

HISTORIC PRESERVATION EDUCATION GRANTS

Call for Proposals



Grant amount	Up to \$3,000
Application deadline	<ul style="list-style-type: none"> • Round 1: Feb. 28, 2025 (11:59 p.m. EST) • Round 2: Sept. 30, 2025 (11: 59 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, 2025 • Round 2: Nov. 15, 2025
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 10 to 12 Historic Preservation Education Grants in 2025. • 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 funded projects that align well with the goals of the Historic Preservation Education Grant:

- The [Quilters Hall of Fame](#) created a [virtual tour of its home in the Marie Webster House](#), providing those who are not able to access the site with an opportunity to explore its artifacts and architecture. We feel this is an excellent way to use technology to ensure that everyone has the opportunity to explore and appreciate historic structures.
- [Great Towns](#) sponsored “If These Walls Could Talk,” 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 followed this successful venture with additional “If These Wall Could Talk” programs in the towns of Sheridan and Tipton.)
- [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 focused on Peters’s life and works, including the 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.
- The [Beverly Shores Museum and Art Gallery](#) created a [heritage trail](#) throughout the town of Beverly Shores, highlighting the community’s history and landmarks important in its development. The heritage trail includes a [map](#) and trail markers with information about the each site on the trail. Both the map and the markers include QR codes that provide additional information, including archival materials.

If you’d like additional examples or wish to discuss your ideas, please email or call us. (See the contact information on page 6.)

Eligibility

To be eligible for a Historic Preservation Education Grant, you must apply on behalf of a tax-exempt organization that’s [registered with the Internal Revenue Service](#); K-12 schools, colleges and universities, public libraries, churches, and government entities are also eligible. We will not award Historic Preservation Education Grants to individuals, nonregistered entities, or for-profit entities. Fiscal sponsorship is not permitted. All organizations receiving a grant must provide Indiana Humanities with a Unique Entity Identifier (UEI) through the federal government’s System for Award management website, [SAM.gov](#) (see more details on page 5). Recipients who are unable to provide a UEI will not be eligible for funding. Also, note that we will not award 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 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 correctional facilities 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. For this reason, we typically do not support conferences or workshops that charge significant registration fees, unless the grant goes toward an activity (e.g., a keynote address) that’s open to the public at a free or reduced rate or toward a product developed as part of the conference/workshop that aligns with the goals of the grant and that’s publicly accessible.

- 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. (For more information, [visit this website.](#)) When reviewing grant applications, we also consider other ways that you make your programs accessible (e.g., providing ASL interpretation, translations, large-print copy, etc.), so we encourage you to give this some thought and share your ideas in your proposal.
- 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 \$3,000 in requested funding.** You may apply for a grant of up to \$3,000 (though of course you may request 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, especially if we determine that you’ve budgeted grant funds for ineligible expenses (see the restrictions outlined on page 4).
- 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. Indiana Humanities reports 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, 2025, for round 1 and Nov. 15, 2025, 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
- Food and beverages (unless it's a key educational component of the program—for example, purchasing food for a program on Hoosier foodways); using grant funds to purchase alcohol is always prohibited
- Entertainment (unless it's a key educational component of the program—for example, hiring musicians for a program on Indiana's jazz heritage)
- 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 historic preservation education programming)
- Archival acquisitions
- Programming that falls outside of the humanities and preservation fields
- Social services
- Prizes, awards, or scholarships
- Foreign travel

Application, Review, and Notification

You must submit your proposal using Indiana Humanities' online grants portal. You'll find [instructions for applying](#) on Indiana Humanities' website. Please note that first-time applicants will have to create an account in the portal. **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 email the project director information about administering it.

Among other things, you'll need to:

- Electronically sign a copy of the agreement in the grants portal. **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 Unique Entity Identification (UEI), obtained through the federal System for Award Management website, [SAM.gov](#). 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 UEI. We'll ask for the UEI on the application, and if you already have one, please provide it. If you don't have one, you may leave the field blank (it's not required), but know that if you receive a grant, you'll need to register for a UEI and include it on the agreement. **Obtaining a UEI can take several months, so if you're applying for a grant and don't have one, we strongly encourage you to begin the process right away.** We won't be able to pay grant funds until you provide us with your UEI. For instructions on getting a UEI, visit [SAM.gov](#) and/or watch [this video](#).
- Submit a listing of grant-funded events/activities.
- Comply with state and federal nondiscriminatory statutes.
- Report significant changes in the project (including changes to the budget) prior to their execution.

- Acknowledge both Indiana Humanities and Indiana Landmarks as stipulated in the grant agreement.
- Submit a final report (including documentation of final expenditures and cost share) 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).

