



NATIONAL ENDOWMENT FOR THE
Humanities

DIVISION OF PUBLIC PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Research Programs application guidelines at <https://www.neh.gov/grants/public/public-humanities-projects> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Research Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Becoming American

Institution: City Lore: NY Center for Urban Folk Culture

Project Director: Timothy Gunn

Grant Program: Community Conversations

**BECOMING AMERICAN:
A Documentary and Discussion Series on Our Immigration Experience**

"Once I thought to write a history of the immigrants in America. Then I discovered that the immigrants *were* American history." - Oscar Handlin, *The Uprooted: The Epic Story of the Great Migrations That Made the American People*

THE NATURE OF THE REQUEST

City Lore requests a grant of \$400,000 to implement a six-part public program of documentary film screenings, lectures, readings and scholar-led discussions entitled *Becoming American: A Documentary and Discussion Series on Our Immigration Experience*. The preparation of this proposal was supported by a planning grant from the NEH.

Immigration is a critical issue that today affects the lives of many, is constantly in the news, and is increasingly a part of our political discourse and policy debates. Yet much current public discourse on immigration has fallen short, often lacking balance and historical context. *Becoming American* – grounded in the humanities, informed by a balanced study of our shared past, and promoting public, moderated, face-to-face interaction – promises to be a welcome contribution to understanding the recurring challenges and opportunities of immigration. As one of our project scholars pointed out, project participants can recognize that the current national debate over immigration has antecedents that have been part of our history for centuries, and come to a more thoughtful perspective on a sometimes polarizing subject.

Becoming American will engage a wide and diverse audience in exploring the history and impact of immigration in the United States, and will encourage an informed and open public discussion to deepen an understanding of today's immigration issues in the context of our rich immigration history. In consultation with our scholar-advisors about how best to present the series, there was unanimous agreement to organize the programs *thematically*, in order to engage these main issues: immigration and freedom; nativism and welcome; identity and assimilation; settlement patterns and urbanization; immigration and cultural identity; work and the economic role of immigration; families and community; and immigrants and popular culture. The project's thematic framework will encourage the discussion of specific immigration issues, and the similarities and differences between the experiences of immigrant groups, in an historical context.

Becoming American will reach a projected audience of 15,000 attendees through the participation of 50 nonprofit public venues across the country that will be selected by application: public and college libraries, museums, historic sites and other cultural organizations. We will seek diversity among our sites, including a mix of size, geography, rural, urban and suburban areas, and ethnic communities. We request non-library organizations to include a public library as a partner to allow circulation of the film series to the public after the initial program. In making the series available to diverse public institutions, City Lore continues its mission to reach wider and more diverse audiences with its programming materials on independent film. This project builds on the project team's considerable experience in creating national documentary film and discussion programs: beginning in 1999, ten such national programs (eight with NEH funding) have been presented, including 657 programs offered at 441 different nonprofit institutions representing all 50 states and the District of Columbia. (Please see the Appendix for a list of all film and discussion programs and the host sites that offered them.)

Our goals for *Becoming American* include the following:

- Promote discussions between scholars and the general public about the rich cultural heritage and the historical and social implications of immigration and its impact on U.S. history;
- Encourage the serious discussion and appreciation of important historical documentary films among a diverse audience, including underrepresented groups such as minorities, persons with disabilities, youth, and persons from inner cities and rural areas, and especially for this project, immigrant communities;

- Support non-profit organizations in their efforts to involve diverse segments of their constituencies in public humanities programs that facilitate constructive dialogue on a significant but potentially sensitive topic;
- Assist libraries and other cultural organizations in expanding their collections of quality nonfiction media materials on humanities themes;
- Provide an opportunity for humanities scholars to experience and appreciate the value of humanities-based documentary films as a useful adjunct to their teaching;
- Encourage museums and public and college libraries to partner with community organizations in order to bring resources and new audiences to the *Becoming American* series, and also to promote long-term, mutually advantageous strategic alliances for their public programming efforts;
- Draw on social media platforms to access immigration-related online videos that tie the films to local issues, and to enhance communications and outreach via Facebook, Twitter and Instagram.

This project fits squarely within the Division of Public Programs' published priorities, in particular its *Community Conversations* initiative which supports “sustained community-wide projects that engage diverse residents in creatively addressing community challenges, guided by the perspectives of the humanities” and the agency-wide initiative *The Common Good: The Humanities in the Public Square* that “seeks to connect the study of the humanities to the current conditions of national life.” The program is embedded in, and builds on, impressive humanities scholarship. Our team of U.S. history and American studies scholars is nationally known for its extensive research, teaching and publishing in the field of immigration: Vincent Cannato, Hasia Diner, Lilia Fernandez, Donna Gabaccia, Kelly Lytle Hernandez, Rachel Lee Rubin, and John Kuo Wei Tchen. The project will also receive expert assistance from these institutional partners: *The Immigration and Ethnic History Society*; *The Gilder Lehrman Institute of American History*; the *International Coalition of Sites of Conscience*; the *Ann Arbor District Library*; the *Refugee and Immigrant Services Outreach Program* at the *Kansas City Public Library*; the *National Hispanic Cultural Center*; and the *Lower East Side Tenement Museum*. Finally, we have assembled an experienced advisory group of library and museum executives who will advise us on programming, outreach and social media. The background of our scholars, advisors, and institutional partners, and a description of their roles in the project, are discussed in detail under “Project Team.” Their resumés and letters of support are included in the Appendix.

HUMANITIES CONTENT

America’s diversity came about through a number of historical processes – conquest, colonialism, a slave trade, territorial acquisition, and voluntary internal and international migrations – all of which involved profound and complex experiences. Of these, voluntary immigration continues to be a central component of American national identity. *Becoming American* is designed to help frame discussions about immigration and its social impact, within a context that recognizes historical roots. As project advisor Professor Juan Flores noted during the planning phase of this project, “In this program we aim to communicate that there is a historical background to any contemporary issue of immigration we discuss today. We hope to highlight that these issues are not new, but are a continuous part of our history.”

History: From the beginning, immigration became one of the central factors in shaping the nation, with identifiable peak periods. During the colonial era, the first arrivals to North America by choice were people who saw themselves as settlers or colonists identifying with their respective empires: New England, New Spain, New France and so on. With national settlement and continental expansion from 1820-1880, the numbers of immigrants grew rapidly: the United States drew 10 million immigrants from northern and western Europe. Also in the 19th century, Chinese immigrants came to California in large numbers with the discovery of gold and the building of railroads. And with the annexation of the northern half of Mexico after the U.S.-Mexico War (1846-1848), Mexican nationals became U.S. citizens.

