

Dialogues on the Experience of War

Division of Education Programs
National Endowment for the Humanities



Welcome to this webinar on NEH's Dialogues on the Experience of War program. We will walk you through the outlines of the program and some sample funded projects and will then provide insight into the review process and tips for preparing an application.

STAFF INTRODUCTIONS

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PROGRAM LEADER



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Before we get started, I'd just like to introduce myself and my colleagues.

I am Victoria Sams. I serve as the leader for the Dialogues grant program and work as a program officer with the NEH Division of Education Programs.

With me is Sarah Boonie, who works as a program analyst for the Dialogues grant program and with the Division of Education Programs.

PROGRAM PURPOSE

Dialogues on the Experience of War was launched in 2015 as part of *Standing Together: The Humanities and the Experience of War*, which is an Endowment-wide special initiative that draws on the power of the humanities to promote discussion and deepened understanding of the experience of war and military experience, and to support returning veterans and their families.

Executive Summary + page 1, NOFO



The *Dialogues on the Experience of War* grant program supports group study and discussion of a wide range of humanities sources about the experiences of military service and of war, in the belief that such work can help U.S. military veterans and others to think more deeply about the issues that they raise and to place their own experiences in broader context.

Overview and Core Features

Awards of up to \$100,000 support:

- The creation of an in-person or virtual preparatory program to recruit, train, and mentor (or support) Dialogues discussion leaders, and
- The convening of at least two sustained discussion series focused on humanities resources that address the experience of war and military experience, each including fifteen or more participants and held either in person or virtually.

Page 1, NOFO



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We'll start with an overview of this grant program. The Dialogues program is part of the NEH's Division of Education programs. The Education division's mission is to improve humanities teaching and learning for all ages and in and through all kinds of educational institutions. The division's grant programs support this mission in a variety of ways. One route is through curricular, resource, and faculty development at individual institutions, such as community colleges or universities – grant programs such as Humanities Connections and Humanities Initiatives are good examples of this route. Another way is through grant programs that support projects that build or enhance educators' understanding of a topic through their close study and discussion of humanities sources. Grant programs such as our Institutes for K-12 educators or higher education faculty, or our Landmarks of American History and Culture workshops for teachers are longstanding examples of this. Dialogues on the Experience of War supports projects that build and further public understanding of a wide range of topics connected to the experiences of military service and war. Dialogues projects may work both within and outside of formal educational programs, and they may work with members of the general public or students or both. Dialogues projects can request grant funds of any amount up to \$100,000. All Dialogues projects feature humanities-based discussions of the experience of war and military service. Dialogues projects must involve the training of persons, either preselected or to be recruited by the project team, who will be designated as discussion facilitators. Following that training, the award supports the offering of at least two iterations of the discussion series. Applications for this current cycle will be due October 14, 2021– for projects that could start as early as June 1, 2022– and must start no later than September 1, 2022.

Dialogues on the Experience of War

The *Dialogues on the Experience of War* program supports the study and discussion of important humanities sources about war, in the belief that these sources can help U.S. military veterans and others think more deeply about the issues raised by war and military service. Project teams should include humanities scholars, military veterans, and individuals with relevant experience.

Dialogues projects must include:

- Discussion programs: The convening of at least two sustained discussion series focused on humanities resources and themes that address the experiences of war and military service. Discussions may be held in person or virtually, but they must provide enough time to build intellectual community among all of the participants.
- Preparatory programs: The creation of an in person or virtual preparatory program to recruit, train, and mentor a sufficient number of individuals to serve as discussion leaders for the series.

Program Resource Page

Grant Snapshot

Maximum award amount: \$100,000

Open to: Organizations

Expected output: Community Partnerships;

Curriculum; Discussion Groups; Facilitator Training

Period of performance: Twelve- to twenty-four months

Application available: July 8, 2021

Optional Draft due: September 8, 2021

Application due: October 14, 2021

Expected notification date: March 31, 2022

Project start date: May 1, 2022 – September 1, 2022

Contact the Division of Education Programs Team
dew@neh.gov

Applicants who are deaf or hard of hearing can contact NEH via
Federal Relay (TTY users) at 800-877-8399



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This page is what we call the Dialogues Program Resource Page, and it contains links to all the materials you will need to apply for a grant. This part of the page also has great resources for developing your ideas and preparing your application, which we will point out in this presentation. If you scroll down the page, you will find a section titled Step 1, which contains the Application Materials, the Program Resources, and the Sample Application Narratives subsections. We will return to the Application Materials section when we discuss the Notice of Funding Opportunity, or guidelines for applications, later in this webinar.

The screenshot shows the 'Step 1 Review your application package' page. It includes sections for 'Application Materials' (with links to the NOFO and application package), 'Program Resources' (with links to FAQs, a proposal form, and a list of recent grants), and 'Sample Application Narratives' (with links to four sample narratives). Annotations on the right side of the screenshot point to these sections: 'NOFO' points to the first link in Application Materials; 'FAQs' points to the first link in Program Resources; 'Lists of funded projects' points to the 'List of recent grants' link; 'Sample narratives: New' points to the first two sample narratives; and 'Sample narratives: Returning' points to the last two sample narratives. The NEH logo is in the bottom right corner.