Indiana Humanities will pay the full award upon receipt of a payment request.

Application Support

We're available to support you as you prepare your application, and we encourage you to reach out if you have concerns about whether your idea would be eligible for funding. (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, and develop your responses. For help, please contact:

Indiana Humanities

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

Indiana Landmarks

Suzanne Stanis,
Vice President of Heritage Education
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 should meet the published criteria, clearly describe the end product and include a workable plan, include a complete 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.

Call for Proposals

The purpose of this section is to remind you of the importance of reviewing the Historic Preservation Education Grant call for proposals.

- *Verification.* Before proceeding with the rest of the application, verify that you have downloaded and read the call for proposals.

Project Title and Directors

This section provides us with the basic information we need about your project. We'll ask you to provide the following.

- *Project Title.* This is the name you've given your project. We encourage you to make it brief, self-explanatory, and appealing.
- *Sponsoring Organization Official.* This is the person who's legally empowered to sign the application on behalf of the organization—usually the president, executive director, or board chair. College and university applicants should obtain the approval of their administrative officials (office of research, sponsored programs, etc.).
- *Project Director Name.* The project director is the person who'll serve as the administrative contact for the grant. We'll send grant-related correspondence to the project director, so the person you list should be aware of the application and be prepared to serve.
- *Project Director Title.* This is the project director's title at the organization that's applying. If the project director isn't an employee at the organization, list "volunteer" or a similar title.
- *Project Director Phone Number.*
- *Project Director Email Address.* The email address should be the address at which the project director wishes to receive communications.
- *Project Director Resume.* Attach the resume as directed.

Accessibility

We want to be sure that your programs are accessible to the public, so we ask you to answer the following.

- *ADA Compliance.* Will all of your grant-supported programs be presented at sites that are accessible according to the Americans with Disabilities Act (ADA)?
- *ADA Accommodations.* If your programming space isn't ADA accessible, what reasonable accommodations will you make?
- *Additional Accessibility Efforts.* In what other ways do you plan to make your grant-supported programs accessible (e.g., providing ASL interpretation, translations, large-print copy, onsite childcare, etc.)?

- *Program Cost.* Will you charge admission to your grant-supported programs, and if so, how much do you expect tickets will cost?

Federal Reporting Information

Because Indiana Humanities' portion of grant funds comes from the National Endowment for the Humanities, a federal agency, we must adhere to federal guidelines and collect the following information.

- *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.
- *Unique Entity ID.* This is an identification number required 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 Unique Entity ID if you receive a grant. (See more information in the Administration section on page 5.)
- *Federal Funding.* We ask if your organization receives more than \$1,000,000 in federal funds annually. If so, we must follow certain federal reporting requirements.

Project Basics—What, Who, Where, When

These questions ask you to provide detailed information about your project's purpose, audience, location and timeline.

- *Project Description.* Describe your project in detail. What public programming will it produce? (For example, if it's an exhibition, what's it about? If it's an event, what will take place?) Provide a thoroughly detailed description to help reviewers understand how the project will unfold. Make clear in your response how historic preservation is an integral part of your project and how the project fills a need for historic preservation education in the community.
- *Audience.* Describe the audience(s) you intend to reach. Who are they and why are they interested in participating? How many people do you expect will participate? If your project will engage diverse and/or underserved audiences, which we strongly encourage, please explain that here.
- *Location.* Describe where the programming will take place or how it will be distributed. If the programming occurs in multiple locations, please list each of them.
- *Timeline.* Provide a timeline for your project. Share details regarding all stages of the project, including planning, implementing, and evaluating/reporting. Be especially clear about when the programming will take place.

Project Personnel and Partnerships

These questions help us identify the range of expertise and level of support involved in the project.

- *Historic Preservation Experts.* Who are your historic preservation experts and how will they be involved in the planning and implementation of your project?
- *Project Team Members.* In addition to the historic preservation experts, list other project team members and describe their roles.
- *Partner Organizations.* List any partner organizations that are collaborating on this project and describe their roles. If there are none, you may skip this question.

- *Expert Resumes.* Attach resumes or CVs for the historic preservation experts involved in this project. Note that if you have multiple documents, you'll need to upload them together in one file.
- *Personnel Resumes.* If you feel it will be helpful, attach resumes or CVs for additional personnel involved in the project. Note that these are optional and not required. If you have multiple documents, you'll need to upload them together in one file.

Goals and Evaluation

These questions ask you to consider the goals for this project and the ways you'll determine success.

- *Project Goals.* Outline the goals of your project. What do you want to accomplish? How does this project help you achieve your organization's mission?
- *Project Evaluation.* Describe your evaluation plan. How will you know whether you've successfully accomplished your goals?