With the rise of the manufacturing economy and urbanization in the decades around the turn of the 20th century, the period 1880 to 1920 saw one of the largest flows of immigration in U.S history with more than 27 million arriving mainly from southern and eastern Europe. This peak came to a halt with the Naturalization Act of 1924 establishing the national-origins quota system that set a ceiling on the number of immigrants from each country, favoring northern and western Europeans. The trend towards federal restriction was the result of anti-immigration sentiment and policy

that had been building throughout the 19th century, as demonstrated with the 1882 Chinese Exclusion Act prohibiting the immigration of Chinese laborers. This Act was a response to economic fears where native-born white Americans in the West attributed unemployment and declining wages to Chinese workers whom they also viewed as racially inferior. Fear of immigrants taking jobs from native-born Americans has been a recurring theme in American history.

The period 1924-1965 was one of the lowest periods of immigration in U.S. history. The 1965 Immigration and Nationality Act (known as the Hart-Cellar Act), however, repealed the policy that had been in place since the 1920's and opened up a new era of immigration. The 1965 act established a seven-category preference system focusing on immigrants' skills and family relationships with U.S. citizens or residents. These provisions helped create a new peak period of immigration that continues today, with 80% of current immigrants coming from Latin America and Asia. Large-scale immigration since the 1970's has been made up of both legal and illegal flows. Today, the U.S. is engaged in a public dialogue and debate on how to address the complexity of current immigration issues. The current period coincides with large-scale immigration globally, the United States' transformation from a manufacturing to a 21st century knowledge-based economy, and the increasing reliance of many American companies on manufacturing and assembly in other countries.

Historians and the Public Dialogue: Beginning in post-World War II America, immigration as a field of study in the history profession surged, increasingly focused on the experiences of immigrants themselves from their own perspectives, demonstrating both their triumphs and their struggles in adapting to a new land. Oscar Handlin's groundbreaking *The Uprooted* (1951) and *Boston's Immigrants* (1961) were early studies which laid the ground for the study of immigration by succeeding generations of historians who, in the following decades, focused on new questions. Why did certain people at certain times leave their homeland? Did they come for new opportunities, fleeing poverty, or as refugees fleeing social injustice? Did they go as individuals, as families or in groups? How did they build new lives and where did they find work? What kind of identity did they form as a result of the immigration process?

Many of the histories of immigration written in the decades the 1960's and the decades after sought to tell the story of ordinary people, with aspirations to dignity and autonomy, who plotted a course to escape oppression or whatever limited them from being active agents on their own behalf. Areas of study included the role of gender and family. Virginia Yans McLaughlin, for example, showed how Italian and Polish immigrants adapted quite differently to the challenges of Buffalo New York, in *Family and Community: Italian Immigrants in Buffalo, 1880-1930* (1977). The extensive study into the 21st century of non-European immigration also transformed immigration studies. Asian American and Chicano/a and Latino/a studies, for example, emerged as distinct fields. Themes of racial subordination and resistance have been brought to the forefront, using newer methods based on analyzing race, gender, colonialism, and legal history. Also adding to the complexity of the field has been scholarship on the conquest of indigenous people, war and annexation, border crossing, migration and settlement by both Euro-Americans and Mexicans.

By the 1990's and into the 21st century, U.S. immigration histories also increasingly have taken a transnational turn, recognizing the role of human migration on a global scale and interpreting American immigration as part of an international story of migration over the centuries. Transnationalism asks that American immigration be situated in a global context. Recent examples in this field can be found in a collection of essays by a group of scholars that was compiled by *Becoming American* project advisor Donna Gabaccia and historian Vicki L. Ruiz, *American Dreaming Global Realities: Rethinking U.S. Immigration History* which explores the ways immigrants' lives and those of their children are shaped by transnational bonds, globalization, family ties, and personal choice. Another strand of new scholarship presents the framework of "Movement and Migration" as an approach for understanding the history of immigration in the United States. How and why have humans migrated across the globe? Who has had the freedom to move and make choices, and who has not? How are borders and nations defined? What could be the balance in the modern era between the freedom to move and national security? These questions connect the histories of Native Americans, enslaved and free Africans, immigrants, emigrants, and refugees in inspiring and challenging ways. The history of the freedom of movement provides a historical context for complex issues especially present in the current public dialogue on borders and illegal immigration. A historical study like that of Gabriel Chin's *Strange Neighbors: The Role of States in Immigration Policy (Citizenship and Migration in the Americas)* (New York University Press, 2014) is one among many new studies on immigration policy and enforcement that includes voices from all sides of the debate.

To this day – and surely into the future – immigration is a source of ongoing public and policy discussion on the local and national levels, encompassing issues of American identity, ethnicity, race, gender, economic opportunity, social mobility, jobs, education, family life, popular and intellectual culture, and virtually all aspects of American life. The *Becoming American* project team is fortunate in being able to draw on the work of leading humanities scholars in the fields of immigration studies, ethnic studies, history and popular culture. The project is grounded solidly in humanities themes that resonate in each time period under discussion and inform all aspects of our current national dialogue.

The *Becoming American* program is based on the exploration of the following humanities themes:

Citizenship and American Ideals: For many, the statement “We are all immigrants” sums up an affirmation that we are a nation of inclusion where diversity can thrive with citizenship binding us. While many believe in this ideal, ongoing debate continues as to whether diversity or unity should be more highly valued, and debate continues on the needed balance between these two. This series’ framework aims to facilitate an open public dialogue on American citizenship.

Immigration Restrictions and Legality: Throughout history, native-born Americans have seen immigration as both a source of strength and as a threat, with accompanying legislation. The degree of inclusion and exclusion a prospective immigrant might face impacts our legal system, international policy, educational system, wages and standard of living.

Immigrant Voices and Perspectives: Immigration has played a crucial role in influencing our regional and national culture and economy. First-hand accounts, literature, art, music, newspapers, popular culture, and later films, television and the web have been sources that describe immigrant experiences. Adding to this diversity are factors influencing the immigration story such as political perspectives, cultural traditions, religion, gender, ethnicity, race, and class.

Immigration, Work and the Economy: Immigrants have played an important role in the American economy and its role in the global economy. At times, business interests have encouraged immigration and influenced policy to increase the flow of low-wage labor into the country. The lack of economic opportunity in their homelands has been a motivation for immigrants. Running throughout U.S. history are tensions between welcoming newcomers to fill needed jobs, alternating with a fear that immigrants will take jobs away and disrupt unity.