Looking more closely at the Program Resource Page, this screen shot shows you where you will find some of the documents mentioned: Within Step 1 (Review), you will find information and links to learn about the Dialogues grant program. Under the “Program Resources” header, you can get answers to Frequently Asked Questions that we receive from applicants, a form for submitting a sketch or outline of your project ideas for NEH staff feedback, and a list of recent grants made in this program. Submitting a sketch or a proposal draft is entirely optional, but welcome! Below that is a list of recently funded Dialogues projects. Perhaps you want to get an inside look at key parts of some successful proposals. The Sample Application Narratives area, below the Resources subsection, provides links to materials from four successfully funded projects. These include the whole proposal narratives and some of the related materials, such as the preparatory program schedule or the syllabi for the discussion programs--- but not the project budgets. We have 2 samples of each type of project: new and returning. We recommend looking at all of the samples available, as they enable you to see a variety of topics, types of applicant organizations, thematic approaches, and formats. We always say that these are samples, not models – so you don’t need to do what they do, or do it how they did it -- but we do hope that these samples help you see how these applicants crafted a persuasive presentation and explanation of their project-- Seeing a real-life example may help you as you work through how to balance breadth and depth in your proposal— being clear and concise in simultaneously getting across the “big picture” of what you’re aiming at, and enough concrete specifics to show us how you’ll get there. And finally, much further down the page (beyond steps 2-4), you can find still more information about the Dialogues program, such as statistics about the program history. Or say you’d like to know more about the projects that have been funded in the past grant cycles. At the bottom of this page there are links to profiles of selected projects, which illustrate how such projects unfolded once they were awarded the grant.

WHAT KINDS OF PROJECTS HAVE WE SEEN?

Examples of Projects Funded by this Grant Program



One Hundred Years of American Women in Uniform



Fiction & Fact: A Dialogue with Veterans



War, Trauma, and the Humanities

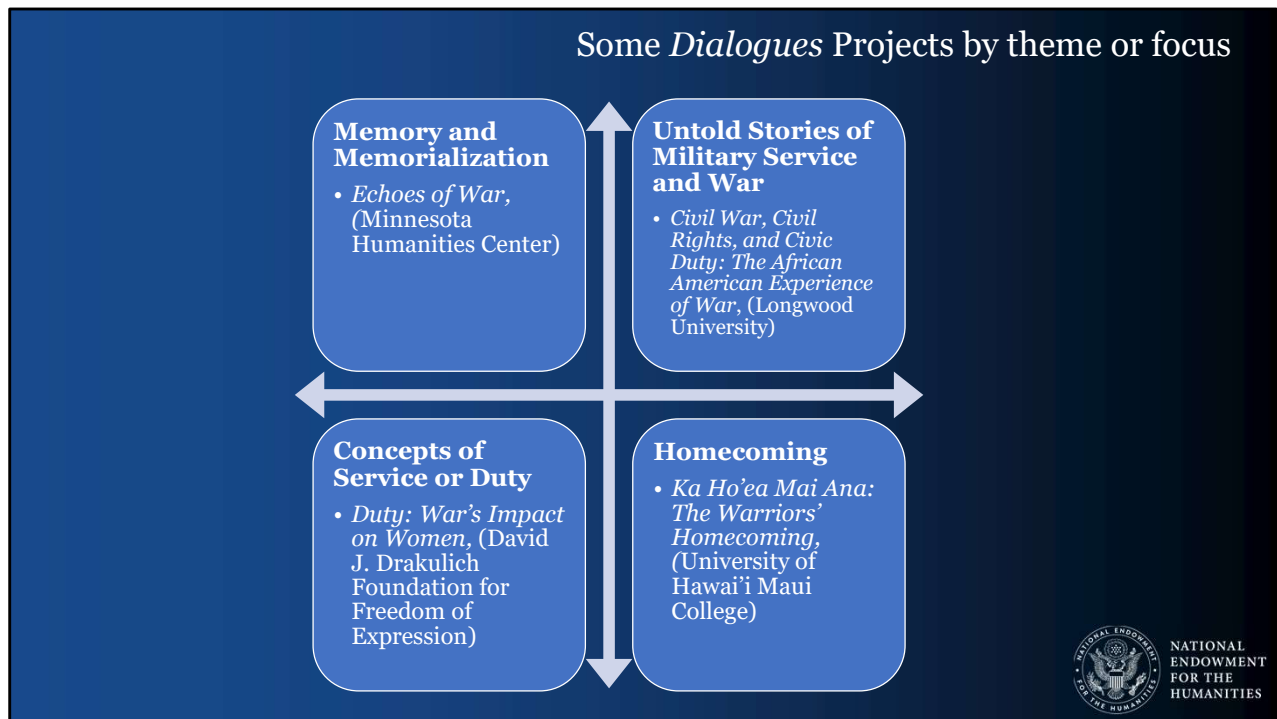


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So, you may be wondering – **what kinds of projects have we seen** in making our awards for this program? As mentioned earlier, some illustrations can be found in this section, at the bottom of the program resource page.

Dialogues projects take a wide variety of forms, from discussion programs for incarcerated veterans or veterans in communal housing, to bridge programs for veterans returning to higher education, to public discussion programs led by student veterans trained through university courses. On the Resource Page, if you scroll to the bottom, you can find several examples of projects funded by the *Dialogues* grant program.

