

HISTORIC PRESERVATION EDUCATION GRANTS

Call for Proposals



Grant Amount	Up to \$2,500
Application deadline	<ul style="list-style-type: none">Round 1: Feb. 28, 2022 (11:30 p.m. EST)Round 2: Sept. 30, 2022 (11:30 p.m. EDT)
Notification	Approximately one month after the application deadline
Date projects may begin	<ul style="list-style-type: none">Round 1: April 15, 2022Round 2: Nov. 15, 2022
Date projects must be completed	Within one year of notification
Additional details	<ul style="list-style-type: none">This grant requires at least a 100 percent cash/in-kind match.We plan to award approximately 12 Historic Preservation Education Grants in 2022.Funding is provided by Indiana Humanities (through the support of the National Endowment for the Humanities, a federal agency) and Indiana Landmarks.

Indiana Humanities and Indiana Landmarks believe that it's important for Hoosiers to understand and appreciate the historic structures that surround us. Deeper knowledge of our landmarks helps connect us to our past and provides us with a stronger sense of place. When we know more about our landmarks, we're more likely to value and protect them—which in turn revitalizes our communities and adds richness to our lives.

To help promote knowledge of our state's historic places and the many benefits of preservation, Indiana Humanities and Indiana Landmarks have joined together to offer **Historic Preservation Education Grants** to Indiana-based tax-exempt organizations. The guidelines below present details about these grants, outlining the types of projects we support, who's eligible to receive them, how to apply and other important information.

What We Support

As its name suggests, the Historic Preservation Education Grant funds programs that educate Indiana citizens about the historic places and properties in their communities—and particularly about the need to preserve and protect them. Programs may come in a variety of formats—workshops,

presentations, booklets, brochures, reading/discussion programs, exhibitions, film documentaries and more—and we're increasingly interested in supporting digital projects, such as online exhibits, webinars and podcasts, that expand the program's reach and educate even more people about the value of historic preservation.

To help illustrate and inspire, here are some recently funded projects that align well with the goals of the Historic Preservation Education Grant:

- The [Winona History Center](#) created a [virtual tour of its Billy Sunday Home](#), providing those who are not able to access the home with an opportunity to explore its architecture and furnishings. We feel this is an excellent way to use technology to ensure that everyone has the opportunity to explore and appreciate historic structures.
- The [Indiana Jewish Historical Society](#) is conducting research to **identify and map historic synagogue architecture** (from the 1860s to the 1960s) across the state. It plans to create a web-based searchable map highlighting the history and architectural features of existing synagogues. We're excited about this project's digital component and think it will serve as a good example for other organizations.
- [Great Towns](#) has sponsored an **educational program/competition for high-school students** in Ferdinand. Students researched and wrote essays about the background and potential reuse of historic buildings in town, then they created videos about the structures (which were shown in the lobby of a local bank). This is an outstanding example of a creative program that reaches young people—an important but often underserved audience. (Great Towns recently [repeated this successful program in the town of Sheridan](#).)
- [ARCH](#) (Fort Wayne's historic preservation group) offered **four preservation-focused workshops** for owners of historic properties and those interested in learning preservation trades. The workshops addressed masonry repair, exterior painting, wood-floor repair and metal repair/refinishing. We especially like the practical, hands-on aspects of this program.
- [Saint Mary-of-the-Woods College](#) in West Terre Haute hired a preservation scholar to research dozens of [historic campus structures that were designed by the Bohlen family of architects](#) and to deliver **two presentations** based on his findings. The college also incorporated the research into a **campus open house/tour**. We appreciate the variety of programs this project offered, with multiple opportunities for audience members to engage in the content.
- The [Evansville Museum of Arts, History and Science](#) developed an **exhibition and accompanying programs on William Wesley Peters**, who grew up in Evansville and became Frank Lloyd Wright's first apprentice and right-hand man. The project focus on Peters's life and works, including the recently restored Peters-Margedant House on the University of Evansville campus. We value the museum's efforts to provide in-depth educational information about a significant local landmark.

If you'd like additional examples or wish to discuss your ideas, please email or call us. (See the contact information on page 7.)