Immigration and Cultural Identity: The arrival of immigrant populations from different cultural backgrounds has long raised the issue of how one reacts and adjusts to living in a new country. As an immigrant, how does one adapt to a new environment and wider mainstream society? What does it mean to assimilate or adapt? How do first, second and third generation immigrants respond differently. All these questions explore both the benefits and struggles inherent in preserving identities formed in one’s country of origin versus the need to adjust to American society and manners.

PROJECT FORMATS

During the planning grant, project staff and our team of scholar-advisors developed six program sessions, viewed and selected the likely films for all sessions and created the complete written materials for the first of the sessions. During the implementation period, staff and advisory scholars will complete the materials necessary for the sites to successfully present the series. The screening and discussion programs will be held in 50 communities around the country, led by scholars drawn from local universities or, at the host organization’s discretion, by other experts such as museum curators or staff historians. The series typically takes place weekly over a six-week period, although some sites choose to present it over a longer period. As we have learned with our prior series, it is important to allow the participating organizations the flexibility to shape the programs to best fit their needs.

Structure of the Series

A typical program session runs for two hours, and includes: introductory remarks by the local scholar providing context for that week’s subject; the screening of the film(s) (about one hour); and a group discussion led by the

scholar (30 - 45 minutes). At the end of each session, the scholar-moderator will summarize the major points brought up in that session and direct participants toward materials for the next session. Readings and additional resources accompany each session. A *1000-word essay* outlining the important history and themes of each session will be prepared by the project's advisory scholars, and is part of the materials presented to all participants, along with *recommendations for online resources and for additional readings and DVDs* held on reserve at the participating sites. Our scholar-advisors will also prepare *lists of humanities themes* and *sample discussion questions* for each session for use by the local scholars. Local scholars will be encouraged to refine and add to these lists in response to the interests of their groups, and to share their ideas with the other participating scholars through the project Facebook page.

The participating humanities scholars/discussion leaders play a key role in contributing to the accessibility and popularity of the programs. By contextualizing the material covered in each film, they clarify complicated material and make connections between the lessons of history and present-day issues. They also guide and mediate the ensuing discussion, especially important when the films may elicit powerful emotional response from the audience, or evoke lively debate. From our prior programming experience with sometimes difficult subject matter, we are aware that discussions on immigration may elicit conflicting perspectives and animated debate. Thus we are providing our scholar-discussion leaders with additional resources provided by our project partner, the International Coalition of Sites of Conscience, which has developed successful approaches for constructive dialogue around sensitive subjects, most recently their NEH-sponsored National Dialogues on Immigration Project. Our host sites will receive a toolkit of materials prepared by Sites of Conscience which includes tested and evaluated dialogue program designs on immigration and will also help participating sites identify the strongest facilitators from within their staff or community. Sites of Conscience will also participate in our project training workshop for program discussion leaders. Finally, participating sites are encouraged – and given all the necessary support materials – to create supplementary programming to accompany their film and discussion programs. In our previous series, sites have had great success offering concurrent programs such as feature film series on the subject under consideration, music performances, and oral history nights. Presenting ancillary programs helps sites create additional publicity for the film and discussion series and draw wider audiences, and also gives host sites the opportunity to form creative partnerships with community organizations.

Documentary Films and Selection Criteria

Our experience with film and discussion programs has demonstrated that showing well-made, compelling documentary films brings to these programs a broad range of out-of-school adults, a good number of whom have not attended prior public programs, and also provides a dramatic common experience for the audience that enhances the level and quality of the post-film discussions. Our staff has developed an exhaustive list of well over 100 quality documentaries on the subject of immigration in America and screened over 70 hours of film to select the titles that best expressed the session themes developed by our scholar advisors. One third of the films selected were funded by or developed in conjunction with the NEH and meet its rigorous standards for historical integrity and academic excellence. They, and the other documentaries we have selected at this point, have undergone a thorough review and are likely to comprise the final list of films for inclusion in the project. We will, however, continue to assess any new documentaries that meet our criteria during the period between the submission of this proposal and the award notification, and will make the final film selections – contingent upon the approval of NEH staff – during the first month of the implementation period.

The films selected include both historical documentaries and documentaries about the experience of being an immigrant in today's society. Those chosen all meet the following criteria: they present their subject within a historical or cultural framework; when possible, they include on-camera commentary by respected historians, authors and cultural analysts; they include older films that are classics of the field as well as films that premiered at recent film festivals, but all exhibit technical quality and have garnered educational and media awards and recognition; they have rights available for public performance so they can be legally screened to the public at the nonprofit host sites; and they present their subjects in ways that highlight their human dignity and inspire audiences towards greater understanding and awareness. The recommended films demonstrate a variety of cinematic forms, including cinema verité, broad overviews tracing the history of specific groups, intimate portraits following individuals whose lives exemplify important themes, and even an innovative documentary that incorporates elements of social comedy.

Full descriptions of each film chosen for *Becoming American* appear in the Walkthrough section of this proposal. We have also prepared a sample reel which will be distributed online to the review panel. The reel contains brief excerpts from six of the films, in this order:

- The inspiring opening section on Ellis Island and immigration history from **New York: A Documentary Film**, from Session One: *The Century of Immigration: 1820 – 1924*;
- A thoughtful excerpt on native reactions to current immigration in one small town in the heart of America's Bible Belt, from **Welcome to Shelbyville**, the film chosen for Session Two: *Promise and Prejudice*;
- A segment from **La Americana** depicting the journey of an undocumented Bolivian worker, from Session Four: *Help Wanted? Immigration and Work*;
- A section from **The Search for General Tso** on the history of Chinese restaurants in America from Session Six: *Immigration and Popular Culture*;
- A humorous interchange of opinions on tradition and arranged marriage between two generations of Indian Americans from **Meet the Patels**, from Session Five: *Family and Community*;
- A warm introduction to the Ortiz family of Brooklyn, first and second generation immigrants from the Dominican Republic, from **My American Girls**, Session Three: *Between Two Worlds: Identity and Assimilation*.

Program Sessions

Below are brief outlines of the six program themes we have identified with our project scholars. (Fuller descriptions of each session, including a complete Session One, appear in the Project Walkthrough).

Session One: The Century of Immigration: 1820-1924

The opening session provides a historical context for the program's study of immigration, looking at the reasons for and consequences of the period historians call America's "Century of Immigration." Industrial expansion, the need for inexpensive labor, and mass migrations of peoples from Europe and around the world during this time fueled unprecedented waves of immigration that changed the make-up, culture and social institutions of America. Professor Hasia Diner will prepare the essay and scholarly materials for this session, presented in the Project Walkthrough. Segments from the two films focus on the late 19th and early 20th century – the transformation of New York City by millions of new settlers and the story of one group that exemplifies the urban immigrant experience of the time.