Bonus tip The list of funded projects on the resource page is generated through our NEH Funded Projects Query Form, which is a tool that *you* can use at any point to do your own searches -- to see what's been funded on a particular topic of interest to you (using keywords, or specific phrases), or at your organization or institution, or in your state. You can also search for funded projects within a particular grant line; across all the grant lines in a particular division, like Education or Research or Public Programs; or across the whole pf the NEH – over the past year, a given decade, or the whole 50-plus years of NEH grantmaking! <https://securegrants.neh.gov/publicquery/main.aspx>



Here are four examples of the over 70 Dialogues projects NEH has funded, which show you some of the project ideas and teams that have been successful. In this slide, you can see how projects can tailor their themes and selection of works in various ways. They might draw on the particular strengths of their project team or the sites and organizations with which they work. For example, Minnesota Humanities Center used local sites and veteran authors in their *Echoes of War* project, which focused on memory and the multiplicity of stories as read through literature, memoir, and local war memorials. Maui College drew on the work of local cultural partners in its focus on the theme of the warrior's return and on Native Hawaiian ceremonies of homecoming. Their project brought Native Hawaiian and other Maui-based veterans together to study the histories of the 18th-century Hawaiian and more recent world wars in their discussions of films, lectures, and performances. Longwood University and the David J. Drakulich Foundation both have sought to serve rural veterans and have tailored their themes and selection of works to address the experiences and often overlooked narratives of women and African American veterans.

- Project Descriptions:

- *Echoes of War* explores the multiplicity of Veterans' experiences by examining the roots of war in a place and its past and the echoes of war in a people and their memories. The wars in Vietnam and Iraq are studied in the context of colonial conflicts and World War I using literature, memoir, and personal histories.

- Longwood University's *Civil War, Civil Rights, and Civic Duty: The African American Experience of War* project focuses on the neglected narrative of African American experiences of war. The project addresses the involvements of black combat veterans in three historically distinct conflicts: the American Civil War, Vietnam, and the post-9/11 wars. Themes for the project include civil rights and patriotism, the role of race in war, homecoming, and the experiences of black women in war.

- The DJD Foundation's project *Duty: War's Impact on Women* uses humanities sources and the Socratic Method to introduce the topic of women's service in war, to provide opportunities to build understanding about the experiences of service members and issues veterans face as they return to civilian life, and to promote the humanities through an exploration of women's literature.

- The University of Hawai'i Maui College project integrates veterans' experiences into an ancient Native Hawaiian rite of passage, for Maui County veterans. The warrior's homecoming is a moment of joy and sorrow, relief and remorse with human responses that transcend time. Ka! Maui! is an ancient Native Hawaiian practice to reintegrate male and female warriors consisting of: 1) The Rite of Ka Maui—the choice to enter the military, 2) Uo and Malina Ke Kino—integration of strengths gained through service, and 3) Uo Ke Kino Wailua—making meaning of the experience.

WHAT FORMAT IS BEST?

What Can Your Project Do?

- Provide bridge programs for veterans making the transition to higher education
- Offer humanities seminars for low-income veterans, led by trained faculty
- Train faculty, staff, and members of the public to lead public humanities seminars
- Train student veterans to lead public discussion programs



As you can see from the list of past projects, these projects take up a variety of questions, sources, and ideas under a wide range of conceptual or thematic approaches. They are equally varied in their structures and formats.

Preparatory programs can range from a two-day intensive workshop to train discussion leaders to a semester-long university course.

Similarly, successful **discussion programs** have run as weekly seminars or monthly gatherings, as two-week bridge programs for veterans returning to college, or as a series of weekend retreats. Libraries, community centers, VA hospitals, theaters, prison facilities, and educational institutions have been host venues for *Dialogues* programs.

We will walk you through some questions we hear often and then some sample project descriptions very briefly. You can always return to the Resource page to find profiles of some funded projects and the list of all past projects to get further ideas about the range of applicant organizations, themes or topics, and the program structures.

QUESTIONS WE HEAR

- “What does sustained discussion mean?”

- Single event versus series
- Deep engagement with ideas, questions, and sources

- “What if we want to focus on one war or on one book?”

- Historical breadth
- Genre diversity



People frequently ask why the guidelines emphasize “sustained discussion”. The short answer is that the grant program is an educational program, and therefore values the learning that comes from studying and discussing humanities sources in depth, over time, and in exchange with others. What we hear repeatedly about the hallmark of a successful *Dialogues* project is the **transformative impact** that they have on those who participate in the programs as well as on those who create them and carry them out. The duration and format of the discussion programs can vary widely, as we mentioned earlier. Successful *Dialogues* projects all create the space and conditions for sustained and in-depth discussion of humanities sources on the experience of war and military service. It is on this foundation that these projects build deep connection and intellectual community among their participants.

The second question stems from the requirement that all *Dialogues* projects focus on at least one conflict from WWI or before and one from the period since WWI and focus on at least two different genres or disciplines in the humanities. This emphasis on temporal breadth and genre or disciplinary diversity is rooted in the recognition that deepened understanding of the experiences of veterans depends on exposure to a broad range of contexts and perspectives on those experiences.

These basic requirements of sustained discussion, historical breadth, and variety of sources and perspectives studied should still allow prospective applicants the room to create or further develop a project that both taps into their strengths and serves their goals.

PROJECT EXAMPLE - NEW

“In partnership with Warrior Writers, HSPa is hosting *The Art of Reintegration: Veterans and the Silences of War*

“Each session explores a particular theme surrounding war and veteran experiences. Discussion leaders use historical materials from HSP’s archives to help contextualize the topics that participants address—including the disconnect between veteran and non-veteran communities and the evolution of war propaganda from World War I to the present day.”



[Credit: HSP Blog “Discussion Series Lets Veterans Share Their Voices,” August 20, 2019]



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Here is an example of a new project that involved a partnership between the Historical Society of Pennsylvania (a cultural organization) and the Warrior Writers Project (a veteran-serving non-profit organization) – and it’s one of the sample narratives on the webpage, so you can see how they framed their project in their proposal as well! This project shows one way that two organizations with complementary strengths can partner to create a *Dialogues* project that benefits their wider community.

