

Evaluation Report: Connecticut Humanities Grantmaking

FY 2012 - 2014

Submitted To:

Connecticut Humanities

The featured speaker's talk demonstrated what the humanities do best, to address what it means to be fully human and expand our notion of ourselves. Our audience left the talk with a unique perspective on modern human behavior.

-Connecticut Humanities Grantee

Submitted By:

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Introduction

Connecticut Humanities is a grantmaking organization and technical assistance provider. Through its efforts to support organizations that make literature, history, art, and other humanities disciplines accessible, relevant and interesting, the work of Connecticut Humanities and its grantees helps to build community, develop strong relationships and cultivate civic pride.

Connecticut Humanities works cooperatively with the State Library, the Department of Education, and the Secretary of the State, as enabled by the Connecticut General Assembly. State funding is matched by the National Endowment for the Humanities, corporations and foundations.

HUMANITIES DEFINITION

The humanities are fields of learning that help us understand and appreciate human history, culture, values, and beliefs. They allow us to analyze our complex society and to make thoughtful, reasoned decisions based on inquiry, evaluation, and empathy.

As stated in its promotional materials, Connecticut Humanities has granted more than \$15.7 million to hundreds of organizations statewide, since it was founded in 1975. This support has been augmented by corporate and foundation grants and additional dollars and research from grantee organizations. Through its work and that of its partners and grantees, a total of \$57 million has been invested in quality humanities programming across Connecticut

In 2012, Connecticut Humanities modified its grantmaking strategies and priorities in an effort to streamline processes, attract and retain new grantee organizations and ensure that all use of grant funds remained focused on the Humanities (see definition in box above). Connecticut Humanities also commissioned this two-part study of its grantmaking since 2012, including this review and a direct survey to obtain feedback from recent Connecticut Humanities grantees (see also the *Connecticut Humanities Grantee Survey report, 2014*). This study is part of a larger project Connecticut Humanities is undertaking to enhance evaluative capacity.

This grantmaking review was designed to determine the profile of recent grantee organizations, the types of grants administered and levels of support. It was also designed to show how grantees use resources and what they accomplish. Key findings are summarized on the next two pages with detailed results following. Lastly, this study included a review of administrative data collection. The final section of this report was specifically designed to help Connecticut Humanities continue providing grantee technical support and grapple with questions about how to strategically collect and use information about grantee accomplishments and grantmaking.

Humanities Fields

American Studies • Anthropology • American Studies • Anthropology • Archaeology • Area Studies • Art and Architectural History and Criticism • Cultural Studies • Economics • Ethics • Ethnic Studies including fields such as African American Studies, Asian American Studies, Chicano/Latino Studies, Native American Studies, etc. , • Folklore Geography • History • History and Ethics of Science and Technology • International Studies • Jurisprudence • Languages and Linguistics including both classical and modern languages • Literature both prose and poetry • Music History and Criticism • Philosophy • Political Science • Religion/Comparative Religion • Sociology • Theatre History and Criticism • Women, Gender and Sexuality Studies

Findings Summary

Review of Grant-Making

- During FY 2012 – FY 2014, Connecticut Humanities had a robust portfolio of grantmaking. Across the 7 grantlines that were the focus of this report, more than \$1.3 million was awarded to 149 organizations to develop and deliver a wide variety of projects to convey humanities themes to public audiences.
- Connecticut Humanities selected grantees located throughout the state with varying organizational profiles including organizations with both larger and quite small annual budgets, and different missions. Many of these organizations (48%) were first time grantees during FY 2012 – FY 2014 and multiple organizations requested and were awarded more than one type of support.
- Connecticut Humanities received proposals from and funded different types of organizations including those identified as Art Museums (4%), Arts Organizations (15%), Educational Organizations (8%), Libraries (15%), History Organizations/Museums or Societies (41%) and other nonprofits.
- Substantial proportions of all grants that were requested were awarded and most organizations that made full applications received grants. All Capacity Building and Connecticut at Work Grants that were accepted were fully funded and this was also true for all but one of the Community Reads grants. About three-fourths of all Public Presentation-Planning and Quick Grants, and one-half of all Public Presentation-Implementation grants were fully funded. About one-third of the grantees (39%) obtained grants for amounts between \$100 and \$1500, about half obtained grants for amounts between \$1501 and \$19,999 and 20 grantees (13%) obtained grants for \$20,000 or more.
- Multiple grants were made in each grantline. Many organizations made applications for more than one grantline in more than one year. The outcomes of their applications varied both in terms of whether they were awarded a grant and whether the grant award was for the full amount requested. By design, the largest awards were for Public Presentation – Implementation grants and the smallest for Quick Grants.
- It is noteworthy that there were grantees of different organizational types and in each budget size category that obtained each of the types of grants, but there were disparities. The larger and more traditional grantees disproportionately obtained the larger grants. The differences may signify that grantees are able to find the right grant options for their potential and that there is needed flexibility within the grantlines. The results may also suggest that the disparity regarding grant acquisition should be reviewed.

Review of Grantee Final Reports

- Grantee final reports show that Grantees used their financial resources differently depending on the Grantline and type of project they pursued, but primarily to obtain access to scholars and needed professionals and to promote their work. It is estimated that grants contributed between one-third and one-half of all project revenue.
- More importantly, final reports showed that the FY 2014 grantees broadly promoted the humanities throughout the state of Connecticut using a wide variety of strategies. Though not all projects worked entirely and audience size was quite varied, many comprehensive, clever and innovative projects were undertaken at larger and smaller scales. All were focused on humanities

concepts and efforts of the grantmaker to exclusively support humanities-focused projects are apparent.

- Audience sizes varied widely depending on the type of project (from around 100 to many thousands for the longer-term exhibitions). While some grantees indicated audience size was lower than desired (resulting from a variety of reasons including weather, insufficient planning time and/or promotion) the remainder indicated they met target goals.
- With few exceptions, grantees reported they used their grants to help expand their audiences: some through increases in overall size of the audience as compared to prior audiences and some through involvement of different types of visitors such as new members, visitors who had never been to the site before, or who were members of targeted groups like youth or people from specific racial/ethnic groups.
- All grantees reported their projects focused on the Humanities. This was especially true for Public Presentations - Implementation grantees who substantiated the involvement of scholars, opportunities for audiences/participants to reflect or participate in discourse, to compare multiple perspectives and to develop understanding and empathy. Efforts on the part of Connecticut Humanities to require grantees to focus projects in this way are reflected in final reports.
- All grantees used multiple promotion strategies, traditional and social media but there were challenges related to identification of which strategies were most effective.
- About half of the Public Presentations - Implementation grantees indicated they are extending or continuing work related to their grant using a variety of strategies that include additional dissemination of information and partnership development.
- Grantees were asked to, and most were able to identify elements of their work where they fell short of desired results. The most commonly mentioned challenge was audience size, but grantees also pointed out missed collaboration opportunities, ineffective or insufficient marketing or media attention, insufficient collaborations and even some technical difficulties.

Issues for Further Consideration and Suggested Action Steps

- Connecticut Humanities is strongly encouraged to carefully review this report and share findings with key stakeholders. Further, internal targets regarding grantmaking volume, desired grantee profiles and use of resources should be clarified as needed.
- Vigilance regarding focus on humanities should be maintained. Available evidence shows those requirements have resulted in multiple projects operating to convey important humanities themes.
- Review of final reports highlighted ongoing grantee needs for technical assistance (see full report for details).
- Grantees would benefit from training/support regarding the basics of collecting visitor feedback (including strategies for developing data collection forms, administering data collection strategies, analyzing feedback and utilizing multiple data collection strategies).
- Connecticut Humanities will benefit from additional focus on evaluation as well, much of which will be provided through the continued evaluative support project of which this review is part (see full report for specific recommendations).

I: Profile of Grantees FY 2012 – FY 2014

Connecticut Humanities received applications for multiple grantlines during FY 2012 through FY 2014, seven of which are the subject of this review. More than \$1.3 million was awarded to 149 organizations to develop and deliver a wide variety of projects to convey humanities themes to public audiences. Connecticut Humanities’ selected grantees located throughout the state with varying organizational profiles including organizations with both larger and quite small annual budgets, and different missions. Many of these organizations were first time grantees during FY 2012 – FY 2014 and multiple organizations requested and were awarded more than one type of support.

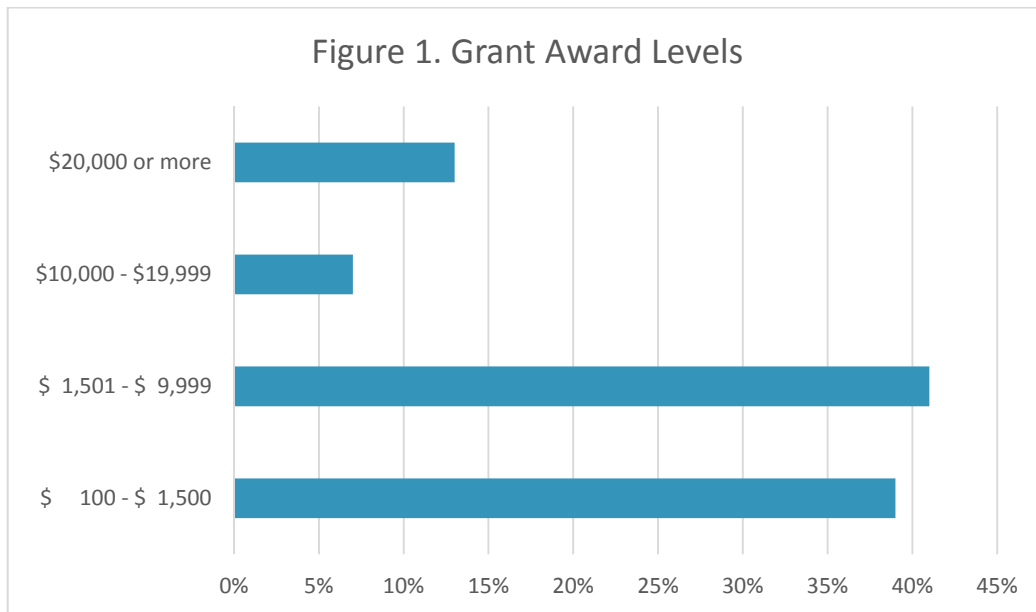
Table 1 and the accompanying figures 1a, 1b and 1c (following) present descriptive information about organizations that applied for and were awarded grants during FY 2012 – FY 2014 (see also Appendix Table 1). Connecticut Humanities has a robust portfolio of grantmaking. This report focuses on seven grantlines FY 2012 – FY 2014 including: Capacity Building Grants, STEPs Grants, Community Reads Grants, **Public Presentation Implementation Grants, Public Presentation Planning Grants, CT at Work Grants and Quick Grants**. The final section of the report focuses only on the four primary grantlines for FY 2014 (those highlighted in bold text). As shown in Table 1, 182 organizations applied for funding and 149 were awarded grants.

- About half (48%) of the FY 2012 – FY 2014 grantee organizations were new to Connecticut Humanities. (Note that about 60% of organizations that were not awarded grants were new applicants.)
- Most grantees (60%) applied for only one grant during FY 2012 – FY 2014, but there were many who applied for and received more than one. About one-third of the grantees (39%) obtained grants for amounts between \$100 and \$1500 and about one-third obtained grants for amounts between \$1501 and \$19,999. A total of 20 grantees (13%) obtained grants for \$20,000 or more (see also Figure 1).

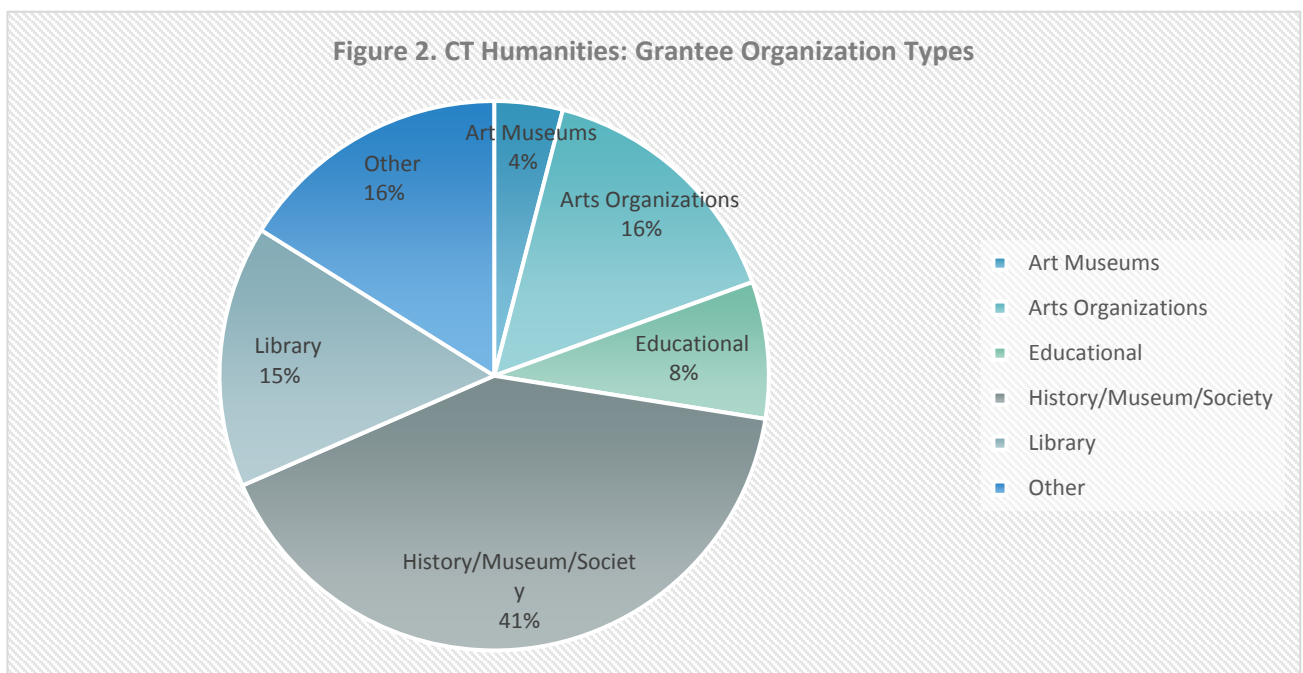
Table 1: Grantee Profile 2012-2014, Number of Organizations By: Organization Type, Tenure, Budget Size, Numbers of Grants, Award Levels

	TOTAL N=182	APPLICANTS N=33	GRANTEES* N=149	
			N	%
Tenure				
New to CTH	92	20	72	48%
Former Grantee	90	13	77	52%
Number of Grants Applied For**				
One	117	27	90	60%
More than One	65	6	59	40%

* See appendix for a full list of Grantees ** Types of grants are shown in the following section.