Films: **New York: A Documentary Film:** Episode 4, *The Power and the People*, by Ric Burns and **The Jewish Americans:** Episode 2, *A World of Their Own*, by David Grubin

Session Two: Promise and Prejudice

This session looks at the tension between the American ideals of open borders and the offer of freedom and democracy to the world's peoples, and the backlash and resistance to newcomers that native-born Americans have periodically expressed. Professor John Kuo Wei Tchen will provide the essay and materials looking at the history and political and cultural consequences of nativism. The film for this session is a moving portrait of one contemporary Southern town's evolving response to an influx of new immigrants.

Film: **Welcome to Shelbyville** by Kim A. Snyder

Session Three: Between Two Worlds: Identity and Assimilation

How new Americans bridge the divide between the traditions and values of their native countries and the demands and mores of American life, and the differences that have historically arisen between first and second generations will be explored in this session. Professor Lilia Fernandez will develop materials that look at the changing expectations American culture has had for new citizens, and the ways immigrant groups have forged hybrid cultural identities in their adopted land. Segments from two films show two families, one Nigerian, one Dominican, and their struggles and triumphs in adapting to life in America.

Films: **My American Girls** by Aaron Matthews and **The New Americans:** Episode 1, *The Nigerians*, by Steve James

Session Four: Help Wanted? Immigration and Work

This session looks at the economic side of immigration, chronicling the essential part immigrant labor played in building America, as well as the conflicted relationship American workers have had with immigrants. Professor Vincent Cannato will create the scholarly materials for this unit, focusing on the history of immigrants and work through the present. The first of two film segments documents the economic history of American immigrant workers since the 19th century; the second tells the story of one undocumented Bolivian woman working in America to support her disabled daughter at home.

Films: *Destination America*, Episode 1, *The Golden Door*, by Stephen Stept and David Grubin and *La Americana* by Nicholas Bruckman

Session Five: Family and Community

This session looks at the historical importance of family and community in immigrants' adaptation to American life. Professor Donna Gabaccia will prepare the essay and scholarly materials, focusing on the role of ethnic community organizations and immigrant-created institutions and the function of the home, and especially of women, as the transmitters of values, language and culture. The film chosen for this session humorously portrays a young Indian American man's attempt to please his first generation parents, who have a happy arranged marriage and strong ties to the home country, by finding an Indian bride.

Film: *Meet the Patels* by Geeta V. Patel and Ravi V. Patel

Session Six: Immigration and Popular Culture

The final session studies the interplay between immigrants as consumers and creators of American popular culture. Professor Rachel Rubin will create the materials for this session, looking at the ways the media and popular culture have historically taught new citizens how to "be American," and how the rich contributions of different immigrant groups have transformed American culture and art. The first film segment explores the transmission of ethnic musical traditions when transplanted to America, showcasing performances by Greek, Irish, Central Asian and Puerto Rican musicians. The second takes an exuberant look at the history of Chinese restaurants in America, focusing on the experiences and adaptability of Chinese immigrants.

Films: *The Spirit Travels: Immigrant Music in America* by Howard Weiss and *The Search for General Tso* by Ian Cheney

PROJECT RESOURCES

The Project will support each of the selected 50 *Becoming American* sites with a no-cost, comprehensive set of media, print, graphics, and online resources tailored to the specific needs of the project administrators, project scholars, and program participants.

DVDs: All the documentary films selected for the project will be cleared for educational, public performance rights (so they can be screened for a group audience) and for home-video rights (so they can be placed in the circulating collection for later check-out and home use).

Print and Graphics: A substantial print package will be downloadable from the Project Resource webpage on the project website. We encourage reviewers of this application to visit the *America's Music* website (www.americasmusic.tribecafilminstitute.org, under "Programmers Resources") for an example of the breadth of support materials we provide. A major component on the site is the *Viewing and Discussion Series Manual* which has two main sections: the *Planning Guide* includes instructions on how to plan a successful series; step-by-step directions on conducting a session; suggestions for discussion leaders on how to lead the series, with sample introductory ideas and discussion questions; selected readings on using film effectively in teaching history; a planning calendar; instructions on promoting the series; suggestions on working effectively with community partners; ideas for supplementary activities around each theme; and instructions on evaluating the series, including evaluation sheet masters. The second part of the Manual is the *Program Guide* which includes detailed descriptions of the chosen films with notes about film use, sample discussion points, ideas for additional programs and activities, and other

recommended resources – books, films, recordings, online resources, etc. (Please see the Appendix for a copy of the *America's Music Manual*.)

Also included on the resources webpage are photos approved for promotional use from each of the films; project posters in different sizes and formats; sponsor and funder credits and logos; sample press releases and PSA's (in both English and Spanish); sample letters to community groups, and media alerts. We will also provide participant handouts for each session to be distributed by the local scholar. These will prepare the audience for the upcoming session by providing an introductory essay on the topic by one of our advisor-scholars, a list of humanities themes related to the session, and discussion questions. The handout will also contain lists of related fiction and nonfiction books, DVDs, CDs and online resources so that audience members can later pursue their interest in the topic.

Online Resources and Social Media: The Internet has become an indispensable tool in conducting our film and discussion programs, an efficient and inexpensive way to communicate and to distribute all the project print materials. On the Project Resource webpage, all graphics and print materials are available to be downloaded easily by the host sites. We will continue our practice, successfully inaugurated with *America's Music*, of hosting a Facebook group support page that connects project staff, site administrators and project scholars. Communications are efficient, transmitted to everyone in the group: postings and announcements are made by staff; administrative or programming questions are posed and answered quickly; good ideas, publicity materials, press coverage, and success stories are shared to the benefit of all. We will inaugurate several new online features with this project, including the creation of discrete webpages on the *Becoming American* website for each of the program sessions. We will, for example, post links to related websites and post notices of new books or articles on the topic; we will encourage local scholars to report on the discussions they facilitated and participants to comment on that session's documentary film. For the first time, we will also involve the filmmakers with video Q&A conversations about the production of their films and the choices they made in translating the subject of immigration onto the screen. Finally, we will award small additional stipends to five sites to create videotaped segments of their choice related to the project (e.g., audience members interviewing the local scholars, or small groups discussing that week's film). City Lore production staff will edit the tapes and add them to the project website.