Eligibility

To be eligible for a Historic Preservation Education Grant, you must apply on behalf of a tax-exempt organization. Schools, public libraries, churches, community organizations and government entities are eligible; 501(c)3 status is not required. We will not award Historic Preservation Education Grants to individuals or to for-profit entities. Also, note that we will not give an organization more than one Historic Preservation Education Grant per calendar year.

Requirements

Your proposal must meet the following requirements in order to be considered. Our review committee will use these to evaluate, rate and rank your application.

Your project must:

1. **Be related to historic places/properties in Indiana and have an educational purpose.**
Note that the Historic Preservation Education grant is not for actual preservation projects (i.e., “bricks and mortar” work).
2. **Include a preservation professional/expert in implementation and planning.** Program personnel must have the necessary qualifications and skills to carry out the project. If you have questions about including qualified personnel as part of your project, please contact us for guidance.
3. **Be intended for a public or school audience.** Although you may design and market your program for a target audience, you must ensure that it is open to the public at large. Our review committees assess the public nature of all proposed programs and evaluate how factors such as timing and location will impact audience attraction. Note that we do consider programs delivered in schools and prisons to be public, and in these cases you may offer them to select audiences (i.e., you don’t have to open them to the broader public).

Please note: You may charge admission to an event funded with a Historic Preservation Education Grant, but the admission should be nominal (we recommend no more than the cost of a movie ticket). We will not fund a project if we feel the cost of admission will prevent it from being a truly public event.
4. **Be presented at a site that is accessible according to the Americans with Disabilities Act (ADA).** If the site is not ADA accessible, you must demonstrate how you will make reasonable accommodations.
5. **Include a plan for execution.** You must demonstrate that you have the capacity to execute the project you propose. No matter how strong an idea is, we won’t fund it if we don’t have confidence that you can successfully implement it. In your application, be sure to provide sufficient detail as you describe your project ideas and goals. Tell us exactly what you’re going to do and how you’ll do it. Be thoughtful and clear about your timeline. Identify your project team members and historic preservation experts, describe their roles and show how they’ll contribute to your project’s success.

6. **Not exceed \$2,500 in requested funding.** You may apply for a grant of up to \$2,500 (though of course you may also ask for less). When we award a grant, we look closely at budgets to evaluate where applicants are proposing to spend grant funds. In some cases, we may offer only partial funding.
7. **Demonstrate at least a one-to-one match in cash or in-kind contributions from your organization or other sources** (e.g., if you request \$2,500, you must show at least \$2,500 of matching support). Matching funds must come from nonfederal sources and ideally will demonstrate a level of community support for the project. We report to the National Endowment for the Humanities data on how much private investment our grants leverage, so we encourage you to be thoughtful about calculating your match and to provide an accurate valuation of what you and your donors/collaborators will bring to the table. You'll find more information about the match in the "Budget" section in Appendix A below.
8. **Begin after the project start dates indicated on page 1 of these guidelines (April 15, 2022, for round 1 and Nov. 15, 2022, for round 2).** While you may begin planning your project in advance, the public programming should not take place before the start date that we list. In other words, we won't fund your program if part or all of it has already occurred before we make our decision and notify you.
9. **Be completed within one year of the award date.** If awarded a grant, you must complete project activities within one year of receiving notification (with a final report due 90 days after close). If you'll need longer than a year to complete your project, please let us know before you submit your application; we may allow more time for compelling reasons.

Restrictions

Indiana Humanities and Indiana Landmarks will not award Historic Preservation Education Grants for any of the following purposes:

- General operating expenses (i.e., our grants must support the development and implementation of specific public programs)
- Activities that promote a particular political, religious or ideological point of view
- Advocacy of a particular program of social or political action
- Support of specific public policies or legislation
- Lobbying
- Fundraising
- Endowment contributions
- Regranting of funds
- Purchase of land or facilities, construction or renovation
- Property or major equipment purchases (in other words, funds should not be used exclusively for equipment purchases; we may consider funding equipment, however, if it's a portion of the grant request and will support the overall goal of providing public humanities programming)