SAMPLE PROJECT - RETURNING



Hard Journeys Home: A Book Group for Justice-Involved Veterans

“The program will explore experiences of war from diverse perspectives and include readings representing viewpoints from multiple cultures, ethnicities, and genders.”

Partnering with scholars, Veterans, and host institutions, the Maine Humanities Council is working to offer Hard Journeys Home at Maine State Prison, the Mountain View Correctional Institution, the Kennebec County Jail, Aroostook County Jail, and Somerset County Jail.



Here’s an example of a returning project, this one from the Maine Humanities Council, funded first in 2016 and as a returning project in 2019. This is also one of the sample narratives provided on the resource page, so you can see how a proposal for a returning project presents ideas for building on their initial project. After initial success with veterans’ discussion programs held in VA hospitals and other sites, the applicants expanded their project team and collaborating partners to prepare experienced discussion facilitators to work with veterans in the Maine justice system and to familiarize them with a breadth of humanities sources connected to their experiences of military service and homecoming. Following this training, the discussion programs are held in 10 locations throughout the state, and are led by pairs of the trained discussion leaders. MHC is an example of an organization with the mission to serve an entire state, in this case, Maine.

These discussions were veteran-to-veteran discussion programs that spoke to the experiences and particular challenges of those navigating the Maine justice system. The project team was able to build on the foundations of their existing preparatory and discussion program to both expand their partnerships and to narrow their participant focus. This focus enabled the project team to empower an underserved population through providing them the means of deeper engagement with humanities resources and connection with fellow veterans.

Returning projects may build on their previous work by expanding or deepening their programs in different ways – for instance, Touchstones Discussion Project (a small educational organization) expanded its workshops and discussion series into transitional housing and prison facilities in Maryland. St John Fisher College deepened and refined the course it offered its student veterans and nonveterans to prepare them to lead discussions in veteran retirement homes in the Rochester region.

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This part of the presentation will *roughly* follow the order of our Notice of Funding Opportunity, or NOFO, document – which people also refer to as the program guidelines -- if you wish to follow along on your copy as we go. This document is your blueprint for building a strong application, so we encourage you to become very familiar with it.

To access the NOFO, scroll down to Step 1 on the *Dialogues* Program Resource Page, under “Download Application Materials”.

While today’s presentation will not cover every detail contained in the NOFO, we will give a general overview, highlight some of the most important parts, and clarify some points of common confusion.

NEH AREAS OF INTEREST

- “A More Perfect Union”
NEH Special Initiative advancing civic education
and commemorating the Nation’s 250th anniversary
- Standing Together: The Humanities and the Experience of War

Page 4, NOFO



When thinking about topics for discussion-- we'd like to point out an area currently highlighted agency-wide as being of special interest for NEH – “A More Perfect Union,” which is our [special initiative advancing civic education and commemorating the nation’s 250th anniversary \(coming up in 2026\)](#).

[It seeks to support projects that](#) “promote a deeper understanding of American history and culture,” “advance civic education and knowledge of our core principles of government,” and examine “how our founding ideals are met in a modern, pluralistic society.” “Applications about the contributions of under-represented communities are highly encouraged.”

[On page 3 of the NOFO you can find more about this special initiative, in addition to](#) **Standing Together**, which was described in the third slide.

Projects do not have to fit within or address this additional NEH Area of Interest listed in the NOFOs

– once proposals come in, they’re all on equal footing and are judged by the same review criteria –but projects that do address this initiative might generate additional attention or interest.

ELIGIBILITY

- U.S. nonprofit organizations with 501 (c)(3) tax-exempt status
- Public and 501(c)(3) accredited institutions of higher education
- state and local governmental agencies
- Federally recognized Native American Tribal governments

X	Individuals
X	Foreign entities
X	For-profit entities

Page 5-6, NOFO



A few words about the baseline eligibility criteria for submitting an application for Dialogues on the Experience of War – this section follows the Program Description in the NOFO.

If you're the project director heading the project, make sure that you're affiliated with and submitting it through an eligible organization or institution of higher education. The **institution/organization** is the "applicant" – not you.

TIPS FOR A STRONG PROPOSAL

- Read the guidelines and evaluation criteria
- Review sample narratives and other resources
- Talk to a program officer



Now that you know what you can and can't apply for – how can you make your application as strong as possible?

I'll give you **some general tips first**, and then we'll dive back into some of the specifics related to *Dialogues on the Experience of War*.

Preparation is key. First, read the guidelines! It sounds basic, but you'd be surprised how many people don't do that--or don't do it carefully enough. The guidelines will help you determine if this program is the right fit for what you want to do and they will tell you what you need to put into your application.

Next, be sure to look at the sample narratives of successful applications, and other resources like the FAQ, on the program resource page.

We can't emphasize this enough: Talk to a program officer. Don't worry that you might be bothering us! Working with applicants is an important part of our jobs, and one that we really enjoy. It's exciting to hear about all the things you want to do to, and we want to help you make your applications stronger.

MAKE YOUR CASE

- Start with the review criteria
- Show your project's intellectual significance
- Provide context
- Develop a clear and realistic work plan
- Demonstrate likely impact



What could making a good case look like? Here are some general principles that would hold across all our grant programs.

REMEMBER YOUR AUDIENCE

- Write for generalists *and* specialists
- Be clear & concise
- Avoid jargon
- Give concrete details
- Address the criteria
- Make information easy to find



Definitely consider the readers of your proposal. You're writing to panel reviewers, NEH staff and the members of the national council, who will have varying levels of expertise and experience with the subject matter and contexts of your projects. It's very common, for example, for a review panel to include scholars and experts from different types of institutions or organizations, and who work in varied disciplines and capacities. You may have humanities scholars who work in literature, history, regional studies, or art history. In *Dialogues* panels, you may have panelists outside the humanities who collaborate with or work at the intersection with the humanities, with relevant expertise in veterans' programs, for example. At least one panelist will be someone who's directed a *Dialogues* project—someone who can understand from the inside what it's like to grapple with not only the content, but also the logistics, of making this kind of project happen. You want to be sure that your proposal is clear and accessible to an educated generalist. It's a great idea to get a colleague from outside your field to read your proposal.

