.
- Contracted services.
- Catering and refreshments.
- Other cash expenses incurred by the applicant and/or partners during the course of the grant period and directly related to the grant project.

Consultant fees, contracted services, staffing costs, and equipment purchases must be supported by documentation. Include estimates of staffing costs (pay rate x number of hours), and evidence of fair market value of equipment (vendor price sheets, catalogs, Internet quotes, etc.).

Applicant in-kind contributions may include:

- Donated services, including volunteer time
- Donated materials and supplies
- Donated equipment
- Loans of equipment and rental space from organizations eligible for CHC funding (for eligibility requirements see Section IV).
- Differential for discounted goods and services

Use hourly fair market value for volunteer time. Calculate auto travel at the current federal reimbursement rate, and train and air travel at coach rates.

External (third party) funder cash contributions may include:

- Gifts/donations specifically for the project
- Bequests designated for the project
- Grants awarded for the project

External (third party) funder cash contributions must be documented with copies of checks and a certification letter.

IX. Preparing the Application

Please assemble your application in this order:

- Application checklist form.
- Cover sheet form.
- Budget summary form and budget explanation.
- Project abstract—300-words maximum.
- Project narrative—discretionary grants: seven pages maximum; major grants: 12 pages maximum.
- Supporting materials—4 pages maximum.
- Attachments (if applicable).

Applications must be typed, single-spaced, and use at least 12-point type with a minimum of 1-inch margins on all sides. Pages must be numbered consecutively. **Do not use binders, notebooks, spirals, plastic sleeves, pocket folders, or staples.** Applications must be clipped with either paper clips or binder clips.

The application must be signed by the authorizing official, project director(s), and fiscal agent. By signing the proposal, these persons jointly certify that the information contained in the application is true and complete to the best of their knowledge, and that the applicant organization agrees to abide by the provisions of a grant contract should funding be awarded. A sample of the grant contract is available upon request.

1. Application Checklist Form

Once the application is assembled, use the checklist to be sure it is complete. Sign and date the checklist.

2. Cover Sheet Form

- a. Proposal Title: A descriptive title of no more than 15 words.
- b. Pre-Planning, Planning, or Implementation: Indicate the category for your proposal (see Section VI). If you are unsure which category to choose, contact CHC staff for assistance.
- c. Funding Priority: Indicate the funding priority under which you are applying (see Section VII). Check “none” if your project does not meet the criteria for an HRF priority area.

- d. **Grant Period:** Specify the time frame within which you will complete the grant-funded activities. The grant period start date must be at least 6 weeks (discretionary applications) or 10 weeks (major applications) after the application deadline. Pre-planning grant applications may request a grant period of up to twelve months, Planning grants eighteen months, and Implementation grants two years.
- e. **Size of Target Audience:** If applicable, estimate how many people your project will reach.
- f. **Organization Budget Size:** Check the box corresponding to your operating budget.
- g. **Applicant Organization:** Include all required information about the legal entity that will be receiving grant funds.
- h. **Co-Applicant Organization:** If more than one organization is applying jointly for funding, enter required information.
- i. **Project Director:** Provide all requested information.
- j. **Project Co-Director:** If more than one person will serve jointly as project director, provide all requested information.
- k. **Fiscal Agent:** Provide all requested information for the person who will be responsible for oversight of the expenditures of grant funds, and for documentation for and accounting of all grant expenses including matching funds.
- l. **Public Relations Contact:** Provide all requested information for the person who will be responsible for public promotion of the project.
- m. **Funding Profile:** Indicate the amount requested and the amounts of matching funds. The total should match the Budget Summary Form.

The applicant organization’s authorizing official, any co-applicant organization’s authorizing official, the project director, any project co-director, and the fiscal agent are all required to sign the application and, if funds are awarded, the grant contract.

3. **Budget Detail and Summary**

Create a detailed budget spreadsheet of all line items, similar to the example in Appendix C. Use the spreadsheet to complete the Budget Summary Form. The form must be signed by the project director, fiscal agent, and authorizing official. See “Matching Requirements” and “Who and What are Eligible for Funding” for information on completing the budget portion of the application. Budgeted expenses must occur within the grant period specified on the cover sheet form. No grant funds may be used for activities before or after that period.

4. **Proposal Abstract**

A proposal abstract of no more than 300 words on a separate sheet of paper should specify

- a. The purpose of the request (including dates of key activities as applicable).
- b. The intended audiences and how they will benefit.
- c. The amount of funding requested.
- d. The amount of any matching contribution.

The proposal abstract is usually written after the rest of the application is complete. See Appendix J for a model proposal abstract.

5. **Project Narrative**

No more than 7 pages for discretionary applications and 12 pages for major applications.

The project narrative should clearly describe the project and its relationship to Heritage Revitalization Fund priorities. The narrative should be detailed enough for reviewers to form a complete understanding of the project’s goals, activities, and impact, and brief enough for engaging reading. The narrative sections should be in order, as follows:

- a. **Organization Description:** What is the organization’s mission, programming agenda, audience, and financial capacity?

Why is the organization well-positioned to undertake this initiative? No more than 500 words. See Appendix E for a model organization description.

