



**OUTCOMES-BASED ASSESSMENT OF THE MASS
HUMANITIES GRANT PROGRAM
2000-2009**

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I. Introduction

Mass Humanities began in 1974 as the Massachusetts Foundation for the Humanities and Public Policy. It was instituted exclusively to disburse federal money (from the National Endowment for the Humanities) in the form of “regrants” to Massachusetts nonprofits engaged with mounting public, humanities-based programs. The exclusive regrant focus changed in 1985 with a new executive director, new board leadership, and the creation of the foundation’s first council conducted project.

The full board read, reviewed, and voted on all grant proposals until 1999, when a new proposal review protocol was introduced. At that time, the board decided to delegate the reading and discussion of grant proposals to a Grant Review Committee composed of rotating board members, and organized by program staff members; this system is still in place.

All grant applicants must have a conversation or detailed email exchange with a program staff member in order to determine the eligibility of the project for which they seek funding. No applicant with an ineligible project may apply, and program staff works hard to make sure that all proposals in their finished form are worthy of consideration and include all of the required elements. In brief, the humanities must be central to all proposals, and humanities scholars must be involved. The advising of applicants is a large part of program officers’ jobs. They provide ideas for specific scholars to include in projects, possible collaborating organizations, and suggest project themes that seem the most provocative and likely to inspire more expansive thinking on any topic. It is not unusual for a program officer to help infuse a public program with a humanistic focus, or to recommend an angle meant to inspire more critical thinking.

Quarterly, the Grant Review Committee receives project grant proposals, reads them, and then meets by teleconference to discuss them and vote on funding recommendations. These recommendations are presented to the full board in advance of each board meeting, and the full board, at each board meeting, exercises its power to accept the GRC’s recommendations or discuss any of the proposals under consideration anew. Today roughly one-quarter of the foundation’s budget is allocated to grants given to other organizations.

Project Grants

The most significant grant category for which applicants (nonprofit organizations) may apply is the “project grant,” which contains several subcategories including media grants, publication grants, exhibition-related grants, and K-12 grants. The bulk of this report will refer to grant-funded projects that fall under this large general category, for details on this category, see the [Mass Humanities website](#) and page four of the Mass Humanities Project Grant Guidelines and Application.

Scholar in Residence Grants and Research Inventory Grants

Scholar in Residence (SIR) grants bring in outside experts to historical organizations to conduct original research using the organizations' collections. The Research Inventory Grant (RIG) provides funding to small history organizations ("small" being defined by organizations with operating budget of less than \$75,000 originally) to research specific parts of their collections to determine if they had the materials necessary for a research project/exhibit/public program. Often successful RIGs lead directly to SIR grants to undertake the research project.

The Mass Humanities Local History Coordinator (currently Patricia Bruttomesso) and Pleun Bouricius on the Mass Humanities staff oversee this local history arm of regranting. Statistics for SIR and RIG grants are included in the section of this report that provides details on various formats for funded projects.

Data Sources

Mass Humanities maintains records and data related to the grants it gives in several ways. It keeps paper files for all funded grant proposals and their accompanying paperwork (i.e. final reports that include some self-reported evaluation data, such as audience numbers and narratives prepared by project directors) going back to 1985. A Raiser's Edge database was implemented in 2000; a great deal of data for each proposal (from FY 2001 on) is entered into the database in order to become accessible for reporting purposes such as this report. Grant related data in Raiser's Edge are organized into two general types: overarching information about the grant (title, description, personnel, grant term dates, financials) and "events," which are the products of any grant. These "event" records hold information that in most instances describes public humanities events made possible with the grant; other products could be publications, grant-funded websites, or any other such product that is not literally an event. The formats for each grant-funded project are also captured in the database. No records are entered for proposals that are not funded.

In addition to the Raiser's Edge database, the foundation maintains a running Excel list of every proposal submitted, whether it is funded or not. With this list staff can track information like the percentage of proposals submitted that get funded every quarter and the percentage of grant proposals that respond to thematic initiatives such as Liberty and Justice for All (LJA) or other priorities such as Cultural Economic Development (CED). Recently the Program & Evaluation Committee recommended that program staff keep track of the number of grant inquiries it receives in an effort to track the number of inquiries received compared to the number of eligible proposals that materialize at each deadline. This information, recorded in the Inquiries Table in the Appendix (#1), also helps to indicate the amount of time devoted to the process of helping applicants and the effectiveness of their advice.

Last but not least, this report, and any substantive thinking that is devoted to assessing current practices with the grants program, relies heavily on the institutional memories of long-serving

staff members: David Tebaldi (1985), Kristin O'Connell (1998); and Hayley Wood (1998, although she did not begin as a Program Officer). Pleun Bouricius has been a Program Officer since 2007 and has been an assiduous attendee of funded programs that she has seen through the process from inquiry to funding decision. Their combined experience with reading and discussing proposals and visiting funded events and viewing material (such as documentaries and books) made possible with MH grants adds an important dimension to this evaluation effort.

The process of preparing this report and consulting regularly with the Program & Evaluation Committee and committee chair Alexa Kimball about it has resulted in new data-tracking processes that will help MH increase its ability to evaluate the grants program. These new implementations include:

- (1) A revised project director evaluation form with a numeric scale to indicate the value of the Mass Humanities grant to the implementation of the funded project, and a place to record these numbers in the database
- (2) A revised Factual Report with a table for volunteers' names, brief descriptions of the work performed, and the number of hours worked
- (3) The coding of all funded proposals in the database by discipline (our list of humanities disciplines was also refined for this purpose)
- (4) Devising a means of reporting on the number of funded proposals that incorporate more than one humanities discipline
- (5) Identifying collaborative projects in the database
- (6) Keeping track of all grant inquiries and whether or not they materialize into proposals by means of the Inquiries Table shared by Program Officers.

Evaluation Data Required of Grantees

We currently require all grantees to submit final reports before they receive the final 10% of their grant award. Final reports consist of:

- Project Director's evaluation
- Project Scholar's evaluation
- Factual Report (includes attendance figures)
- Final Expenditures Report (the budget form that indicates, accurately, how the Mass Humanities grant was used; this is compared to the initial proposed budget)
- Sample publicity
- Samples of any products of the grants

The data that is most germane to this evaluation report are found in the proposals themselves and the Factual Reports. Acting on recent recommendations from the Program & Evaluation Committee, the Factual Report form has been changed to include space for project personnel to report on the use of volunteers for their programs. The new form has only recently been introduced to new grantees. The narrative feedback from project directors is occasionally

insightful, but often falls short of really honest reportage. Probably the most useful and meaningful evaluation documents come from staff members and board members who attend programs and report on their experiences. They are usually detailed and not invested in a positive outcome or impression. Toward the end of each quarter, the program staff prepares for the board brief evaluative descriptions of each project completed during that quarter (see “Closed Grant Summaries, Appendix #2).

About ten years ago the foundation discontinued its policy of requiring applicants to describe their evaluation plans in their proposals; the evaluation plans described in proposals and the results were negligible and it was obvious that most of the organizations MH funds cannot afford professionally designed, meaningful evaluation protocols.

Evaluation Challenges

Evaluating a grant-giving program such as ours is notoriously difficult. This particular effort was initiated by the Executive Director and takes place within the context of a national effort to document the impact of state humanities council programs coordinated by a Task Force organized by the Federation of State Humanities Councils. (Both the Executive Director and the immediate past chair of the P&E Committee served on the Task Force.) The P&E Committee has previously overseen strong evaluation studies of three foundation-conducted programs. The committee aims to evaluate every Mass Humanities program.