As I mentioned earlier, **make sure that your proposal addresses the review criteria** in a clear and explicit way. You will find the list of criteria for *Dialogues* review on pages 26-27 of the NOFO.

Finally, show the reviewers that you know what you're doing, that you've thought through the project carefully, and that if your project is funded, it will be successful.

**Think of all the parts
of the proposal as a
unified argument for
funding *you***

YOUR PROPOSAL

Narrative (Attachment 1)
Preparatory Program Syllabus (Attachment 2)
Discussion Program Syllabus (Attachment 3)
Work Plan (Attachment 4)
Resumes – project team (Attachment 5)
Letters of Commitment (Attachments 6 and 7)
Other supporting materials (Attachment 8)



This slide lists the components that make up your proposal. This gives you a sense of where your narrative fits within the whole application package. We will focus on tips for composing your narrative in this section, and then will discuss how the additional attachments complete the story.

NARRATIVE GUIDANCE	
NEH has aligned each section of the narrative with its corresponding review criteria. Use the crosswalk to ensure you address all criteria.	
Narrative Section	Review Criteria
Summary of the project	Intellectual quality Design quality Impact Additional criteria for prior <i>Dialogues</i> recipients
Project development (prior <i>Dialogues</i> recipients only)	Intellectual quality Design quality Impact Additional criteria for prior <i>Dialogues</i> recipients
Design, intellectual approach and content, and implementation	Intellectual quality Design quality Impact
Intellectual rationale	Intellectual quality Design quality
Discussion program for military veterans and other participants	Intellectual quality Design quality Impact
Preparatory program for discussion leaders	Design quality Impact
Project team	Intellectual quality Design quality
Institutional context	Design quality Impact
Evaluation	Intellectual quality Design quality Impact



In the NOFO– you’ll see the kind of “crosswalk” that we’ve screenshotted here, from page 11 of the NOFO – in this case relating what you write in the sections of the narrative to the areas of the review criteria that apply.

NARRATIVE

Section Headings:

- A. Summary of the project
- B. Project development (**only for returning projects**)
- C. Intellectual approach and content, design, and implementation
 - 1. Intellectual rationale
 - 2. Discussion programs for military veterans and others
 - 3. Preparatory program for discussion leaders
 - 4. Project team
 - 5. Institutional context
 - 6. Evaluation

Page 8-11, NOFO



The narrative is the weightiest part of your application because it carries the bulk of the intellectual content of your proposal. You don't get to be in the room to explain your project, so let the narrative be the main force that does that for you—here are some rules and tips:

Limit your narrative to 15 or if a returning project, 16 pages.

Carefully address or answer the items under each section header.

It should present a capsule summary of the project in Section A – essentially the brief version of its who, what, where, when, and why.

If you are proposing a returning project, you must fill out Section B. If you are proposing a new project, then skip this section.

For all applicants: Section C is the heart of your narrative – here is where you present all the elements of your project.

NOTE: The *Dialogues* grant program is prescriptive about two key elements – the

requirement for temporal/historical breadth in the choice of wars in focus, and the demand that the sources discussed be drawn from at least two genres. Your intellectual rationale should connect these elements in a way that explains your project's purpose and logic. Here is where you would explain the thematic focus and comparative approach, your reasons for the selections you make, and your goals for the project.

How you design components of your project, such as the preparation of your discussion leaders or the structure of your discussion series, will depend on factors particular to your project team, project focus, and prospective participants.

Your proposal narrative, therefore, should also tell the story of who you are as a project team. It should help your reader to understand how your project is guided by your project team and its specific expertise, strengths, values, and experience, and by your organization or institution with its particular resources and (if applicable), mission. Any plans to collaborate with other partners or organizations should be described.

It should tell the story of what kinds of veterans and other participants you plan to work with and how you are trying to serve them; of where things stand *now* with regard to the humanities work and veteran-serving work done at your organization/institution and in your community, and of where you *want* to be and what you want to build.

And of course, the narrative should tell the story of how your proposed project will use the time and funding from this grant opportunity to get there – this will be more specifically addressed in your work plan.

You may have to do some of that only briefly and selectively within the narrative – **using highlights or examples**, because you can't give us all the details within those 15 pages – but you want to tell us what we need to know and then use the other attachments to flesh out that story and give us confidence in your success.

REVIEW CRITERIA CATEGORIES

- Intellectual quality
- Design quality & feasibility
- Impact
- Additional criteria (for prior Dialogues recipients)

Page 26-27, NOFO



Keep the review criteria at hand throughout your application process – they’re on **pages 26-27** of the NOFO document (29-30 of the PDF)-- so you’ll be keeping in mind the ways that the peer reviewers (and others at NEH) will be asked to think about your proposal. So—how can you do the best job of this within your Dialogues proposal? Pay close attention to the bullet points underneath the categories of review criteria.

Intellectual quality stands first and foremost among these equals – because if your project isn’t worth doing, in terms of its intellectual focus and content, then it won’t matter how organized you are or how many people it might affect. But if you *do* have a great intellectual focus for your project, you *also* have to combine that with a feasible design that can get the job done and that will have a significant impact. So they’re all important to address fully in your application.