Training Webinar: The project administrator and the scholar from each site will attend a two-hour training webinar where they will receive information and support in planning and leading successful film and discussion programs for out-of-school adults. We encourage the participants to attend the live webinar where questions can be posed and answered; for later review, the recorded webinar will be posted on the Project Resources webpage. The webinar will review the materials; discuss promotion and publicity; cover strategies for attracting local funding, reaching target audiences, working with community partners to create supplementary activities around the program themes, and using documentary films in public programs. Finally, with the assistance of the experienced staff of our project partner, International Coalition of Sites of Conscience, we will include a session on the most effective ways to conduct dialogues around potentially controversial and sensitive topics.

Optional Programs on Specific Immigrant Groups: When we polled the sites engaged in presenting *America's Music* about a possible series on immigration, they responded with enthusiastic support based on a prediction of high audience appeal. A number of respondents suggested that providing an additional program unit related to specific ethnic groups in their areas would be an added attraction and service to their local communities. Should any of our 50 selected participating sites express an interest in adding such a program, we will provide them with Facebook support and programming assistance, including researching and creating a list of high quality documentary films on the immigration experience of specific ethnic groups from which they can choose, as well as offering ancillary programming and promotion ideas.

PROJECT HISTORY

Becoming American is the eighth in a series of successful documentary film viewing and discussion programs on topics in American history designed by the project team to promote community dialogue that connects our past to current public issues. These programs have offered scholars and programmers from libraries and cultural institutions a strong, tested model for dynamic public dialogue. We and our partners have engaged the public in substantive colloquy on the important issues facing America in the 21st century. All of our past history-based programs were supported by the NEH and designed and implemented by the team which is currently developing *Becoming American: From Rosie to Roosevelt: A Film History of Americans in WWII* (1999); *Post War Years, Cold War Fears: American Culture and Politics, 1946-60* (2000); *Presidents, Politics and Power: American Presidents Who Shaped the 20th Century* (2002); *The Sixties: A Film History of America's Decade of Crisis and Change* (2003); *The World War I Years* (2005); *Looking at Jazz* (2008); and *America's Music: A Film History of Our Popular Music From Blues to Broadway* (2013).

Our eight successful programs have met with consistent positive feedback. A constant remains our core format: a curated series of outstanding documentary films as an effective catalyst for substantive discussion led by experienced scholar/discussion leaders, and essays and other materials created by our advisors on political and social history for further learning opportunities for participants. Over time, our programs have evolved and improved in response to dialogue with partners, participating sites and advisors, and to changing technologies and best practices in libraries and cultural organizations. The project team offers an expanded set of resources and support materials – made available through project websites, social media, and training webinars – for optional ancillary activities for participating sites to adapt to their needs and community profiles. These include activities such as performances, panels, presenters and additional film screenings, book clubs, exhibitions, local school and community participation, social media tools for programs and post-program activities, and more.

The most recent successful screening and discussion project, *America's Music*, reached 81 libraries and cultural organizations between September 2011 and March 2014. More than 18,460 participants attended sessions at sites located in 34 states. Our sites were in communities that ranged in size from 1.4 million (San Diego Public Library) to 653 persons (Assumption Parish Library in Napoleonville, LA). On average, smaller communities reported 20-30 participants a session, with larger communities reporting 60-100+ for each session. (The final evaluation report of *America's Music* is available in the Appendix.)

Evaluation reports for *America's Music* submitted by host-site administrators at public libraries and cultural organizations across the country cite the top three benefits of the program as the following: relationships built with wider community (79%); affirmation of organization as a hub for social gatherings and enrichments (64%); and the creation of new audiences (50%). Additional responses related to having new resources to build new relationships in the community. 100% of the participating scholars who moderated the discussions reported multiple positive aspects to their participation, expressing enthusiasm about how the program provided a practical model for building relationships between academic institutions and wider communities. A repeated benefit stated by both scholars and presenting sites was the benefit of breaking barriers between academic institutions and the communities in their surrounding area.

Evaluation reports by project scholars and presenting institutions as well as audience surveys were collected at each site and submitted to the *America's Music* staff for evaluation. Audience survey responses included the following quantitative feedback on the success of the programs at the 81 sites: 99% rated the “overall quality of materials and films” either excellent (65%) or very good (34%); in response to the question “did the films raise questions and lead to good discussion?”, 99% replied either excellent (61%) or very good (38%); and in response to “did today’s program spark your interest in topics related to the music and the topics of the films?” 80% responded affirmatively. Questionnaires submitted by library administrators reported 96% of audience discussions and participation as excellent or very good. 100% of the project administrators also rated the selections of the films overall as excellent (74%) or very good (26%). In addition to collecting audience surveys, full reports on the programs from the presenting sites, the project team collected surveys and reports from the participating scholars who acted as the moderators for the programs at each screening and discussion site. For the surveys submitted by the scholars for evaluation of the program, 100% rated the project excellent (82%), or very good (18%).

Presenting organizations listed multiple benefits to participants, including: organizers reported that age range was very mixed in each session from 20-80's (multiple generations in a family would attend sometimes learning about each other's "era"); comments were gathered that included people expressing delight and surprise in learning about a topic they never knew about before; participants discussed that it brought them back to another time in their lives and the historical era; participants said they wanted to learn more about the subject; participants expressed the desire to attend more library programs in this series and in future programs.

According to the Host Site Reports, audience interest was demonstrated through multiple audience activities, including attending multiple sessions; lively discussion; requests to watch an entire film; requests to check out related documentary and feature films; requests for additional library sources on the topic; requests for how to enroll in classes to learn more; record number of online links; high attendance (one library reported 727 attendees for the entire film series and related programming); and audience surveys that rated the session favorably.

We invited library staff, scholars and audience members to comment on their experience. The following sample demonstrates that the *America's Music* series, like the others that preceded it, had a significant impact and was enthusiastically received:

Quotes from Audience Members: "I always learn something new. The films are not only about the music but about the times"; "Sense of community in vibrant discussion"; "There is so much to know . . . I promptly delved into researching more"; "Fascinating history lesson; good performance before the film and great leader of the discussion"; "What an incredible opportunity for our area. The combination of knowledge, learning and performances is so wonderfully enriching"; "The discussion has started a digital/analog debate in my family" and "A film, a mini concert and you learn something. This is a perfect afternoon!"