Letters of Support and Additional Materials

This section allows you to provide additional information that will help us evaluate your proposal.

- *Letters of Support.* We encourage you to attach up to 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. Note that you'll need to upload the letters together in one file. Letters of support are optional, but you can receive up to five scoring points for including them. If you have multiple letters, you'll need to upload them together in one file.
- *Additional Materials.* Attach any additional materials that you feel will be helpful as we consider your grant proposal. These materials are optional and not required. If you have multiple documents, you'll need to upload them together in one file.

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 on our [Historic Preservation Education Grant web page](#) 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 funds that you're requesting from Indiana Humanities and Indiana Landmarks. As a reminder, you should not use grant funds for any of the restricted items listed on page 4. Total this column and enter the amount on the application line that says, "Total Grant Request."
- The column titled "Cost Share—Cash" should reflect cash for project expenses that comes from your organization or your donors and collaborators. You may count in this column the time that paid staff will spend on the project. See the "additional budget notes" section

immediately below for more information about cash cost share. Total this column and enter the amount on the application line that says, “Total Cash Cost Share.”

- 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. See the “additional budget notes” section immediately below for more information about in-kind cost share. Total this column and enter the amount on the application line that says, “Total In-Kind Cost Share.”
- Add together the total grant request, total cash cost share, and total in-kind cost share. This will be your total project cost. Enter this amount on the application line that says, “Total Project Cost.”
- Once you’ve finalized your budget form, attach it to the application.

Additional budget notes:

- Your match (cash and in-kind) must be at least equal to your requested grant funds.
- You cannot use federal dollars for cost-share purposes.
- Line items for food, beverages, and other restricted activities (see the list on page 4) are prohibited, both for grant funds and cost-share funds. These items should not appear anywhere in your budget.
- 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 15 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. Attach the NICRA documentation in the Letters of Support and Additional Materials section of the application.
- 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.

Authorizations

You’ll finalize the grant application in this section.

- *Sharing Permission.* We occasionally provide examples of well-written grant proposals. This question asks if you’re willing to let us share your proposal with others.
- *Electronic Signature.* Once you’re ready to submit the application, enter your name on this line. Your electronic signature will certify that the application is complete and accurate.
- *Date of Signature.* Enter the date you signed the application.

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	<i>Grant Funds</i>	<i>Cost Share—Cash</i>	<i>Cost Share—In-Kind</i>	<i>Notes</i>
<i>Administration</i> (list all persons, titles, hours, and rates of pay)		Jane Smith, program director 30 hrs. @ \$27/hr. = \$810 John Jones, executive director 10 hrs. @ \$35/hr. = \$350	Two volunteers 20 hrs. total @ \$20/hr. = \$400	
<i>Program Personnel</i> (list all non-administrative persons and stipends or rates of pay)	Susan Wilson, speaker = \$500 honorarium Jim Brown, speaker = \$500 honorarium Sarah Jackson, speaker = \$1,075 honorarium	Sarah Jackson, remaining honorarium = \$1,425	Speaking fee discount offered by Sarah Jackson = \$2,500	Sarah Jackson (nationally recognized author) will serve as keynote speaker and offer a 50 percent discount on her \$5,000 speaking fee (grant and cash funds will cover the \$2,500 fee with the rest counted as in-kind).
<i>Travel and Per Diem</i> (list mileage, airfare, lodging, per diem, etc.)	Wilson mileage from Indianapolis, 320 miles RT x \$.67/mile = \$214 Brown mileage from Chicago, 84 miles RT x \$.67/mile = \$56 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 = \$375 Mailing of brochures = \$159	Discount for printing of flyers and brochures = \$200	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	Library is offering space free of charge, counted as in-kind.
<i>Other</i> (list all items not included above)		AV rental for three events, \$100 per event = \$300		
TOTALS	\$3,000	\$3,496	\$3,325	

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>	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. <i>0–5 points</i>	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. <i>6–12 points</i>	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. <i>13–19 points</i>	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. <i>20–25 points</i>	out of 25
Capacity <i>20 Points</i>	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. <i>0–5 points</i>	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. <i>6–10 points</i>	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. <i>11–15 points</i>	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. <i>16–20 points</i>	out of 20
Case Statement/Need <i>25 Points</i>	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. <i>0–5 points</i>	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. <i>6–12 points</i>	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. <i>13–19 points</i>	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 programming to the community. The proposal leaves no doubt as to the value of the project. <i>20–25 points</i>	out of 25

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 give applicants the opportunity to submit optional letters of support. 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 style="text-align: right;">This is your final score.</p>		<p>out of 100</p>

Comments: