Course Syllabus
Creating and Funding Humanities Projects
Dr. Bob Beatty beatty@lyndhurstgroup.org

Syllabus
Creating and Funding Humanities Projects 26:050:521:01
Spring 2023

Instructor Information
Dr. Bob Beatty
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615.319.9547

Course dates: Course is 100% online and asynchronous. It begins January 17 and runs through May 10, 2023,

Office hours: By appointment or ad hoc by Zoom or phone. I am also available for private or group conversations at any time we jointly arrange. Please email to schedule a date, time, and method of communication.

Overview and Course Description: The operating expenses of a museum, history, or humanities organization come from a variety of sources including earned income (payment for services, gift shop revenue, admissions, licensing, etc.) as well as philanthropy (grants, corporate support, individual donors, etc.) Because so few generate a majority of their income from earned revenue, fundraising efforts are critical to keeping the doors of any museum open, from the local historical society to the Metropolitan Museum of Art. In this class you will learn some fundamental elements of museum fundraising, including individual giving, campaigns, fundraising events, and grants.

Success in fundraising includes several key skills:

- **UNDERSTANDING TYPES of FUNDRAISING INITIATIVES** museums use (individual giving, annual campaigns, grants, fundraising events) and how to implement them to support your organization;
- **IDENTIFYING FUNDERS** using technology and data research for each initiative to provide support to your organization;
- **TELLING THE STORY** and effectively communicating your organization's purpose (mission, activities, data sets, accomplishments) to tell your organization's unique story;
- **CRAFTING THE BEST MESSAGE TO SUPPORT EACH INITIATIVE TYPE and AUDIENCE** using critical thinking to understand what information to convey at what time and to what audience – i.e. a foundation will require different information than an individual donor. This course is designed to help you to understand and to begin to master these skills.
Required Textbooks

3. All other reading will be posted on Canvas.

**GRADES:** You will be graded on three distinct elements in this course:

1. **Weekly Discussion** – 240 points (12 weeks at 20 points per week).
2. **Overall Course Participation** – 100 points total (given at end of semester).
3. **Formal Assignments/Reports** – This course has multiple formal assignments with varying point totals:
   1. Reviewing funders (50 points)
   2. Grant proposal reviews (100 points)
   3. Reflective essay (50 points)
   4. Drafting and submitting a grant proposal (100 points). This is a culminating paper that will include multiple writing assignments:
      - Logic Model (25 points)
      - Letter of Intent/Inquiry (25 points)
      - Budget and Evaluation Plan (25 points)
      - Editing Letter of Intent/Inquiry (25 points)

**Grading Scale:** You have a chance to earn up to 750 points this semester. Your grades will be based on the following percentages:

- A 671-750 points total (90% and above)
- B 596-670 points total (80% and above)
- C 595 points or less

**NOTE FROM YOUR INSTRUCTOR**

This course has a lot of reading and requires a lot of your own insight as well. I've organized it with intentionality and I've done my best to find the most relevant sources and topics that I believe provide the most insight into the topic of Creating and Funding Humanities Projects. More than anything, I am doing my best to put you in a position to succeed immediately (and many years) AFTER graduate school. Having worked in a variety of leadership roles at museums and museum organizations, I have both a very good understanding of this part of the field and know very well where new professionals fall short in their understanding of these fundamentals.
As for the course material, I try to vary the voices but you may see/hear mine a fair amount. This is for two reasons. First is the obvious one, I'm the instructor, and I want to use material I'm most familiar with. Second, I don't have the privilege of teaching you in the classroom so this is one way I impart some things that are very important to me. I do incorporate a variety of voices and material in this course. I want to expose you to both the best content, as well as further hone the concept of lifelong learning. There's a wealth of material out there and I want you to benefit from those things that I believe greatly enhance understanding and practice of this field.

One of the things I like best about being in the museum field is its collegiality and I am hoping instill some of that in you this semester.