Quotes from Local Scholars: "I would absolutely like to do this again. I think the idea of the film discussion as a way into any subject is a very good one for future programming"; "At the end of every session, the common thread amongst questions and observations was how surprised people were to see how race, social issues and class affected the music of the time"; "The most positive aspects of my participation in the program included the engagement of the audience each week, the diversity of the audience and the opportunity to work with the local library"; "The films, resources, and overall effort served an important need throughout our communities.... The series was magical"; "In discussions held after the viewing of the films; those in attendance were very willing to ask questions, but they also were very willing to share personal experiences and insights that led to further questions and discussions"; and "It was obvious to me that thematic connections were an important consideration in the choice of individual films. Because of this, each film in the series built on the previous ones and connected to those forthcoming. This also greatly facilitated discussions with many community members who came to multiple sessions."

Quotes from Site Administrators: "The audience was absolutely hypnotized by the presenters, and pushed a 90-minute program upwards to 3 hours of lively discussion, Q&A, and sharing of stories"; "Turnout far exceeded expectations! Our library routinely provides programming but their numbers are normally in the 20-25 range. The fact that we had double, and more, was pleasantly surprising"; "The participants eagerly sought the print outs of the accompanying articles and bibliography at each session"; "A young man in his 20's came with his grandmother who looked like she was in her 70's. They told that they enjoyed seeing each other's music, and that they had both learned a lot. They attended every evening"; "throughout the series, it was a pleasure to see a room full of 10-somethings to 80-somethings all come together to learn and enjoy the history of music"; "Library staff reported that patrons were asking about some of the materials listed in the bibliography, and the DVDs that the library received began circulating as soon as we put them on the shelves"; "Participants were really interested in the scholar essays and the bibliographies that were made for the screening. We almost always ran out of some kind of handout and had to direct people to the series website for downloading materials"; and "The DVDs that we received through the grant have been circulating and many of the participants in the programs have become more regular library patrons. The program went a long way toward getting people excited about coming to library programs and I have a whole new list of contacts."

AUDIENCE, MARKETING AND PROMOTION

Experience tells us that a successful project first needs to reach the group of institutions from whom we want to attract the most promising applications – public and college libraries, museums, and other cultural organizations. To promote the project widely and effectively, we will rely on the active assistance of the membership or “umbrella” organizations to whom our target institutions belong. To date, we have the enthusiastic support of the following organizations that have agreed to use communications channels such as email announcements, web postings, and social media to notify their members about the project, the availability of grant funds to support it, and the application process: American Alliance of Museums, National Alliance of State Museum Associations, ALA Office of Public Programs, International Coalition of Sites of Conscience, ALA Public Library Association, Urban Libraries Council, and the American Association for State and Local History. To further publicize the project, we will also work with relevant professional organizations such as the Immigration and Ethnic Studies Association which has already agreed to help, and we will seek further advice from our programming and outreach advisors who work with the kinds of organizations we seek to attract.

Applications for support will be reviewed by a committee of project staff and members of our programming and outreach advisory group using the following criteria: evidence of strong administrative and community support, a convincing statement that the series would have appeal to their patrons, the recruitment of a qualified scholar/discussion leader, an agreement that both the site administrator and the scholar will attend the online training webinar, and a commitment to implement a strong promotion plan and identify community partners. We will seek a geographic balance among the selected venues and strive to find a mix of different size communities with varied demographics.

A successful project also depends, of course, on attracting large numbers of community members to the programs. Reaching local audiences is the principal responsibility of the host sites, and we offer a wealth of consultation and materials to assist this effort. A major part of the webinar training session and materials in the Viewing and Discussion Series Manual is devoted to marketing and promotion, with detailed suggestions for defining target audiences, choosing communication methods, public relations/publicity, using the Web and social media, direct marketing, personal contact, and advertising. Sample promotional materials are also provided, including letters to community groups, media alerts, press releases, and public service announcements in both English and Spanish. (To review samples of these documents, please see the Appendix for the America’s Music Manual or visit the project website, www.americasmusic.tribecafilminstitute.org. under Programmers’ Resources.)

In addition, we strongly encourage host sites to create partnerships with other community organizations as a way to share resources and to cross-market to partner organizations’ members/patrons. Two typical examples among many successes from our earlier programs was the library in Bettendorf, Iowa, which reported strong results from the diverse mix of local organizations that came together to sponsor their *Rosie to Roosevelt* program: the local chapter of the NAACP, the Beth Israel Sisterhood, the American Legion, Marycrest International University, the Bend of the River Pilot Club and the Putnam Museum Guild; and for the recent *America’s Music* program, the Franklin Avenue Library in Des Moines reported partnerships with the Ohio Music Association, the Central Iowa Blues Society, and Metro Arts Alliance.

As a further way to expand our audience, we will encourage participating organizations – after they have run their programs – to make the DVD’s and discussion materials available to the community at two additional levels: by notifying civic organizations that may be interested in hosting their own discussion groups, and by offering them to individuals in informal book-group style discussion venues. DVDs will become part of the site organization’s circulating collections, and will be available to individuals, schools, and groups in perpetuity.

The project will fully conform to the NEH policy of making its grant products available to the broadest possible audience. All films and written materials for *Becoming American* will be made available free to all participating organizations. Neither City Lore nor any of the participating libraries and community organizations will charge admission fees for the programs. DVDs from the program will become part of the site organization’s circulating collections, and will be available to individuals, schools and groups in perpetuity. Finally, all participating venues will be required to meet the accessibility standards set by the ALA’s Library Services for People with Disabilities Policy.

PROJECT EVALUATION

The overarching goal of **Becoming American** is to engage a wide general audience at diverse sites throughout the county in exploring the history and impact of immigration in the United States. Measurable objectives for **Becoming American** include 1) increased exposure by audiences to humanities themes, subject matter and documentary films on immigration and its history; 2) the ability of participating organizations to present public programs that draw diverse and new audiences; 3) the success of participating libraries and organizations in building alliances and relationships with community groups and other community stakeholders; 4) evidence of increased dialogue on immigration between the general public, cultural institutions, community groups, and scholars; 5) the perceived quality and effectiveness of the project's documentary films and other materials; and 6) the extent to which participants are motivated to seek additional learning opportunities about immigration beyond the film and discussion sessions.

To evaluate project outcomes, qualitative and quantitative information will be gathered and analyzed. Each **host site administrator** will coordinate the submission of three sources of data. First, participating organizations will submit a final report through the Survey Monkey online system managed by City Lore, evaluating the entire program's effectiveness and results, including information on audience demographics, partner organizations, types of ancillary programs, factors contributing to diversifying audiences, and marketing and social media strategies. Secondly, each **project scholar** will complete an online report on his or her experience with the program, including evaluating the films, print materials, and the discussion for each of the six sessions. In addition, participating organizations will be required to collect uniform **audience surveys** provided by the project team which will be returned to City Lore for analysis. (Please see the Appendix for evaluation results for our most recent project, *America's Music*.)