- Archival acquisitions
- Programming that falls outside of the humanities and preservation fields, including the creation or performance of art (see further explanation in the Requirements section above)
- Social services
- Prizes, awards or scholarships
- Foreign travel
- Alcoholic beverages
- Entertainment (unless it's a key educational component of the program)

Application, Review and Notification

You must submit your proposal using Indiana Humanities' online application system. Instructions for using the system are at www.indianahumanities.org/grants. Please note that first-time applicants will have to register. **More information about applying (including a list of narrative questions) is included in Appendix A below.**

As noted on page 1, we accept full proposals for Historic Preservation Education Grants twice a year. A review committee will assess each proposal based on the extent to which the project aligns to the guidelines presented in this document. In particular, committee members will evaluate the richness of the educational content and clear contributions of preservation experts; the feasibility of the methods and the organization's capacity to execute the project; the strength of the idea and the statement of need; and the clarity and reasonableness of the budget. The committee will also take into consideration other factors such as the diversity of the applicant organization and its audience, the project's alignment to Indiana Humanities' and Indiana Landmarks' missions and community support. **To help you better understand the factors that go into our assessment, we have attached the Historic Preservation Education Grant scoring rubric in Appendix C.**

The review process will take approximately one month, and once we know the status of your proposal, we'll notify the project director listed on your application. The project director is responsible for informing other team members.

We'll award an organization only one Historic Preservation Education Grant per calendar year. If you apply for a grant and don't receive it, you may rework your proposal (we encourage you to consult with us on ways that you might improve it) and submit it in the following round.

Administration

If we award you a grant, we'll send the project director an agreement and information outlining the requirements for administering the grant.

Among other things, you'll need to:

- Sign and return a copy of the agreement. **This is a standard agreement and is nonnegotiable.** We reserve the right to cancel the agreement if you make significant changes to your project scope, purpose, activities, personnel, budget or timeline without obtaining our permission.
- Provide us with your organization's DUNS (Data Universal Number System) number. Indiana Humanities' grants are funded through the support of the National Endowment for the Humanities, a federal agency, and as a "subrecipient" of federal funds you must follow federal regulations, including registering for and providing us with a DUNS number. We'll ask for the DUNS number on the application, and if you have one, please provide it. If you don't have one, you can leave the field blank (it's not required), but know that if you receive a grant, you'll need to register and provide a DUNS number on the agreement.
 - If you're not sure if you have a DUNS number, visit <https://iupdate.dnb.com/iUpdate/companylookup.htm> to look up your organization. You can then follow the steps to verify your number or to apply for one.
 - If you prefer to obtain a DUNS number via phone, you'll find the phone numbers you need at https://fedgov.dnb.com/webform/pages/reqDuns_phone.jsp.
- Send letters to your congressional delegation announcing the receipt of the grant from Indiana Humanities and Indiana Landmarks.
- Submit a listing of grant-funded events/activities.
- Comply with state and federal nondiscriminatory statutes.
- Report significant changes in the project prior to their execution.
- Acknowledge both Indiana Humanities and Indiana Landmarks as stipulated in the grant agreement.
- Submit an expenditure and evaluation report at the conclusion of the project.
- Retain auditable records of grant funds and local donations of cash and in-kind contributions and services (for three years).

Note that Indiana Humanities will pay up to 90 percent of the award in advance (after we receive the signed agreement and congressional letters). We'll pay the remaining 10 percent after we receive the final expenditure and evaluation report.

Application Support

We're available to support you as you prepare your application, and we especially encourage you to discuss your project with one of our staff members. (If you have doubts, we prefer that you seek advice before you take the time to complete the application.) We're also eager to provide assistance

as you prepare your budget, identify your historic preservation experts, fill out your application form and so on. For help, please contact:

Indiana Humanities

George Hanlin
Director of Grants
1500 N. Delaware St.
Indianapolis, IN 46202
ghanlin@indianahumanities.org
317.616.9784 or 800.675.8897

Indiana Landmarks

Suzanne Stanis,
Director of Heritage Education and Information
1201 Central Ave.
Indianapolis, IN 46202
sstanis@indianalandmarks.org
317.639.4534 or 800.450.4534

Appendix A—Additional Information about Applying

A well-prepared application influences the grant-review process. To achieve a superior rating, proposals must meet the published criteria, clearly describe the end product and include a workable plan, have a consistent and accurate budget with itemized expenses and demonstrate community need for the proposed programming. The following outlines the sections you'll find on the online application form with some guidance for each.