So our course will be designed to follow the model of philosopher Kenneth Burke's Unending Conversation:

*Imagine that you enter a parlor. You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated for them to pause and tell you exactly what it is about. In fact, the discussion had already begun long before any of them got there, so that no one present is qualified to retrace for you all the steps that had gone before. You listen for a while, until you decide that you have caught the tenor of the argument; then you put in your oar. Someone answers; you answer him; another comes to your defense; another aligns himself against you, to either the embarrassment or gratification of your opponent. However, the discussion is interminable. The hour grows late, you must depart. And you do depart, with the discussion still vigorously in progress.*

Kenneth Burke, *Philosophy of Literary Form*, 110-111.

This Unending Conversation is how we will learn together. I do not expect the "heated" nature Burke describes to be in the sense of arguing online or on social media. Rather, it is a discussion with other bright, passionate people.

As this is graduate school, it is my expectation that you read all of the readings each week. It may seem like a lot, but these readings are not chosen randomly. All are important for one reason or another.

The burden will be on you to make the leap from the assignments (readings, etc.) to application. The readings and discussions are there to guide your learning, but ultimately you are responsible for putting the pieces together to best understand the course material and how it relates to museums. I want you to engage with the material on your own, learn the concepts, and show me and your colleagues (through discussion posts) how you've done that. To that end, I will be communicating mostly with you individually about your work and wrap up weekly discussions in a single announcement as I see trends emerge in discussion.
ASSIGNMENTS AND GRADING POLICY. In the table below, you will find a brief description of the various assignments in this course including due dates assignment weights, and frequency. Specific instructions follow the grading scale below.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Due</th>
<th>Assignment Value</th>
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<tbody>
<tr>
<td><strong>Weekly Discussion</strong> <em>(see additional details below)</em></td>
<td>Weekly</td>
<td>240 points total (12 at 20 points/week)</td>
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<td>Each student is assigned two weeks of the semester to lead discussion on the material we read. You will create two discussion threads in your assigned week and post thought-provoking questions about the readings. <strong>WEEKLY TIMELINE:</strong></td>
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<tr>
<td>• SUNDAY 9pm: <strong>DISCUSSION LEADERS post questions</strong></td>
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<td>• TUESDAY 9pm: ALL STUDENTS reply to the questions your colleagues posed.</td>
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<td>• WEDNESDAY 10pm: Discussion leaders will offer a summary of each discussion thread.</td>
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<tr>
<td><strong>Formal Assignments / Reports</strong> <em>See specifics in Assignment Tool on Blackboard.</em></td>
<td>1. Reviewing funders (50 points) due 2/17</td>
<td>400 points total</td>
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<td>2. Grant proposal reviews (100 points) due 3/4</td>
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<td>3. Drafting and submitting a grant proposal (100 points) due 5/3. <em>This is a culminating paper that will include multiple writing assignments:</em></td>
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<td>• Logic Model &amp; Letter of Intent/Inquiry (25 points each) due 3/22</td>
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<td>• Budget and Evaluation Plan (25 points) due 4/7</td>
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<td>• Editing Letter of Intent/Inquiry (25 points) due 4/21</td>
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<td>4. Reflective discussion board (50 points) due 4/30</td>
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<td><strong>Overall Course Engagement</strong></td>
<td>I expect an active presence in course discussions and complete course activities. Participation should be consistent, of high quality, and reflect both a high level of academic thinking and your own personal perspectives, opinion, and ideas.</td>
<td>110 points total (given at end of semester).</td>
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<td><strong>Total</strong></td>
<td>750</td>
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Formal Assignments / Reports
The Formal Assignments/Reports represent 53% of your grade.

1. **Funder Report.** This involves researching and reporting on three different kinds of funders in the humanities field: federal and state government agencies and a private foundation.

2. **Grant Proposal Review.** You will review four proposals using the published criteria of the funding agency.