ORGANIZATIONAL PROFILE

City Lore is a cultural center for the arts and humanities dedicated to the documentation, preservation and presentation of New York City – and America's – cultural heritage. The organization has an annual budget of about two million dollars a year, and a staff of seven. It has received support from the NEH for a number of national programs, most recently for the implementation of the project *Poetic Voices of the Muslim World*, a traveling exhibit hosted by public libraries in ten American Cities. In addition, City Lore has received NEH support for two teacher institutes, *A Reverence for Words: Understanding Muslim Cultures through the Arts* (2014, 2016). City Lore also serves as an umbrella for filmmakers working on projects about the cultural heritage of New York, and on subjects relating to American history including Ric Burns' five-part series *New York* that aired on PBS and his award winning documentary, *Coney Island*.

In addition to the 50 venues participating in *Becoming American*, City Lore will host a set of screenings of the selected documentaries with accompanying dialogues in tandem with a series of separately funded art programs called *What We Bring* which will include a commissioned theater and dance piece by four new immigrant artists; and a web exhibit highlighting the cultural contributions of new immigrant traditional artists. All of the *Becoming American* programs at City Lore will help mark the 50th anniversary of the Immigration Reform Act which was signed in 1965 but only fully implemented in 1968.

The project will be supported by the **Immigration and Ethnic History Society**, an academic organization of 900 members whose mission is "to promote the study of the history of immigration to the United States and Canada from all parts of the world." The Society has agreed to encourage their members to disseminate information about *Becoming American* to eligible institutions where they reside and teach, to assist local presenting organizations in locating qualified scholars or help lead programs in their local communities, and to query their members for recommendations on project related documentary films and other resources. The project will also be assisted by the **International Coalition of Sites of Conscience** that recently implemented their NEH-funded *National Dialogues on Immigration Project*. The Coalition will create a dialogue/discussion toolkit specifically for the *Becoming American* project, and participate in our training webinar. Further, the Coalition has agreed to work with us to share with one another relevant materials from each of our project websites as a means to expand a national discussion on immigration. **The Gilder Lehrman Institute of American History** recently completed its successful *Freedom to Move* project that created a multimedia resource package on immigration including "Voices of Immigration," an audio recording of fifteen excerpts from letters, memoirs and interviews that reflect the motivations and challenges of immigrants in US history. The Institute has agreed to provide this CD to all of the *Becoming American* sites as a

supplement to their programs and will notify all of their 475 *Created Equal* sites (a project funded by the NEH) about the *Becoming American* project.

PROJECT TEAM

Academic Advisors

Vincent Cannato is Associate Professor of History at the University of Massachusetts, Boston, with a specialization in immigration studies. Among his numerous publications are *American Passage: The History of Ellis Island* (which won the 2011 Washington Irving Award for Nonfiction) and “Immigration and the Brahmins,” published in *Humanities Magazine*.

Hasia Diner is the Paul S. and Sylvia Steinberg Professor of American Jewish History at NYU and the past president of the Immigration and Ethnic Studies Association. Her many publications include *Hungering for America: Italian, Irish and Jewish Foodways in the Age of Migration*; *A Time for Gathering: 1820-1880: The Second Migration*; and *Erin’s Daughters in America: Irish Immigrant Women in the Nineteenth Century*.

Lilia Fernandez is Associate Professor of History at Rutgers University. Her major research interests include immigration, race and ethnic identity formation, urban renewal and gentrification, and women’s history. Her most recent book, *Brown in the Windy City: Mexicans and Puerto Ricans in Postwar Chicago*, explores these groups’ migration, community formation, and social activism during the mid-twentieth-century.

Donna Gabaccia is a Professor of History at the University of Toronto and the former director of the Immigration History Research Center at the University of Minnesota. Among her many publications on immigration: *American Dreaming, Global Realities: Rethinking U.S. Immigration History*; *Immigrant Lives in the U.S.: Multi-disciplinary Perspectives: Immigration and American Diversity*; *From the Other Side: Women, Gender and Immigrant Life in the United States, 1820-1990*; and *Teaching the History of Immigration and Ethnicity*.

Kelly Lytle Hernandez is an Associate Professor of History at UCLA, and the director of the UCLA Public History Initiative. Her research interests are in twentieth-century U.S. history with a concentration on race, migration, and police and prison systems in the American West and U.S.-Mexico borderlands. Her publications include *Mexican Immigration to the United States, 1900 – 1999*; *The Crimes and Consequences of Illegal Immigration*; and *MIGRA! A History of the U.S. Border Patrol*.

Rachel Lee Rubin is Professor (and Chair) of American Studies at the University of Massachusetts, Boston. Her publications include *Immigration and American Popular Culture*; *American Identities: An Introductory Textbook*; and *American Popular Music: New Approaches to the Twentieth Century*, ed. with Jeffrey Melnick.

John Kuo Wei Tchen is Associate Professor of Social and Cultural Analysis and Director of Asian/Pacific/American Studies at New York University. He co-founded the Museum of Chinese in America where he also serves as senior historian, was awarded the National Medal of Humanities by the National Endowment for the Humanities, and is currently co-chairing the effort at the Smithsonian Institution to form an Asian Pacific American Center. He is the author of *New York Before Chinatown: Orientalism and the Shaping of American Culture, 1776-1882*.

Programming and Outreach Advisors

Frances Ashburn is the former director of the North Carolina Center for the Book, a program of the State Library of North Carolina and an affiliate of The Center for the Book in the Library of Congress. She has served as an advisor to many film and discussion projects and has presented at numerous national workshops on humanities programming.

Rebecca Avitia is the Executive Director of the National Hispanic Cultural Center in Albuquerque, New Mexico. She is responsible for the Center’s mission of preserving, promoting and advancing Hispanic culture, arts and humanities. She oversees the Center’s Education, History and Literary Arts, Performing Arts, and Film and Visual Arts departments which together attract 200,000 visitors a year.

Maria Christina Garcia is Howard Newman Professor of American Studies at Cornell University and head of the Immigration and Ethnic History Society which will lend its assistance to the *Becoming American* project. She is past director of Cornell’s Latino Studies Program and teaches courses on U.S. Immigration History; Refugees: Latinos in the United States; and US-Cuba Policy.

Tim Grimes is Manager, Community Relations and Marketing at the Ann Arbor District Library and has served on the advisory committee of several NEH-supported projects including *America's Music*, and the *Bridging Cultures Bookshelf: Muslim Worlds*. He was a presenter on marketing and outreach at the *America's Music* workshop in Chicago in October, 2012.