- Connecticut Humanities received proposals from and funded different types of organizations identified into 6 categories (see Figure 2 below). A total of 6 grantee organizations were identified as Art Museums, 23 (16%) were Arts Organizations, 12 were educational organizations, 24 (23%) were Libraries, and 33(24%) were identified as “other.” The largest group of grantees (61, 41%) were organizations identified as History Museums or Societies (see Appendix for additional information about all applicant organizations and a full list of grantee organizations for each grantline).



Examples of Grantee Organizations, by Type	
Arts Museums	History/Museum/Society
Florence Griswold Museum	Friends of Prudence Crandall Museum, Inc.
New Britain Museum of American Art	Manchester Historical Society
Wadsworth Atheneum	American Clock and Watch Museum
Arts Organizations	Libraries
Connecticut Dance Alliance	Avon Free Public Library
Hartbeat Ensemble	Prosser Library
Mystic Art Association, Inc.	New Haven Free Public Library
Educational	Other
Bloomfield High School	Earthplace, the Nature Discovery Center
CCSU Foundation	Hartford Food Systems
Connecticut College	Jewish Community Center of Greater New Haven

- Connecticut Humanities provided funding for organizations with budget sizes ranging from less than \$250,000 to \$2.5 million or more per annum. The largest group of grantees were those in the smallest budget category. As shown in Figure 3, a total of 40% had annual budgets less than \$250,000; 22% had annual budgets between \$250,000 and \$849,999; 17% had annual budgets between \$850,000 and \$2,499,999; and 21% had annual budgets of \$2.5 million or more. Grantees and their programs were located throughout the state (see Figure 4)

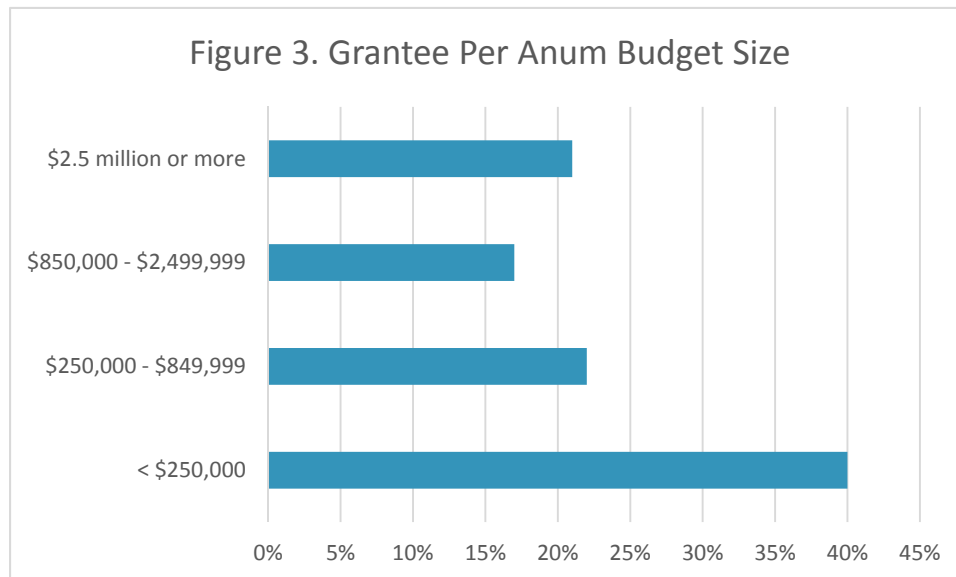
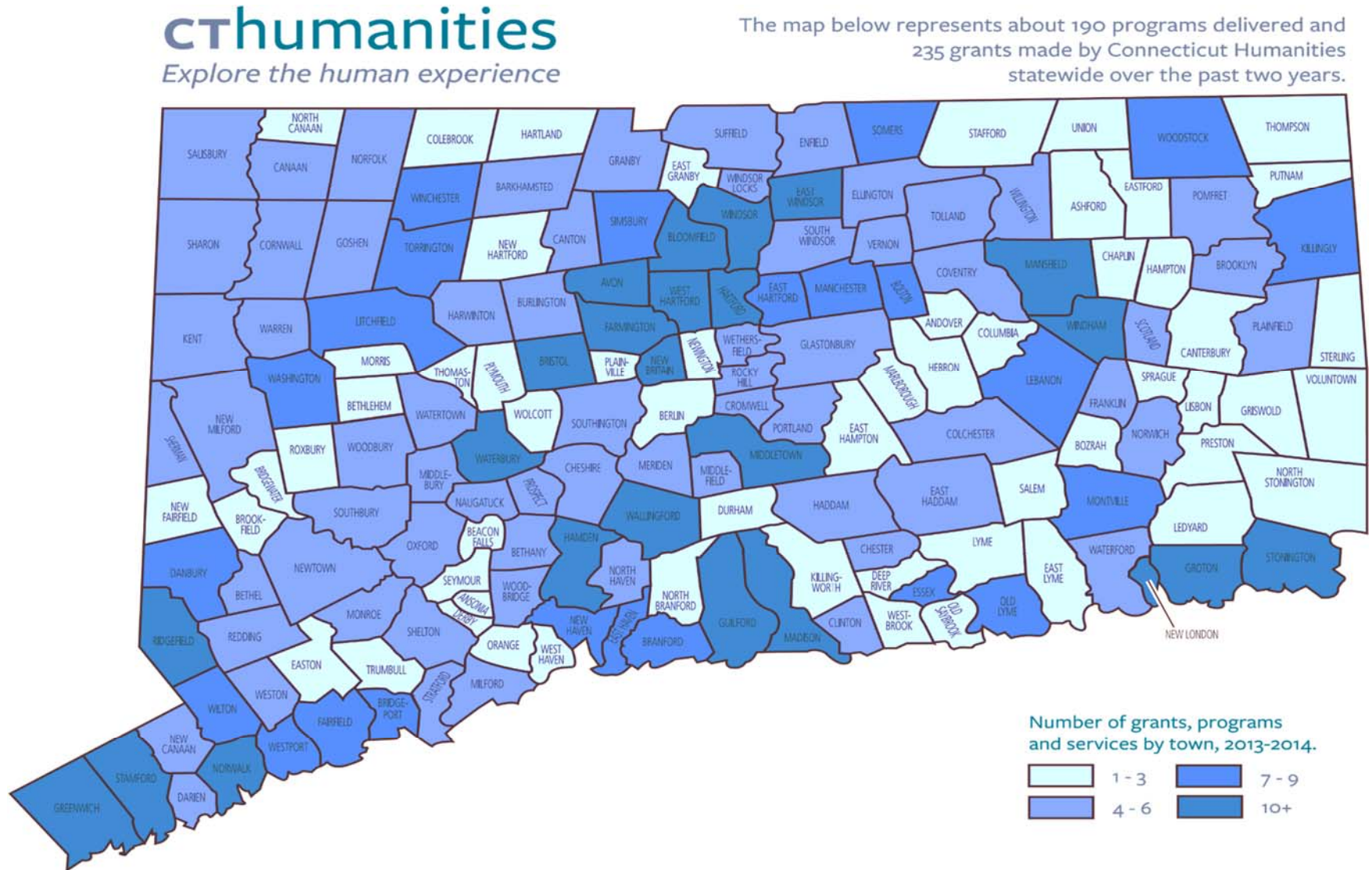


Figure 4: Locations of Grantees and Programs, FY 2013 – FY 2014



II. Grants Administered and Levels of Support, FY 2012 – FY 2014

Connecticut Humanities provided more than \$1.3 million in grants across the grantlines and years that are the initial focus of this study (FY 2012 – FY 2014). Substantial proportions of all grants that were requested were awarded and most organizations that made full applications received grants. The grantlines varied in terms of the number of grants made and the number of organizations applying for and receiving grants. Public Presentation Grants and Quick Grants were applied for and awarded to the largest numbers of organizations. The largest total awards were made for Public Presentation Grants (for planning and implementation).

Table 2 and Tables 3a and 3b (following) provide additional details regarding grantmaking volume FY 2012 – FY 2014. As shown in Table 2, a total of 276 applications were made involving 182 organizations. A total of 199 (72%) of the applications were funded. These grant awards totaling \$1,322,444 accrued to 149 grantees, 82% of all organizations that applied. Tables 2 and 3 also show that not all grants were fully funded.

- The total amount requested by all applicants across the study period was \$2,579,271, total awards = \$1,322,444 (51%). A total of 33 of the 182 organizations made requests but were not awarded grants. The remaining 149 organizations requested \$2,170,647 of which \$1,322,444 (60%) was funded.

Table 2: Grantmaking Volume 2012-2014:
 Number of Applicants, Grants, Grantees and Total Dollars Requested and Awarded

	GRANTS REQUESTED	GRANTS AWARDED
Number of Applications	277	199 72%
Number of Organizations	182	149 82%
Total \$ (all applicants)	\$2,579,271	\$1,322,444
Total \$ (grantees only)	\$2,170,647	

Tables 3a, 3b and 3c show grantmaking volume for FY 2012 – FY 2014 by grantline.¹ It can be seen in the tables that multiple grants were made in each grantline. Grant data also show that many organizations made applications for more than one grantline in more than one year and the outcomes of their applications varied both in terms of whether they were awarded a grant and whether the grant award was for the full amount requested. By design, the largest awards were for Public Presentation-Implementation grants and the smallest for Quick Grants. All Capacity Building and Connecticut at Work Grants that were accepted were fully funded and this was also true for all but one of the Community Reads grants. About three-fourths of all Public Presentation-Planning and Quick Grants, and one-half of all Public Presentation-Implementation grants were fully funded (see Table 3c). Specific award results are found in the appendix.

¹ Note that as Connecticut Humanities worked to streamline its grantmaking, only Public Presentations/Planning, Public Presentations/Implementation, Connecticut at Work and Quick Grant grantlines were available in FY 2014.

Table 3a: Grantmaking Volume 2012-2014:
 Number of Applications and Organizations that Applied for Available Grants by Grantline

GRANTLINE	# of Applications	# Organizations Applying	Total Requested	Average Request
Capacity Building Grants	12	12	\$86,719	\$ 7,227
Community Reads	19	18	\$40,845	\$ 2,269
Connecticut at Work	35	32	\$47,901	\$ 1,497
Public Presentations – Planning	35	30	\$539,835	\$ 18,979
Public Presentations – Implementation	88	72	\$1,740,270	\$ 24,170
Quick Grants	61	56	\$75,210	\$ 1,343
STEPs Grants	27	19	\$48,942	\$ 2,576
TOTAL	277	182*	\$2,579,271	

* Does not sum to total as organizations had more than 1 application.

Table 3b: Grantmaking Volume 2012-2014:
 Number of Grants and Grantee Organizations that Obtained Funding by Grantline

GRANTLINE	# Grants Funded	# Organizations Funded	Total Awards	Average Awards
Capacity Building Grants	9 (75%)	9	\$67,219	\$ 7,469
Community Reads	14 (74%)	13	\$29,470	\$ 2,267
Connecticut at Work	33 (94%)	32	\$44,901	\$ 1,403
Public Presentations – Planning	18 (51%)	18	\$244,097	\$ 13,561
Public Presentations – Implementation	51 (58%)	45	\$835,461	\$ 18,566
Quick Grants	50 (82%)	49	\$55,816	\$ 1,139
STEPs Grants	25 (93%)	17	\$45,480	\$ 2,675
TOTAL	200 (72%)	149*	\$1,322,444	

* Does not sum to total as organizations had more than 1 grant.

Table 3c: Grantmaking Volume 2012-2014:
 Number of Fully and Partially Funded Grants by Grantline

GRANTLINE	# Grants Fully-Funded	# Grants Partially-Funded	Total Difference (Request-Award)	Average Difference*
Capacity Building Grants	9 (100%)	0		
Community Reads	13 (93%)	1	\$1000	
Connecticut at Work	33 (100%)	0		
Public Presentations – Planning	13 (72%)	5	\$23,171	\$ 4,634
Public Presentations – Implementation	29 (57%)	22	\$190,270	\$ 90,601
Quick Grants	39 (78%)	11	\$4,738	\$ 431
STEPs Grants	22 (88%)	3	\$965	\$ 322
TOTAL	158	42	\$220,144	

* Includes only those with a difference.

Table 4 shows information about grantees’ annual budget size and organization type for the four continuing grantlines (Connecticut at Work, Public Presentations – Planning, Public Presentations – Implementation, and Quick Grants).² The analysis shows, in the aggregate, which types of organizations take advantage of the available resources. It can be seen in the table that different types of grantee organizations received funding for the different grantlines. Most Connecticut at Work grantees were smaller organizations (in terms of budget size) and most Public Presentation – Implementation grantees were larger organizations. But it is noteworthy that there are organizations in each of the size categories that obtained each of the types of grants – for example 27% of the organizations obtaining Public Presentation – Implementation grants were smaller organizations with budget sizes less than <\$250,000.

Types of organizations also varied by grantline but here too there was at least some representation of each type of organization in each grantline. Most of the organizations that obtained Public Presentation - Planning grants were History Museum/Societies. History Museum/Societies were the most represented among grantees overall, but they are especially prevalent among Public Presentation - Planning grantees and they are somewhat under-represented among those that obtained Quick grants. With the exception of Educational Organizations obtaining Connecticut at Work grants, again grants from all grantlines were obtained by all the different types of grantees. Specific findings follow the table.

Table 4: Grantee Characteristics:
 Size and Organization Type of Grantees by Grantline

GRANTLINE	Representation - Grantees		Connecticut at Work	Public Presentations – Planning	Public Presentations – Implementation	Quick Grants
	N	%	n=32	n=18	n=45	n=49
Budget Size						
<\$250,000	57	40%	40%	24%	27%	36%
\$250,000 - \$849,999	31	22%	23%	29%	11%	22%
\$850,000 - \$2,499,999	24	17%	17%	29%	18%	20%
\$2.5 million +	39	21%	20%	18%	43%	22%
Organization Type						
Art Museums	6	4%	3%	6%	9%	6%
Arts Organizations	23	15%	22%	6%	20%	14%
Educational	12	8%	0	6%	7%	12%
History/Museums/Societies	61	41%	41%	67%	42%	33%
Library	23	15%	16%	6%	7%	16%
Other	24	16%	19%	11%	16%	18%

² Note the columns to the right of the organization descriptions show representation of the grantee organizations overall. A total of 40% of all grantee organizations are small (have budget sizes < \$250,000 per year), 22% have budgets between \$250,000- and \$849,999; 17% have budgets between \$850,000 and \$2,499,999, and 21% have larger budgets of \$2.5 million or more. A total of 4% of the organizations are Art Museums, 15% are Arts Organizations, 8% are Educational Organizations, 41% are History/Museum/Societies, 15% are Libraries, and 16% were categorized as other.

- A total of 40% of Connecticut at Work grantees had annual budget sizes <\$250,000; 23% had annual budget sizes ranging between \$250,000 and \$849,999; 17% had annual budget sizes ranging between \$850,000 and \$2,499,999; and 21% had budgets totaling \$2.5 million or more. This distribution is very similar to the overall distribution of grantees.
- A total of 24% of Public Presentation- Planning grantees had annual budget sizes <\$250,000; 29% had annual budget sizes ranging between \$250,000 and \$849,999; 29% had annual budget sizes ranging between \$850,000 and \$2,499,999; and 18% had budgets totaling \$2.5 million or more. Smaller organizations were clearly under-represented in this group (they make up 40% of the total population of grantees but only 24% of those that obtained planning grants); and those with budgets totaling between \$850,000 and \$2,499,999 were somewhat over-represented.
- A total of 27% of Public Presentation - Implementation grantees had annual budget sizes <\$250,000; 11% had annual budget sizes ranging between \$250,000 and \$849,999; 18% had annual budget sizes ranging between \$850,000 and \$2,499,999; and 43% had budgets totaling \$2.5 million or more. Larger organizations were clearly over-represented in this group (they make up 21% of all grantees in the review, but 43% of those with implementation grant awards).
- A total of 36% of Quick Grant grantees had annual budget sizes <\$250,000; 22% had annual budget sizes ranging between \$250,000 and \$849,999; 20% had annual budget sizes ranging between \$850,000 and \$2,499,999; and 22% had budgets totaling \$2.5 million or more. Though there were proportionately many fewer large organizations taking advantage of this grantline, the overall composition of Quick Grant grantees is very similar to that of the overall grantee population.
- A total of 3% of Connecticut at Work grantees were classified as Art Museums, 22% were Arts Organizations, 41% were History Museums/Societies, 16% were libraries and 19% were classified as “other.” No Educational organizations obtained a Connecticut at Work grant. This distribution is very similar to the overall distribution of grantees by organization type.
- A total of 6% of Public Presentation – Planning grantees were classified as Art Museums, 6% were Arts Organizations, 6% were Educational organizations, 67% were History Museums/Societies, 6% were libraries and 11% were classified as “other.” As stated above, History Museums/Societies were disproportionately represented in this grantline as compared to grantees overall.
- A total of 9% of Public Presentation – Implementation grantees were classified as Art Museums, 20% were Arts Organizations, 7% were Educational organizations, 42% were History Museums/Societies, 7% were libraries and 16% were classified as “other.” All different types of grantees were able to benefit from these larger grants.
- A total of 6% of Quick Grants grantees were classified as Art Museums, 14% were Arts Organizations, 12% were Educational organizations, 33% were History Museums/Societies, 16% were libraries and 18% were classified as “other.” As for the Implementation grants, all different types of grantees were able to benefit from these smaller grants.

The differences shown in Table 4 may signify that grantees are able to find the right grant options for their potential and that there is needed flexibility within the grantlines (hence both very large and very small organizations are both able to obtain Implementation grants, albeit of differing dollar amounts). And while they verify that there is grantee diversity in the grantlines, the results may also suggest that there is disparity regarding grant acquisition that should be reviewed.

III. FY 2014 Grantmaking Results and Grantee Use of Resources

In an effort to better serve their constituents and fulfil their mission, Connecticut Humanities streamlined its grantmaking for FY 2014.³ The remainder of this report focuses on grantees and grantmaking for that timeframe. Beginning FY 2014 applications were concentrated in four grantlines: Connecticut at Work, Public Presentation – Planning, Public Presentations – Implementation and Quick Grants. Application and reporting formats were streamlined as well and the application process was fully automated. Grantees can and do continue to contact and utilize the support available directly by Connecticut Humanities program officers, and other staff (see the complementary Grantee Survey report for additional details on these interactions), but use the Connecticut Humanities website to apply and submit final reports. Copies of all required paperwork are available on the site for each grantline as well as directions for completing applications and reports.

This section of the report presents detailed findings from a review of all available FY 2014 grantee final reports. In sum, the reports show that Grantees use their financial resources differently depending on the Grantline and type of project they pursue, but primarily to obtain access to scholars and needed professionals and to promote their work. More importantly, the reports show that the FY 2014 grantees broadly promoted the humanities throughout the state of Connecticut using a wide variety of strategies. Though not all projects worked entirely and audience size was quite varied, many comprehensive, clever and innovative projects were undertaken at larger and smaller scales. All were focused on humanities concepts and efforts of the grantmaker to exclusively support humanities-focused projects are apparent. Ongoing efforts to enhance project evaluation will strengthen grantmaking accomplishments and to that end a brief discussion and recommended action steps are provided in this report's final section.

Grantee Use of Financial Resources

Each grantee is required to project and later track and report specific budget and expenditure information. Available budgets from final reports were reviewed for this project to determine how grantees utilize the varied resources. Table 5 displays a summary of FY 2014 expenditures by budget category and grantline for available final reports.⁴ It also shows the estimated total proportion per project applications, that grant funds contribute to the overall project budgets. As displayed, grant funds were expected to cover about one-third of total project costs except for the Public Presentation –Planning grants where grant funds were expected to contribute about 42%. Review of available budget summaries indicated grant funds usually covered proportionally more project costs (closer to 50%) than initially projected.

³ Connecticut Humanities continues to receive and review applications and make awards at multiple times during the fiscal year. Grantees apply for grants during the cycle that best fits their project design.

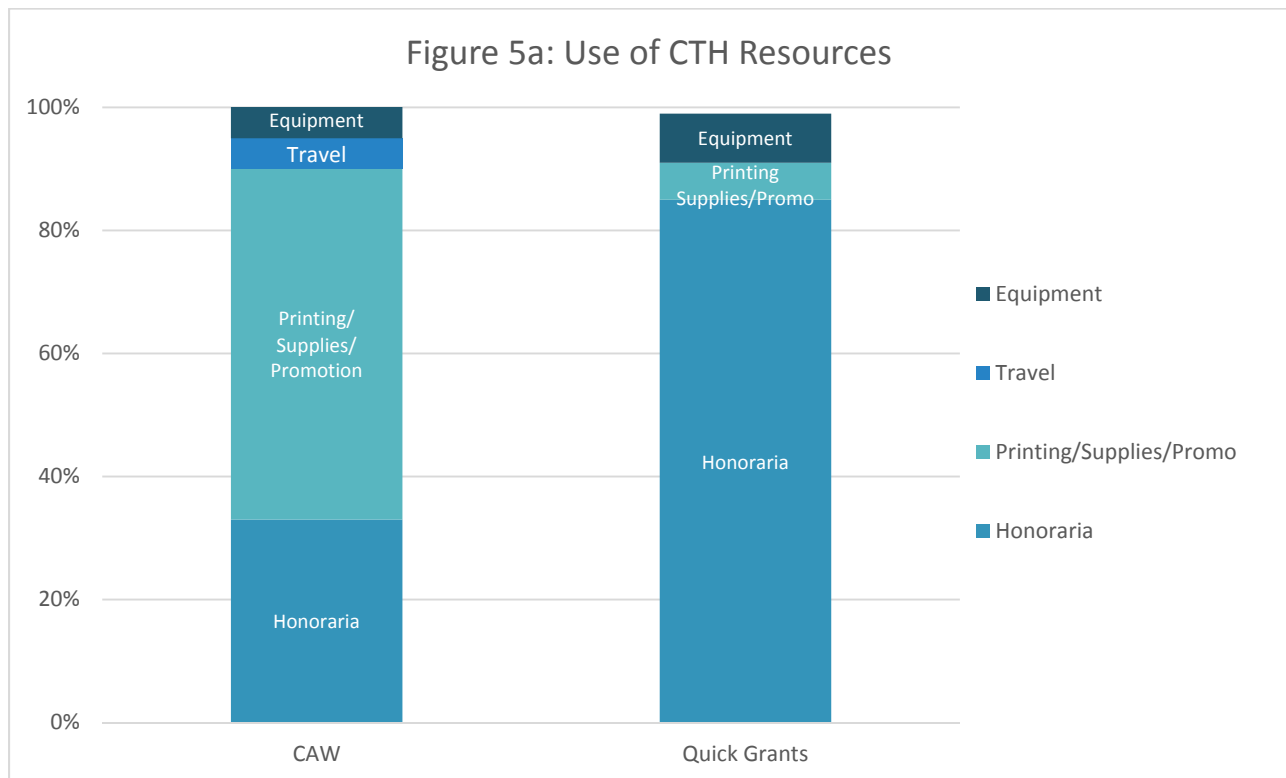
⁴ Please note that only some final reports submitted for this review included full budget information.

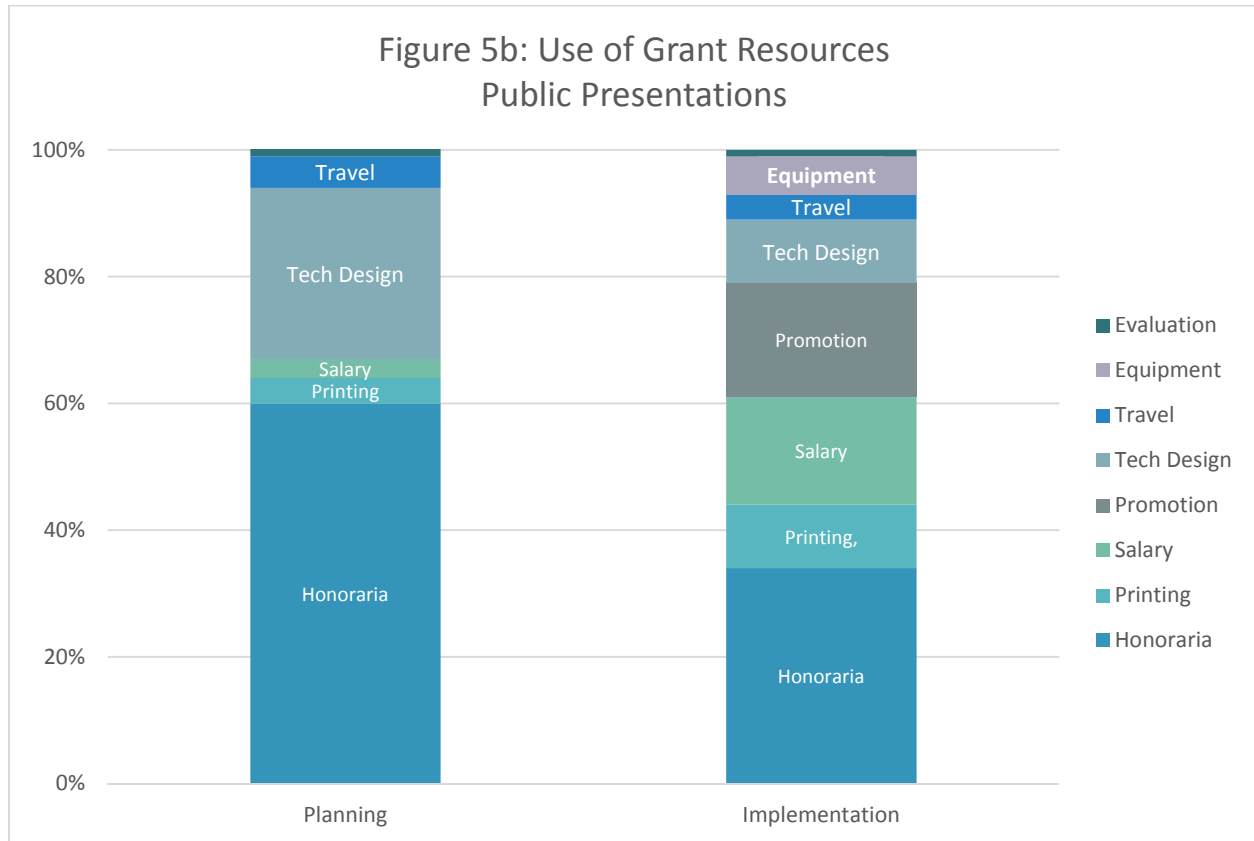
Table 5: Estimated Grantee Use of Resources:
 Percent of Resources Used for Key Budget Categories, by Grantline

GRANTLINE	Public Presentations – Planning	Public Presentations – Implementation	Connecticut at Work	Quick Grants
	n=6 \$94,899	n=18 \$185,033	n=4 \$4210	n=12 \$12,404
Equipment	0	6%	6%	8%
Evaluation	2%	1%	0	0%
Honoraria	60%	34%	33%	85%
Printing**	4%	10%	57%	6%
Promotion	0	18%	--	--
Salary	3%	17%	0	0
Tech Design	27%	11%	0	0
Travel	5%	4%	5%	0
% CTH grant contributes to project budget	43%	32%	36%	33%

* Note these estimates are based on a sample of available budgets for FY 2014.

**Includes printing/supplies/promotion for CAW and Quick Grants.





It can be seen in Table 5 and Figures 5a and 5b that across all project areas in the sample, the largest proportion of the funds were used for professional services, especially through Honoraria. This was substantiated by all Final reports where scholars and consultants were identified and their roles and contributions were described. It can also be seen in the table and figures that use of resources varied by type of project as expected. For example most resources for Connecticut at Work grants went to printing whereas proportionately more resources were used for Honoraria for those with Quick Grants and Public Presentation Planning grants. Only Public Presentations grants, both types, used resources for salaries, but that use represented a sizeable expense for grantees with Public Presentation Implementation grants.⁵ [Additional review of these data against grantmaking targets is advised.](#)

The following sections present the results of a review of final reports FY 2014, by grantline. Final reporting is somewhat different for each type of project but all grantees reported about what they accomplished and where they fell short. Their reports are summarized here in comparison to their reporting outline and some key issues for further consideration are identified in highlighted text. Specific comments from grantees which more deeply capture their work are available in the appendix to this report. Connecticut Humanities is strongly advised to review them.

⁵ Effective FY 2015, no more than 10% of budgets for Public Presentation-Implementation grants can be used for salaries.

FY 2014 Grantee Results: Public Presentations - Implementation

This summary is based on review of 17 grant final reports (please see the list of grantees in the appendix for identification of projects). The projects summarized here were supported by grants that ranged in value from \$1572 to \$27,500 (total value = \$205,857).

FINAL REPORT QUESTIONS

1. Briefly describe the final format and approach of your activities. Please list the date(s) and location(s) of your public activities and the total audience attendance.
2. State the goals of the project. Did you meet those goals? What evaluation process did you use to determine your conclusions?
3. Did the project successfully convey humanities themes identified in your application to your public audience? How do you know?
4. Describe in detail your promotional and publicity efforts (attach copies of news stories, photographs, brochures, etc.). What was the most effective promotional tool? How do you know?
5. Did you succeed in reaching the targeted audiences in the numbers you were striving for? Did you succeed in expanding your audience?
6. What was particularly successful about your project?
7. Describe any project-related activities that will continue beyond the grant period.
8. What aspects of your project fell short of expectations and why do you think that happened?
9. In retrospect, what would you do differently that could lead to more successful outcomes?
10. What suggestions do you have that would be helpful to other grantees in managing projects of this type?

Findings Summary: Implementation Grants

- The grantees used different strategies to accomplish their projects. This included multiple types of events on multiple days (5 grantees), hosting exhibitions for two or more months with related activities (3 grantees), conducting multi-day events like a lecture series (5 grantees) and multiple events on a single day like a symposium or series of workshops or performances preceded or followed by discussion or panels (4 grantees).
- The projects spanned a wide scope of humanities content (arts, history, literature, theology) all of which was intended to inspire thoughtful reflection by participants/visitors. Topics included both history-focused and modern subjects and in many cases current topics reviewed through both historical and present-day lenses.

- Grantees had wide-ranging goals including those that focused on successfully implementing their projects, engaging with visitors/participants and exposing them to particular content, and importantly producing knowledge and action-focused outcomes (see the appendix for examples of these goals).
- Almost all of these grantees utilized the services of scholars and/or guest presenters from within and external to their organizations. All expressed satisfaction and in most cases deep appreciation for the contributions made by those they were able to involve.
- About half of the grantees incorporated some form of exhibit with either hands-on interaction or guided presentation as one of the main focuses of their project, and about half had opportunities for facilitated discussions with participating audience visitors or included more formal lectures/symposia. About half included performances as a main or additional strategy for conveying content.
- Audience sizes varied widely depending on the type of project (from around 100 to many thousands for the longer-term exhibitions). At least three grantees indicated audience size was lower than desired. This resulted from a variety of reasons including weather, insufficient planning time and/or promotion. The remainder of grantees indicated they met target goals and all but one reported they used their grants to help expand their audiences: some through increases in overall size of the audience as compared to prior audiences and some through involvement of different types of visitors such as new members, visitors who had never been to the site before, or who were members of specific targeted groups like youth or people from specific racial/ethnic groups.
- All grantees reported their projects focused on the Humanities. Given the more comprehensive project designs, grantees using resources from this grantline could substantiate the involvement of scholars, opportunities for audiences/participants to reflect or participate in discourse, to compare multiple perspectives and to develop understanding and empathy. Efforts on the part of Connecticut Humanities to require grantees to focus projects in this way are reflected in these reports.
- All grantees used multiple promotion strategies, traditional and social media. Most could identify the strategies that were associated with the most visitors as they asked visitors how they heard about the event or program. Data collection was varied, however, so this is uncertain. **The amount and number of promotional strategies was quite substantial even for the relatively small audience sizes for some of the grantee projects suggesting that more effective planning and data collection about effectiveness of plans is needed.**
- Each grantee could identify successful features of their projects that moved them beyond counting numbers of participants (see appendix for details). This included examples such as the following:
 - Exposure to new information or scholars
 - Audience participation (lively discussions)
 - Opportunities to dig deep into stimulating content
 - New partnerships and collaborations
 - Delivery of project (seamless continuity of parts)

- Bringing together mixed audiences such as living historians, museum professionals, scholars, non-profit organization representatives, families, college students
 - Diversity of topics
 - Interfaith conversations and participants
 - Use of multiple disciplines especially incorporation of the arts to deliver messages
 - Extensive use of existing collections/archives
-
- About half of the grantees indicated they are extending or continuing work related to the grant using a variety of strategies to disseminate information (e.g., podcasts, creating lists of other sites and related reading, sharing with other organizations like libraries, connecting the activities to the next plans so they can build on existing strategies etc).
 - About two-thirds of the grantees indicated there were elements of their work where they fell short of desired levels. The most commonly mentioned challenge was audience size, but grantees also pointed out missed collaboration opportunities, insufficient collaborations and even some technical difficulties. All but one grantee indicated there were things they would do differently and all but two had suggestions for others. See the appendix for a complete listing of suggestions.

FY 2014 Grantee Results: Public Presentations - Planning

This summary is based on review of 5 final report (please see the list of grantees in the appendix for identification of projects, and note that there were 8 Planning Grants in total three of which did not have suitable final reports at the time of the review). The projects summarized here were supported by grants that ranged in value from \$5500 to \$24,999 (total value = \$108,125).

FINAL REPORT QUESTIONS

1. Did the planning process help you to discover potential humanities themes and appropriate formats to interpret those themes to your intended audience?
2. Did the process change or alter your original intentions for the public program?
3. Were the scholars and consultants involved in the project satisfactory? If not, please explain how or why you were not satisfied.
4. Was the work plan you constructed appropriate for the project? If not, please explain how you would change it.
5. How will your organization implement the planning completed in this phase?
6. What specific challenges will you face implementing this plan?
7. Were marketing plans developed during this planning project? If so, do you know the project's potential to increase your institution's visibility and/or visitation?
8. What aspects of your project fell short of expectations and why do you think that happened?
9. In retrospect, what would you do differently that could lead to more successful outcomes?
10. What suggestions do you have that would be helpful to other grantees in managing projects of this type?

Findings Summary: Planning Grants

- All five grantees reported the planning process helped them identify themes and clarify their formats for the project they were planning.
- All identified major changes to their plans as their projects concluded.
 - Three of the five grantees altered their original intentions, for example by changing from development of a permanent to a travelling exhibition.
 - Three identified different locations or added features and one changed their project to include more initial research.

- All the grantees indicated they were very satisfied with the consultants with whom they worked.
- All but one of the grantees indicated they were satisfied with their work plans. The dissenting organization indicated their dissatisfaction stemmed from not having extended the timeline in their plan.
- All of the grantees had very specific implementation plans.
- All of the grantees could identify challenges they might face such as timing to conduct their project, fundraising, selection of exhibit components.
- Only one group developed a marketing plan. [Given some of the implementation findings \(lots of promotion but not always satisfactory attendance by targeted visitors\), this was problematic.](#)
- Three of the five grantees reported there were some elements of their projects where the work fell short, the other two indicated their project proceeded as designed. Two of those who identified challenges indicated they underestimated the time needed to complete the project and the three indicated they were concerned about funds.
- All made suggestions for other organizations to strengthen planning projects (see appendix).

FY 2014 Grantee Results: Connecticut At Work

This summary is based on review of 10 final reports (please see the list of grantees in the appendix for identification of projects. The projects summarized here were supported by grants that ranged in value from \$500 to \$1500 (total value = \$12,782).

FINAL REPORT QUESTIONS

1. Did the format, presenter or theme change from your original description in your application? If so, how and why were changes made?
2. Did the project successfully convey the main concepts stated in your application to your audience? How do you know? Describe the evaluation process you used and what you learned from it.
3. Did your promotional and publicity efforts change from the methods described in your application? If so, how and why were the changes made?
4. Did you succeed in attracting the targeted audiences described in your application? If not, what do you think prevented them from attending?
5. What was particularly successful about your project?
6. What aspects of your program did not meet your expectations?
7. What impact, if any, did the larger Connecticut at Work initiative have on your organization? Did it encourage you to partner with new organizations? Did it bring new audiences to your programs? Did it encourage your organization to do anything new or different?

Findings Summary: Connecticut At Work Grants

- All but one of the grantees regarded their work as successfully conveying the main concepts stated in their application to their audience. (The one dissenting organization had serious weather-related implementation problems.) The grantees reported determining this by audience engagement and participation. Grantees also noted that the development of partnerships and the use of collections with new designs signified to them that they had met goals.
- Most (6 of the 10) changed something about their project, mostly by adding to it. They extended dates, adding related performances, changing the location and presenters in a two of the spaces. No one reported changing themes, but two grantees modified their formats (one changed their interactive sessions with youth to a design challenge, another

reduced the number of site visits from five to four on their interactive manufacturing audience field visit).

- Evaluation was challenging for all these grantees, as it was for those in the other grantlines (see also the final section of this report for additional details about evaluation). Two of the grantees indicated they had not conducted any evaluation and others reported fielding surveys but using very weak administration strategies. One group came up with a good strategy letting guides do intercept interviews and complete surveys for guests. (This group did not realize this was a solid evaluation strategy, however, rather they developed it from need and a sense of what was possible.)
- A total of 1924 audience members participated in programs funded through this grantline, more if all the visitors to the Mark Twain main exhibit are counted. Many grantees were not done with their projects when the grant ended and expected more attendance in the remaining time their project would be operated. Only one group reported having an especially small and less than desirable audience size, while another indicated their group was small but within the overall target. All others indicated they met their own targets regarding participation.
- As for the other grantlines, the successes identified by the grantees were the most interesting and useful information (see appendix for a list of their comments). They included:
 - rededication of a site with new interactive content
 - trying completely new ideas (like the site visit bus tour)
 - sponsoring a design challenge involving youth who had hands-on mentors
 - presenting opportunities for grantees to try out new ideas
 - better use of existing materials from their collections presented in a new way
 - incorporation of hands-on components

FY 2014 Grantee Results: Quick Grants

This summary is based on review of 19 final reports (please see the list of grantees in the appendix for identification of projects). The projects summarized here were supported by grants that ranged in value from \$200 to \$1500 (total value = \$20, 813).

FINAL REPORT QUESTIONS

1. Did the format, presenter or theme change from your original description in your application? If so, how and why were changes made?
2. Did the project successfully convey the main concepts stated in your application to your audience? How do you know? Describe the evaluation process you used and what you learned from it.
3. Did your promotional and publicity efforts change from the methods described in your application? If so, how and why were the changes made?
4. Did you succeed in attracting the targeted audiences described in your application? If not, what do you think prevented them from attending?
5. What was particularly successful about your project?
6. What aspects of your program did not meet your expectations?

Findings Summary: Quick Grants

- About one half of the grantees (9) made changes to their original project plans such as the following.
 - Adding a performing group
 - Adding additional local voices to a panel
 - Adding more community leaders (but also removing some activities)
 - Adding a light reception
 - Changing from a lecture to an interactive workshop
- Several of the grantees (5) changed presenters, but mostly without interruptions. For example one group changed from using children to using teens in a dance program, another added three local presenters to a panel with visiting scholars. One presenter was unable to attend due to a job change and her absence did change the nature of the project (she was the only muslim female speaking on a panel), but it was an unavoidable alteration.
- All grantees reported the project they worked on successfully conveyed the main concepts in their project designs, but they struggled to clarify how they knew their projects were successful. Mostly they indicated they observed and listened to audiences,

watched and gaged responses and used questionnaires. (Please note that this question on the report is somewhat challenging to answer due to its format. See the full discussion of evaluation in the final section).

- About half of the grantees changed their promotional activities, again mostly by adding strategies. They identified extensive use of multiple strategies, and although the question doesn't actually ask them to list all their strategies, they painstakingly did. [Additional assessment of the result of those efforts would be beneficial but that was not included in their reports.](#)
- A total of 4631 audience members/visitors participated in programs funded through this grantline, but attendance results were somewhat mixed.
 - Many (9) of the grantees reported their attendance was good including two who "sold out" their programs or who had standing room only and one who had a captive audience during the day but indicated evening attendance was not as good. [These comments reflected both numbers and composition of desired audience \(note however that this question is an example of one that could be strengthened with some additional standardization\).](#)
 - The other grantees (10) reported less than satisfactory attendance either because certain target groups were missing (e.g., youth or non-affiliated participants), or because the audience was smaller than they hoped.
- Grantees could identify aspects of their work that didn't meet their expectations and offered suggestions for changes for future programming.
- All grantees could describe successes of their work and most of them made compelling arguments for worthwhile use of Connecticut Humanities funds (see appendix for particulars).

IV. Issues for Further Consideration

Review of Connecticut Humanities grantmaking FY 2012 – FY 2014 revealed important conclusions which support action steps and raise issues for further consideration. These are presented in this final section of the report together with brief additional comments about evaluation as conducted by Connecticut Humanities, its grantees and arts and cultural organizations in general.

Conclusions

Connecticut Humanities' approach has definitely become more streamlined. The four key grantlines were used by multiple grantee organizations and important results occurred. Connecticut Humanities met important internal goals such as attracting new grantees and retaining existing grantees, focusing on the humanities and requiring grantees to follow suit. As detailed in the complementary survey report, grantees acknowledge Connecticut Humanities as a leader in the field and value its work beyond financial support. They also had both praise and criticism of the new grant applications and reporting strategies. Additionally, challenges to address were also highlighted through this review and strategies for managing and analyzing grantmaking data were tested. A rich database with grantee profiles has been constructed (further analyses are encouraged) and a template for future/on-going analyses and reporting is

Evaluation Notes

*Meaningful program evaluation is a challenge for many nonprofit organizations. It may be especially challenging for those working in cultural organizations where programs are often not defined with the more structured parameters of many social service organization programs. Additionally, outcomes have long been focused on attendance to the exclusion of other important outcomes such as engagement and learning. Increased attention to both defining outcomes and using data collection strategies that work in the often unique settings of organizations like many of Connecticut Humanities' grantees is critical. So too attention to analyzing, reporting and using information. **Through review of grantee final reports, especially those submitted by Quick Grant grantees, the following was noted.***

Grantees described trying to use several different evaluation strategies. This included:

- Surveys (administered manually at events, and electronically during and following events – one group even tried a hand-held app).
- Informal exit surveys
- Narrative review of workshops by both participants and staff/presenters
- Informal observation

Grantees encountered multiple administration challenges (e.g., crowd control, respondent refusal) and most did not get robust samples of information which severely limits their usefulness (several organizations were not even able to try to collect data).

More than one-third of the Quick Grants grantees directly reported collecting relatively meaningful information using appropriate strategies, but did not demonstrate capacity to effectively analyze the information they collected.

Most data that were collected suggested positive (to very positive) findings. Further many organizations worked to collect data about learning or experiential outcomes (not just satisfaction or attendance). These would be further enhanced by integration of more effective and rigorous (though not necessarily large scale or complex) evaluation practices.

under development. These will be used as Connecticut Humanities continues its efforts to build evaluative capacity.

Issues for Further Consideration and Recommended Action Steps

- Connecticut Humanities is strongly encouraged to carefully review this report and share findings with key stakeholders. Further, internal targets regarding grantmaking volume, desired grantee profiles and use of resources should be clarified as needed.
- Vigilance regarding focus on humanities projects should be maintained. Available evidence shows those requirements have resulted in multiple projects operating to convey important humanities themes.
- Review of final reports highlighted ongoing grantee needs for technical assistance:
 - ▶ Identifying best, cost-effective strategies for marketing and promotion, and monitoring which strategies work best in differing settings.
 - ▶ Determining desired audience sizes and compositions, and strategies for determining when audience size meets goals.
 - ▶ Ensuring grantees have both project implementation and participant outcome goals such as exposure to, engagement with and learning content, intentions to act.
 - ▶ Collecting, analyzing and using data from and about program visitors/participants.
 - ▶ Accessing examples of effective final grant reports and additional guidance for development of effective reports.
- Grantees would benefit from training/support regarding the basics of collecting visitor feedback (including strategies for developing data collection forms, administering data collection strategies, analyzing feedback and utilizing multiple data collection strategies).
- Connecticut Humanities will benefit from additional focus on evaluation as well, much of which will be provided through the continued evaluative support project of which this review is part. Specific recommendations include the following.
 - ▶ Make minor modifications to the data collection forms⁶ to facilitate reporting and summarization. (Special consideration should be given to Quick Grants reports and the financial information requirements as survey data suggested those were two areas with the most challenges.)
 - ▶ Develop a scoring rubric to be used with reports to make summarization easier and more meaningful. Identify examples of effective reports and circulate those with grantees as needed.
 - ▶ Develop a reporting template to facilitate ongoing assessment of grantmaking and grantee reports.

⁶ Question 2 in particular on the Evaluation Reporting forms for Connecticut at Work and Quick Grants requires modification so that project outcome data are more easily reported and summarized.

**Table 1: Grantee Profile 2012-2014, Number of Organizations By:
Organization Type, Budget Size, Award Levels**

	TOTAL N=182	APPLICANTS N=33	GRANTEES* N=149	
			N	%
Type of Organization				
Art Museums	6	0	6	4%
Arts Organizations	36	13	23	15%
Educational	14	2	12	8%
History/Museum/Society	69	8	61	41%
Library	24	1	23	15%
Other	33	9	24	16%
Per Annum Budgets				
< \$250,000	72	15	57	40%
\$250,000 - \$849,999	37	6	31	22%
\$850,000 - \$2,499,999	29	5	24	17%
\$2.5 million or more	33	3	30	21%
Award Levels				
\$ 100 - \$ 1,500			58	39%
\$ 1,501 - \$ 9,999			61	41%
\$10,000 - \$19,999			10	7%
\$20,000 or more			20	13%

Public Presentation Implementation Grantees

Organization	Award	Title	Location	Organization Type
Avon Free Public Library	\$6,500.00	Avon Reads: A One Book Event Featuring "The Immortal Life of Henrietta Lacks"	Avon	Library
Avon Historical Society	\$6,444.00		Avon	History/Museum/Society
Bruce Museum	\$15,219.00	Telling American History: Realism from the Print Collection of Dr. Dorrance T. Kelly	Greenwich	Arts Museum
Cedar Hill Cemetery Foundation	\$6,160.00		Hartford	History/Museum/Society
Central Connecticut State University Foundation	\$27,423.00	CT. Civil War Commemoration: Naval Encampment	New Britain	Educational
Central Connecticut State University Foundation	\$4,550.00		New Britain	Educational
Connecticut College	\$7,703.00	"Not What Happened" - Interpreting History	New London	Educational
Connecticut Historical Society	\$24,900.00		Hartford	History/Museum/Society
Connecticut Players Foundation, Inc.	\$45,000.00		New Haven	Arts Organization
Connecticut Public Affairs Network	\$11,758.00		Hartford	History/Museum/Society
Cornwall Historical Society	\$4,851.00		Cornwall	History/Museum/Society
Cultural Alliance of Fairfield County	\$2,064.00		Norwalk	Arts Organization
Eli Whitney Museum, Inc.	\$9,500.00		Hamden	History/Museum/Society
Eugene O'Neill Memorial Theater Center	\$3,950.00	14th Annual Eugene O'Neill Celebration	Waterford	Arts Organization
Fairfield County Community Foundation	\$8,140.00	The Fairfield County Community Foundation Presents a Forum on Immigration	Norwalk	Other
Fairfield Museum and History Center	\$8,048.00		Fairfield	History/Museum/Society
Florence Griswold Museum	\$27,500.00	Wee Faerie Village in the Land of Oz	Old Lyme	Arts Museum
Florence Griswold Museum	\$36,000.00		Old Lyme	Arts Museum
Friends of the Prudence Crandall Museum, Inc.	\$1,572.00	Spring Lecture Series: No Small Courage	Canterbury	History/Museum/Society
Greenwich Historical Society	\$39,963.00		Cos Cob	History/Museum/Society
Hartford Seminary	\$5,896.00	Duncan Black Macdonald: Encountering the Religious Other	Hartford	Educational
Hill-Stead Museum	\$35,000.00		Farmington	Arts Museum

Organization	Award	Title	Location	Organization Type
Jewish Community Center of Greater New Haven	\$9,999.00	JCC Theaterworks: He Who Laughs	Woodbridge	Other
Judy Dworin Performance Project	\$7,500.00	The Witching Hour	Hartford	Arts Organization
Litchfield Historical Society	\$4,270.00	Colonial Revival Garden Symposium	Litchfield	History/Museum/Society
Litchfield Historical Society	\$20,588.00		Litchfield	History/Museum/Society
Lockwood-Mathews Mansion Museum	\$20,000.00	What is It? Technologies and Discoveries of the Victoria Era	Norwalk	History/Museum/Society
Mark Twain House & Museum, The	\$7,000.00		Hartford	History/Museum/Society
Mattatuck Historical Society	\$24,263.00		Waterbury	History/Museum/Society
Mystic Seaport Museum, Inc.	\$30,095.00		Mystic	History/Museum/Society
Mystic Seaport Museum, Inc.	\$25,000.00		Mystic	History/Museum/Society
New Britain Museum of American Art	\$14,504.00	Maurice Sendak	New Britain	Arts Museum
New Haven International Festival of Arts & Ideas	\$25,000.00	Ideas Program at the 2013 Festival	New Haven	Other
New Haven International Festival of Arts & Ideas	\$20,000.00		New Haven	Other
New Haven Museum	\$24,500.00	Beyond the New Township: Wooster Square	New Haven	History/Museum/Society
New London Landmarks, Inc.	\$6,982.00		New London	History/Museum/Society
Ridgefield Playhouse for Movies and Performing Arts	\$7,271.00		Ridgefield	Arts Organization
Salisbury Forum, The	\$4,000.00		Salisbury	Other
Sherman Library Association	\$3,000.00	Sherman Library Association Carriage Barn Interpretation: PROJECT NOT IMPLEMENTED AT REPORT TIME	Sherman	Library
Shoreline Arts Alliance	\$9,367.00		Guilford	Arts Organization
Site Projects Inc.	\$30,102.00		New Haven	Arts Organization
Town of East Haddam Economic Development Commission	\$2,681.00	Sherlock Holmes Radio Play at Gillette Castle State Park	East Haddam	Other
Town of Wethersfield, Connecticut - Tourism Commission	\$35,000.00		Wethersfield	Other
Westport Country Playhouse	\$18,500.00		Westport	Arts Organization
Westport Historical Society	\$8,079.00		Westport	History/Museum/Society

Organization	Award	Title	Location	Organization Type
Windsor Historical Society	\$50,000.00		Windsor	History/Museum/Society
Yale University/Yale Peabody Museum	\$25,500.00		Windsor	History/Museum/Society
Yale University/Yale Repertory Theatre	\$25,000.00		New Haven	Arts Organization
Yale University/Yale Repertory Theatre	\$10,080.00		New Haven	Arts Organization
Yale-New Haven Children's Hospital	\$9,900.00		New Haven	Other
Young Men's Institute Library	\$19,139.00		New Haven	Library

Public Presentation - Planning

Organization	Award	Title	Location	Organization Type
Amistad Center for Art & Culture, The	\$6,890.00		Hartford	History/Museum/Society
Antiquarian & Landmarks Society Inc.	\$17,769.00		Hartford	History/Museum/Society
Brass City Harvest	\$5,500.00	Brass City Roots	Waterbury	Other
Connecticut Dance Alliance	\$4,444.00		Hartford	Arts Organization
Connecticut Historical Society	\$18,273.00		Hartford	History/Museum/Society
Eastern Connecticut State University Foundation, Inc.	\$9,983.00		Willimantic	Educational
Great Mountain Forest	\$24,999.00		Falls Village	History/Museum/Society
Greenwich Historical Society	\$24,999.00	Greenwich Faces the Great War	Cos Cob	History/Museum/Society
Guilford Preservation Alliance	\$14,300.00	Telling Guilford's Story: A Thematic Framework for Heritage Tourism Development	Guilford	History/Museum/Society
Harriet Beecher Stowe Center	\$24,999.00		Hartford	History/Museum/Society
Jewish Historical Society of Greater Hartford	\$16,000.00	Facing the Holocaust: Greater Hartford Stories of Survival	West Hartford	History/Museum/Society
Lockwood-Mathews Mansion Museum	\$9,999.00		Norwalk	History/Museum/Society
Mattatuck Historical Society	\$10,000.00		Waterbury	History/Museum/Society

Organization	Award	Title	Location	Organization Type
Noah Webster House & West Hartford Historical Society	\$13,777.00	Increasing Accessibility for the 12st Century Audience	Hartford	History/Museum/Society
Norwalk Public Library	\$1,750.00		Norwalk	Library
Stonington Historical Society	\$9,983.00	Increasing Accessibility for the 12st Century Audience	Stonington	History/Museum/Society
Upper Housatonic Valley National Heritage Area	\$6,866.00		Salisbury	Other
Wadsworth Atheneum	\$23,566.00		Hartford	Arts Museum

CT AT WORK

Organization	Award	Title	Location	Organization Type
Arts Council of Greater New Haven, The	\$1,480.00	Artists at Work	New Haven	Arts Organization
Connecticut Historical Society	\$1,500.00	Quiltmakers at Work: Study Day and Lecture at CHS	Hartford	History/Museum/Society
Hartford Stage Company	\$1,500.00	Inspired to Succeed: Connecticut Latinos at Work	Hartford	Arts Organization
Mark Twain House & Museum, The	\$1,500.00	At Your Service: A Special Exhibition	Hartford	History/Museum/Society
New Britain Institute	\$1,072.00	Nuts and Bolts: Stories from New Britain Manufacturing	New Britain	Other
New Britain Museum of American Art	\$730.00	Labor and 'The Arts of Life in American'	New Britain	Arts Museum
New Haven Free Public Library	\$500.00	The Real Pepsi Challenge	New Haven	Library
New Haven Museum	\$1,500.00	New Haven @ Work: Three Centuries of Innovation and Counting	New Haven	History/Museum/Society
Torrington Historical Society	\$1,500.00	Industry Works: Manufacturing in NW CT	Torrington	History/Museum/Society
Wethersfield Historical Society	\$1,500.00	The Work of Wethersfield Cove Warehouse Maritime Museum	Wethersfield	History/Museum/Society

Quick Grant

Organization	Award	Title	Location	Organization Type
Association for the Study of Connecticut History	\$900.00	Connecticut Cities: Past, Present, and Future	New London	History/Museum/Society
Avon Historical Society	\$830.00	Avon to Appomattox: Lives and Legacy of the Civil War - Gettysburg	Avon	History/Museum/Society
Bloomfield High School	\$1,500.00		Bloomfield	Educational
Bolton High School Library	\$1,400.00	Takes on Twain	Bolton	Educational
Capitol Region Education Council (CREC), The	\$1,500.00	Spotlight on Education Film and Forum	Hartford	Other
Cedar Hill Cemetery Foundation	\$1,480.00	Victorian Sundays	Hartford	History/Museum/Society
Connecticut Explored Inc.	\$800.00	Lecture Series: African American Connecticut Explored	West Hartford	History/Museum/Society
Connecticut Historical Society	\$995.00	Common Ground 2013 - The 5th Middletown International Film Festival	Hartford	History/Museum/Society
Earthplace, The Nature Discovery Center	\$200.00	Earthplace Candidate Environmental Forum	Westport	Other
Friends of Wood Memorial Library & Museum	\$1,500.00	The Theological Institute at East Windsor Hill - 1834 - 1864: A Compelling Legacy for the 21st Century	South Windsor	Library
Hartford Food System	\$1,000.00	2013 Hartford Community Food Security Awards	Hartford	Other
Hartford Public Library	\$1,500.00	Community Author Event and Q & A	Hartford	Library
Jewish Community Center of Greater New Haven	\$750.00	JCC Summer Institute: Rabbi Marc Gopin on the Future of Peacebuilding in Israel	Woodbridge	Other
Keeler Tavern Preservation Society, Inc.	\$949.00	Harold Holzer Lecture	Ridgefield	History/Museum/Society
Mattatuck Historical Society	\$1,235.00	Black History Month Kick Off	Waterbury	History/Museum/Society
Noah Webster House & West Hartford Historical Society	\$999.00	Conversations: A Community Forum	West Hartford	History/Museum/Society
Northwest Connecticut Association for the Arts, Inc.	\$1,400.00	Lewis Hine Project: Child Laborers of the Early 1900s	Torrington	Arts Organization
Prosser Public Library	\$925.00	One Book One Bloomfield	Bloomfield	Library
Woodstock Historical Society, Inc.	\$950.00	Grave Matters: Appreciate and Preserving our Cemeteries	Woodstock	History/Museum/Society

STEPS

Organization	Award	Title	Location	Organization Type
American Clock & Watch Museum	\$1,500.00		Bristol	History/Museum/Society
Avery Memorial Association	\$1,246.00		Groton	History/Museum/Society
Avery Memorial Association	\$3,000.00		Groton	History/Museum/Society
Blue Slope Country Museum, Inc.	\$940.00		Franklin	History/Museum/Society
Blue Slope Country Museum, Inc.	\$3,000.00		Franklin	History/Museum/Society
Canton Historical Society	\$3,000.00		Collinsville	History/Museum/Society
Farmington Historical Society, Inc.	\$1,070.00		Farmington	History/Museum/Society
Farmington Historical Society, Inc.	\$2,693.00		Farmington	History/Museum/Society
Haddam Historical Society	\$1,242.00		Haddam	History/Museum/Society
Haddam Historical Society	\$3,000.00		Haddam	History/Museum/Society
Institute for American Indian Studies, Inc.	\$930.00		Washington	History/Museum/Society
Kent Historical Society	\$1,500.00		Kent	History/Museum/Society
Kent Historical Society	\$3,000.00		Kent	History/Museum/Society
Lebanon Historical Society	\$970.00		Lebanon	History/Museum/Society
Madison Historical Society	\$1,436.00		Madison	History/Museum/Society
Norwalk Historical Society	\$1,450.00		Norwalk	History/Museum/Society
Shelton Historical Society, Inc.	\$2,032.00		Shelton	History/Museum/Society
Society of the Founders of Norwich	\$1,110.00		Norwich	History/Museum/Society
Society of the Founders of Norwich	\$1,533.00		Norwich	History/Museum/Society
Totoket Historical Society	\$1,237.00		Northford	History/Museum/Society

Organization	Award	Title	Location	Organization Type
Warren Historical Society	\$1,388.00		Warren	History/Museum/Society
Warren Historical Society	\$1,914.00		Warren	History/Museum/Society
Windham Textile & History Museum	\$1,335.00		Willimantic	History/Museum/Society
Windham Textile & History Museum	\$2,924.00		Willimantic	History/Museum/Society
Wintonbury Historical Society	\$2,030.00		Bloomfield	History/Museum/Society

Capacity Building

Organization	Award	Title	Location	Organization Type
American Clock & Watch Museum	\$3,224.00		Bristol	History/Museum/Society
Barnum Museum, The	\$9,999.00		Bridgeport	History/Museum/Society
Goodwin College, Inc.	\$100.00		East Hartford	Educational
Harriet Beecher Stowe Center	\$9,999.00		Hartford	History/Museum/Society
Mattatuck Historical Society	\$9,999.00		Waterbury	History/Museum/Society
Mystic Art Association, Inc.	\$9,999.00		Mystic	Arts Organization
New England Carousel Museum Inc., The	\$9,999.00		Bristol	History/Museum/Society
New London County Historical Society	\$7,900.00		New London	History/Museum/Society
Russell Library Company	\$6,000.00		Middletown	Library

Community Reads

Organization	Award	Title	Location	Organization Type
Amistad Center for Art & Culture, The	\$2,500.00		Hartford	History/Museum/Society
Cheshire Public Library	\$2,500.00		Cheshire	Library
Connecticut River Academy	\$2,500.00		East Hartford	Educational
Edith Wheeler Memorial Library	\$1,500.00		Monroe	Library
Friends of the Public Library Terryville Connecticut Inc.	\$1,492.00		Terryville	Library
Greenwich Library	\$2,500.00		Greenwich	Library
Groton Public Library	\$1,478.00		Groton	Library
Groton Public Library	\$2,500.00		Groton	Library
Middletown Rotary Club (Charitable Fund)	\$1,000.00		Middletown	Other
North Haven Memorial Library	\$1,500.00		North Haven	Library
Old Lyme Phoebe Griffin Noyes Library	\$2,500.00		Old Lyme	Library
Quiet Corner Reads	\$2,500.00		Killingly	Other
Rowayton Library	\$2,500.00		Norwalk	Library
Watertown Library Association	\$2,500.00		Watertown	Library

GRANT REPORT DETAILS: Public Presentation Implementation

GRANTEE	Q1: GOALS
Avon Public Library	<p>Convey lessons of history through thoughtful discussions in our community.</p> <p>Aid community members in developing critical thinking and analysis skills of complex, contemporary societal issues.</p> <p>Engage the community in a thoughtful, sensitive discussion on race and civil rights.</p> <p>Create a connection with personal narratives and memoirs. We want to personalize issues for our audience.</p> <p>Attract readers of different backgrounds, ages, and genders to Avon Free Public Library events.</p> <p>Example of goals met: Audience member remarked: “This is the first time race has been discussed at Avon Public Library.”</p> <p>We attracted a racially diverse audience which is a “first” for the Avon Library.</p> <p>Active engagement in group discussions.</p>
Bruce Museum	<p><i>Telling American History: Realism from the Print Collection of Dr. Dorrance T. Kelly</i> will present visiting audiences with the historical context of early 20th Century American social history for the subject matter portrayed in the prints and foster an appreciation among visitors for the artistic and technical skills necessary to create print like etching and lithographs.</p> <p>A four part lecture series will examine the historical and biographical context that informed the artists’ work and present audiences with the artistic and technical elements necessary to create a print.</p> <p>Example of goals met: The target goal for this objective was for the museum to implement 35 guided tours, but less than half that many were conducted. No reason was provided for why the tours were not made.</p> <p>Lectures were all well attended (although 1 was slightly less than its target). Docents reported that the level, content and format of the series very positively and indicated that the lecture series complimented the exhibition.</p>

CCSU Foundation	<p>Present the naval history of the Civil War, a subject that is often lost to the larger and far bloodier battles that occurred on land.</p> <p>Display the life of the sailor and the complexity of the Union’s naval strategy.</p> <p>Example of goals met: Without question met our collective goals. Surely the best indicator of whether the encampment was a success was the number of interviewees who stated they would attend another civil war even (89%).</p>
Connecticut College	<p>Generate lively discussion and reflection on forms and perspectives of historical interpretation.</p> <p>Introduce participants to new techniques for historical interpretation.</p> <p>Expose participants to marginalized people and periods in history and illustrate the historical value and interest.</p> <p>Provide an entertaining and engaging program with history at the core of the experience.</p>
Eugene O’Neill Memorial Theater Center	<p>Increasing the visibility, understanding and awareness of Eugene O’Neill.</p> <p>Maximizing community partnership.</p> <p>Diversifying audience viewership.</p> <p>Promoting Southeastern CTs heritage tourism.</p> <p>Example of goals met: Made significant progress on all four goals. Viewed as long term goals for the overall improvement of the event.</p> <p>Notable increase in the targeted 18 – 40 age range – large of National Theatre Institute students.</p>

<p>Fairfield County Community Foundation</p>	<p>Provide a broad understanding of the historical and current role of immigration in the economic and cultural landscape of our country and Fairfield county.</p> <p>Create connections that help individuals and organizations address the challenges and opportunities of immigration.</p> <p>Foster information sharing and conversation that deepens the understanding of the significance of immigration to specific sectors, such as education, business, arts and culture, and health and human services.</p> <p>Example of goals met: Workshops created a buzz as substantiated by strong comments by participants indicating an interest in having had longer workshops.</p> <p>There was good representation from multiple sectors.</p>
<p>Florence Griswold Museum</p>	<p>To create an outdoor installation of two dozen faerie-scaled settings based on the original text of L. Frank Baum’s <i>The Wonderful Wizard of Oz</i> that would encourage visitors to explore the entirety of the grounds, discover GFM’s role as the historical site of the Lyme Art Colony and be exposed to the Museum’s educational resources throughout the campus.</p> <p>To publish 12,000 Yellow Brick Road Maps to assist visitors in way-finding, making connections between the original text, the installations and the Lyme Art Colony as well as learning about the educational resources available at FGM (i.e., exhibitions, historic house and studio, education center).</p> <p>To present a series of Oz-related educational programs for adult audiences that would present and analyze the history and impact of both the original book and the subsequent films.</p> <p>To present a series of Oz-related educational programs (i.e., theatrical presentations, hands-on projects, specialized tours) for families with children that would present the history and impact of the original book, subsequent files and the story of the Lyme Art Colony in family friendly ways.</p> <p>To encourage visitors to read or re-read the original text, as well as related histories for a better understanding of the story and its impact on American cultural identity.</p>

<p>Friends of the Prudence Crandall Museum, Inc.</p>	<p>Expand the knowledge of the circumstances in which African Americans found themselves during the 18th and 19th centuries as the abolitionist movement gained momentum.</p> <p>Attract a larger and more diverse visitor base for future programs and increase the public's awareness of the museum.</p> <p>We hope the Prudence Crandall Spring Lecture series will enable us to connect with descendants of those families who sent their daughters to Prudence Crandall's school.</p>
<p>Hartford Seminary</p>	<ol style="list-style-type: none"> 1. Celebrate an influential, local, historic figure who shaped a local institution which is a resource for addressing a contemporary issue. 2. In a climate of Islamaphobia, improve audience appreciation of Islamic culture and basic understanding of Islam. 3. For students, provide a role model, who exemplifies the value of international studies, foreign languages and cultural studies. <p>Example of goals met: Open and click through rates for e-newsletters about the event indicated interest in interreligious concepts as well as the conference itself.</p> <p>Evaluation questions indicated that all appreciated new information about Islamic culture and marveled at the difficulties that Macdonald faced.</p> <p>Questions at the lectures indicated significant engagement.</p>
<p>Jewish Community Center of Greater New Haven</p>	<ol style="list-style-type: none"> 1. Cultivating a loyal audience through groundbreaking thought-provoking work of outstanding quality. 2. Partnership with local and regional community organizations to cement ourselves as a resource speaking to the needs of the greater community 3. Encouraging interfaith and intrafaith dialogue on important theological and sociological issues, in the hope of provoking further dialogue and creative collaboration between local faith communities.

<p>Judy Dworin Performance Project</p>	<ol style="list-style-type: none"> 1. To present a high quality, innovative and challenging multi-arts performance piece that brings history to the present and raises critical issues that we face today. 2. To create an opportunity for public discourse on the themes of prejudice, bullying and intolerance. 3. To provide a full arts enrichment experience for area youth through our free schools performance, pre-performance workshops and audience talk-back. 4. To provide outreach to a broad and diverse audience base including underserved students and young professionals, as well as those interested in history, social justice and human rights issues. 5. To provide general audiences and Hartford students with important and little known knowledge about their state and local history.
<p>Litchfield Historical Society</p>	<p>Increase understanding of role of women in the garden movement during the Colonial Revival.</p> <p>Inspire interest in the Colonial Revival material in the Litchfield Historical Society Archives.</p> <p>Example of goals met: Survey respondents agreed the topic stimulate their interest, will help them apply what they know, that they learned information about the Colonial Revival and archival resources of LHS. Respondents indicated they were inspired to learn more about the Colonial Revival.</p>
<p>Lockwood-Mathews Mansion Museum</p>	<ol style="list-style-type: none"> 1. To explain the history of the Mansion’s domestic technology 2. To articulate the story of Norwalk’s role as a center for invention, manufacturing and engineering 3. To create an immersive experience that feels immediate and real 4. To showcase objects from inside and outside the Museum’s collection that together build a narrative 5. To offer a program agenda that extends the exhibit’s impact, including partnerships with other museums 6. To promote the new exhibit & accompanying programs to current and new audiences

<p>New Britain Museum of American Art</p>	<p>Arts and humanities engagement for adults.</p> <p>Advancing knowledge in the field of arts and humanities for adults.</p> <p>Provide program access to a diverse and wide range of adult audiences.</p> <p>Example of goals met: Increased availability of participatory arts and humanities programs and activities.</p> <p>Continued and repeat attendance of programs, observable participation.</p> <p>New, non-member audiences in attendance.</p>
<p>New Haven International Festival of Arts & Ideas</p>	<p>To stimulate thinking and conversation about creativity, collaboration, and imaging the future.</p> <p>To illuminate and deepen the arts experiences at the Festival by adding a humanities aspect</p> <p>To spotlight the economic, cultural, intellectual and social assets of our community and the importance of creativity to our mutual enterprises.</p> <p>Example of goals met: The Q and A following talks were lively and used all their allotted time.</p> <p>Conversations continued as participants left the venues.</p> <p>Each of the podcasts is viewed roughly 300 times.</p>

<p>New Haven Museum</p>	<p>Introduce today’s residents, visitors and heritage tourists to the layers of the Neighborhood’s history and provide context for understanding Wooster Square today.</p> <p>Explore how guiding principles of design characterize the neighborhood’s appearance. Explore how industrialization and immigration shaped Wooster Square physically, socially and economically. Examine key role Wooster Square played in historic preservation and adaptive reuse. Reveal voices of Wooster Swuare of those who are no longer visible. Connecting with local audiences, establishing the museum as a resource for the Wooster Square community and generating awareness of its extensive holdings.</p> <p>Museum will sustain ties with the community and new audiences. General museum visitor will understand how Wooster Square contributed to the history of New Haven.</p> <p>Past and present visitors will see the show and understand the layers of history found in the built environment and the area’s changing topography and know the origin of street names.</p> <p>Families will have opportunity to learn about Wooster Square through intergenerational activities.</p> <p>Schools from Wooster Square, New Haven and surrounding towns will request special programs designed for the Wooster Square show.</p>
<p>Town of East Haddam Economic Development Commission</p>	<p>Add value and new life to an existing site which mainly features static displays to keep the entity relative in the modern age.</p> <p>Expose visitors to the ear in which William Gillette worked.</p> <p>Draw/expose visitors who may not be aware of live theater on site before their arrival.</p> <p>Grow awareness of live theater as an established offering at Gillette Castle State Park so visitors will come based on that offering of live theater</p> <p>EDCs goal is to increase awareness of visitors to other businesses and cultural offerings in the area.</p> <p><i>Example of goals met:</i> Rejuvenated the public’s interest in the site and drew new visitors to the park, the house museum as well as drawing back visitors who hadn’t been since childhood.</p>

Grantee	Q6 Successful Features of Projects
Avon Public Library	We were most proud about seeing so many new faces and increased diversity of our audience. Program attendees and speakers congratulated Avon Public Library on initiating a project that <i>dug deep</i> on so many levels. One speaker said it was <i>about time we got real about race</i> and initiated an evening of dialog and discussion.
Bruce Museum	Many visitors were attracted to the exhibition. The exhibition was positively reviewed in the New York Times and other local periodicals. Over 250 catalogues for the exhibitions were printed for distribution.
CCSU Foundation	Overall continuity of the varied parts. Excellent turnout among living historians, museum professionals and scholars. Staff worked flawlessly together.
Connecticut College	All the elements complemented each other very well. Content was stimulating and thought-provoking and the scholars, artists and performers handled the material in an engaging manner.
Eugene O'Neill Memorial Theater Center	The celebration was both unique and complex, by integrating the readings and panel discussions; it was clear that audience members fully understood the transition from melodrama to drama. Quality feedback and discussion.
Fairfield County Community Foundation	Speakers were well-received, diversity of topics presented were wide and well-balanced, workshops were of great interest to attendees (all were well-attended and received positive evaluations). Good representation by immigrants and immigrant serving organizations.
Florence Griswold Museum	<p>New audiences drawn in when we looked with fresh eyes at how to use this historic site imaginatively. Powerful tool for engaging family audiences and keeping them engaged.</p> <p>Latest foray into museum theater. Collaboration with the Flock Theater of New London was an instructive experience on how to draw visitors to our grounds in creative new way and not just during traditional daylight hours.</p>
Friends of the Prudence Crandall Museum, Inc.	Most successful were the thoughts and ideas generated in the lecturers, audience, staff and volunteers. Lively, informative, exhilarating question and answer periods.
Hartford Seminary	Lectures and discussions. Also used website, e-newsletters and e-press releases to effectively reach a broader audience.
Jewish Community Center of Greater New Haven	<p>Artistic quality of the production itself, particularly the acting and design.</p> <p>The great generosity of our panelists in donating their honoraria and in encouraging their constituents to attend the production.</p> <p>Thought-provoking discussions raised by the panelists and audience members.</p> <p>Outreach efforts to new audiences as discussed above.</p>

Judy Dworin Performance Project	<p>School outreach with the pre-performance workshops. Guidance tools regarding the topic as well as how to watch the type of performance.</p> <p>Aetna theater provided an excellent venue, conducive to the aesthetics of the piece.</p> <p>Old Statehouse preview performance.</p> <p>Marketing plan exceeded expectations.</p>
Litchfield Historical Society	Put together a program that meshed beautifully. Each of the speakers examined a different topic but it worked together. Audience members were excited, asked a lot of questions. Speakers were very excited about the day and they and some participants have connected on the web.
Lockwood-Mathews Mansion Museum	Reaching out to new audiences.
New Britain Museum of American Art	We are delighted with the positive reception and attendance figures, particularly weekend visitation. We attribute the success of the programming to the topic and to the presenter's knowledge and our targeted advertisements in the Jewish ledger.
New Haven International Festival of Arts & Ideas	Joshua Foer's talk demonstrated what the humanities do best, to address what it means to be fully human and expand our notion of ourselves. Our audience left the talk with a unique perspective on modern human behavior.
New Haven Museum	<p>Lots of firsts- first social media, new technology, family friendly interactives and a family gallery guide. Most extensive use of collections. Decision to hire a publicist to handle outreach.</p> <p>Many family photos and other images were incorporated onto wall displays and TV monitors and also onto two iPads in the galleries. Allowed for partnering with other local cultural institutions/organizations. The exhibition was awarded a 2014 Award of Merit from CLHO.</p>
Town of East Haddam Economic Development Commission	Seeing that our efforts over the last 4 years had started to show results. We are expanding the visitors' understanding of Gillette's contribution to the arts.

Grantee	Q9 What Could Have Been Done Differently
Avon Public Library	More daytime events. Evening travel became difficult.
Bruce Museum	More effective communication with adult caregivers is necessary to convey the age appropriateness of the program. Saturday workshops for children in grades 1 – 7 are not particularly successful due to time constraints.
CCSU Foundation	Nothing except the marketing piece.
Connecticut College	Communicating with regional organizations earlier so that the issue of competing venues may have been better addressed.
Eugene O’Neill Memorial Theater Center	Formalize a stronger partnership with CT/ college to expose the celebration to a broader academic community, and also to do more cost sharing on marketing expenses.
Fairfield County Community Foundation	Survey businesses on topics early in the planning with the goal of engaging them and developing additional support and attendance from the business community.
Friends of the Prudence Crandall Museum, Inc.	Skip the display ads in local newspapers and concentrate more on trying to get more media coverage (e.g., radio). Need to establish relationships with colleges, universities and schools in the area. Want to have the series videotaped (have several members of the Friends who are enrolled in classes to learn to use video equipment).
Hartford Seminary	More time to put the conference together would have selected a better date for student participation. The grant application meant waiting to hear whether or not funding was available and the time until the conference was too short to achieve the best result.
Jewish Community Center of Greater New Haven	Add explicit directions in all marketing materials. Work together with local theatre communities to have more local actor involvement.
Judy Dworin Performance Project	<p>Have teachers fill out the survey directly after the performance. Most likely distribute hard copy study guides and then follow-up with teachers on their use.</p> <p>This was the first time handling all of the reservations. Next time will use a system that more readily insure the collection of email addresses.</p>
Litchfield Historical Society	If we had held the event in the late spring we would have added a walking tour to schedule.
Lockwood-Mathews Mansion Museum	We hope to open future exhibits to the public allowing a less rigid format (not only 1 hour docent-led tours).
New Britain Museum of American Art	Use portable microphones for audience members. Operate all programs as free with general admission in the future.
New Haven International Festival of Arts & Ideas	Working to confirm the Ideas speakers earlier in the year. In the future we’d like to work more closely with CTH as the speakers are confirmed.

New Haven Museum	Budget time for front-end evaluation, rethink roles and responsibilities of guest curators and independent contractors and how they relate to staff. Schedule fewer public programs (the museum competed with itself for an audience). Enlist a volunteer to focus on outreach to senior groups, heritage organizations and special interest groups.
Sherman Library Association	
Town of East Haddam Economic Development Commission	Need to go further in attracting interest from television, radio and newspapers. Did not get a lot of press coverage. Perhaps earlier notification and continued notification.

Grantee	Q10 Suggestions for Others
Avon Public Library	Keep meticulous expense records, have attendance sheet at each program, implement publicity plan early, include a spreadsheet to schedule tasks.
Bruce Museum	Diligent communication and data sharing among departments through the project period allowed for mid-course changes in project direction as needed. Publishing catalogues through a print on demand service is new to the museum, but it was so successful in cutting costs and waste it will be replicated for shows of similar size in the future.
CCSU Foundation	Get CTH more involved in the marketing.
Connecticut College	Communicate with partners early to avoid conflicts.
Eugene O'Neill Memorial Theater Center	Increasing time and resources for marketing the event. Implement a formal dry run of the program including all technological components.
Fairfield County Community Foundation	Make sure you have time commitment of committee members and adequate staff to effectively and smoothly execute the plan, both in advance and during the event.
Friends of the Prudence Crandall Museum, Inc.	Get access to staff at CTH.
Hartford Seminary	Allocating more planning time for and lead time before a conference is launched. Perhaps adding a planning phase in the budget and timeline would be helpful.
Jewish Community Center of Greater New Haven	Reach out to collaborators as much as you can to offer free or subsidized admission and whatever else can establish a meaningful partnership. Invest whatever you can in excellent behind the scenes staff.
Judy Dworin Performance Project	Knowing whom to contact and having the appropriate staff to accomplish goals. Useful to have collaborators fully committed to the project. Having a publicist who can continually outreach to the media, and accessing all forms of social media.
Litchfield Historical Society	Use as many means of promotion as you can. Try and connect with organizations who have similar interests and promote the project jointly.
Lockwood-Mathews Mansion Museum	Museum availed itself of the guidance of an expert advisor.
New Britain Museum of American Art	Staff evaluations/feedback promptly following programs. With multiple programs operating in a short time frame would have been helpful to collect staff feedback immediately after each program.
New Haven Museum	Allow more time for exhibition planning and implementation. Important to appoint one person (not the director) as point person from the early stage on.
Town of East Haddam Economic Development Commission	Be realistic with budgeting, especially with projected printing and promotional materials. EVERYTHING takes twice as long as expected to execute.

GRANT REPORT DETAILS: Planning Grants

Grantee	Q10 Suggestions for Others
Brass City Roots	Plan for at least 50% more time than you think you will need and take this into account when planning for extensions as well.
Guilford Preservation Alliance	To the maximum extent possible, hire best in class expertise to guide the process and prepare the final reports. We believe that the experts we were able to involve in our project had incalculable, positive impact on the quality of the results obtained from the program.
Jewish Historical Society of Greater Hartford	Developing and coordinating an Advisory Committee comprised of stakeholders with a personal connection to the Holocaust was integral to the planning process. Also – involving stakeholders from the onset would seem to be the best way for any grantee to avoid unnecessary negative response to sensitive, controversial or difficult topics.
Noah Webster House and West Hartford Historical Society	Despite initial frustrations with the process, the staff recognizes the value of input by an impartial audience.
Greenwich Historical Society	It is essential to establish the goals, clarify individual duties, provide a timeline for when things are due and be diligent about keeping it.

PLANNING GRANT DETAILS: Connecticut at Work Grants

Grantee	Q5 SUCCESSFUL ELEMENTS
The Arts Council of Greater New Haven	Project totally interrupted due to weather.
Connecticut Historical Society	The lecture and the study day were very successful in letting us really use our textile collection. The number of quilts brought out of storage for the study day was extraordinary as was the variety of quilt-making techniques. The dynamic interaction of the presenter and the audience was a wonderful example of the best kind of learning and left participants excited about the topic and ready to pursue their interest. It was also a wonderful opportunity for the CHS staff to increase their understanding of our collections by listening to an expert in the field. We were particularly pleased to offer a program that focused on women’s history and women’s work during Women’s History Month.
Hartford Stage	The project helped bring new audience members to our theater and began a conversation which we hope to continue about increased opportunity, diversity and equality in our work as well as in our community. The panelists and the audience members were clearly engaged in the subject matter and they utilized the production as a jumping-off point for the conversation. Our MainStage artistic product thus served as a basis for a more in-depths and insightful conversation about the theatre, the community, Hartford and Connecticut as a whole.
Mark Twain House	<p>The exhibition has been successful in attracting new visitors to the museum. Almost half of the people who submitted evaluations said they came to the museum specifically to see the exhibition, and 79% were first time visitors.</p> <p>The exhibition also attracted relatives of some of the Twain family servants who provided the museum with additional information about their ancestors and their lives in the Twain household and about items that belonged to the Twain family, were given to servants and are now in the possession of family members.</p>
New Britain Institute	The quality of the student work, the way the exhibit was mounted and the resulting positive reactions of the gallery visitors [were examples of success]. People respond to the exhibit on a number of levels; they remember using one of the objects photographed, they recognize a familiar face or a familiar name, or they relate to the stories told because they are similar to their own experiences or the experiences of others in their lives.
New Britain Museum of American Art	We are thrilled with the attendance figures (55 participants) as well as with the positive response from the audience via evaluation forms. Many guests on the forms indicated the program made them think about work differently. During a brief Q & A at the end, many audience members asked the speaker questions and truly seemed to appreciate the extensive knowledge and opinions he had on the subject.
New Haven Free Public Library	The level of audience participation. This was complemented by inclusion of persons in the discussion who are under-represented in some of the other programming events.
New Haven Museum	Both panels were strongly focused presentations, with participants and audience members fully engaged about the Future of Work and Design and Style. The Youth-Driven Design Challenge, a fast-paced simulation game, emerged as

	the most rewarding activity. The Future Project student displayed their project boards at the Museum for the “New Haven at Work” panel discussions and had the opportunity to discuss their work at both events.
Torrington Historical Society	The quality and variety of the manufacturing tours were the most successful parts of the program. Three of the four sites included PowerPoint programs so that only half of the visitors were on the floor at one time. The fourth site had a larger facility and tour guides so they could accommodate all. The factory tours were fascinating and educational. The use of automated machinery and robotics was clearly evident at all sites. Students and adults had a rare opportunity to see what typically goes on behind closed doors and to learn firsthand the economic impact of manufacturing on the local, state, national and international economy.
Wethersfield Historical Society	The interactive areas within the Cover Warehouse. Not only are visitors engaged, they are appreciative of past workers.