Given the continuing uncertainties stemming from the pandemic, you may want to consider how the implications of COVID-19 may figure into your projects, as this is something reviewers *may* take into consideration when weighing your application against the review criteria of feasibility.

In general: look at what’s written here and be sure that an intelligent reader will have strong positive answers to how well your proposal addresses each of them. Ideally, they’ll be won over by the time they finish reading your narrative – and then their positive assessment will be strengthened by what they find in the other attachments that follow it.

Grants.gov form/Attachment	Naming convention	Required or recommended	Page limits
SF-424 Application for Federal Assistance - Short Organizational	Grants.gov form	Required	
Supplementary Cover Sheet for NEH Grant Programs	Grants.gov form	Required	
Project/Performance Site(s) Location Form	Grants.gov form	Required	
Research and Related Budget	Grants.gov form	Required	
Attachments Form	Grants.gov form	Required	
Attachment 1: Narrative	narrative.pdf	Required	15/16 (see narrative instructions) (mandatory)
Attachment 2: Discussion program schedule and syllabus	discussion.pdf	Required	2 (suggested length)
Attachment 3: Preparatory program schedule and syllabus	preparatory.pdf	Required	2 (suggested length)
Attachment 4: Work plan	workplan.pdf	Required	

APPLICATION COMPONENTS

Attachment 5: Résumé(s) of key project personnel	resumes.pdf	Required	2 pages per résumé (suggested length)
Attachment 6: Letter(s) of reference for project directors	reference.pdf	Required	
Attachment 7: Letters of commitment	commitment.pdf	Recommended	
Attachment 8: Other supporting materials	materials.pdf	Recommended	50 (mandatory)
Attachment 9: Federally negotiated indirect cost rate agreement	agreement.pdf	Conditionally required	
Attachment 10: Explanation of delinquent federal debt	delinquentdebt.pdf	Conditionally required	

Page 7-8, NOFO

Here's a screen shot from pages 7-8 of the NOFO, to show you how these different components will need to be included in your ultimate Grants.gov submission – as PDFs that have the exact filename given here and that observe the page limits indicated. Keep this at hand as a checklist for the items you must include.

The hyperlinks within the NOFO will take you directly to the instructions for that section of the application – so read carefully there what it is that you're being asked to submit in each attachment, and you should be in great shape!

Don't overdo it: remember that human beings are reading these applications, so well-curated pages summarizing your preparatory and discussion programs and a work plan that is clear and concise will be more valuable than exhaustive detail about your institution or plans not directly relevant to your project. But do use these attachments strategically – for instance, help your reader to see more precisely how your preparatory program will unfold and what resources you will provide your discussion leaders, or use your discussion program attachment to lay out clearly the intellectual content of your discussion program sessions and the way you plan to approach it.

BUDGET

- Research and Related Budget Form
- Budget Justification Required
 - File Name: “justification.pdf”

Page 12-19, NOFO



Please note that we are using the **Research and Related Budget Form**, which you will fill out in your Grants.gov workspace. The budget form will automatically integrate into your application, so you no longer have to include it as an attachment.

Because this is a government-wide form, be sure to read the NOFO guidelines on how exactly to fill it out for this specific grant program’s purposes. See pages 12-19 of the NOFO for all the details.

Other new things to note:

All projects are required to submit a budget justification to complement the budget form itself. (It gets attached as *part* of that budget form, in fact)

Be sure to title this file correctly and save it as a PDF to ensure that it successfully integrates into the application file that your reviewers will see.

BUDGET ADVICE

- Consult budget guidelines
- Know what is/isn't allowed
- Talk to a program officer
- Designate someone other than the Project Director as the Grant Administrator



Some general points of budget advice –

Consult budget guidelines

Know or ask what is/isn't allowed

Talk to a program officer in the Division of Education Programs.

You will need to designate someone on your project as the grant administrator. If you are at a higher ed institution, this would likely be someone from a sponsored research or external grants office. If you are applying through a non-profit organization, this would be someone distinct from the project director who could manage the financial reporting and related management of the grant.

FUNDING RESTRICTIONS

- development of curricular or pedagogical methods or theories
- discussion programs comprised entirely of public-facing programs or events that do not involve sustained discussion of humanities sources
- preparation of courses for high school students, or a program of study in higher education.
- commercial, for-profit, or proprietary textbook research or revision
- doctoral dissertations, theses, or research pertaining to a graduate degree program
- psychological therapy, medical treatment, and career counseling

Page 25-26, NOFO



6. Funding Restrictions

On page 25-26 of the NOFO, you will find a full list of the funding restrictions. Some are *Dialogues*-specific while others are restrictions that apply across the Endowment.

Discussion series comprised entirely of public-facing programs or events that do not involve sustained discussion of humanities sources.

The preparation of courses for high school students or a program of study in higher education. For applicants wishing to focus on curricular development projects at higher education institutions, consider the Humanities Connections or Humanities Initiatives programs.

Projects that fall outside of the humanities (including the creation or performance of art; creative writing, autobiographies, memoirs, and creative nonfiction; and empirically based social science research or policy studies).

AND even in this kind of cross-disciplinary grant program, the NEH *cannot* fund projects whose main focus falls entirely outside of the humanities – we most often see this with projects whose main outcome or central focus is the creation or performance of art, or having participants produce creative writing, autobiographies, memoirs, or creative nonfiction. We also sometimes see this with projects with outcomes focused in the non-humanistic or empirical social sciences, such as those that deal with social science research or policy studies. Collaborating across boundaries is great – but if these sorts of areas are your project's main thrust, you may want to be looking to the NEA or the NSF, or to non-profits that support this kind of work, rather than the NEH.