- b. **Project Goals and Planning:** What are your goals for this project? How does the project fit into your strategic goals? How have you prepared for this project? Describe the format of your project or initiative. What impact will the project have on your organization and audience? See Appendix F for a model statement of project goals and Appendix G for a model planning description.
- c. **Connection to the Humanities:** Explain how your organization and/or project are connected to the humanities. Why is the CHC an appropriate funding agency for this initiative?
- d. **Project Audience:** Describe the audience for this project and how the project meets their interests: who is this project for? How have they been involved in project planning? How do you know the project meets what your audience wants?
- e. **Project Team:** Who are the key people on the project team? What are their responsibilities for this project and qualifications for these tasks? Provide contact information (address, phone number, and email) for all staff and consultants on this list, and a one paragraph biographical sketch.
- f. **Work Plan:** Describe the major tasks to complete the project; provide a schedule for completion and the team member responsible. See Appendix H for model Work Plan.
- g. **Marketing and Publicity (if appropriate):** How will you attract your target audience? What materials, strategies, or communications channels will you use?
- h. **Evaluation:** What is the short-term and long-term impact you expect this project to have on your institution and/or audience? What benchmarks or measurement strategies will you use to determine progress or success? See Appendix I for a model project evaluation.

6. **Supporting Materials**

Include **no more than four** additional attachments supporting your proposal, such as print material mockups, promotional materials, audience assessment results, etc. Do not submit originals as they cannot be returned. Contact CHC staff if you have questions about the suitability of materials you are considering for inclusion. See Section X.

7. **Required Attachments**

The CHC is required to keep certain documents about your organization on file and uses others to aid in the review of your proposal. If you have not received a grant from the CHC within the past year, please provide copies of the applicant organization's:

- Board of directors list
- Current operating budget
- Most recent statement of financial position (audited if available)
- IRS 501(c)(3) determination letter or articles of incorporation showing nonprofit status if the applicant organization has never received a grant from the CHC.

X. **Additional Proposal Requirements for Specific Types of Projects**

1. **Exhibitions/Historic Site Interpretation**
Exhibition and interpretation proposals should clearly demonstrate the humanities themes to be explored in the project. The narrative should contain a brief “walkthrough” or descriptive tour to clearly show how the humanities content will be communicated to the public and how the typical visitor will experience the exhibition or site. The proposal should provide specific examples of “take-away messages” or learning objectives and the means of conveying them.

Supplemental materials for Implementation requests must include:

- a. A list or illustrations of key objects or images.
- b. Sample text panels for main section panels or site signage.
- c. A rendering of the exhibition's floor plan and sample elevations.

2. Digitization Projects, Audiovisual and/or Multimedia Formats

The narrative should include a description of digital and/or multimedia components of the project. Explain what material is to be included and how it was or will be selected. Describe what unique contributions the electronic formats will make to the project. Describe the visitor experience, if applicable, and how the images, audio, text, and interactivity will enhance the user's understanding of the subject.

If digital formats will be a critical interpretive component and will represent a large portion of the funds requested, applicants should provide the following information:

- How the digital format will comply with existing standards and best practices for digital material. **
- For all digital projects, a working prototype via a functioning URL or on a disk.
- Evidence that appropriate permissions have been or can be secured for the materials that will be included.
- A description of the distribution or marketing plan, explaining how the product will be publicized and made available to audiences.
- Plans for regular site management, including updating of the humanities content, monitoring of traffic, and collection of user information.

Supplemental Materials must include:

- a. Key images and an outline of the story line.
- b. Sample images of the digital component's design.

** IMLS has published *A Framework of Guidance for Building Good Digital Collections* as a resource for applicants planning a digital project. It provides an overview of some

of the major components and activities involved in the creation of good digital collections and provides a framework for identifying, organizing, and applying existing knowledge and resources to support the development of sound local practices for creating and managing good digital collections. See www.framework.niso.org

3. Publications

Narratives should describe the content, author(s), format, estimated print run, distribution plans, and sale price of any publications for which funding is requested. Explain how the revenue from the publication will off-set production costs. (Income from the sale of any publications will be subject to the CHC pay-back provision, which is available from HRF staff members.)

Supplemental materials must include:

- a. Draft of the table of contents
- b. Brief abstracts of essays
- c. Author biographical information

4. Public Programs

Describe the types of public programs that will be offered, give an overview of the humanities themes and how they will enhance the overall project. Describe the topics of lectures or other presentations, identify participating speakers, and describe the expected audience. Supply specific dates and times of any public programs if available.

XI. How to Submit an Application

Applications must be received by 5 p.m. on the application deadline day. There are no extensions. Please call HRF staff to confirm receipt of your application.

How to submit a Discretionary Grant:

Mail, e-mail, or deliver one copy of the application to:

Connecticut Humanities Council
37 Broad Street
Middletown, CT 06457
grants@ctculture.org

Electronic applications should be in Microsoft Word or Adobe Acrobat PDF format and should include the appropriate signatures.

How to submit a Major Grant:

Mail or deliver original plus twelve copies of the application to:

Connecticut Humanities Council
37 Broad Street
Middletown, CT 06457

Electronic applications for Major Grants are not accepted.

XII. The Review Process

Applications received by the deadline are initially reviewed by CHC staff for completeness and adherence to the specific grant category guidelines. Late, incomplete, and non-conforming applications will be rejected without further review (see Appendix A for checklist). Staff next prepares a report that includes pertinent history of the project (previous funding history, milestones, problems encountered, etc.) and notes the strengths and weaknesses of the proposal. Staff members **DO NOT** make funding recommendations.

Applications and staff reports are then reviewed by a panel of Connecticut Humanities Council members and invited representatives of the Connecticut cultural heritage community. Panelists evaluate proposals against the criteria in the Heritage Revitalization Fund guidelines and on the individual merits of each application. While CHC staff may be asked for clarification or verification of information, final funding approval is the sole responsibility of the review panel. Grants are awarded on the basis of available funding, and may be partially or fully funded.

Ethical Standards

CHC staff, review panelists, and Council members adhere to applicable state guidelines on ethical standards. They abstain from commenting or voting on a request for funding if they have:

- Any recent financial or governance relationship with the applicant organization or any person connected with the proposal.
- Played or will play a meaningful role in the development or execution of the project.

Notification

- *Discretionary Grants*: approximately 6 weeks after the application deadline.
- *Major Grants*: approximately 10 weeks after the application deadline.

If your proposal is funded, the Project Director and Fiscal Agent will be required to attend an orientation meeting on grant administration procedures, reporting requirements, payment schedules, and deadlines.

XIII. Important Reminders

1. Complete the required information carefully. Double-check budget numbers. Be sure you have all required signatures. An incomplete or inaccurate application may affect the competitiveness of your proposal.
2. Review the application checklist before submitting the final proposal.
3. Call CHC staff well in advance of the grant deadline if you have questions. Staff may also be able to help you locate consultants and contractors or provide samples of funded applications and other advice and assistance.
4. Applicants are encouraged to submit a draft proposal for review to identify potential problems and create a stronger application. **Drafts should be submitted at least two weeks before the application deadline to ensure a careful review.**

CHC Heritage Revitalization Fund Application Checklist

Project Title: _____

Applicant: _____

Organization: _____

- Cover Sheet
- Budget Summary Form
- Budget Detail
- Proposal Abstract
- Project Narrative
- Supporting Materials

Required attachments (see section IX for details). For major applications, attachments are required only for the original proposal copy.

- List of board of directors
- Current operating budget
- Most recent statement of financial position
- IRS 501(c)(3) determination letter

Signed: _____ Date: _____

Name: _____

For office use only



Heritage Revitalization Fund Application Cover Sheet

1. Proposal Title: _____

2. Funding Priority

- Pre-planning Planning Implementation
- Audience Assessment
- Public Programming
- Organizational Assessment
- Marketing/Communcation
- Financial Stabilization
- Evaluation
- NONE

3. Grant Period Requested

From: ____/____/____ To: ____/____/____

4. Numerical Estimate of Target Audience: _____

5. Institutional Budget Size

- <\$250K
- \$250K – 850K
- \$850K – \$2.5MM
- \$25MM+

6. Applicant Organization Information

Organization Name: _____
 Legal Address: _____
 City: _____ State: ____ ZIP+4: _____
 Director or Authorizing Official: _____
 Phone: _____ Fax: _____
 E-mail: _____
 Web address: _____
 CT Tourism District: _____
 CT Legislative District #: _____
 Senate _____
 House _____
 U.S. Congressional District _____

7. Co-Applicant Organization Information (if applicable)

Organization Name: _____
 Legal Address: _____
 City: _____ State: ____ ZIP+4: _____
 Director or Authorizing Official: _____
 Phone: _____ Fax: _____
 Web address: _____

8. Project Director Information

Name: _____
 Organizational affiliation: _____
 Address: _____
 City: _____ State: ____ ZIP+4: _____
 Phone: _____ Fax: _____
 E-mail: _____

9. Project Co-Director Information (if applicable)

Name: _____
 Organizational affiliation: _____
 Address: _____
 City: _____ State: ____ ZIP+4: _____
 Phone: _____ Fax: _____
 E-mail: _____

10. Fiscal Agent

Name: _____
 Organizational affiliation: _____
 Address: _____
 City: _____ State: ____ ZIP+4: _____
 Phone: _____ Fax: _____
 E-mail: _____

11. Public Relations Contact Information

Name: _____
 Organizational affiliation: _____
 Address: _____
 City: _____ State: ____ ZIP+4: _____
 Phone: _____ Fax: _____
 E-mail: _____

12. Funding Profile

A. CHC Funds Requested	\$
B. External Funders' Cash Contributions	\$
C. Applicants' Cash Contributions	\$
D. Applicants' In-Kind Contributions	\$
Total	\$

Sample Budget Spreadsheet

Expense	CHC grant funds requested	External funders cash contribution	Applicant cash contribution	Applicant in-kind contribution	Total
Personnel (Salaries & Wages)					
Salary					
Executive Director: 50 hrs @ \$35/hr	\$1,750.00				\$1,750.00
Other staff: 300 hrs. @ \$25/hr	\$3,750.00		\$3,750.00		\$7,500.00
Volunteers: 5 x 30 hrs @ \$25/hr				\$3,750.00	\$3,750.00
Honoraria					
Consultant #1: 25 hrs @ \$50/hr	\$1,250.00				\$1,250.00
Consultant # 2: 15 hrs @ \$50/hr	\$750.00				\$750.00
Consultant # 3 (volunteer): 25 hrs @ \$50/hr				\$1,250.00	\$1,250.00
Travel					
Consultant #1: 100 miles @ \$.485/mi	\$48.50				\$48.50
Consultant #2: Airfare & hotel	\$450.00				\$450.00
Consultant #3: 150 miles @ \$.485/mi	\$72.75				\$72.75
Supplies					
Conservation supplies	\$100.00		\$100.00		\$200.00
Software	\$500.00		\$330.00		\$830.00
Rental					
Scanner rental—donated				\$200.00	\$200.00
Meeting space	\$150.00		\$150.00		\$300.00
Postage					
Promotional mailing: 1000 pcs @ \$.41 ea	\$410.00				\$410.00
Newsletter mailing: 500 pcs @ \$.73 ea			\$365.00		\$365.00
Telephone					
6 mos @ \$35/mo				\$210.00	\$210.00
Printing					
Promotional postcard: 1000 pcs @ \$.30 each	\$300.00				\$300.00
Newsletter: 500 pcs @ \$1.25 ea			\$625.00		\$625.00
Promotion					
Advertising in local paper—donated				\$500.00	\$500.00
Evaluation					
Education staff review: 10 hrs @ \$25/hr			\$250.00		\$250.00
Other					
Refreshments for reception: 100 people @ \$2.50/person			\$250.00		\$250.00
Totals	\$9,531.25		\$5,820.00	\$5,910.00	\$21,261.25

Budget Summary Form

Expenses	A. CHC Grant Funds Requested	B. External Funders' Cash Contributions	C. Applicant Cash Contribution	D. Applicant In-Kind Contribution	E. Cost Share Total (B+C+D)	F. Total (A+E)
Salaries & Wages						
Honoraria						
Travel						
Supplies						
Rental						
Postage						
Telephone						
Printing						
Promotion						
Evaluation						
Other (specify)						
Total						

Authorization (Type or print name, then sign)

Project Director and Project Co-Director

Date

Fiscal Agent (must be someone other than Project Director)

Date

Applicant Organization Authorizing Official

Date

Co-Applicant Organization Authorized Official

Date

Sample Proposal Materials: Model Organization Description

Organizational Information: This is your chance to write a commercial for your organization. You should include a brief history of your organization, your mission, whom you serve, your programs, and past successes. By showing your history and demonstrating past success, the funder will see your institution as a good steward of their funding dollars. You should indicate where you have been, where you hope to go, and why your organization is well-positioned to undertake this project. Any detail (demographics, annual visitation/research query statistics) will help insure the reader that you have knowledge of your audience. This section should serve as a nice segue to your project goals.

Fairfield Museum and History Center's Organizational Description gives context to their community and its history, a snapshot of their collections, and the array of buildings they oversee for interpretation, use, and preservation. Their recent expansion, including the opening of the new building and their efforts leading up to the move, are all explored. Outreach and partnership opportunities are outlined and a thoughtful breakdown of their audience is provided.

The Fairfield Historical Society, now doing business as the Fairfield Museum and History Center (FMHC), is a not-for-profit 501(c)(3) educational institution originally chartered in 1903 to collect and preserve the regional history of Fairfield, Conn.

As one of Connecticut's oldest towns, Fairfield's history provides several fascinating access points to understand regional and national history. Collections-based exhibits and educational programming serve a growing local and regional audience, while the organization's 12,000-plus volume library and 2,000-linear-foot archives serve more than 1,000 researchers annually. In 1974, the Society acquired Ogden House, a mid-18th-century saltbox that formed the core of hands-on elementary school programs, summer history camps, and weekend house tours.

In 1996, FMHC entered into an agreement with the Town of Fairfield to manage the restoration and public access for six Town-owned historic properties: the Bronson Windmill (1893); an 1812 Powder House; Victorian Barn and Cottage (1890); Sun Tavern (c. 1789); and Burr Homestead (c. 1790). FMHC now oversees the appropriate use, interpretation, and preservation of those historic resources with the objective of making them accessible to the wider community.

In 2000, faced with acute limitation in its existing facility, FMHC's Board embarked on a planning process and subsequent capital campaign to improve and expand the organization's library, exhibition, and program services. The culmination of that effort was the opening in 2007 of the Fairfield Museum and History Center, a new 13,000-square foot museum, library, and community education center located on Fairfield's historic Town Green. The \$6.5 million capital campaign that funded that expansion was completed in 2009.

Since its opening two years ago, the Fairfield Museum has become an indispensable tool in the organization's effort to transform itself from a locally focused history institution with collections to a more audience-focused and accessible cultural resource for the broader region. In that time, the organization has become a major tourist attraction and educational resource, drawing regional, national, and international audiences and engaging diverse learners in creative and exciting ways.

Aggressive educational outreach has created broad new partnerships with regional universities and schools, particularly underserved students in Bridgeport. Student attendance in the museum's programs doubled between 2007 and 2008, and grew another 44% to more than 4,800 in 2009.

With its improved and expanded exhibition space, FMHC has also launched a series of

highly successful changing exhibitions that have built new bridges to previously underserved constituencies demonstrating the museum's commitment to serving the entire community.

A recent multi-phased study has indicated that FMHC's audience:

- Lives primarily within 60 miles of the museum (90%), with the majority living locally (79%)
- Are primarily women over 50 and families with children
- Are drawn to FMHC to be immersed in history (62%) and to satisfy their love of learning (61%)
- Family visitors are typically parents with minors (44%) and are more often mothers with children coming for family learning opportunities (63%)

The Connecticut Humanities Council thanks the Fairfield Museum and History Center for sharing this material. No part of this sample organizational description may be copied or reproduced without the express written consent of the Connecticut Humanities Council and the Fairfield Museum and History Center.

Sample Proposal Materials: Model Project Goals

Project Goals: A *goal* is a broad statement of what you wish to accomplish. Goals are general and should relate to your mission and strategic plan. Goals are really about the impact or outcome that you wish to bring about. You should explain why the Humanities Council is an appropriate source for funding.

Fairfield Museum and History Center's goals explore how their exhibition on the topic of Baseball will build on their strategic plan and their initiative to expand audiences and extend their reach into the greater community including the center city of Bridgeport.

Goals

Baseball and the Making of Community is a pilot project that focuses the organization's resources on creating new, audience-focused programming presented over a period of six months. The project includes a 1000-square foot interpretive exhibit with thematically linked public programs, school programs, and a large-scale community event.

The organization's goals for *Baseball and the Making of Community* are to:

- Engage and build new audiences from surrounding towns, especially Bridgeport, as part of an overall strategic goal to position FMHC as a regional resource.
- Address key findings from our audience evaluations and reinforce programs as an important part of building community.
- Define the museum as a place that brings the community together utilizing exhibitions and programs to reach and engage underserved demographic groups.
- Enhance the total visitor experience at FMHC with gallery spaces that are more visually exciting, interactive, and people-friendly, offering greater opportunities for visitors to become engaged in the FMHC as a central part of the community.

- Implement a new timeframe (six months) for presenting thematically connected exhibitions and programs that allow the museum to:
 - Establish a rational planning framework that fully integrates exhibits, public programs, marketing, curriculum, and strategic plan goals.
 - Create greater depth and variety in meeting audience needs with exhibits and programs that reach multiple age groups and interest levels.
 - Brand exhibits and programs to better leverage marketing opportunities that encourage repeat visitation.
 - Work with organizations and members of the local/regional community to encourage collaborations and partnerships that enrich content and promote the museum as a cultural center.
 - Strengthen ties with area school districts by working with teachers, administrators, and curriculum supervisors to develop more in-depth educational content and programs that utilize local history to reinforce social studies, math, and language arts curriculum.

In addition, *Baseball and the Making of Community* has several learning goals that include:

- Making use of an enormously popular topic as a way to connect people with humanities themes in history.
- Demonstrating the relevance of local history to the rich heritage and larger context of baseball in American life.
- Raising local residents' awareness of the shared histories and connections between Bridgeport and Fairfield, which have largely faded over the past four decades.

Goals Project Impact

Impact on audiences/community: *Baseball and the Making of Community* will strengthen and renew historic ties between Fairfield and Bridgeport. Fairfield and other towns in Coastal Fairfield County have been defined in recent years as “bedroom communities” largely oriented culturally towards the New York area. Fairfield, however, has a long history with Bridgeport, economically, politically, and culturally. Although it could be argued that Fairfielders have neglected their historic relationship with Bridgeport in recent decades, according to the Department of Economic Development, more Fairfield residents commute to Bridgeport than Manhattan (2244 v. 0229).

This project will serve as a catalyst to redefine the “urban” and “suburban” relationship between the two communities and help to re-connect more Fairfielders with their urban neighbor. Baseball’s roots were formed in small towns throughout 19th century America, but the game became an urban phenomena as it grew in popularity, rules were formalized, teams became professional, and it became accessible to urban immigrants and factory workers, who participated as players and spectators. Fairfield’s industries, though far fewer in number

than Bridgeport’s, also had teams that were among the best in the state. Baseball is thus an effective vehicle for demonstrating the historic ties between town and city. This project is also designed to reach audiences in Bridgeport and surrounding towns, spotlighting the significant contributions the city has made to baseball history, as well as its current urban revitalization project anchored by the Bridgeport Bluefish baseball team and Harbor Yard.

The project will thereby increase the museum’s visibility and strengthen its position in the local community. FMHC will be perceived as an organization that is responsive to community interests, makes history relevant and meaningful to multiple audiences, and encourages people of all ages to be active participants in the processes of history. This project will demonstrate to current and new audiences, as well as our longstanding constituents, that the museum is committed to presenting local history that enlightens and informs larger humanities themes.

The Connecticut Humanities Council thanks the Fairfield Museum and History Center for sharing this material. No part of this sample project goals may be copied or reproduced without the express written consent of the Connecticut Humanities Council and Fairfield Museum and History Center.

Sample Proposal Materials: Model Project Planning Description

Project Planning: Project planning should chronicle the steps taken along the way to make the decisions you made to pursue this project or initiative. What research have you conducted? Whom have you consulted? Are there similar projects you have observed?

In this planning section **Windsor Historical Society (WHS)** gives a comprehensive analysis of their current audience and the array of people (scholars, educators, museum members, community people) they consulted with in planning for their new permanent exhibition. They also note best practices and successes from their colleagues in the field that relate to their initiatives. WHS also builds on the institutional goals and impact they hope to have and elaborates on the learning goals they hope the visitors will carry away with them.