Part 1: Overview

This provides us with the basic information we need about your organization. The following definitions/tips offer some guidance.

- *Project Title:* The name you've given your project. Make it brief, self-explanatory and appealing.
- *Sponsoring Organization:* The tax-exempt group assuming full responsibility for the grant and to whom the grant check should be payable.
- *Sponsoring Organization Official:* A person who is legally empowered to sign the application on behalf of the organization—usually the president, executive director or chair. College and university applicants should obtain the approval of their administrative officials (office of research, sponsored programs, etc.).
- *Federal Employer Identification Number (EIN):* Also referred to as the Federal Tax Identification Number (TIN), this is a unique nine-digit number that the Internal Revenue Service assigns to organizations.
- *Data Universal Number System (DUNS) Number:* This is an identification number that the U.S. Office of Management and Budget requires of all organizations receiving federal funds. If your organization doesn't have one at the time of application, you may leave this field blank, but know that you'll need to register for and provide us with a DUNS number if you receive a grant. (More information is in the Administration section above.)
- *Project Director:* The person who will serve as the administrative contact for Indiana Humanities. We'll send all grant-related correspondence to the project director, so the person you list should be aware of the application and be prepared to serve. The addresses you list (both email address and U.S. postal address) should be the location where the project director wishes to receive paperwork. Note that you must submit the project director's resume or CV as part of the application.
- *Contact for E-Payment Setup:* If you receive a grant, we prefer to pay funds electronically rather than via check. If you're willing to consider electronic payment, please provide the name and email address of the person to whom we should send setup instructions.
- *Project Cosponsor(s):* Groups that will play important roles but are not the actual recipients of the grant. Enter "none" if you do not have a cosponsor.

Part 2: Project Summary

The project summary offers our reviewers a **quick overview** of your project (the basic who, what, when and where). **In no more than two or three sentences per question** you should:

- Describe your project. What public programming/product will it produce?
- Describe the audience it will reach.
- Outline when it will take place. (For example, if it's an exhibition, when will it run? If it's a brochure, when will you publish and distribute it?)
- Indicate where it will take place/be distributed.

You'll see that in this section we also ask questions about whether your programs will be presented at sites that are accessible according to the Americans with Disabilities Act (ADA) and whether you'll be charging admission. Depending on your responses, you may need to provide further explanation.

Part 3: Narrative Questions

These questions allow you to provide more detailed information about your project's purpose, audience, historic preservation focus, implementation and evaluation. The online system allows you to start your application, save it and come back to it later, but just to be safe, you might want to type your answers in a word-processing program, save them, then copy and paste them into the online form.

These are the questions you'll need to answer:

- Tell us about your project. If it's an exhibition, what's it about? If it's an event, what exactly will occur? In other words, give a thorough description to help reviewers imagine how the project will unfold.
- Outline the goals of your project. What do you want to accomplish? What do you expect will happen as a result of your work?
- Explain how historic preservation is an integral part of your project. What are the historic preservation elements? How does the project fill a need for historic preservation education in the community?
- What is your organization's mission, and how does this project help you achieve it?
- Tell us about your intended audiences. Who are they? Why are they interested in participating? Considering your previous activities, how many people do you estimate the program will reach? How will they find out about the program? If your program will engage diverse audiences or reach underserved audiences, explain that here.
- List project team members and describe their roles. Specifically, who are the historic preservation experts and how will they be involved in the planning and implementation of your project?
- List any partner organizations who are collaborating on this project and describe their roles.

- Give a detailed timeline for the project, including the projected months for planning, implementing and evaluating/reporting.
- How do you anticipate that Covid may impact your programming? If your programming includes in-person activities, what are your plans to ensure that you deliver them safely? What is your contingency plan should you have to cancel them?
- Describe your evaluation plan. How will you know whether you've successfully accomplished your goals?

