



NATIONAL ENDOWMENT FOR THE HUMANITIES
DIVISION OF EDUCATION PROGRAMS

DIALOGUES ON THE EXPERIENCE OF WAR

FREQUENTLY ASKED QUESTIONS

Updated June 5, 2023

This document covers a variety of queries regarding the Dialogues on the Experience of War program. In addition, program staff members are available to answer further questions to dew@neh.gov.

Eligibility and General Information

1. May an institution submit multiple applications to the Dialogues on the Experience of War program?

Yes, you may submit multiple applications for distinctly different projects, as long as you are prepared to carry them out, should more than one be funded. However, an individual may only be named as project director on one application. Overlapping project costs between two or more applications for federal funding and/or approved federal award budgets are not permitted. Each application will be evaluated on its own merits. NEH might fund both applications, one, or neither. We strongly encourage you to discuss any plan for multiple submissions with a program officer.

2. If we have previously received a Dialogues on the Experience of War award, may we apply again?

Prior recipients may apply once they have completed the evaluation of their programs, but they will be required to respond to additional review criteria.

3. My project is related to the arts. How do I know whether my project is more appropriate for the National Endowment for the Arts (NEA) or the National Endowment for the Humanities (NEH)?

NEH supports projects rooted in humanities disciplines that provide scholarly, analytical, or historical perspectives on the arts. Your project may include a creative component, but NEH grant funds may not support these activities. If your project focuses on the creation of musical

compositions, dance, painting, poetry, short stories, novels, or arts performance or training, then you should submit your application to NEA, not NEH.

4. If my institution receives NEH funding, may we accept money from other sources?

Yes. NEH encourages, but does not require, applicants to seek support from diverse sources. Overlapping project costs between two or more applications for federal funding and/or approved federal award budgets are not permitted. Submitting proposals to other funders has no bearing on how NEH reviews proposals.

Project Content and Design

1. What first steps should I take in developing a Dialogues on the Experience of War grant proposal?

Read the Notice of Funding Opportunity (NOFO) closely, including the eligibility requirements (section C) and carefully consider the review criteria by which your application will be judged (section E1). You may wish to discuss your proposal with colleagues or consult with a grants officer at your institution, if one is available.

After this preparation, contact a NEH program officer for answers to questions, advice on the proposal, and review of a preliminary sketch and/or a draft proposal. The submission of preliminary sketches and draft proposals is optional. If you wish to submit a sketch, consult section D4 of the NOFO for the deadline and the [program resource page](#) for the form to use for the sketch. Email dew@neh.gov to reach NEH staff, to submit a preliminary sketch, and/or to submit a draft proposal.

2. Are there examples of funded proposals from past NEH Dialogues on the Experience of War competitions?

Yes. Please refer to the [program resource page](#) for sample proposals.

3. I reviewed the list of [previously funded proposals](#). Are there other kinds of projects that could be funded in the Dialogues program?

Yes. Here are some examples of activities that the program could support:

- A veterans' education organization works with a college humanities center to host a two-week bridge program for veterans returning to higher education, which would prepare them to be discussion leaders. Following immersive study of drama, memoir, and film about military service and the home-front experiences of war, the trained students partner with humanities faculty to co-lead discussion series for veterans in the community. Sources include George Brant's play *Grounded*, William Wyler's film *The Best Years of Our Lives*, and Chauncey Del French's memoir *Waging War on the Homefront: An Illustrated Memoir of World War II*.
- Working with its own curators and a local veterans' organization, an art museum prepares staff members and volunteers to facilitate a series of six biweekly evening discussions of

works of art and literature that powerfully depict themes of war, homecoming, heroism, and resistance. Artworks by Horace Pippin and Otto Dix, and literature by Leo Tolstoy and Rebecca West would anchor the discussions. Following the training program, the museum would host two discussion series per year, for veterans and non-veterans from the public.

- A community college humanities department and campus veteran center hold a summer workshop for faculty that prepares them to lead discussion programs as mini-courses for veteran and non-veteran students. They explore the experiences of the Trojan War, World War One and the Vietnam War through such sources as Aeschylus's *The Oresteia*, Vera Brittain's *Testament of Youth*, excerpts from the Library of America anthology *World War I and America: Told by the Americans Who Lived It*; Wallace Terry's *Bloods: Black Veterans of the Vietnam War*, Tim O'Brien's novel *The Things They Carried*, and Frances Fitzgerald's *Fire in the Lake: The Vietnamese and the Americans in Vietnam*. Two or more faculty trained through the workshop would offer these mini courses during the period of performance.
- A state humanities council prepares associates across a region to convene discussion groups on weekends at veterans' centers and VA hospitals. Resources drawn from the fields of literature and social history would address the relationship between civilians and combatants in the Civil War and the post-9/11 war in Iraq. Sources include Drew Gilpin Faust's *Republic of Suffering: Death and the American Civil War*, Walt Whitman's Civil War poetry, Eliot Ackerman's *Green on Blue* and Hasan Blasim's *The Corpse Exhibition and Other Stories of Iraq*. The trained associates then co-lead two or more discussion series during the period of performance.

4. What is the difference between the preparatory program and the discussion groups?

Although they are based on the same humanities themes and may share many texts and sources, they have two distinct functions. The preparatory program trains a group of selected participants as discussion leaders. These trained discussion leaders, or a subset of them, then lead at least two discussion groups for audiences of military veterans, members of the armed services, military families, and other members of the public.

5. What does “sustained discussion” mean? Would one film screening followed by a lengthy discussion constitute a sustained discussion program?