Audience: In general, exhibitions at Windsor Historical Society draw community members, people from the region, and school audiences. We have involved all segments of our audience in the planning process for the new permanent exhibition. Community members and people from the Greater Hartford region comprise the majority (approximately 80%) of our membership and on-site visitors. Public programs draw 23% of our annual visitation. Program attendees enjoy the opportunity to browse in the galleries before and after programs. Heritage tourists from out of the area come primarily to use our research library because they are descended from Windsor forebears. Library users comprise 10% of our annual visitation. Most view the Society's exhibitions and historic houses during their visit and appreciate the depth these aspects of the Society add to their family history pursuits in the library. Seventeen percent of our annual visitation is from school audiences, and these groups come primarily for programs that are based on the content of the exhibitions, historic homes, and the historic environment surrounding the Society. The remaining 50% of visitors are walk-ins who come primarily to

see the exhibitions and historic homes. Approximately 80% of our on-site visitors are of Caucasian background, approximately 75% of them are over 50 years of age, and approximately 17% of them are school audiences, thus under the age of 18. These figures are fairly typical of history museum visitation, but for Windsor Historical Society this represents a significant evolution towards more age and demographically balanced audiences.

Best Practices Literature: Best practices literature supporting Windsor Historical Society's community-centered vision include *Thriving in the Knowledge Age: New Business Models for Museums and Other Cultural Institutions* by John H. Falk and Beverly K. Sheppard; *The Presence of the Past: Popular Uses of History in American Life* by Roy Rosenzweig and David Thelen; and "A Golden Age of Historic Properties" by John Durel and Anita Nowery. Durel published in *History News*, Fall 2007. Consultant Anne Lanning recommended "Shaping Spaces for Learners and Learning" by Jeanne Vergeront, published in the *Journal of Museum Education* in Winter of 2002 and AASLH technical leaflet #245 "Families First! Rethinking Exhibits to Engage All Ages" by Anne Grimes Rand, Robert Kihne, and Sarah Watkins of the USS Constitution Museum. We have benefitted from using *Curating Oral Histories: From Interview to Archive* by Nancy MacKay. A useful visitor survey at the CHC Heritage Resource Center is "Connecticut Cultural Consumers Study," conducted by Reach Advisors in partnership with the Connecticut Humanities Council and Connecticut Landmarks. Consultant Erin Stevic's favorite best practices sources for exhibition planning include ExhibiTricks online, Beverly Serrell's *Exhibit Labels: An Interpretive Approach*, and *the Smithsonian's Good Show: A Practical Guide for Temporary Exhibitions*.

Planning Scholar/Staff Brainstorming:

In February of 2009, funded by a planning grant from the CHC, a committee of museum and history professionals met at the Society to evaluate its current presentation of Windsor history and recommend themes and resources for planning the new exhibition. The professional advisors included three historians: Patrick Pinnell, Urban Planner/Architecture and Planning LLC; Andrew Walsh, Associate Professor of History, Trinity College; Walter Woodward, CT State Historian and Assistant Professor of History/ UCONN. The group also included Anne Lanning, Vice President for Museum Affairs/Historic Deerfield, with decades of experience in museum education and administration; Jeff Crewe, Exhibition Designer/ Mystic Seaport; and Alicia Willett, Windsor Public School's Social Studies Curriculum Coordinator for grades 6-12. Staff participants were Christine Ermenc, Executive Director; Erin Stevic, Curator; Julia Baldini, Educator; and Barbara Goodwin, Librarian. The committee held collective knowledge of Connecticut history from the 16th through the 21st centuries and offered extensive expertise in museum and educational best practices.

The committee reviewed existing literature on Windsor's history prior to the meeting. During the session, the staff led the committee on a tour of the facility and shared community focus groups data gathered in preparation for the town's 375th anniversary celebration. The committee used this information in combination with their in-session discussions to generate a list of themes and questions that they believed should be central to the new exhibition. They strongly recommended expanding the scope of the new exhibition up to the present time, recommended strategies for dividing the exhibition content between the two available gallery spaces, and suggested ways that the Society's entry and lobby spaces could be improved to enhance the visitor experience. In addition, each committee member produced a written report detailing his or her recommendations.

Exhibition Ponderables and Take-aways: The committee spent three quarters of its time brainstorming content ideas for the new exhibition. The

result was a list of questions, or "ponderables," the exhibition should address and a list of the thematic "take-away" ideas that visitors should carry with them after viewing the exhibition:

Ponderables:

- Where am I? (spatially, geographically, geologically)
- Why do people move to Windsor? Stay in Windsor? Leave?
- Why have the Connecticut and Farmington rivers mattered?
- Who lived in the Windsor area first?
- Why did the Native American people want the English to settle in Windsor?
- Where did the Native American people go?
- What has made Windsor distinctive over time?
- How has life changed in Windsor over time?
- What has been Windsor's relationship to the region over time?
- How has Windsor been linked to the world?
- How have people from different backgrounds lived together here?
- What makes a community? How does a community evolve?
- Did Windsor have slaves?
- How have people learned skills over the years? Where/how did they work?
- Who ran/runs Windsor?
- How did/do people socialize?
- What disasters occurred that affected Windsor?
- Is Windsor a town or a suburb?
- What is going to happen here in the future?
- What constituted/constitutes the "good life" or American Dream in Windsor?
- How have Windsor people remembered their history?