FUNDING RESTRICTIONS

- promotion of a particular political, religious, or ideological point of view
- advocacy of a particular program of social or political action
- support of specific public policies or legislation
- lobbying
- projects that fall outside of the humanities and the humanistic social sciences (including the creation or performance of art; creative writing, autobiographies, memoirs, and creative nonfiction; and quantitative social science research or policy studies)

Page 25-26, NOFO



The NEH **cannot fund the promotion of** particular political, religious, or ideological points of view; advocacy for a particular program of social or political action; or support of specific public policies or legislation.

The best antidotes to this are to

- 1) include diverse and varied voices, scholars, and sources on any topic, and especially current social or political “hot topics”.
- 2) Present participants with unbiased information and allow them to draw their own conclusions based on that information.
- 3) Root modern hot topic issues in the humanities, especially history, and focus on that humanities content in your application. and
- 4) Avoid buzzwords, language, and goals related to advocacy and activism, especially for hot topic issues.

What *you* might see as humanities scholarship, a *reviewer* might see as advocating for a particular cause – by being aware of these differing viewpoints, you can hopefully build a stronger application that readers from any background or perspective will agree is a good fit for this grant program.

DEADLINES

- September 8– optional draft proposals
 - Send as attachments to dew@neh.gov
 - Full draft not required (partial draft, project summary, etc. = ok!)
 - NEH program officers will review and give feedback
- October 14– complete application in Grants.gov (11:59 pm Eastern)



So, once you know what to do – here’s a timeline for some of when to do it!

We are accepting optional draft proposals or materials for feedback until September 8 (This is approximately three weeks ahead of the submission deadline.)

If you have a full draft of the narrative, we’re happy to review that (you can send drafts of other attachments that are most relevant, such as the work plan and syllabi for reading and preparatory programs, if you like, which may be looked at alongside the narrative if time permits)

It’s also fine if you won’t have a complete draft, but would still like to get feedback from a program officer that can help you strengthen your application. You can send a project summary, a workplan draft, a partial draft that gives us a sense of the project, we’re ready to meet you where you are and respond within a timeframe that allows you to incorporate that feedback. [We need to add in mention of the preliminary sketch form!]

Final applications are due at 11:59 pm Eastern Time on October 14th. Don’t wait until the last minute in case of technical issues, and to account for processing time to validate in the Grants.gov system.

APPLYING

GRANTS.GOV > View Opportunity

VIEW GRANT OPPORTUNITY

20211014-AV Funding opportunity number
Dialogues on the Experience of War
National Endowment for the Humanities

Apply Subscribe

SYNOPSIS VERSION HISTORY RELATED DOCUMENTS PACKAGE

Select Grant Opportunity Package

PLEASE READ BEFORE APPLYING!
If you view and complete your application package using Grants.gov downloadable PDF forms, you MUST have Adobe Reader installed. You may receive a validation error using incompatible versions of Adobe Reader. To prevent a validation error, it is now recommended you uninstall any earlier versions of Adobe Reader and install the latest compatible version of Adobe Reader. If more than one person is working on the PDF forms, ALL applicants must be using the same Adobe Reader version. Click for more information on Adobe Reader Compatibility.

CFDA	Competition ID	Competition Title	Opportunity Package ID	Opening Date	Closing Date	Actions
45.163	AV2021	Dialogues on the Experience of War	PKG00268129	07/08/2021	10/14/2021	Preview Apply

- DUNS
- SAM
- Grants.gov



The very first thing you should do after this webinar is ensure that you have three important things: active DUNS and SAM numbers, and current registrations and passwords for Grants.gov, because NEH will not grant deadline extensions for delayed registration.

Registration in these systems can take up to a month to complete, so check on this **STRAIGHT AWAY**, especially if you are a first-time applicant or if your institution or organization hasn't applied for federal funding in years.

Remember, you are applying as an institution, so you will need to have the proper roles and authorities assigned to you in Grants.gov to access and apply through your institution's application workspace.

Your Institutional Grant Administrator or other grant management or sponsored programs staff at your institution are great contacts for guidance if you're not sure where to find this information or who to contact for access.

If they cannot help you, contact the Federal Service Desk and/or Grants.gov directly, using the contact information on page 30 of the NOFO.

ATTEND TO DETAILS

- Provide everything the guidelines ask for
- Submit preliminary draft for feedback from NEH staff by September 8th to dew@neh.gov
- Proofread!