Part 4: Budget

Here you'll provide a line-item budget for the project, **using the budget format in Appendix B as a guide**. We've included at www.indianahumanities.org/grant/historic-preservation-education-grant a template you can download and complete; you may also create a spreadsheet (e.g., Microsoft Excel) as long as it has the same columns and categories.

Please note the following:

- The column titled "Grant Funds" should reflect how you'll use the funding that you're requesting in this application.
- The column titled "Cost Share—Cash" should reflect cash for project expenses that comes from either your organization or your donors and collaborators. You may count in this column the time that paid staff will spend on the project.
- The column titled "Cost Share—In-Kind" should reflect the dollar value of support given to the project instead of money. Examples include volunteer time, use of donated meeting space or donated supplies. Compute the in-kind value according to the actual pay scale of persons engaged in comparable work, the actual rental value for the room or the actual purchase value of the supplies.
- Your match (cash and in-kind) must be at least equal to your grant funds.
- You cannot use federal dollars for cost-share purposes.
- Line items for alcoholic beverages, whether from Historic Preservation Education Grant funds or cost-share funds, are prohibited. These items should not appear anywhere in your budget.
- You cannot use grant funds for entertainment, unless it's an essential part of the programming (see further explanation in the Restrictions section above).
- You should keep reimbursement for airfare, hotel and per diem at reasonable rates; you should reimburse mileage at no more than the current IRS standard rate. Note that grant funds cannot be used for international travel.
- You may apply up to 10 percent of grant funds toward indirect costs, unless your organization is allowed a higher rate through a Negotiated Indirect Cost Rate Agreement (NICRA) with the

federal government. If your organization has a NICRA, you must submit a current copy along with your application when requesting grant funds for indirect costs.

- You should be specific and clear about how you're spending grant dollars and meeting your match. If any budget items need an explanation, you should provide it in the Notes column. Remember that clarity of budget is one factor on which we evaluate your proposal.

Part 5: Required Attachments

- The online application requires you to attach resumes or CVs (no longer than two pages each) for the project director and historic preservation experts. Remember, the project director is the person whose name appears in the first section of the application and who serves as the primary contact between Indiana Humanities and the grantee organization. This person is also chiefly in charge of implementation and final reporting for the grant.
- Attach two or three letters of support from cosponsors, experts and/or interested community groups. These letters should vouch for the value of your program and its potential impact on the community. They should come from people who are well positioned to make the case and not too closely tied to your organization. (A letter of recommendation from a past participant or a potential beneficiary of the program is more effective than a letter from your board chair, a staff member or one of the team members designing or delivering the program.) If you're partnering with an organization to deliver a program, it's also helpful to include a letter demonstrating that group's commitment and support.
- Please note that the attachment sections don't allow you to upload multiple documents—you must merge all of your items into one document and upload it. (For example, in the section that asks for resumes, you won't be able to upload four individual resumes—you'll have to combine each of the four resumes into one document and upload that single document.)

Appendix B—Sample Budget

Use the following sample budget as a guide for laying out and itemizing your own budget. You may create your budget in either a Word document or spreadsheet as long you use the same columns and categories as in the sample. Note that this is a general example and not specific to the Historic Preservation Education Grant.