Before undertaking this project, staff canvassed other state councils to learn of like efforts in the field. Few responses were received, and none were directly applicable to our effort. It appears that no state council has attempted a comprehensive outcomes-based evaluation of its grant program as a whole. Cultural organizations in general and [state humanities councils](#) in particular have long struggled with the question of how to evaluate what they do. Is a good head-count at an event sufficient? Is a high level of engagement during a post-performance talk-back adequate proof that there’s thinking going on? How can certain program concepts be presented to funders so that they will be perceived as compelling and important?

On the staff level we began by brainstorming the goals of the grants program; these then were used for the first column of our grants program logic models (see Appendix #3), and we used them as key-stones for identifying the resources and activities that go into effecting these goals. The Program & Evaluation committee reviewed drafts of the initial logic model and the list of goals, and made certain practical recommendations for on-going data collection efforts (such as those recommendations used to adapt our project directors’ evaluation forms and the factual report we require of grantees). It was agreed that a comprehensive self-evaluation report would be the best means to capture both quantitative and qualitative data related to the grants program, and that certain analytical connections would suggest themselves with the very assembling of the report. It also became clear that the foundation’s mission statement needed to be kept in mind throughout this process:

The mission of Mass Humanities is to support programs that use history, literature, philosophy, and the other humanities disciplines to enhance and improve civic life throughout the Commonwealth.

This report has been created to determine the alignment of the grants program with this mission, and, further, to determine if it is successful in meeting the following goals

1. Enhance and improve civic life by fostering communities of interest grounded in humanities ideas and concerns.
2. Respond to intellectual needs and interests as defined by local communities.
3. Provide incentives and the support necessary for people to incorporate the humanities into public program offerings.
4. Distribute public money for public humanities activities *throughout the state* and leverage additional support through a matching requirement.
5. Increase public awareness of Mass Humanities, the organization.
6. Attract diverse organizations who serve diverse constituencies.
7. Attract diverse program formats.
8. Encourage scholars of diverse disciplines to participate in public programs and foster connections across disciplines.
9. Expand the understanding of what the humanities can be and how they relate to contemporary issues.
10. Professionalize the interpretations of collections and exhibit approaches of small museums and local historical societies.
11. Actively encourage projects that involve collaborations and enhance the programming capacity of small organizations.
12. Reach those whose access to the humanities has been limited due to social, economic, educational, or geographic circumstances.

Most of the remainder of this report is organized by these goals, with data tables supporting each goal to the extent that it is currently possible.

II. Goals Assessment

1. Enhance and improve civic life by fostering communities of interest grounded in humanities ideas and concerns.

The table “2000-2008 Grant Supported Events and Products” (Appendix #4) shows that Mass Humanities supported 1,483 distinct events and other kinds of grant-funded products (such as web sites, media broadcasts, and publications) in that time period. The total attendance figure for these is 14,169, 657 (this high number includes reported audiences for television and radio broadcasts as well as web traffic). Of the 35 formats listed on this table, 19 are physical, public happenings, as distinct from media broadcasts, publications and other humanities based activities that are not actual events for which people gather in one place. This table indicates MH having funded 1,291 such events from 2000-08, with a total attendance of 881,132. Therefore, we can say that to the extent to which we believe that people coming together to engage with information and ideas “enhances and improves civic life” and “fosters communities of interest,” our grant program is accomplishing this goal.

One may consider all such opportunities to gather, learn, and communicate an enhancement of civic life. One may also take a closer look at the disciplines of various funded MH projects and take a tally of those most obviously connected with civic concerns (see Appendix #5, “Grant Disciplines, 2000-2009” to see MH funding trends classified by humanities discipline). For instance, one might consider the following disciplines to be particularly suited to the humanistic dimensions of “civics”: American Cultural Studies, Economics, Education, American History, Labor History, Journalism, Jurisprudence, Philosophy/Ethics, and Political Science. Thirty three percent of all funded MH programs fall within these disciplines. In addition, the “Liberty and Justice for All” (LJA) thematic initiative, which began in 2006, was introduced partly to more concretely encourage a “civic” focus in funded programs. However, it must be noted that civic, contemporary, and local relevance is very often a strong element of projects of every humanities discipline, and it would be misleading to assume that only a small handful of humanities disciplines or specific themes are well suited for the enhancement and improvement of civic life.

2. Respond to intellectual needs and interests as defined by local communities.

The Grant Inquiry Table (Appendix #1) gives readers a sense of the number and diversity of inquiries we receive. The list of “Recipients of Mass Humanities Grants, 2000-2009” (Appendix #7) lists the 324 organizations who have been awarded grants in that time period. The overwhelming majority of them are small, community-based organizations. The disciplinary data (again, see Appendix #5, “Grant Disciplines, 2000-2009”) provides a snapshot of the many fields of interest that are tapped by the program.

3. Provide incentives and the support necessary for people to incorporate the humanities into public program offerings

From FY 2000 through FY 2009, MH awarded a total of \$3,084,469 in grants. An eligibility requirement for all projects under consideration is that the humanities be central to the project. The entire grants program is an incentive to incorporate humanities, in a substantial way, into public programs.

Program officers give a good deal of advice about humanities content to applicants—from those who already have a clear idea of how their project incorporates the humanities, to those with little notion of the definition of “humanities.” They regularly recommend specific scholars, or at least urge applicants to find scholars of specific humanities disciplines to add weight, context, and depth to their projects. They also choose sample proposals to send to applicants that illustrate how others have created similar or related projects and incorporated humanities themes. Often, particularly during the draft-reviewing stage of the application process, program officers will ask searching questions and demand both concrete logistical detail that will require applicants to think through the steps of mounting a public program. They pose abstract humanities-questions that encourage applicants to entertain a more complex view of their topics. Increasingly program officers ask applicants to focus on the humanities questions that will be the heart of public programs. They seek to encourage events that do more than present information—the GRC wants to promote experiences that “complicate understandings” and expand thinking. Program officers work with applicants to develop provocative ideas. The Grant Inquiry Table (Appendix #1) will give readers some notion as to the ways that program officers help otherwise ineligible projects become eligible—very often they insist upon the inclusion of a humanities scholar.

Thematic initiatives provide special incentives for applicant organizations to incorporate humanities content into their public programming, and some initiatives (such as “Liberty and Justice for All,” and the soon to be active “Crisis, Community and Civic Culture ” thematic initiative) are devised in part to encourage non-humanities based organizations, such as immigrant service nonprofits, for example, to mount humanities based programs.

Two current initiatives, Liberty and Justice for All (LJA) and Cultural Economic Development (CED) have been active since FY 2006. LJA was conceived during the last strategic planning process when the foundation linked its mission to the improvement of “civic life.” CED was defined and launched in response to a particular stream of grant support from the Massachusetts Cultural Council, funded by their John and Abigail Adams Arts and Humanities Fund.

While the number of LJA proposal submissions has grown since the first year of the initiative, the CED submissions have declined after an initial burst of interest. The grant award maximum for both initiatives is \$10,000, double that of an “ordinary” project grant. Only media pre-production grants, awarded twice a year, also offer the \$10,000 maximum.

The rate of success for grant proposals conforming to thematic initiatives is higher than that of non-thematic proposed projects (projects utilizing these categories are funded over 80% of the time). Since FY 2006, about 29% of all funded grant proposals have been defined as LJA (65 LJA projects have been funded by Mass Humanities, as of the end of FY 2009).