Dialogues on the Experience of War discussion programs are meant to be educational experiences and must allow for deep engagement with the sources and full and interactive dialogue that involves each member of the group. The discussion programs must convene the participants for recurring sessions or for multiple days or weeks to build trust and intellectual community among the group members.

6. When should I start consulting with humanities scholars about a project?

As a rule, the earlier that humanities scholars are involved in a project, the better.

7. I would like to develop a minor in veteran studies at my institution. Would a Dialogues grant support this?

This grant program is designed to support the training of discussion leaders and the convening of discussion programs. Dialogues projects may offer academic course credit for the preparatory and/or discussion programs or may integrate these programs into existing courses. For projects focused primarily on curricular development, see the Humanities Initiatives, Spotlight on Humanities in Higher Education, and Humanities Connections programs.

8. May the project director also serve as the institutional grant administrator?

No. The project director may not serve as the institutional grant administrator. The role of the project director must be distinguished from that of the institutional grant administrator, who functions as the representative of the recipient organization with authority to act on the organization's behalf in matters related to the administration of the award. All financial reports and prior approval requests such as budget revisions, extensions of the period of performance, and changes in key personnel must be signed or countersigned by the institutional grant administrator. Similarly, official correspondence from NEH to a recipient (for example, an offer letter, the award document, an extension, a supplement, or amendment) is addressed to the institutional grant administrator and copied to the project director. The project director is the person directly in charge of the conduct and performance of the funded project.

Budget

1. May I use a Dialogues on the Experience of War award to acquire equipment, materials, and supplies?

The acquisition of equipment, materials, and supplies is allowable when it supports the primary purpose of the proposed project. For example, work on a project website may be facilitated by the purchase of a computer. Dialogues on the Experience of War awards may also support the purchase of materials for participants' in-depth study of a topic in the humanities or other resources (such as entrance tickets to a museum exhibition) that are likely to enhance the discussion programs.

Per [2 CFR §200.322](#), as appropriate and to the extent consistent with law, applicants should, to the greatest extent practicable under a federal award, provide a preference for the purchase, acquisition, or use of goods, products, or materials produced in the United States. The requirements of this section must be included in all subawards including all contracts and purchase orders for work or products under this award.

2. May the project director use a Dialogues on the Experience of War award for the pursuit of independent research?

No. NEH does, however, support independent research in the humanities through its [Fellowships](#), [NEH-Mellon Fellowships for Digital Publication](#), and [Summer Stipends](#) programs, as well as the [Public Scholars](#) program, and Awards for Faculty [at Hispanic-Serving Institutions](#), [at Historically Black Colleges and Universities](#), and [at Tribal Colleges and Universities](#).

Application Assistance and Review

1. Does my institution need a grant writer to prepare an application?

No. NEH staff members are available to answer your questions and assist you as you prepare your proposal. We recommend that you first read the NOFO carefully, including the eligibility requirements in section C and the review criteria by which your application will be judged in section E1. After this preparation, contact an NEH program officer for answers to questions, advice on the application process, and review of a preliminary sketch or draft proposal. The submission of a sketch or draft is optional. If you wish to submit a draft, consult section D4 in the NOFO for the deadline. Please contact us at dew@neh.gov.

2. What does my organization need to do to prepare for submitting an application?

Before submitting its application, your organization must register with the System for Award Management (SAM) and Grants.gov. Learn more about this multistep process.

If you have not already done so, you will be required to create a Login.gov user account to register and log in to SAM and Grants.gov. Login.gov is a secure sign in service used by the public to sign in to participating government agencies. Create and link your account.

NEH encourages organizations with SAM registrations to check the validation of their UEI well in advance of the deadline to ensure that they are accurate, current, and active. If your SAM registration is not active and current at the time of Grants.gov submission, NEH will reject your application.

You should allow several weeks to register with SAM and Grants.gov. NEH will not waive the online submission requirement or extend the application deadline to allow additional time for you to complete registration with SAM or Grants.gov.

If your SAM registration is not active and current at the time an award is made, NEH may determine that you are not qualified to receive an award and use that determination as a basis for making an award to another applicant. See D3 in the NOFO for details.

3. What is the deadline for submitting the application?

Applications for Dialogues on the Experience of War grants must be received and validated by [Grants.gov](https://www.grants.gov) by 11:59 p.m. Eastern Time on the deadline specified in section D4 of the NOFO. Grants.gov will date- and timestamp your application at the time you submit it. NEH will not accept applications submitted after that date.

NEH suggests that you submit your application no later than noon (Eastern Time) on the day of the deadline. Doing so will leave you time to contact the Grants.gov help desk for support, should you encounter a technical problem of some kind. Visit [Grants.gov](https://www.grants.gov) for current applicant support help desk hours. You can also send an email message to support@grants.gov.

4. How do I know if I have submitted my application successfully?

Click [here](#) to confirm that you successfully submitted your application. It is your responsibility as an applicant to confirm that Grants.gov and subsequently NEH have received your application.

NEH will assign a tracking number beginning with AV- to your application when it has been received by the agency. The assignment of a tracking number does not guarantee that the application is free of technical problems (such as missing attachments or failure to convert attachments to PDFs). If NEH's system detects a technical problem with your application after retrieving it from Grants.gov, NEH will send you an email notification.

5. How will my application be reviewed?

Your proposal will be reviewed based on the review criteria in section E1 of the NOFO. The NEH review process is described in Section E2 of the NOFO.

6. How long must I wait to learn the outcome of my application?

You will be notified of the decision by email by the date specified section E4 of the NOFO. Institutional grants administrators and project directors of successful applications will receive award documents from the NEH Office of Grant Management by email by the date in section F1 of the NOFO. You may obtain reviewers' comments and evaluations of their applications by sending an email message to dew@neh.gov.