3. **Grant Proposal due.** Along the way you’ll write and submit to me elements that either help you craft your narrative and/or include in this final proposal including:
   a. Logic Model and Letter of Intent/Inquiry
   b. Budget and Evaluation Plan
   c. Edited version of your Letter of Intent/Inquiry due

4. **Reflective Discussion Board.** This tells me what you learned this semester.

**Grading:**
Grade point levels differ per assignment (see page 4 for details). You’re adults, you’re in graduate school, so you know how to write. What you don’t yet know is my style. So for the most part, I’m looking for you to make coherent points for your project in our formal assignments and within the discussion boards with your colleagues. I’ll do my best to be very specific in my feedback, particularly in areas I’d like to see you tighten up.

We are in the humanities field and the humanities are about clearly articulating ideas and exploring nuance in life. I’m looking for you to always answer the “Why” question: Why did you write this? Why did you cite this source? Why did the original author write what they did? Why does it matter?

The other thing about the humanities is that there’s rarely a single right answer, and often just a series of less-wrong solutions. Thus, I retain my right to be subjective about how grading works.

All to say, if you do your work, you’ll do well in this class I am sure.

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**Participation/Discussion (350 points total for the semester).** This is 47% of your grade. I will base your participation/discussion grade on your weekly engagement in 12 weeks' of discussion topics (240 points) and a up to 100 points for your cumulative participation in this course.

Each student is assigned one week of the semester to lead discussion on the material we read. You will create ONE discussion thread in your assigned week and post thought-provoking questions about the readings for your colleagues. Your assignments are:
<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Title</th>
<th>Discussion Leaders</th>
<th>Due Date Discussion Questions (LEADER)</th>
<th>Due Dates responses (ALL)</th>
<th>Due date summary (LEADER)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 2</td>
<td>Jan 25-31</td>
<td>The Fundraising Landscape</td>
<td>Yerramilli Clawson</td>
<td>1/29</td>
<td>1/31</td>
<td>2/1</td>
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<tr>
<td>Week 3</td>
<td>Feb 1-7</td>
<td>Donors</td>
<td>Waldeman</td>
<td>2/5</td>
<td>2/7</td>
<td>2/8</td>
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<tr>
<td>Week 4</td>
<td>Feb 8-14</td>
<td>Programming</td>
<td>Tomaselli</td>
<td>2/12</td>
<td>2/14</td>
<td>2/15</td>
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<tr>
<td>Week 5</td>
<td>Feb 15-21</td>
<td>Finding a Donor to Match Your Needs</td>
<td>Stephenson</td>
<td>2/19</td>
<td>2/21</td>
<td>2/22</td>
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<tr>
<td>Week 6</td>
<td>Feb 22-28</td>
<td>DEAL/Ethics</td>
<td>Sinha</td>
<td>2/26</td>
<td>2/28</td>
<td>3/1</td>
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<tr>
<td>Week 7</td>
<td>March 1-7</td>
<td>Are You Grant-Ready?</td>
<td>Robinson</td>
<td>3/5</td>
<td>3/7</td>
<td>3/8</td>
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<tr>
<td>Week 8</td>
<td>March 8-21 (including Spring Break)</td>
<td>Logic Models</td>
<td>Ortiz</td>
<td>3/12</td>
<td>3/21</td>
<td>3/22</td>
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<tr>
<td>Week 10</td>
<td>March 29-April 4</td>
<td>Budgets and Evaluation Plan</td>
<td>Naranjo</td>
<td>4/2</td>
<td>4/4</td>
<td>4/5</td>
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<tr>
<td>Week 11</td>
<td>April 5-11</td>
<td>Building and Submitting the Package</td>
<td>Haider</td>
<td>4/9</td>
<td>4/11</td>
<td>4/12</td>
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<tr>
<td>Week 12</td>
<td>April 12-18</td>
<td>After It's In</td>
<td>Habersham</td>
<td>4/16</td>
<td>4/18</td>
<td>4/19</td>
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</tbody>
</table>

**DISCUSSION LEADERS** post your questions by 9pm Sunday.

If you are not the discussion leader, you will reply at least once to EACH question by 9pm Monday.

**Instructor Participation:**
Although I will be viewing the conversations frequently, these forums are yours to drive and keep on target. I will be lurking and will contribute when I feel it’s appropriate. For
the most part, my commentary will be to you directly or to the entire class in an Announcement.

My role will be to clarify and inform issues raised; answer specific questions and provide additional resource material; keep the conversation on track and moving forward; help summarize key points in the discussion, if I think it is necessary; add additional optional readings, links, or other resources that may help inform the discussion.

Weekly discussion grade reflects the sum of having both completed the required responses in a timely manner, and the quality of the response.

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**Overall Course Participation** – 100 points total.
This is self-explanatory and the easiest 100 points you'll earn in this course. I will look at the overall quality/quantity of your participation in this course and grade you for it.

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**Assignment Submissions**
Students are required to adhere to the following guidelines when submitting Essays and Assignments:
- Submit as a Word document with your last name as the first word in the file name
- Use *Turabian* format
- Adhere to word limits (if included) for each assignment
- Cite sources properly
- Include a bibliography or reference list
- Use proper spelling, punctuation, grammar, and the like

**ASSIGNMENT FEEDBACK**
I aim to return assignments to you within two weeks in Canvas.

As this is graduate school, you are expected to complete all assignments on time and by their deadline. Yet while we will aim to submit assignments on time, I am happy to approve extension requests whenever students need them if communicated to me.

What you need to do/not do if you need an extension:

A. **You need to:**
   - Email me as soon as possible
   - State the assignment you need an extension for
   - Propose a date that you think is feasible to submit the assignment
• Communicate with me if additional extensions are needed

B. You do not need to
  • Provide details about what is going on. I trust you to make decisions that are best for you. You do not need to offer details that you are not comfortable sharing.
  • Feel guilty for not meeting original deadline
  • Punish yourself for circumstances that are likely beyond your control.

Caveat:
  • I also have other teaching and personal needs I must attend to in order to be the best human and educator. Please respect my time in needs as I will respect yours. This is why it is your job to contact me, and why I am asking you to propose (not demand) an extended deadline, etc.
  • The extension policy does not mean that our work is less important than your other classes. Rather, my extension policy aims to enable everyone to complete the work to the best of their ability, which is why I want students to do the work when it was feasible for them if they cannot meet the original deadline.
  • Rutgers sets firm limits on when I must submit your final grade. This is why there are firm deadlines for some assignments. I need to be able to evaluate assignments and submit grades in a manner that supports my health and work needs as well.

EXTRA CREDIT
From time to time I will grant extra credit points for particularly good participation in the weekly discussions. There is no other extra credit in this course.

SYNCHRONOUS SESSIONS
I hold one live, synchronous session on TUESDAY, JANUARY 17 at 8pm Eastern/5pm Pacific. I will record the meeting for those who cannot attend.

Join Zoom Meeting
https://us06web.zoom.us/j/6512423208?pwd=VTFxaVJrUXIDbTZzS2cvRUpTNGtDZz09
Meeting ID: 651 242 3208
Passcode: AllmanBros

TIME MANAGEMENT EXPECTATIONS
It is expected that you look ahead to schedule your time. Plan to complete coursework across several days of the week rather than all in one day. Be sure to consider how group activities impact your schedule as well. Some assignments require that you work on them for multiple weeks. Be sure to review the assignment directions at the beginning of the
course so that you can plan your time accordingly. Please seek help before becoming frustrated and spending a significant amount of time to resolve an issue.

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COURSE SCHEDULE

Week 1 Introduction
- Review the course syllabus
- Introduce yourself to your colleagues
- DUE: Zoom Meeting TUESDAY, JANUARY 17, 8pm Eastern/5pm Pacific
  https://zoom.us/j/97702270522?pwd=R2RqTVhHcVl0bXlaZE1WeEtTbINjdz09
  Meeting ID: 977 0227 0522
  Passcode: AllmanBros"

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Week 2 The Fundraising Landscape
- Sutton – Introduction and Chapter 1
- Catlin-Legutko, et al. – Museum Administration 2.0, "Chapter 5: Sustainability."
- The Way of Improvement Leads Home Podcast – "Episode 23: Giving In America," https://recordedhistory.net/2017/05/21/episode-23-giving-in-america/ (START AT 10:00)

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Week 3 Donors
- Perry – Chapter 3: "READY Your Board with the Right Tools" (pages 83-90 ONLY)
- Norris – "Walk the Walk"
- Smith – Prospect Research
- Porter – Prospect Research
- Burk – Chapter 3: "Donors Are People"

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Week 4 Programming
- Martin – "The Nuts and Bolts of Program Management"
- Connolly, Bollwerk – "Museums Engaging with People as a Community Resource"
- Dearstyne – "Making Strategic Connections"

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Week 5 Finding a Donor to Match Your Needs
Course Syllabus
Creating and Funding Humanities Projects
Dr. Bob Beatty beatty@lyndhurstgroup.org

- Sutton – Chapters 2-3
- CSS Fundraising – Snapshot of Today’s Philanthropic Landscape
- Interviews:
  - Gigi Naglak, New Jersey Council for the Humanities
  - Tricia Brooks, National Endowment for the Humanities
- Vu Lee, Nonprofit AF blog posts
  - “The Urgency of Making Big Funding Bets on Organizations Led By Marginalized Communities” https://nonprofitaf.com/2019/03/the-urgency-of-making-big-funding-bets-on-organizations-led-by-marginalized-communities/

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DUE 2/17: FUNDER REVIEW

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Week 6 DEAI/Ethics
- Yerkovich – "Ethical Problems Related to Fundraising"
- Rieppel – "The Smithsonian’s New Dinosaur Hall Is a Marvel. But its Ties to David Koch Are a Problem."
- American Fundraising Professionals Code of Ethics
- "Donor Bill of Rights"
- D’Alessandro – Donor Intent

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Week 7 Are You Grant-Ready?
- Sutton Chapter 4
- Catlin-Legutko – "Fearless Fundraising"
  - Interviews: Sara Cureton and Gary Smith

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DUE 3/4: GRANT PROPOSAL REVIEW

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Week 8 Logic Models
- Sutton – Chapters 5 (p101-110) and 7
- W.K. Kellogg Foundation – Logic Model Development Guide

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DUE 3/23: LOGIC MODEL and LETTER OF INTENT/INQUIRY

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Week 9 The Writing Process
- Sutton – Chapter 6
- Interviews:
  - Bill Adair, Pew Center for Arts & Heritage
  - Mark Isaksen, Institute for Museum and Library Services

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Week 10 Budgets and Evaluation Plan
- Sutton – Chapter 5 (p110-112)
- Winning Grants – Steps 6 and 8
- Podcast, "NPA 008: Grant Writing – From Preparation to Submission" [https://nonprofitally.com/podcast-nonprofit-grant-writing/](https://nonprofitally.com/podcast-nonprofit-grant-writing/)

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DUE 4/7: BUDGET AND EVALUATION PLAN

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Week 11 Building and Submitting the Package
- Sutton – Chapter 8
- Winning Grants – Step 11
- Interviews:
  - Paul McCoy, Humanities Tennessee
  - Leigh Grinstead, LYRASIS
Week 12 After It's In
- Sutton – Chapter 9
- Winning Grants – Step 12
- Interview: Sarah Sutton, author of Is Your Museum Grant-Ready?

DUE 4/21: EDITED LETTER OF INTENT/INQUIRY

Week 13 What's Next?
- Sutton – Chapter 10

DUE 4/26: GRANT PROPOSAL

Week 14 Final Discussion Board