This goal works in tandem with that of “stretching the understanding of what the humanities can be and how they relate to contemporary issues.” Below is a list of funded LJA and CED projects mounted by organizations whose central work is not “humanities.”

Funded LJA Projects Created by Non-Humanities Based Organizations (2006-2010)

- *The Road to Freedom: Greenfield and the Underground Railroad*, Greenfield Human Rights Commission, Greenfield
- *The Immigrant City: Then and Now*, The Welcome Project, Inc., Somerville
- *Our American Cousin*, Live in Concert, Inc. Amherst
- *The Birth of the Gay-Straight Alliance (GSA) Movement in Massachusetts*, Stonewall Communities, Inc., Boston
- *The Color Initiative*, Lifted Veils Productions, Inc., Cambridge
- *Their Voices Will Be Heard: Artist Responses to the Israeli/Palestinian Conflict*, New Repertory Theatre, Watertown
- *Examining Human Rights and Racial Justice in Boston, the US and the World*, Northeastern University School of Law, Boston
- *Pilgrim Father/illegal sons*, Chinese Progressive Association, Cambridge
- *At Home In Utopia --Then and Now*, Filmmakers Collaborative, Waltham
- *Race and Place*, Fair Housing Center of Greater Boston, Boston
- *The Boston Muslim Film Festival*, The American Islamic Congress, Sara Conklin
- *World Wide Views on Global Warming: Massachusetts*, Museum of Science, Boston
- *Exposed at Work*, The Welcome Project, Somerville
- *The Big Read - Fahrenheit 451*, WUMB Radio/UMass Boston, Boston
- *We Shall Not Be Moved*, City Life/Vida Urbana, Jamaica Plain

Funded CED Projects created by Non-Humanities Based Organizations (2006-2010)

- *Tick Tock Trolley Pilot Program*, City of Waltham Planning Department, Waltham
- *Working Waterfront Documentation Project*, Community Economic Development Center of Southeast Massachusetts, New Bedford
- *Concord River Greenway Park Historical Signage*, Lowell Parks & Conservation Trust, Inc., Lowell
- *History of North American Fisheries*, Gloucester Adventure, Inc., Gloucester
- *H. M. Francis Project: Art Plaques, Brochure and Neighborhood Walking Tour*, Fitchburg State College Foundation, Fitchburg
- *Craft in America*, Fuller Craft Museum, Brockton

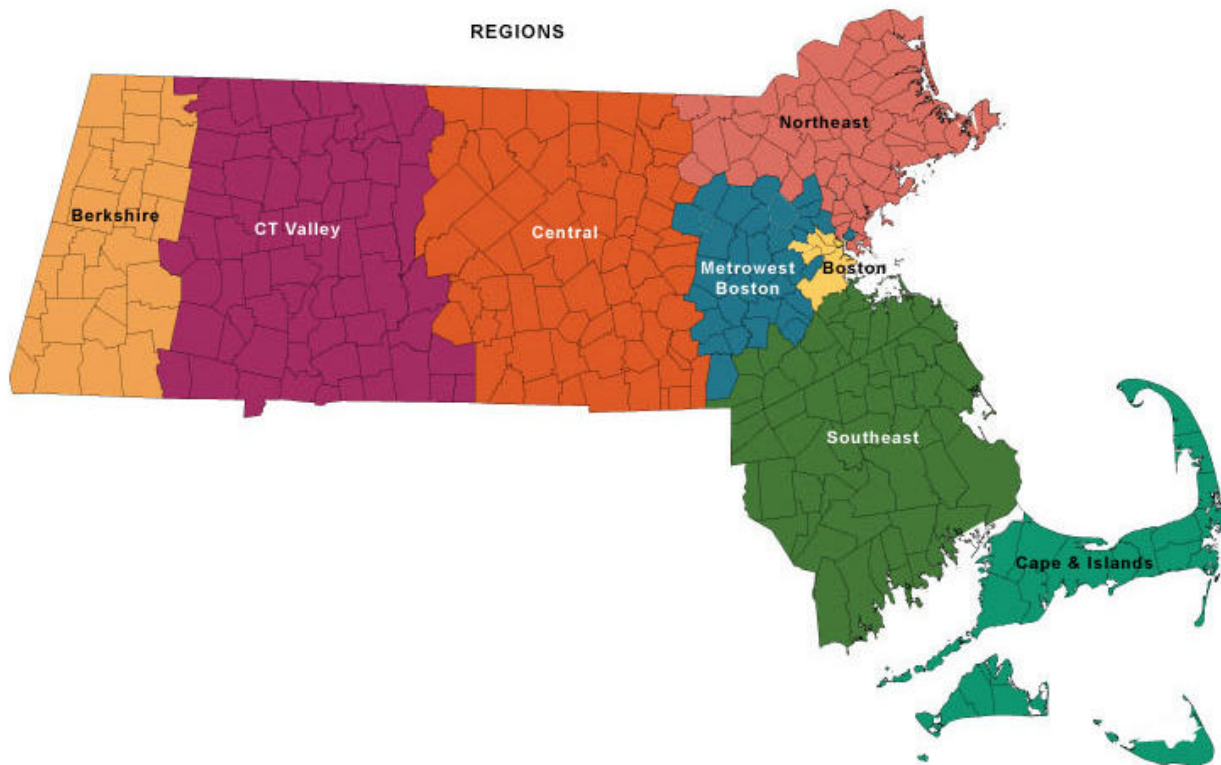
- *Right Here in Roxbury, Discover Roxbury, Roxbury*

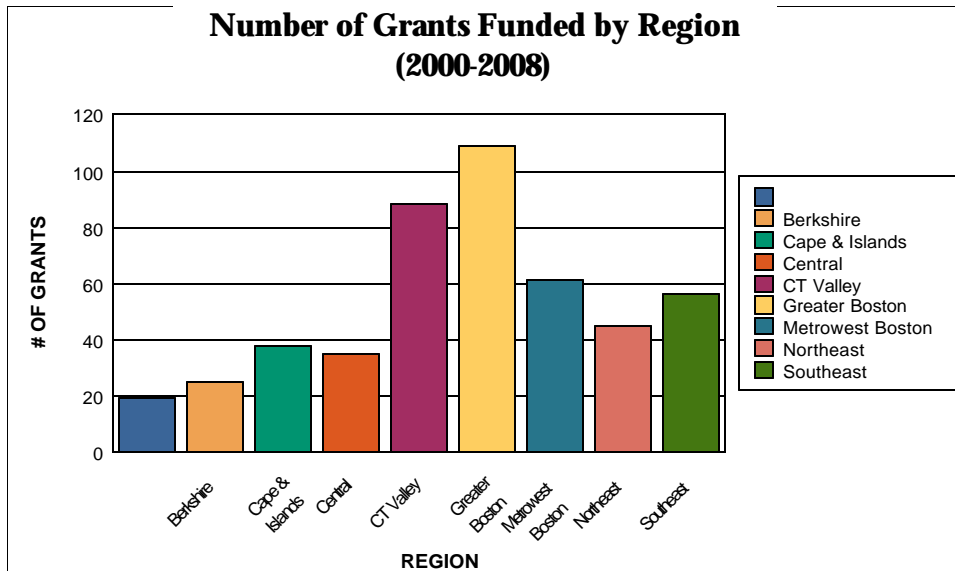
4. Distribute public money for public humanities activities throughout the state and leverage additional support through a matching requirement.

Statistics for Funding by Region 2000-2008

The following data is presented in order determine the geographic spread of our grant making.