Category	Indiana Humanities Funds	Cost Share—Cash	Cost Share—In-Kind	Notes
<i>Administration</i> (list all persons, titles, hours, and rates of pay)		Jane Smith, program director 30 hrs. @ \$15/hr. = \$450 John Jones, executive director 10 hrs. @ \$20/hr. = \$200	Two volunteers 20 hrs. total @ \$12/hr. = \$240	
<i>Program Personnel</i> (list all non-administrative persons and stipends or rates of pay)	Susan Wilson, speaker = \$250 honorarium Jim Brown, speaker = \$250 honorarium Sarah Jackson, speaker = \$500 honorarium			Sarah Jackson (nationally recognized author) will serve as keynote speaker.
<i>Travel and Per Diem</i> (list mileage, airfare, lodging, per diem, etc.)	Wilson mileage from Indianapolis, 320 miles RT x \$.58/mile = \$186 Brown mileage from Chicago, 84 miles RT x \$.58/mile = \$49 Jackson flight from Boston = \$354 Jackson hotel (one night) = \$128 Jackson car rental = \$73 Jackson per diem, two days \$50/day = \$100			
<i>Supplies</i> (list expenses for any supplies)		Supplies for program (paper, envelopes, name tags) = \$77		
<i>Printing and Postage</i> (list expenses for any printing and postage)		Printing for flyers and brochures = \$225 Mailing of brochures = \$159	Discount for printing of flyers and brochures = \$150	Printing company is giving us a discount, so we're counting that as in-kind.
<i>Space Rental</i> (list expenses related to office and meeting space)			Public library meeting room for three days, \$75/day = \$225	
<i>Other</i> (list all items not included above)		AV rental for three events, \$60 per event = \$180		
TOTALS	\$1,890	\$1,291	\$615	

Appendix C—Historic Preservation Education Grant Scoring Rubric

Our grant review committee uses the following scoring rubric to evaluate proposals.

Applicant Name:

Date:

Does this proposal meet the minimum guidelines (tax-exempt applicant, historic preservation methods, public programming elements)? ☐ Y or ☐ N

If “yes,” use the rubric below to evaluate the proposal and assign a score.

Core Components

Component	Unacceptable	Acceptable	Good	Exemplary	Points Awarded
Preservation Focus <i>25 Points</i>	<p>The project’s connections to preservation topics and/or methods are weak. The public education components are minimal. The experts listed are not legitimate or are questionable at best.</p> <p><i>0–5 points</i></p>	<p>The project includes preservation elements and/or methods but they’re fairly commonplace. The project does include experts, though their role may be incidental or not well defined. This is an adequate HPEG project, but it doesn’t necessarily inspire.</p> <p><i>6–12 points</i></p>	<p>The project clearly focuses on preservation. It features solid public education components. The experts and their roles are clearly identified and will likely contribute to the project’s success.</p> <p><i>13–19 points</i></p>	<p>The preservation content focuses on a topic that’s underrepresented or not often studied. The project may apply unique approaches. The experts are extremely qualified and fully involved. This project is likely to engage the participants in meaningful and lasting preservation activities or products.</p> <p><i>20–25 points</i></p>	<p style="text-align: center;">out of 25</p>
Capacity <i>20 Points</i>	<p>The organization’s ability to carry out this project is questionable. The team does not appear qualified, the timeline is not well thought out/presented, the research/planning seems weak, and/or the organization does not have a strong track record. It does not appear that the organization has the capacity to draw an audience. The proposal is poorly developed.</p> <p><i>0–5 points</i></p>	<p>Given the proposal and what we know of this organization/team, it’s likely that the organization would adequately carry out this project. The team appears qualified, and the timeline seems sound. Based on our understanding of the project and the target audience, we feel the organization is positioned to achieve its goals in terms of attendance.</p> <p><i>6–10 points</i></p>	<p>The organization has developed a solid proposal that inspires confidence. It has put significant thought into the planning of the project and presents a clearly defined timeline that’s achievable. The organization has a clear audience in mind for its program and a method for reaching it. This organization has a reputation for delivering.</p> <p><i>11–15 points</i></p>	<p>This is an organization that we can depend on to do great work. It has a reputation for excellence. It has prepared a concise and inspiring proposal with clearly outlined goals and a well-defined approach to achieving the goals. The timeline is explicitly spelled out and on target. The organization leaves no doubt that it will reach its audience.</p> <p><i>16–20 points</i></p>	<p style="text-align: center;">out of 20</p>
Case Statement/Need <i>25 Points</i>	<p>The proposal does not make a compelling case as to why this project is important to the community, nor does it convey enthusiasm and make us want to fund the project. The person writing the proposal does not “sell” the project, and if we don’t fund it, it’s hard to see that there will be much negative impact.</p> <p><i>0–5 points</i></p>	<p>Based on the proposal, we can see that this project has merit. The proposal sheds some light on the value the project brings to the community and how participants will benefit. While the enthusiasm factor might not be the highest, we can tell that the project team will be engaged and committed to creating impact.</p> <p><i>6–12 points</i></p>	<p>The proposal makes a compelling case as to why the project is important and clearly defines the impact it will have on the community. The proposal conveys a strong sense of enthusiasm and excitement. We know that if we fund this work, the team will carry it out with a sense of purpose and will create meaningful engagement.</p> <p><i>13–19 points</i></p>	<p>The proposal makes clear that this a project we must fund. The writer demonstrates how the project is creative, innovative, and dynamic and how it will provide essential and impactful humanities programming to the community. The proposal leaves no doubt as to the value of the project.</p> <p><i>20–25 points</i></p>	<p style="text-align: center;">out of 25</p>