Grantee	Q6 ASPECTS THAT DID NOT MEET EXPECTATIONS
The Arts Council of Greater New Haven	Project totally interrupted due to weather.
Connecticut Historical Society	Would have liked a larger audience.
Hartford Stage	Given the number of group sales from a wide variety of organizations and corporations we anticipated greater attendance at the panel discussion – but it got underway later than anticipated (10:15 PM). We anecdotally know that many who left did so because of their work schedules the following day and once a few members of the group left, others followed suit.
Mark Twain House	<p>The exhibition included an iPad station where visitors could access additional information. Due to frequent use the iPad broke and had to be removed for three weeks until it could be replaced and the program reinstalled. This experience re-emphasized for the museum the fact that including technology in exhibitions brings additional maintenance issues and costs.</p> <p>There were two issues with the related book discussion of <i>The Jungle</i>. Program participants did not borrow copies of the book (as it is widely available), and due to a misunderstanding, no evaluation forms were distributed.</p>
New Britain Institute	Nothing – entire program exceeded expectations.
New Britain Museum of American Art	(None) – Although they did mention that one of the guests found the comments of the speaker too liberal/progressive.
New Haven Free public library	One could always hope for better attendance.
New Haven Museum	Tepid response of the press. Also the low attendance especially since the museum took care to make sure the event did not overlap with other events at the Library. Vacation week, snow and competition from Yale were also factors affecting attendance.
Torrington Historical Society	Public participation in the discussions on board the bus proved difficult. Only presenters had a PA system so it turned into mostly commentary by the presenters. No opportunity for a group discussion at the end of the visit. It was a long day and participants were not interested in stretching it any longer.
Wethersfield Historical Society	All expectations were met.

Grantee	Q7 IMPACT OF THE LARGER CT. AT WORK INITIATIVE
The Arts Council of Greater New Haven	<p>It was great to be part of a larger, coordinated regional project. This project gave us an opportunity to look at artists in a different way. Typically we share the work of artists, promoting exhibits and performances. But in this project we invited the artists to reflect on their careers and share not just their inspiration and technique, but their art as their livelihood.</p> <p>In our regional coordinator role, we worked more closely with the New Haven Free Public Library than we have in the past.</p>
Connecticut Historical Society	<p>We would not have been able to host these programs on our own without funding from Connecticut Humanities and the CT at Work Initiative. This partnership allowed CHS to use its collection in a way that we rarely do – to share it hands-on with visitors so they can understand not only the technical aspects of quilt-making, but also how quilting fits into the larger stories of women in Connecticut and how museums like CHS work to preserve objects and artifacts. We were able to collaborate with several organizations for this project including Sew Inspired and the Greater Hartford Quilt Guild, as well as Litchfield Historical Society and the Stanley-Whitman House. The majority of attendees were not CHS members so we succeeded in reaching new audiences.</p>
Hartford Stage	<p>The initiative gave Hartford Stage the opportunity to think about different ways to engage a larger audience, particularly in the Latino community. We created, deepened, and solidified relationships with the panelists and their organizations. The program and panel definitely helped attract new and diverse audiences to the production – people who had not previously come to the theater. The initiative will serve as a model for further community engagement in future productions.</p>
Mark Twain House	<p>It was serendipitous that the museum’s long-planned <i>At Your Service</i> exhibition coincided with the Connecticut at Work initiative. The exhibition is right on point with the theme of the initiative and the museum was able to access initiative programs to expand its exhibition programming. Moreover, the theme of the initiative resonated with the museum’s audience and inspired individuals to reflect on the role of work both historically and in their own lives.</p> <p>The museum benefitted from the additional exposure the exhibition received due to its inclusion in the Connecticut at Work Initiative. In addition, the museum is very grateful for the financial support provided through the initiative. Exhibitions, while valuable educational tools, are expensive undertakings.</p>
New Britain Institute	<p>CAW initiative gave us the opportunity to take the stories of people who worked in New Britain and make them part of the larger, ongoing conversation of work in CT. It made it possible for us to remind people that all manufacturing communities, not just New Britain, and the experiences of the people who worked in them are still interesting and relevant. Without the support of CTH and participation in this initiative, the exhibit and the students’ work and the workers’ stories would not have gotten the exposure they have.</p>

New Britain Museum of American Art	Participation in CAW provided us the opportunity to increase our marketing for an ‘Evening of Learning.’ We hope that attendance at this event will inspire attendance at other events and we are also hopeful that non-members in attendance will visit again in the future to participate in programs or view the collections.
New Haven Free Public Library	The CAW initiative laid the foundation for increased collaboration across the library system as well as provided enhanced awareness of opportunities for improved collaborations with external partner organizations. Linking these groups together with an overarching theme such as work can be replicated using other themes.
New Haven Museum	<p>The introduction of CAW in December 2012 sparked dialogue among the arts council, library and museum and we strategized on programming.</p> <p>The museum had hoped for a suitable opportunity to be introduced as a resource to professionals at The Grove and CAW allowed us to connect the present to the past in conjunction with Wooster Square. CAW gave the museum a platform for a suite of programs that could engage audiences of different backgrounds, education, experience, and expertise, in learning opportunities and meaningful dialogue, and foster future partnership. Following the panels – more than one of the entrepreneurs from The Grove reached out to museum professionals to discuss collaborative ideas.</p> <p>Several new ideas for use of Museum space and resources arose from the collaborations. The New Haven @ Work programs also strengthened museum relationship with the Dream Directors at The Future Project in New Haven.</p>
Torrington Historical Society	The CAW initiative and grant support definitely encouraged us to try something completely different. That is, partnering with the NW CT Chamber of Commerce to focus on contemporary issues of manufacturing and its role in the economy and society. Manufacturing history is a major focus of the collections and education programs of the historical society but we seldom examine the contemporary issues of manufacturing and employment. Most of the bust tour audience was new to programs offered by the historical society. The regional nature of the tour attracted adult participants from beyond our normal reach.
Wethersfield Historical Society	Wethersfield Historical Society would not have been able to successfully implement a new exhibition exploring the maritime trade and occupations without the monetary support that CTH CAW initiative provided. We were able to obtain additional funding from other funders as well to help secure the restored site, and we partnered with multiple local organizations and the town of Wethersfield to rededicate the museum. This weekend celebration was the first time in several years that we were able to bring all these organizations together with a common goal of celebrating Wethersfield heritage with the public.

PLANNING GRANT DETAILS: Quick Grants

Grantee	Q5 SUCCESSFUL ELEMENTS
Bloomfield High School	We brought attention to the need for males-focused literacy programs. We also helped boys to connect with a book beyond reading when they met the book’s author. Participants also learned during the visit that the author’s true life experiences inspired events in his book – causing students to rethink books they read in the past.
Bolton High School	Students who participated in the workshops were engaged and expressed how the program helped them to make connections and enhance their American Literature, History, and Music classes, specifically their study of Huckleberry Finn in American Literature and the Gilded Age in U.S. History. Following the Takes on Twain event, a field trip to the Mark Twain House and Museum was organized to build on enthusiasm.
Capitol Region Education Council (CREC), The	The audience grew with each film reflecting the series was gaining notice beyond the original target groups. Participants and indirectly the larger community left more informed of public education and its challenges and issues highlighted within the film and forum series. Participants left more knowledgeable about new innovative and effective educational practices and the films that highlighted them. This was evident as participants sought out (and received) more information about the topic, the university support services, as well as the forum participants.
Connecticut Explored, Inc.	<p>Each program was tailored by the speakers to its location. Multiple speakers were used and each presentation was preceded by inquiries about what was already known. At all three programs the author provided an introductory overview of the book and the myths addressed in it.</p> <p>What was particularly successful was to be able to connect with audiences with location-focused history while also placing that history in a statewide and 300 year context and to reinforce the richness and complexity of this history.</p> <p>More books than usual were sold and at two of the three locations. Audiences were racially/ethnically diverse and diverse in terms of age at one (including more children and teenagers).</p>
Connecticut Historical Society	Speakers/discussion leaders were all outstanding giving enlightened introductions and fascinating discussions that engaged and encouraged thoughtful audience participation. The film festival also brings together the Library and the Wesleyan Community and has encouraged some to come to the library.
Earthplace, The Nature Discovery Center	Very successful at marketing the event and drawing a crowd. Had a number of advance inquiries.
Friends of Wood Memorial Library	The first two lectures were particularly successful because of the subject matter and the manner of presentation. The accompanying exhibit with portraits of the original Seminary founders, their houses and examples of the transition from the original Seminary to one with a focus on Islam also attracted attention.

Hartford Public Library	<p>Holding events with local youth throughout the city, both at the downtown Library and all the branch locations proved to be particularly successful. Through working with local partners we were able to pull in big numbers of youth to talk about the books' central themes of grief and loss and how it affects people's lives.</p> <p>Prior to the big author event we hosted a VIP reception where we invited local youth who had participated in programs leading up to the event to a private meet and greet with the author.</p>
Keeler Tavern Museum	Our advance publicity was highly successful. We had 75+ registrations for the event a full week before the date. The large turnout and having secured a "name" speaker impressed our stakeholders both internal and external. The program broke even despite spending more than usual on promotion.
Mattatuck Historical Society	High caliber performances were a tremendous success both in terms of their execution and their reception from the audience. Traditional Ghanaian dance and drums resonated in the Museum and engaged our audience for a great journey through African heritage. Guest speakers delivered a positive message of pride. The event was well executed, coherent and appreciated by our visitors and performers.
Northwest Connecticut Association for the Arts, Inc.	The project met and exceeded our expectations in attendance, collaboration and furthering education as it related to both the Lewis Hine photos and The Way we Worked exhibit.
Prosser Public Library	The selected book educated, entertained and moved those who read it as evidenced in discussions at all eight programs held throughout October. People asked questions, shared information and learned from each other. The wide variety of programs offered based on the book brought different community members to each event, and based on participant feedback their experiences at the events were meaningful to them. The depth of knowledge and understanding each lecturer brought to the topics of civil litigation autism, equine therapy, song writing and discussion of the book made those events particularly successful. The author visit was a high point for many. Mr. Stork is a thoughtful articulate speaker and particularly well received by all.
ASCH	Holding the conference in Fairfield county was one of the most successful aspects. ASCH had not presented a conference in Fairfield in over 20 years, and even though attendance was lower than we hoped, it was vitally important to reach out to the various communities in the county to help make ASCH a state-wide organization. A second notable success was the number of non-academics who attended.
Avon Historical Society	Our speakers and exhibits have been nearly uniformly successful. Our most recently successful aspect had to have been our publicity. This lead directly to the invitation to broadcast the talks on CT-N which reaches a state-wide audience.
Cedar Hill Cemetery Foundation	Program results indicate Victorian Sundays was very well received. The vast majority of participants indicated they enjoyed the program, would recommend it to others and that it was interesting. All participants indicated they would attend a future Cedar Hill Cemetery Foundation or Isham-Terry program. The Foundation distributed its 2014 Tours and Events Calendar and self-guided materials to encourage future visitation and program participation.

Hartford Food Systems	Event attendance was very successful. This was likely a result of the promotion of the event through online and social media. The expansion of the awards ceremony to include a presentation by a relevant speaker was also a success of this year's event, made possible by CTH. Exposing the audience to a new perspective on the topics of food systems, food security, food justice and food sovereignty was a success of the project. Providing a forum for the exchange of ideas and experiences around these two topics was of high value to the Commission and the community. Finally, the event offered a great venue for showcasing artwork created by teenagers from Hartford and inspired by the theme of the awards.
JCC of Greater New Haven	The content of the lecture and the skill of the presenter went above and beyond our expectations. Our audience reported getting a lot out of the event.
Noah Webster House	We were thrilled that CT-N recorded the event and had it all available on their website, as well as broadcasting it on their television station. In addition, many of the attendees asked staff members about future programs.
Woodstock Historical Society	The hands-on training and demonstrations. It was helpful to combine these with classroom instruction. It would have been nice to have had more time so that we could have worked between the Cemetery and the classroom.

Grantee	Q6 ASPECTS THAT DID NOT MEET EXPECTATIONS
Bloomfield High School	Unfortunate to experience a lack of responsiveness by adult males in the community. Adult males openly rejected becoming reading mentors, rejecting reading the book or simply promote reading at all. Mayor Syd Schulman became the Official Reading Mentor and that supplemented the lack of numbers with male mentors.
Bolton High School	Evening, community participation was less than desired.
Capitol Region Education Council (CREC), The	We hoped to get a higher number of participants as well as additional funding to offer at (a lower or) no cost. We were unable to meet these expectations.
Connecticut Explored, Inc.	None.
Connecticut Historical Society	We would like to appeal to an even broader and more culturally diverse audience, and better representation of young adults.
Earthplace, The Nature Discovery Center	After contacting multiple elected officials it was disappointing to receive very little response.
Friends of Wood Memorial Library	Limited number of people reached.
Hartford Public Library	We did not receive the level of response we anticipated with Poll Everywhere.
Keeler Tavern Museum	We would have like to see even more attendees so that the program could have generated a measurable profit.
Mattatuck Historical Society	Due to weather, a lot of our school tours were canceled. This did not allow us to promote Black History Month Kick-Off to school children, chaperones and teachers as much as originally planned.
Northwest Connecticut Association for the Arts, Inc.	None.
Prosser Public Library	It would have been great to have even more participants at the events and to have young people at the discussions and lectures.
ASCH	Lower attendance than anticipated.
Avon Historical Society	Did not attract enough students to our programs.
Cedar Hill Cemetery Foundation	Overall the program exceeded expectations. Response was both positive and immediate selling out very quickly. For future collaborations with Isham Terry House we would consider offering two seatings per program to accommodate a larger audience.
Hartford Food Systems	The event set up did not make it possible to effectively sign in attendees. The flow of traffic and the number of entrances made it difficult to capture documentation of attendance.

JCC of Greater New Haven	Two participants left the lecture because it was not focused enough of Israel/Palestine (some of the content was also on other current conflicts in an effort to enrich the discussion of understanding the potential for peace).
Noah Webster House	We felt that although Eric Deggans and the panel did an exceptional job, the audience questions veered from the focal point of language. Media, race and other topics were covered excellently.
Woodstock Historical Society	The discussion sessions did not seem to be as useful as the rest of the program. Since many of the participants were from Woodstock, and since the audience included sextons of the various Woodstock cemeteries, the first discussion session concentrated on Woodstock perhaps too much for a general meeting.