The regions of Massachusetts are defined as follows:





Percentages of Grant Award Totals by Region (2000-2008)

From 2000-2008, \$2,817,720 was distributed to grantees in these dollar amounts and percentages of the total amount awarded:

Out of State	Berkshire	Cape & Islands	Central	CT Valley	Greater Boston	Metrowest Boston	Northeast	Southeast
\$185,535	\$108,300	\$131,042	\$165,734	\$462,094	\$825,092	\$301,939	\$178,782	\$332,307
6.9%	4%	4.9%	6.2%	17.2%	30.7%	11.2%	6.6%	12.3%

To determine if our grant distribution numbers correspond to the population density throughout the state, it was necessary to look at recent population statistics for each MA county. Although county divisions don't exactly fit our regional divisions, it was possible to work out population percentage estimates for our regions:

Berkshire	Cape & Islands	Central	CT Valley	Greater Boston	Metrowest Boston	Northeast	Southeast
2%	3.44%	12.11%	10.58%	21.21%	22.84%	11.36%	16%

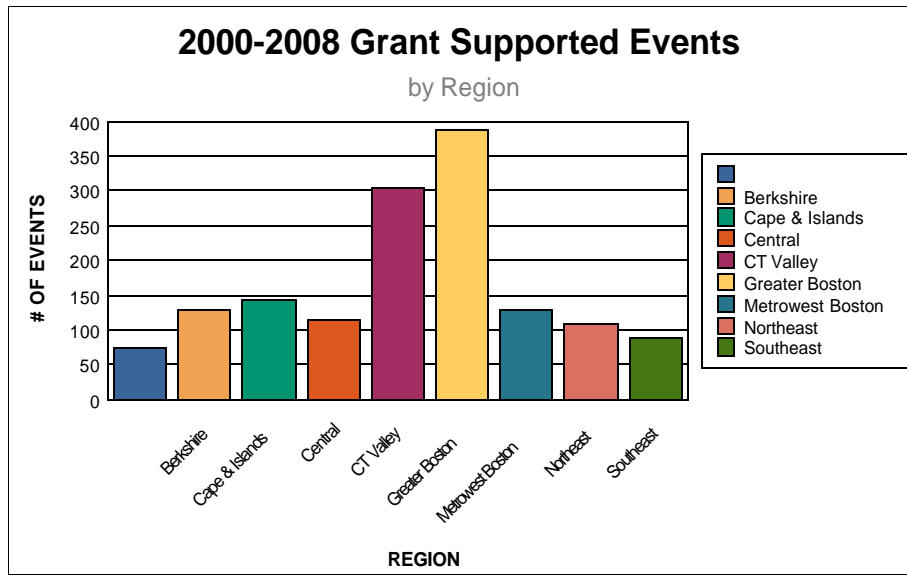
Source: Population Division, U.S. Census Bureau, Release Date March 20, 2008.

By comparing these tables, one can see that the distribution of our grant funds corresponds closely to the populations of MA regions. In every region, the percentage of our funds awarded differs from the regional population percentage by less than 10%.

Populations that are *overrepresented* are negligible, except for the CT Valley (by 6.62%). Although Greater Boston appears to have significant over representation (9.49%), when combined with the underrepresented Metrowest region, which is arguably a part of Boston, especially in regards to access to cultural programming, the two joined regions can be seen to be slightly underrepresented (2.15%).

The most significant *underrepresentation* occurs in these regions: Central (by 5.91%), Northeast (by 4.76%), and Southeast (by 3.7%).

Another means of capturing our geographic reach and the level to which our numbers correspond to the state’s population density is to compare the number of Mass Humanities grant-supported *events* with population data.



Percentages of Grant Supported Events by Region, 2000-2008 (from a total of 1,483)

Out of State	Berkshire	Cape & Islands	Central	CT Valley	Greater Boston	Metrowest Boston	Northeast	Southeast
74	130	144	115	305	387	130	110	88
4.9%	8.7%	9.7%	7.75%	20.56%	26.09%	8.7%	7.4%	5.9%

As might be expected, the distribution of funded events across regions closely parallels the distribution of funds. Populations are *overrepresented* in the following regions: Berkshire (by 6.7%), Cape & Islands (by 6.26%), CT Valley (by 9.98%), and Greater Boston (4.88%). Populations are *underrepresented* in these regions: Central (by 4.36%), Metrowest Boston (by 14.14%), Northeast (by 3.96%), and Southeast (by 10.1%). Combining Metrowest and Boston figures yields an under representation of 9.34%. The most significant area of overrepresentation for grant-supported events is the CT Valley.

It should be noted here that grant proposals are very infrequently solicited: program staff members respond to grant inquiries. Another point worth mentioning is that the areas of underrepresentation are understood as such by staff, and greater priority in each funding cycle is placed on grant proposals that come from communities that more rarely submit proposals. One outcome from this report could be a recommendation to develop a means of encouraging proposals from underrepresented regions.

Leveraging Additional Support

All Mass Humanities grants (excluding SIRs, RIGs and Library grants—all very small) are matching grants, with minimum 1:1 cost-share ratio. The following table is for the matching contributions of grants given in FY 2007, FY 2008, and FY 2009:

	Cash	In-Kind	Total	Regrant Total
FY 2007	\$808,538	\$414,198	\$1,222,736	\$304,112
FY 2008	\$180,151	\$473,065	\$653,580	\$338,356
FY 2009	\$32,483	\$261,194	\$293,677	\$367,221

The figures here for the in kind and cash matches of all grants from these fiscal years are based on figures in final expenditures reports for *finished* projects; not all grants for any of these fiscal years are closed, so these figures are doubtless lower than they will be when each year's grant projects are completed. Looking at the FY 2007 will give the closest estimate to what we can expect to leverage in matching contributions—more of the regrants for FY 2007 are closed than for the two consecutive years.

For FY 2007, the match, combining cash and in-kind contributions, constitutes over 402% of the awards.

5. Increase public awareness of Mass Humanities, the organization.

The Grants Program is central to Mass Humanities' general communications efforts (all of which have the goal of "increasing public awareness of Mass Humanities") in two main ways: (1) funded projects provide a great deal of content for our in-house work that includes a quarterly [print newsletter](#), our monthly graphic [e-news letter](#), targeted e-mail announcements of [Mass History program events](#) and other special happenings, quarterly press-releases, essays written for our group blog, [The Public Humanist](#), and the entire website for MH (2) funded organizations conduct their own, multi-platform outreach efforts for events or projects for which they received grants; the organizations are required to include the Mass Humanities logo and tag line on all of their outreach material, including websites and e-mail blasts.

With an ever-larger number of newly funded organizations utilizing the MH logo to publicize funded programs, with an ever-increasing number of new project directors involved with us as grantees, and with an incrementally growing number of recipients who receive our printed newsletter (all new project directors are added to our database and become recipients of the print newsletter), this impact and its relationship to the grants program is demonstrable. The foundation's Systems Manager receives an average of 22 requests per month from people to be put on its mailing and emailing lists (for various products that they can choose). Between Fall 2008 and Fall 2009, the number of print newsletter recipients went up by about 300 people. The readership for *The Public Humanist* grew significantly in late 2009. Visitors to Mass Humanities' newly designed website are steadily rising: Nov. 08: 3,234 Visits (individuals) and

10,021 Pageviews (web pages viewed); Nov. 09: 5,735 Visits (individuals) and 14,537 Pageviews (web pages viewed). It is not demonstrable whether or not the grants program affects web statistics.

Grantees' Communications Efforts

It is always the hope that well-conceived communications work translates into strong attendance, and certainly the most easily interpreted indicator of a public program's success or lack thereof is attendance. While we work to find means besides attendance figures to think about the value of a public program, the relevancy and final test of audience numbers can't be disputed. Increasingly program staff members critique and make suggestions on outreach plans described in grant proposals—experience with ambitious projects that are successful at generating strong audiences is a help. The strength or weakness of an outreach plan can make or break a proposal with the Grant Review Committee. Proposals that arrive with collaborations in place and detailed, thoughtful communications plans fare better than those with vague plans for generating public interest. It must also be said that public programs that are annual have an opportunity to build local support and improve over time. It can take years to position a festival and build the relationships and buy-in that will generate public interest. The projects below have demonstrated unique and effective communications strategies and are multi-year projects—they have all been funded repeatedly by MH. They are also place-based and build on a strong local identity.

- [The Cultural Organization of Lowell](#) (COOL) has received three grants from MH, for a series of panel discussions related to their exhibition of Jack Kerouac's scroll manuscript of *On the Road*; for an international film festival focusing on global economics held at various venues in downtown Lowell; and for the second annual Massachusetts Poetry Festival. The *On the Road* panel discussions were decently attended but not stellar—and a visiting board member fell victim to an unannounced schedule change. But the exhibit of the scroll was extremely popular and received national attention. Last year's film festival was a model Cultural Economic Development project. Over 1000 people attended the featured films; perhaps a mention in the Boston Sunday Globe contributed in part to this success. The festival showcased ten films at eight separate venues in the heart of downtown Lowell. Special effort was invested in pairing venues with the films (for example, *Hamburger America*, a film about family-owned burger restaurants across the US, was screened at Mickey's Bar & Grill, a popular local burger place where audience members could enjoy a meal while watching the film). In addition to the screenings, COOL organized an accompanying day-long "Fair Trade Marketplace" held at Lowell's Revolving Museum and providing an expo-style setting for local fair trade businesses to sell their wares and educate the public. This project should be kept in mind when we are considering other festivals that seek to promote "cultural economic development." The wide-ranging global theme was key. This past fall, the second annual [Massachusetts Poetry Festival](#) was held in several downtown venues in Lowell, with many businesses participating. Satellite readings connected to the festival took place in other MA cities (Boston,

Cambridge, Fall River, Salem, Worcester, and Amherst). The Lowell activities attracted over 2,000 visitors. COOL's relationship with UMass Lowell and its affiliation with Lowell's Office of Cultural Affairs & Special Events make the mounting of such ambitious cultural festivals possible.

- The [Working Waterfront Festival](#) is a yearly offering in New Bedford, organized by its intrepid director, Laura Orleans, who manages the finances of the project through the Community Economic Development Center of Southeast Massachusetts. These festivals, like COOL's, have emerged as model Cultural Economic Development projects. [A long list of sponsors, partners and supporters](#) can be found on the festival website. CEDCSM has received four CED grants from Mass Humanities; the latest was to develop oral history recordings collected at the yearly festivals into a series of four-minute radio segments about the commercial fishing industry of New Bedford—the segments aired on one local AM radio station (others are considering it) and can be found on several websites. This project is called [Voices from the Port](#). Thousands of visitors attend the festival each September. This project is a prime example of capitalizing on years of work and transforming content into new means of attracting listeners via the web and radio.
- *Sailors Speak Promotional Campaign Package* project, mounted by the [USS Constitution Museum](#), was the first marketing campaign of a core exhibit that Mass Humanities funded. Two of the three previous grants the museum received from Mass Humanities yielded research that emerged in the *Sailors Speak* exhibit, which uses the words of many crew members who peopled Old Ironsides to convey the experience of life at sea during the War of 1812. The strategies of the campaign, which include signage at MBTA stations and the Boston Harbor ferries, target thousands and will incorporate the Mass Humanities logo. The evaluation component of this project, which includes focus groups with museum visitors and surveys that can be completed on site by visitors, should provide a valuable case study for the museum and for us, as we consider effective means of promoting Mass Humanities.

6. Attract diverse organizations who serve diverse constituencies.

It is demonstrably the case that Mass Humanities, by way of its grants program, attracts proposals from a broad and diverse array of nonprofits in Massachusetts. See the list of the 324 organizations that have been awarded grants from FY 2000-2009 in the “Recipients of Mass Humanities Grants, FY 2000-2009” document (Appendix #7). It is less obvious that these diverse organizations serve “diverse constituents,” although one can make some reasonable assumptions about people served by and particularly interested in several of these organizations. The geographic spread within Massachusetts of funded grants (see pages 9-10 of this report for data) demonstrates that a high number of Massachusetts communities are served; this, too, suggests that MH serves “diverse constituencies.”

7. *Attract diverse program formats.*

The “2000-2008 Grant Supported Events and Products” chart (Appendix #4) provides data to determine (a) which formats are funded most and (b) which formats yield the highest numbers of attendees/participants. There are 35 separate project formats, and the total number of events (and products, such as Web sites, exhibit catalogues, books, documentary films, and other non-programmatic projects) is 1,483. The total attendance figure for events is 14,169,657. This high attendance figure includes reported audiences for television and radio broadcasts, as well as web traffic.

Although the lecture is the most frequently funded format (226), exhibit-based projects that can include a range of products and activities (catalogue, planning, implementation, and related programming which in most cases is a lecture) comprise a larger umbrella category, totaling 269 “events” (grant-funded programs or projects) for the 2000-2008 period. The 269 figure includes several lectures that were exhibit related and thus counted twice in the above table. Reading and discussion programs follow exhibit-related programs and lectures at 181, but this number is steadily diminishing as we fund fewer and fewer such programs, having liquidated our lending library of book series; this number also includes many council-conducted reading and discussion programs. Film screenings and discussions are in fourth place with 163 events (again, this number includes council conducted programs), and performances with discussions represent a well utilized format, with 155 events.

Some formats that provide a deeper, sustained experience for participants in contrast with, say, a lecture or performance include: conferences/symposia, curriculum development, exhibit planning (depth of experience for the professionals involved), film pre-production and production, oral history projects, reading and discussion programs, teacher training institutes, websites, and workshops.

8. *Encourage scholars of diverse disciplines to participate in public programs and foster connections across disciplines.*

Since all funded proposals must include a scholar of a relevant discipline, one can conclude that this is achieved by viewing our data on the disciplines connected to funded projects (see Appendix #6 for a list of disciplines as well as a breakdown of the disciplinary categories of funded projects, FY 2000 through FY 2009). We fund projects that include a diverse array of disciplines. However, the distribution of funds across disciplines is not even.

Disciplinary Spread of Funded Programs 2001-2009

The Grant Disciplines table (Appendix #5) demonstrates the various humanities disciplines utilized in funded projects (2000-2009) and indicates those that are most popular and those that have little representation with funded grant proposals. We have created a list of just over 30 humanities disciplines, not including the numerous subcategories of history and literature. Most frequently utilized disciplines:

- History with its subcategories, 41.2%.
 - American history, 15.9%
 - Labor history, 12.6%
- Literature with its subcategories, 10.7%.
- Sociology, 6.1%.
- Political Science, 4.6%.

The four disciplines with the least representation are as follows (all coming in at 0.1%): Film and Media Studies, Journalism, Literacy, Museum Studies.