Take-aways:

- The Colonial experience in Windsor was powerful and had a lasting impact.
- Windsor's distinctive local culture has always depended on extensive links to the outside world.
- The objects people use and create reflect how they live and feel.
- Windsor's power base has shifted and will continue to shift as people and groups attempt

to gain power, struggle against the current power base, and search for resolutions to these conflicts. (The committee agreed that this takeaway could be better articulated, but could not agree on a final version: variables to this take-away include race, ethnicity, religion, ancestry, class, education, and gender.)

The committee members endorsed a chronological approach for the exhibition and felt WHS could lay claim to interpreting the history of its daughter towns when those towns were a part of Windsor. For example, the building of the Windsor Locks Canal, which drew Irish migrants to our region, could become a focus in our galleries and a way for us to show our region's diversifying population and shift into industrialization. Previously, we had considered this story to belong to the town of Windsor Locks, but that town was still a part of Windsor when the canal was built.

The “ponderable” or theme that resonated most strongly in all committee reports was “Where am I?” Committee members agreed that the colonial gallery should begin by exploring the geology and geography that made the Windsor area attractive to both Native Americans and European settlers, giving visitors a physical and kinesthetic sense of place. They felt the Connecticut and Farmington Rivers should be highlighted as critical resources for the local and global economy. They encouraged staff to tell Windsor's founding story from many different perspectives, exploring why and how Windsor developed into a Puritan Yankee stronghold without over-glorifying Windsor's English founders in the process.

In earlier surveys taken during the planning stages of Windsor's 375th birthday celebration, the Society's traditional audience expressed a desire to learn more about Windsor's colonial history. Windsor Social Studies Coordinator Alicia Willett also demonstrated to us how the Windsor Public School's elementary school social studies curriculum focuses extensively on regional geography, and Native American

and colonial history. Thus, a gallery devoted to Windsor's colonial past will meet the needs of both audiences.

A major complaint voiced by the high school students our educator has worked with is their failure to “find themselves” in the current permanent exhibition. While the permanent exhibition is focused on Windsor's English founders, only 37% of the Windsor Public School's population is Caucasian. The students' comments reflect the current exhibition's failure to address the shift from Windsor's colonial English hegemony to Windsor's 21st century mixed population. While the colonial period was dominated by English settlers with its small pockets of diversity coming from its Native American neighbors and African-American slaves, we felt that a post-1800 gallery would provide an excellent vehicle for reflecting Windsor's growing diversity through immigration, migration, and suburbanization. By developing a modern Windsor gallery that tracks the growth and change of Windsor as a suburb, our thinking was that visitors of diverse backgrounds would be better able to find themselves in Windsor's story.

Committee members urged staff to think about interactive activity in the exhibition and recommended that the exhibition act in concert with the Society's library, historic houses, hands-on-history center, and related historical sites around town. Committee reports stressed that the new exhibition should be designed to be accessible to school and family groups from diverse backgrounds as well as the Society's traditional adult visitors. They should use engaging colors, imagery, and text, highlighting historic objects and images from the Society's collection that provide visitors with tangible connections between the past and present.

The Connecticut Humanities Council thanks the Windsor Historical Society for sharing this material. No part of this sample planning description may be copied or reproduced without the express written consent of the Connecticut Humanities Council and Windsor Historical Society.

Sample Proposal Materials: Model Work Plan

Work plan: A thoughtful work plan insures the reader that the whole project and process are thought out in advance including each task, the time frame, and the team member who will carry out the work. It is also extremely useful to project team members.

The **Noah Webster House (NWH)** and **West Hartford Historical Society (WHHS)** not only articulate the task, the schedule, and responsible team member(s), they also correlate each assignment with the overall goals of the project:

1. To develop strategies for community engagement by identifying the needs and the interests of local audiences
2. To cultivate long-lasting relationships with other local organizations that will enhance

- revenue and entrepreneurial activities
3. To create collaborative programs that build around the museum's institutional strengths and help to make the NWH and WHHS a greater community asset
4. To better fulfill the museum's mission by finding new ways to share Webster's life and West Hartford's past
5. To increase the visibility of the NWH and WHHS

The Connecticut Humanities Council thanks the Noah Webster House and West Hartford Historical Society for sharing this material. No part of this sample proposal abstract may be copied or reproduced without the express written consent of the Connecticut Humanities Council and Noah Webster House and West Hartford Historical Society.