Eli Neiburger is the Deputy Director of the Ann Arbor District Library and former chief technology officer and Associate Director for IT and Production, with expertise in the use of social media to promote non-profit programming and audience development. He served as consultant and workshop presenter for the successful *America's Music* project where his session on using social media to promote library programming was one of the highest rated at the workshop.

Sarah Pharaon serves as the Program Director for North America with the International Coalition of Sites of Conscience, a worldwide network of close to 200 historic sites and museums dedicated to remembering past struggles for justice and addressing their contemporary legacies. Her work includes oversight of the Immigration and Civil Rights Network and the National Dialogues on Immigration Project.

Annie Polland is the Vice President for Education at the Lower East Side Tenement Museum. She has designed and implemented award-winning exhibits and educational programs and teacher training workshops on immigration. She has taught at the New School, NYU, and the Jewish Theological Seminary and is the author of the forthcoming *City of Promises: The History of the Jewish People in New York*.

Julie A. Robinson is the Outreach Manager for Refugee and Immigrant Services at the Kansas City Public Library. Author of "Library Services to the Spanish-Speaking," previously she was the Branch Manager of the Irene H. Ruiz Biblioteca de las Americas in Kansas City.

Susan Saidenberg is Director, Publications & Exhibitions for The Gilder Lehrman Institute of American History. Among the numerous projects she has directed are *Freedom to Move: Immigration and Migration in US History*, and *Created Equal: America's Civil Rights Struggle*, a special National Endowment for the Humanities project that is part of the *Bridging Cultures* initiative.

Principal Project Staff

Timothy Gunn (Project Director, responsible for all facets of the project) was Executive Director of National Video Resources where he was responsible for programming and operations including all of its documentary film and discussion programs. He was chairman of Grantmakers in Film, Television and Video, a membership organization of 85 foundation officers. Prior to joining NVR, he served as director of higher education and then director of marketing at WNET, the public television station in New York. Earlier, he was a Program Officer in the Education Division of the National Endowment for the Humanities. Currently he is a consultant engaged with such nonprofit clients as the Tribeca Film Institute where he was the Director of the *America's Music* project and now with City Lore directing the *Becoming American* project.

Debra Franco (Project Curator, responsible for screening, selection and rights clearances of project films) is a nationally known filmmaker, media educator and author. With Dr. John Morton Blum of Yale University, she developed the program model for NVR's viewing and discussion programs, and was project curator for the series *From Rosie to Roosevelt, Post War Years, Cold War Fear, Presidents, Politics and Power, The Sixties, The World War I Years, and America's Music*. Her award-winning films have appeared on public and cable television, and she has written numerous books and articles on independent film and media use in libraries.

Dr. Jeanne Houck (Humanities Content Curator and Evaluation Coordinator, responsible for the project evaluation and for working with project scholars on unit essays, humanities themes and discussion questions) is an American cultural historian with a Ph.D. from New York University. She served as project coordinator for three of NVR's film and discussion series *Looking at Jazz, the Human Rights Video Project, and America's Music*. Ms. Houck is formerly Executive Director of the Abraham Lincoln Brigade Archives. She is also executive producer for an NEH funded film, *No Job for a Woman: The Women who Fought to Report World War II*.

Dr. Steve Zeitlin (Executive Director) will be responsible for City Lore’s management of the project budget and submitting the required interim and final financial and narrative reports to the NEH. He will also serve as the liaison to mission-driven philanthropic partners in the event that additional, outside funding is required, and will work with the project director on project planning and programming. He is the Executive Director of City Lore and has been responsible for the organization’s numerous public programs in the arts and humanities (many funded by the NEH) and has co-produced several films that have premiered at the Margaret Mead Film Festival.

WORK PLAN

2nd Quarter, 2017: Notification of award; meeting of staff and programming and outreach advisors to draft guidelines for applications and to continue research on strategy to reach potential applicants; planning of website and Facebook pages begins; design staff begins work on design elements – logo, posters, website, etc.; staff plans promotion launch for project; staff reviews any recently produced documentaries for possible inclusion; project scholars screen final film choices and begin draft of essays, bibliographies and other written materials; rights and price negotiated with film distributors and DVD’s ordered.

3rd Quarter, 2017: RFP announced and applications open – project publicized to potential applicants directly, through relevant umbrella organizations and general press and publicity; project website launched with application and project information.

4th Quarter, 2017: Deadline for receipt of applications; applications reviewed; training webinar planning begins; all materials completed by project scholars, posted on website. Top fifty applicant sites notified of award; other applicants offered the opportunity to participate in project at their own expense, including cost of films (but with access to webinar, ongoing advice and consultation, and all written project materials at no expense); webinar agenda decided, speakers invited. Coalition for Sites of Conscience submits dialogue/discussion toolkit.

1st Quarter, 2018: Webinar schedule and information distributed; webinar materials completed; all program materials completed and available on website; DVD’s sent to sites; filmmakers of project documentaries contacted for participation in project (e.g., Q&A sessions at selected project sites; videotaped interviews streamed on project website, etc.).

2nd Quarter, 2018: Webinar broadcast and subsequently available on project website; webinar evaluations submitted and compiled; national publicity of project begins. Sites notified of availability of additional small grants to videotape program-related activities at their site (e.g., interview with local scholar; discussion with local scholar and several audience members, etc.).

3rd and 4th Quarters, 2018: Fall programs begin at sites nationwide; program staff visits selected sites; evaluations distributed and compiled; where applicable, sites submit materials for use on project website; local scholars and programmers communicate through private project Facebook page.

1st and 2nd Quarters, 2019: Winter and spring programs begin at remaining sites nationwide; program staff visits selected sites; evaluations distributed and compiled; selected sites submit materials for use on project website; local scholars and programmers communicate through project listserv. Fall sites complete final evaluations.

3rd Quarter, 2019: Winter and spring sites complete final program evaluations; website evaluation completed; final report to NEH completed and submitted.

FUNDRAISING PLANS

If this request is fully funded by the NEH, together with the cost-sharing by City Lore and the contributed costs of the participating sites, we will be able to accomplish all of the activities outlined in the proposal. With 30 years of experience raising funds for arts and humanities program, City Lore has a diverse funding base which includes not only government sources but over 50 different foundations. If we do not receive full funding from NEH, we will seek to make up the difference from foundations such as (b) (4) and the (b) (4) which have funded public history programs and the (b) (4) which is interested in projects about immigration. Other foundation sources will be researched and approached as needed.