These findings lead to the question: does Mass Humanities have a particular responsibility to promote the use of all humanities disciplines? And if so, should it be proactive in attracting proposals that draw upon rarely-used disciplines? Should we find ways to bolster neglected disciplines, or should our role remain that of being responsive to the inquiries and proposals we receive? Certain disciplines receive the encouragement of our thematic initiatives, such as Liberty and Justice for All, which tends to attract proposals for projects informed by American History, Political Science, Jurisprudence, and Sociology. Thematic initiatives are an effective means of attracting proposals in certain disciplinary groups.

9. *Expand the understanding of what the humanities can be and how they relate to contemporary issues.*

Staff members are routinely pushed by diverse applicants to determine if projects that are unusual or have yet to be encountered can be made to fit MH funding categories. Perusing the Grant Inquiry Table (Appendix #1) will give readers a sense of this; program officers not infrequently are initially uncertain as to eligibility or note that a project, as described in an inquiry form or initial conversation may not *yet* be eligible, but *could* be with the inclusion of a humanities scholar, for instance. Often a prospective applicant will be given a set of conditions that must be met to make their project eligible—this function of program officers also relates to the goal of “providing incentives and the support necessary for people to incorporate the humanities into program offerings.”

Thematic initiatives, such as Liberty and Justice for All, also help certain kinds of organizations envision how the humanities can amplify their public offerings. One example of this is the recent grant given to City Life/Vida Urbana (in Jamaica Plain), entitled “We Shall Not be Moved.” Organizers for this LJA project will create a photography and oral history-based exhibit about the history and current members of the Bank Tenant Association, an organization with a mission of preventing the eviction of tenants in foreclosed properties in the Boston area. The use of archives and the inclusion of an urban anthropologist will add context and depth to the exhibit, enhancing the content on display. During the Grant Review Committee meeting in which this proposal was discussed, one member did not initially see how the topic of foreclosure and eviction could be “humanities” or differ from the evening

news. Other committee members and staff members felt confident that the contributions of the scholar—not to mention the production of portraits and oral histories of BTA members--would add the necessary humanistic dimension to the project, and the contemporary relevance was indisputable.

10. Professionalize the interpretations of collections and exhibit approaches of small museums and local historical societies.

This goal is actively promoted by projects funded by Project Grants and SIRs and RIGs.

Scholar in Residence and Research Inventory Grants, 2005-2009

For a description of these grant categories, refer to page 2 of this report. Mass Humanities took over the administration of SIRs and RIGs from the defunct Bay State Historical League in 2005. The number of SIR grant applications received since 2005 (through FY 2009) is 42; the number of funded SIR grants is 23. The funding success rate for SIRs is approximately 55%. The number of RIG grant applications received since 2005 (through FY 2009) is 42; the number of funded RIG grants is 29. The funding success rate for RIGs is approximately 69%.

For details on the projects that fall under these grant categories and the organizations they serve, see the Summaries of Closed Mass Humanities document included as Appendix #2—they are listed alphabetically under their grant category titles. These projects are uniformly excellent and represent a great value: the maximum RIG grant is \$1,500 and the maximum SIR grant is \$3,000. The goals of (a) getting a scholar of local history to inventory neglected collections and (b) developing a professional, interpretive approach to displaying artifacts and documents and rethinking collections are always achieved.

11. Actively encourage projects that involve collaborations and enhance the programming capacity of small organizations.

Many projects funded by MH are collaborative in nature, and projects that involve one or more organization are usually viewed favorably by the Grant Review Committee. While collaborative work is not an explicit priority for funding, it is encouraged at the grant proposal writing stage and by program officers working with applicants.

Sample Collaborations

When two or more organizations work together to create public programs, the result is usually a community offering that reflects the organizers' efforts to bring something of relevance to their constituencies. Collaborations often signal creative thinking on the part of program organizers and a willingness to forge relationships and conduct meaningful outreach. The foundation's goal of linking non-humanities based organizations with humanities organizations is often served by unique collaborations (Literature & Medicine, although not a grant project, is a prime example of such a collaborative effort that reaches health care

professionals in hospitals.) Below are some notable examples of collaborative efforts funded by MH:

- Actors' Shakespeare Project is a Boston-based theatre group that brings outstanding Shakespeare performances and performance-based programming to communities throughout Boston. Increasingly they aim to create residencies in underserved communities such as Dorchester and Roxbury. ASP brought their production of *Much Ado about Nothing* to Roxbury's Hibernian Hall this past spring (performances were mounted in May 2009), having established an educational community residency with Roxbury partners: Boston Day & Evening Academy (BDEA), Haley House Bakery/adult apprenticeship program, and Uphams Corner Charter School (UCCS). Additional partners from Dorchester included the DOTArt visual arts program for youth, and the Close to Home anti-domestic violence teen program.
- New WORLD Theater's Somali Women's Project combined several elements, all of which involved, centrally, a core group of Somali women refugees, now living in Springfield and Holyoke. The goals of the Mass Humanities-funded aspect of the project included: (1) developing a collection of oral history recordings of the Somali women participants telling their stories, (2) conducting three public forums (with a translator who both translated Somali comments into English and the English content into Somali), entitled the "Crisis in Somalia" series, featuring talks by scholars, and (3) the creation of a case study of the project that could be useful to "a range of organizations nationwide." In addition to these elements, the project organizers sought to create with the Somali women participants a craft-making collective with the help of Amherst's Center for Popular Economics. The forums were held at Light of Restoration Ministries Holyoke and Food for Thought Books in Amherst—two very different venues, which attracted very different audiences. The organizers' goal of creating a craft making collective and its connection to the Center for Popular Economics earned this project a \$10,000 CED grant.
- The Archaeological Institute of America & Museum of Science Archaeology Fair, now in its fourth year, is a successful collaboration of the MOS and the AIA. Together, they attract a good number of presenters involved with archaeology from all over Massachusetts (and elsewhere in New England), making this multi-organizational offering one of the most diversified, family-friendly events we've ever supported. Some of those presenting organizations include: The American Textile History Museum, Association for Gravestone Studies; Boston Children's Museum; Boston's City Archaeology Program; Harvard Peabody Museum; Old Sturbridge Village, and Plimoth Plantation.
- World Wide Views is project that included a series of international citizen deliberations simultaneously in over 40 nations in an effort to get the priorities, views, and recommendations of laypeople in front of the delegates to the 2009 UN

Convention on Climate Change in Copenhagen (COP-15). Mass Humanities supported the deliberation—which included 100 demographically representational participants selected from the Boston area—that took place at the Museum of Science. Collaborating organizations included (besides the MOS), The Loka Institute, the Brookfield Institute, Boston University School of Public Health, and the Danish Board of Technology. Boston participants who reported on the experience at a MOS panel shortly after their deliberation were uniformly impressive and had obviously been greatly moved by the experience.

- Michal Goldman is an established filmmaker who made the documentary *At Home in Utopia* about the Jewish labor cooperative housing movement that spanned the 1920s to the 1950s. Michal and her colleague Ellen Brodsky worked to schedule screenings and discussions in communities for whom they deemed this film highly relevant: Boston, Lowell, and Lawrence. Boston partners included: Jamaica Plain Neighborhood Development Corporation, City Life/Vida Urbana, United for a Fair Economy, and Boston Tenants' Coalition. Lowell partners included: ONE Lowell, Merrimack Valley Project, and the Center for Family, Work & Community at UMass Lowell. Lawrence partners included: Lawrence Community Works, Bread and Roses Heritage Committee, the Lawrence National Historical Park, and the Merrimack Valley Project. These partnerships were in place when they submitted the proposal, and this particular project has since then raised the bar for any film screening/discussion program that we encounter.
- The Fair Housing Center of Greater Boston collaborated with municipal leaders and public libraries in Winchester, Arlington, and Groton to screen and discuss the documentary series *RACE—The Power of an Illusion*. The goal of the project was to use the film and locally relevant curricula created by Professor James Loewen, a sociologist, to explore the connection between race as a social construction perpetuated by institutions and housing in Massachusetts. Leadership teams from participating communities did the outreach to recruit additional participants from business and faith communities. The Winchester group has continued to pursue local action to further fair housing practices.