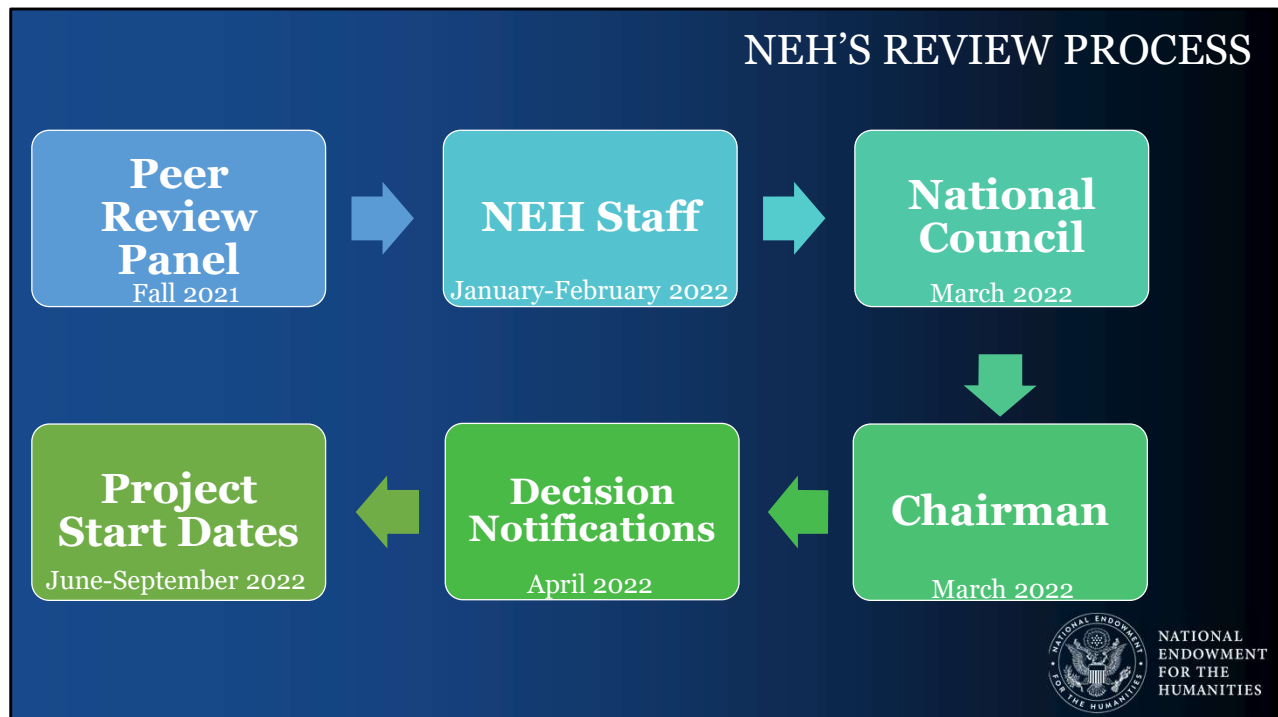


Attend to details:

For this program, you will need to provide supporting materials like the plan of work, CVs and letters of commitment and of institutional or organizational support. These materials show the reviewers that you have the necessary support and planning to do what you've said you're going to do. Sometimes applicants leave these supporting materials to the last minute, which is a mistake.

If at all possible, send a preliminary sketch or draft at any time before/by the draft deadline (September 8 in this case). A program officer will follow up with you and provide comments. Again, getting comments from a program officer is no guarantee that you'll be funded, but we can discuss your sketch with you and anticipate the types of questions reviewers are likely to ask.

It seems obvious, but do proofread your proposal! You'd be surprised how many people don't. Lack of proofreading alone probably won't sink a proposal, but it does make your work seem sloppy to reviewers, who may then wonder if other aspects of your project will suffer from a similar lack of care. You don't want the reviewers asking those types of questions of your project! It can be hard to see your own typos, since your brain will fill them in, so have a friend or colleague (or 2) read your proposal.



Let me walk you through the review process and timeline for what happens after you submit that proposal! It's a careful, multi-step process.

At NEH, we make grants based on a peer review process. The first and foundational step is the peer review panel. Once the deadline has passed, we bring together groups of scholars, humanities professionals, and other experts to read and assess the proposals. They provide ratings and comments for each proposal that NEH staff then use to come up with a set of funding recommendations.

(The panels will convene in December 2021, and NEH staff will send their recommendations forward early in the new year, in January to February 2022.)

We then present those recommendations to the National Council on the Humanities, a group of 26 people nominated by the president and confirmed by the senate who meet several times a year to advise us on grantmaking and policy. The recommendations of the staff and the council are all presented to the Chairman, who by law makes all funding decisions.

(Dialogues proposals will be considered at our March 2022 Council – after which the chairman will make the decisions, with applicants being notified in April 2022 as to whether they were successful. Funded projects may then start as early as June 2022, and must all start by September 1, 2022.)

NOT FUNDED? YOU CAN...

- Request panel review comments
- Seek additional feedback (talk w/peers, institution staff, NEH staff)
- Serve as NEH panelist
- Apply again!



Regardless of the outcome, you can get the most out of your relationship with the NEH by:

Asking for your review comments. Your review comments can often be very helpful, and it's not uncommon for an unsuccessful proposal to be funded on a subsequent application.

Contacting us for additional feedback or guidance

Serving as an NEH panelist –you can reach out to us to let us know you're interested in serving for particular grant programs, or in general, which could offer you even further insight.

And finally, consider applying again for this and other grant opportunities!

QUESTIONS?

General Email
dew@neh.gov

Victoria Sams
vsams@neh.gov

Sarah Boonie
sboonie@neh.gov



So with that, here is our contact information, which is also listed on the program or NEH websites and in the NOFO.

Given that we are all still working from home, email is the best and quickest way to reach us.

WHO CAN I ASK AT NEH?

Challenge Programs

challenge@neh.gov

(202) 606-8309

Twitter: @NEH_Challenge

Public Programs

publicpgms@neh.gov

(202) 606-8269

Twitter: @NEH_PubPrograms

Digital Humanities

odh@neh.gov

(202) 606-8364

Twitter: @NEH_ODH

Preservation & Access

preservation@neh.gov

(202) 606-8570

Twitter: @NEH_PresAccess

Education Programs

education@neh.gov

(202) 606-8500

Twitter: @NEH_Education

Research

research@neh.gov

(202) 606-8200

Twitter: @NEH_Research

Fed/State Partnership

fedstate@neh.gov

(202) 606-8254

Twitter: @NEH_FedState



For your future reference, this slide can serve as a “crib sheet” of how to contact the different divisions at NEH when you have questions about their grant programs, work, etc. Again— for now, email is generally better than phone, but this way you have it on hand for any future inquiries!