Task	Schedule	Team Member(s)	Corresponding Goal
Develop ideas for collaborative endeavors	May 2010	Mocko, Dobbs	1,2,3,4,5
Find and approach collaborative organizations	June/July 2010	Mocko, Dobbs, Daley	2,3,4
Meet with all organizations and brainstorm program ideas	June/July 2010	Mocko, Dobbs	1,2,3,4
Develop survey for distribution to the public	July 2010	Mocko, Matos	1,2,3
Distribute survey through e-mail, web, and print media	July/August 2010	Mocko	1,2,3
Gather survey results and report to team	August 2010 August 2010	Mocko Mocko	1,2,3 1,2,3
Develop pilot events	Aug.-Oct. 2010	Team	2,3,4
Publicize events	As needed	Mocko	5
Implement pilot events	September 2010-May 2011	Team	2,3,4
Evaluate pilot events (surveys, attendance, income, etc.)	As needed	Mocko	1,3
Create detailed implementation plan for CCI	January-June 2011	Mocko, Team	1,2,3,4,5
Pursue funding for implementation of CCI	March-June 2011	Mocko, Dobbs	1,2,3,4,5

Sample Proposal Materials: Model Project Evaluation

Evaluation: Funders want to know how their dollars have been used. What will be different as a result of your project? How will you know your program has been successful? The time to figure out your evaluation process and the strategies to measure success is at the development stage of your project so you can build in steps to assess the progress and make remedial steps to fix any problems. Here is where you again consider the impact or attitude change you desire and identify indicators of success. You must decide what information to gather, design instruments to gather it, and decide the appropriate intervals to collect the data.

Lebanon Historical Society (LHS) and the Connecticut Sons of the American Revolution (CTSSAR) use a logic model to identify the

various audiences they hope to affect, the desired impact for each, indicators of success, and methods to collect data for their project on *Governor Jonathan Trumbull's 300th Anniversary*.

LHS and CTSSAR seek to impact their audiences most directly by fulfilling their mission to connect people with the history of Lebanon, the Revolutionary War, and the Trumbull War Office. To do this we propose the following Logic Model.

The Connecticut Humanities Council thanks the Lebanon Historical Society and the Connecticut Sons of the American Revolution for sharing this material. No part of this sample proposal evaluation plan may be copied or reproduced without the express written consent of the Connecticut Humanities Council and Lebanon Historical Society and the Connecticut Sons of the American Revolution.

User groups	Youth audiences	Local residents	Tourists
Desired	Fulfill mission	Fulfill mission	Fulfill mission
Impacts	Increase community visibility. Inspire interest in local history among teachers and students. Generate positive word-of-mouth.	Increase community visibility. Increase museum patrons membership and volunteers. Inspire annual giving. Generate positive word-of-mouth.	Increase community visibility. Inspire support for local landscape and building preservation. Increase earned revenue. Generate positive word-of-mouth.
Indicators	Increase in school/youth group visitation. Teachers and students report that they came away satisfied with their learning experience and would recommend to others.	Increase in local visitors. Increase in membership, volunteers, and annual giving. Visitors report that they would bring out-of-town friends and recommend to others.	Increase in out-of-state visitors. Increase in on-site donation. Visitors report that their experience at the War Office exceeded their expectations, and they would recommend to others.
Evaluation Strategies	Visitation records. Teacher surveys following visits.	Visitation records. Giving results. Capture e-mails. Visitor e-mail surveys three months out.	Visitation records. Giving results. Capture e-mails. Visitor e-mail surveys three months out.

Sample Proposal Materials: Model Proposal Abstract

The proposal abstract provides readers with a succinct overview of your project. It is the application readers' first impression of your project. And, to remind themselves of your proposal, readers may glance at the abstract before making their final recommendations, so it may also be their last impression. A well-written abstract should explain the key elements of your project: (1) the amount of funding requested and any matching contribution, (2) the general purpose of the request (including dates of key activities as applicable), (3) specific goals, (4) the nature of the work to be done, and (5) the intended audiences and how they or the organization will benefit.

In the sample proposal abstract below, **Florence Griswold Museum** supplies what the application reader needs to know in the first paragraph: the financial scope of the project; that consultants will do the work; audiences will be assessed and the museum will use this information in future planning. The last paragraph describes what this phase hopes to accomplish, what will happen next, and what are the desired deliverables from the overall audience research initiative.

The Florence Griswold Museum (FGM) requests a planning grant of \$x supported by a matching contribution of \$y, to hire audience development consultants who will help the Museum assess current audiences and strategize how to more effectively reach potential audiences and non-users.

The museum seeks to gain a more concrete understanding of both its committed and casual audiences: who is coming and why, what their needs are, and how their experiences at FGM meet those needs. Such knowledge will help FGM more expertly craft messages to other like-minded yet still untapped audiences who are most likely to become committed friends in the future. Furthermore, much needs to be learned about who is not coming here, and

what roadblocks may be hindering them. With CHC's support, FGM will undertake an in-depth audience development project with the potential to yield groundbreaking insights into the nature of both its audiences and its non-users and to become a model study capable of strategically informing the work of not just FGM, but the work of cultural institutions across Connecticut.

This planning grant proposal represents the first phase (to be completed by June 15th) of a two-phase audience development project that will inform the work of every facet of the Museum's planning, development, outreach, and marketing strategies. For the project's second phase, FGM will seek funding for the consultants to formally gather and analyze new data and develop actionable benchmarks designed to significantly advance the Museum's engagement with current and potential audiences. The completion of this project's second phase will produce for FGM a set of deliverable action steps designed to improve the experience of these audiences by more directly addressing their needs and what they desire for their time at FGM to be.

The Connecticut Humanities Council thanks the Florence Griswold Museum for sharing this material. No part of this sample proposal abstract may be copied or reproduced without the express written consent of the Connecticut Humanities Council and Florence Griswold Museum.

ch Connecticut
C Humanities
Council
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Middletown, CT 06457
860-685-2260
www.ctculture.org