Beneficiaries of Grants and Capacity Building

The second part of this goal is “enhancing programming and fundraising capacity of small organizations.” By far, most recipients of Mass Humanities grants are small nonprofits (see Appendix #7). We often think of program attendees who more or less passively take in the content of any given program as the chief “audience” or beneficiary of a funded program. But this is a limited view of who benefits from a grant. Project personnel—those who receive grants and then implement projects—must not be overlooked. Often organizations utilize the work of volunteers to implement their grant-funded programs. These, too, are beneficiaries. Even a modest project can greatly enhance the ability of a small organization to create something for public consumption. We need to “count” staff members and volunteers of

funded organizations, for these are the people who most deeply interact with the humanities content and think through ways of making it accessible, interesting, and relevant to their communities of interest. Their development is at the heart of capacity building. Below are some projects that demonstrate the power of MH grants to expand organizational capacities:

- [Jacob's Pillow](#)'s most recent grant from MH was given in June 2009 to support its [Pillow Talks](#) series: 14 presentations in varying formats (informal talks, interviews, panel discussions, film showings), all designed to deepen the experience of visitors by increasing their understanding of the colorful history and varied forms of dance. Since the Pillow Talks were first conceived a little more than a decade ago, they have developed into an exemplary public humanities effort: seriously informative, but unpretentious and engaging. We can take some credit for this success; the foundation funded the initial program, around a dance piece based on the history of the site as a stop on the Underground Railroad, and the Pillow staff used our critical feedback to make significant improvements the program over subsequent years.
- Having received two previous MH grants for planning, the [Rotch-Jones-Duff House and Garden Museum](#) installed and opened the new exhibit that brings local history to the house museum. The museum's exhibit highlights Rotch's role in the whaling trade, the building of the house in the context of the development of New Bedford, and the influence of Rotch's Quaker beliefs on his business practices. The room was refurbished, to receive period-appropriate display cases and murals to complement the period rooms of the house. Included in the exhibit are: a shawl, spermaceti candles, family table linen, photographs and drawings of house and gardens, and excerpts from Rotch's diaries. Since this is a permanent installation, the whole process was done professionally and at higher cost than anticipated, but the results are, according to Kristin O'Connell, well worth it. This is one example of sustained support for the professionalization of a local history collection.
- The Judith Sargent Murray House Museum has received three grants from MH—the first a Research Inventory Grant to begin the work of understanding their holdings. The second resulted in a “suite of programs,” to quote the elegant phrasing of the final report, intended to jump start a re-visioning process for the Museum, an initial step in the process of transforming the traditional house museum to an idea-based center featuring the life and work of American Enlightenment thinker and writer Judith Sargent Murray, women's rights activist *avant la lettre*. The programs evolved from a session with three Murray scholars, to a staff-and-scholar workshop to a public forum (attended by Pleun Bouricius) in which the results were presented to the public and brainstormed again. The project director reported success on most fronts: increased awareness and knowledge about Murray among the board (key), concrete plans for first steps in bringing Murray and her ideas back to the house, widespread publicity, increased community involvement and support, and increased visits (materials from the workshops, etc. were used in tours this summer), and, finally, some hefty

donations to support much-needed exterior maintenance of the house. The third grant, just received, is an exhibit planning grant that focuses on the use of Murray's "writing closet" as the key element of the museum. The "writing closet," a small room with a view of the harbor off the master bedroom of the SMGH house, is where Murray wrote "On the Equality of the Sexes" and many other essays. The project will result in an exhibit plan, floor plan, sample label text, and exhibit funding plan. Here, as with examples above, is an organization that has used MH grants to professionalize its approach and attract new visitors and community involvement.

12. Reach those whose access to the humanities has been limited due to social, economic, educational, or geographic circumstances.

This goal represents an area where data is limited, although grant proposals that promise to deliver programming to "the underserved" and demonstrate a capacity to do so receive priority consideration. Our geographic distribution data (see pages 9-11) provides limited information on this point. It is easy to identify the regions of the state that are well served and less well served by MH. It is more difficult to determine why those areas are underserved (the social, economic and educational circumstances). Also, there are underserved communities within well served regions, and vice versa. It doesn't seem possible to gain additional data on whether or not we are reaching the underserved from project directors who submit evaluative final reports. At this point we do not ask project directors to submit a breakdown of the economic classes or races of their attendees or participants. Our audience evaluation forms do not request data of this sort either.

What we can do, and *do* do, is assess the likelihood of a project for engaging people whose "access to the humanities has been limited" for various reasons. We have also developed a new funding priority that will award \$10,000 grants (double the usual maximum) to applicants who demonstrate convincingly that their programs will engage "new audiences." This will be active for the November 2010 application deadline. In the Appendix is a list of selected funded projects (FY 2001- FY 2010) that staff and the Grant Review Committee believed showed promise of reaching underserved people (Appendix #8). Please be aware that this list is an incomplete sample of projects that were identified as having been designed, in part, to engage the underserved .

III. Partnerships and Repeat Applicants

A few organizations that consistently deliver high quality programs that advance foundation priorities and/or provide services and experiences in areas in which we are not particularly active but would like to be (K-12, for instance), have received grants from MH on a regular, sometimes yearly basis. Occasionally we offer these organizations "partnership" relationships: yearly commitments of a certain amount of money (\$15,000 is typical) from the foundation to be used by the organization in a specified way without having to apply for project grants. It should be noted that certain programming "partnerships" have also been extended to

organizations that have not applied to Mass Humanities for grants: our past relationship with MassINC is an example.

[Mass Memories Road Show](#) (partnership active from 2006-2009; \$15,000): Mass Memories Road Show is a statewide photo-digitization project designed to encourage new immigrants of Massachusetts to share their stories of emigration and life in the United States. Its director is Joanne Riley, Associate Librarian at the Healey Library at UMass Boston. The program's coordinator is Heather Cole. Joanne, Pleun, and Anne Rogers are working on an NEH planning grant application that is meant to form the basis of an internet project that will combine [Mass Moments](#) (our daily almanac of MA history), the [Massachusetts Studies Network](#) (a social networking hub created by Joanne for history professionals in MA), and the [Mass Humanities events calendar](#). Eventually we are picturing a Massachusetts local history hub that is organized in sections relating to our past (Mass Moments, i.e.), present (Mass Studies Network) and future (a comprehensive local history events calendar).

[Theatre Espresso](#) (just activated in the FY 2010 budget; \$15,000): Theatre Espresso has been mounting plays for middle school and high school audiences about important court cases with national significance that highlight moral choices and historical turning points. The historic cases the writing team highlights invariably raise questions about human rights and justice: precisely the aim of the LJA theme. The organization has received four grants from MH in as many years, supporting residencies at the John Adams Courthouse for their original plays: *Uprising on King Street* (about the Boston Massacre) and *The Nine Who Dared* (about the desegregation of Central High School in Little Rock, Arkansas in 1957 and the ordeal faced by the newly enrolled black students). These residencies bring to the courthouse an average of 14 school groups per school year: over 1,000 middle and high school students. Mass Humanities grants to this organization generally support actors' fees. An emerging problem is the difficulty that schools have affording bus transportation. A partnership arrangement with MH may free the organization to offer bus costs to schools with limited or non-existent travel budgets. (This is a problem that we should be keeping our eyes on for other programs that seek to attract K-12 audiences; the foundation currently does not fund bus transportation, but this may merit revisiting.) This partnership enables Mass Humanities to reach a substantial number of middle and high school students, and their teachers, with highly focused, interactive humanities program relating directly to our mission of improving civic life in the Commonwealth.

[Primary Source](#) (strong contender for the future): Since FY 2002 this organization has received eight grants for curriculum development projects and teacher training institutes—mostly the latter. Primary source trains K-12 teachers to incorporate global humanities content into their curricula.

- *Making Freedom II: African Americans in U.S. History* (curriculum project)
- *Making Freedom: A Sourcebook Publication Project*

- *Crossroads of Cultures: The Islamic World 750-1400* (teacher training)
- *Curriculum Project on Immigration and Settlement in Watertown, 1630-2005*
- *Unmuddling the Modern Middle East Summer Institute* (teacher training)
- *Aspiring to Liberty: Middle Eastern Identities and Conflict in Context* (teacher training)
- *Teaching for a Global Understanding in the 21st Century* (teacher training; funded two years in succession)

These trainings and curricula project serve their core constituency of teachers from Boston-area schools. A partnership arrangement with Mass Humanities could make their offerings more accessible to teachers from other parts of the state; the contract that was developed for Theatre Espresso, which also conducts teacher trainings, included a specific condition that schools in regions other than Metro Boston be served.

If an organization consistently delivers high quality programming for a particular constituency that it is well positioned to serve—a constituency that MH aims to serve—then promotion of that organization to a partnership relationship is logical. Establishing a reputation for excellence is a function of repeat granting.

IV. Failures

Not every project funded by Mass Humanities is a success, and the best way to gauge the effect of its grants is to visit funded programs—attending programs is one of the jobs of MH program staff. Their impressions and written evaluations provide the most impartial reports of public programs and probably the most accurate impressions of audience numbers. It is usually poor turn-out or badly communicated changes to event schedules resulting in wasted trips that signal disappointing outcomes. Or even a well attended public program can deliver disappointing content that lacks grounding in the humanities, such as the post-film talks that accompanied the Berkshire Museum’s “Film Feasts” series of feature films coupled with meals of complementing ethnic food at participating restaurants: a great Cultural Economic Development concept that, for a variety of reasons, fell short of expectations. Poor writing in a proposal is a key indicator of potential failure, as turned out to be the case with the “Never a Bad Hair Day” program and exhibit of African wooden sculptures and an accompanying scholar presentation about the importance of hair in the cultures and art of African nations at the Worcester Public Library a few years ago. Another fairly recent disappointment was Hancock Shaker Village 50th Anniversary exhibit, which focused more on the connoisseurship of collecting Shaker objects than the history of that institution as a museum and center of education. Undone project elements and unrealized collaborative relationships emerge as problems well. Disappointing outcomes witnessed by staff and board members generally lead to the development of better questions to pose to applicants as they are developing proposals and conceiving their programs. Requiring sample label copy for exhibit implementation grants helps to ensure that adequate time and expertise is devoted to labels. Asking applicants who are organizing lectures with talk-backs or panel discussions to determine key humanities

questions they would like audience member/participants to leave the experience with helps to ensure a more exploratory and open-ended approach to presentation styles and encourages applicants to think harder about the audience experience. In very rare instances, when it is clear that the very writing of a proposal will be a problem for an applicant, staff advises applying for a “Proposal Development Grant” to hire a proofreader or writer to help prepare a competitive project narrative.

V. Limitations

Impacts that are likely but not solidly supported by data include:

- Relationships with MA legislators enhanced and maintained by regular communications regarding grants: quarterly letters are mailed to legislators alerting them of grants given in their districts, but we don’t have data to suggest that relationships with legislators are “enhanced” by this protocol.
- Staff bringing increased insight to bear on council conducted programs and formats that are proven (the only council conducted programs for which this is the case are Mass History programs; program officers do not routinely offer advice on Family Adventures in Reading, Literature & Medicine, or The Clemente Course)
- Board member’ awareness of program content and varied formats broadened
- Enhancing board members’ appreciation of MH’s mission and its role in the state

Impacts that our data does not support include:

- Increase in grant applications in all categories of funding. Mass Humanities’ average number of proposals received a year is 75. Between FY 08 and FY 09 MH received an increase of 26 proposals, but the total number of received proposals between 2001 and 2009 has risen and fallen with no discernable pattern. Inquiry rates remain steady: using the Inquiries Table to compare the number of inquiries received between mid March and mid April in 2009 and 2010 revealed a near exact match.

VI. Conclusion

The available data, as presented in this report and the several appendices, clearly supports the conclusion that Grant Program succeeds in accomplishing most of its goals. The data in this report clarifies a few key points about the nature of our grant making: Mass Humanities most often funds small organizations, and it most often funds programs with a history focus. The most common basic program format funded by MH is the lecture, but exhibit-related programs that *include* lectures as well as other activities (planning, implementation, or

programs, such as lecture series, that are based on an exhibit) represent a still larger category of formats over-all.

The size of our grants seems adequate to ensure that creative planning of public programming continues in small organizations statewide. The number initial inquiries and the number of finished proposals we see tends to be fairly constant—we generally receive between 15 and 22 proposals to review per quarter. Partnerships with repeat grantees have emerged as an effective means of ensuring quality activity in programming areas we agree are important: K-12 and public program opportunities for new immigrants, are the current examples. While the foundation regularly gives grants to organizations it has funded before (32%), the majority of those funded are funded only once. This suggests an open minded approach to new organizations who may be less experienced with mounting public humanities programs.

Some questions about geographic representation and the diversification of humanities disciplines emerge with this data: should we increase our efforts to attract proposals from underserved regions in the state, such as the Southeast, Northeast, and Central regions, or are the percentages of underrepresentation too insignificant to make that a concern? Should we create a means of attracting proposals for projects that utilize disciplines other than history? Or do we best serve the state by being responsive to our inquiries and permitting the areas of interest and tastes of our applicants dictate the concentration of disciplines?

Most importantly, does the grants program achieve its goals better than any other program strategy could? The data and analysis of this report suggest that the grants program is indeed the most efficient means of meeting the goals defined by staff and board members. (*Twelve* goals may be too many to keep track of conceptually, however, and future work of the Program & Evaluation committee will include honing and prioritizing them.) Council conducted programs administered by Mass Humanities' lean staff could never achieve the reach, breadth and diversity made possible by distributing public funds via the grants program (nor could they claim to be particularly "responsive"). If we care about serving the public—not just with opportunities to be audience members, but with opportunities to conceive and implement public learning opportunities that use the humanities, then the grants program is our most effective means of doing that.

Appendices (available upon request):

1. Inquiries Table
2. Closed Grant Summaries (organized by program format)
3. Grants Program Logic Models
4. 2000-2008 Grant Supported Events and Products
5. Grant Disciplines 2000-2009 (Percentages of funded projects with various disciplines)
6. Disciplines for Defining Grant Records (list of humanities disciplines as defined by MH)
7. Recipients of Mass Humanities Grants
8. MH Funded Projects Designed for Underserved Audiences and Participants