Budget <i>10 Points</i>	<p>The budget does not include details to help reviewers understand how the organization will spend grant dollars and meet its match. It doesn't seem reasonable, it proposes to spend funds on prohibited activities, and/or the numbers don't add up. It raises questions about the ability to execute.</p> <p><i>0–2 points</i></p>	<p>The budget is adequate. While it might not offer the most detail, the organization has put some thought into it, and we get a sense of how grant dollars will be spent and how the organization will meet its match. The figures seem reasonable compared to what we understand about the project.</p> <p><i>3–5 points</i></p>	<p>The budget is well prepared. It offers sufficient detail to help us understand how funds will be spent. The organization has been thorough with calculating cash and in-kind cost share, and the budget does a good job of accurately reflecting the costs involved with the project</p> <p><i>6–8 points</i></p>	<p>This is a model budget. It presents a thorough accounting of how the grant dollars will be invested, and it's clear that the person preparing it has spent time getting quotes, estimates, etc. The cash and in-kind cost-share calculations are detailed and reasonable. The budget's detail inspires confidence in the project.</p> <p><i>9–10 points</i></p>	<p>out of 10</p>
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Additional Factors

Factor	Considerations	Points Awarded
Reaches Underserved Audiences <i>5 Points</i>	<p>Indiana Humanities and Indiana Landmarks want to be sure that we reach diverse organizations, communities and audiences. Award up to five points if you feel that the programming proposed in this proposal would reach underserved groups (consider factors such as race, ethnicity, age, gender, sexual/gender identity, socioeconomic status, rural/suburban/urban status, geographic outreach, etc.).</p>	<p>out of 5</p>
Builds Capacity <i>5 Points</i>	<p>We also want to help organizations build their capacity so that they're better prepared to serve their communities. If you feel that the opportunity to collaborate with Indiana Humanities and Indiana Landmarks on a grant-funded project will help the applicant to develop the skills of its team members; improve organizational strength; and grow its ability to develop, implement and evaluate meaningful public programming, award up to five points. As part of your scoring, consider whether the organization is led by and serves members of underrepresented communities (e.g., BIPOC-led organizations), whether it's at a disadvantage because it has not benefited from previous investment, and similar factors.</p>	<p>out of 5</p>
Aligns to Our Organizations' Goals <i>5 Points</i>	<p>Award up to five points if you feel the project helps meet Indiana Humanities' mission (creating and facilitating programs that encourage Hoosiers to think, read and talk) and Indiana Landmarks' mission (revitalizing communities, reconnecting us to our heritage and saving meaningful places).</p>	<p>out of 5</p>
Demonstrates Community Support <i>5 Points</i>	<p>We want to ensure that our grant recipients are well regarded in their communities and that our grant-funded projects will have an impact, so we ask applicants to submit one or two letters of support from other groups in their area. These should come from outside organizations, not from people closely affiliated with the applicant, and should show that the applicant is a good partner, has a good track record, and is proposing a project that will be of value to the community. Based on the letters of support provided—and other information presented in the proposal—award up to five points.</p>	<p>out of 5</p>
<p>Add together the points you assigned for each of the core components and factors listed above and enter the total to the right.</p> <p>This is your final score.</p>		<p>out of 100</p>

Comments: