This Toolkit will be a permanent resource for junior faculty, primarily, containing lists/information for grants, fellowships, and other funding opportunities for scholars, artists, and researchers across the Humanities, Arts, and Social Sciences. The Toolkit provides detailed information about what opportunities are available, where these opportunities are located, what kinds of research and/or creative activity these opportunities support, and also who or what office to contact for more information, and where to send applications. For further assistance, please email Randall Black, Director of Research Development at randall.black@ucr.edu or call him at 951-827-4889.

Important Websites to Consult offering general information and comprehensive lists of grant and other funding opportunities:

❖ **American Studies**

Comprehensive website offering enormous database of possibilities for funding in American Studies.
http://myweb.uiowa.edu/rhorwitz/amstudies.html

❖ **California Grant Opportunities**

Great list of websites and funding opportunities in California.
www.cac.ca.gov/?id=53

❖ **Grants.gov**

Comprehensive list of grant opportunities for scholars in the humanities and social sciences.
www.grants.gov/

❖ **National Endowment for the Arts**

A fantastic website with comprehensive list of links to other funding opportunities for scholars of the humanities.
www.nea.gov/

❖ **NYFA Interactive**

Great source of grant information for artists.
www.nyfa.org/nyfa_source.asp?id=47&fid=1

Alphabetical list of specific foundations/institutions:

❖ **Alexander von Humboldt Foundation**

For humanities scholars interested in doing research in Germany.
www.humboldt-foundation.de/en/index.htm

❖ **American Academy of Arts and Sciences**

Visiting Scholars Center for interdisciplinary research.
www.amacad.org/visiting.aspx

❖ **American Council of Learned Studies**

Supports scholarship in the humanities and humanities-related social sciences. Offers many fellowships based on discipline.
www.acls.org/fel-comp.htm

❖ **American Sociological Association (ASA)**

www.asanet.org/members/fad.html

❖ **California Arts Council**
Offers limited funding for humanities and arts scholars.
www.cac.ca.gov/?id=107

❖ **California Council for the Humanities**
Offers several grants for humanities and arts scholars.
www.calhum.org/guidelines/guidelines_main.htm

❖ **Center for Ideas and Society (UCR)**
http://ideasandsociety.ucr.edu/CIS.html

❖ **Columbia University**
Society of Fellows in the Humanities Postdoctoral Fellowships.
www.columbia.edu/cu/societyoffellows/

❖ **Cornell University Society for the Humanities**
Postdoctoral fellowships.
www.arts.cornell.edu/sochum/

❖ **Ford Foundation**
www.fordfound.org/about/guideline.cfm

❖ **Fromm Music Foundation**
The foundation aims to strengthen composition and bring contemporary concert music closer to the public. The amount of the commission is $10,000.
www.fas.harvard.edu/~musicdpt/fromm.html

❖ **Fulbright Scholarships**
Offers grant money for educational exchange programs.
http://exchanges.state.gov/education/fulbright/

❖ **Getty Institute for the History of Art and Humanities**
http://www.getty.edu/research/scholarly_activities/

❖ **Guggenheim Memorial Foundation Fellowships**
www.gf.org/

❖ **Harvard University Radcliffe Institute for Advanced Study**
To support scholars, scientists, artists, and writers who wish to pursue work in the creative arts. In-residence scholarship for academic year.
www.radcliffe.edu/fellowships/index.php

❖ **Harvard University Center for Italian Renaissance Studies**
Villa I Tatti Fellowships.
http://www.itatti.it/fellow_home.html

❖ **Institute for Advanced Studies in the Humanities – Univ. of Edinburgh**
In-residence fellowships to promote interdisciplinary research in the humanities.
www.ed.ac.uk/~iash/

❖ **Japan-United States Friendship Commission (JUSFC)**
US/Japan Creative Artists Program
www.jusfc.gov/commissn/guide.html

❖ **National Council for Eurasian and East European Research**
www.nceeer.org/Programs/national_research_competition.htm

❖ **National Endowment for the Arts**
Grants for Arts Projects.
www.nea.gov/grants/index.html

❖ **National Endowment for the Humanities**

Offers diverse array of grant opportunities for scholars. Website offers list divided by program and specialty.
www.neh.gov/grants/grants.html

❖ **National Humanities Center**

The NHC offers 40 residential fellowships for advanced study in the humanities.
www.nhc.rtp.nc.us/fellowships/appltoc.htm

❖ **National Science Foundation**

www.nsf.gov

❖ **Netherlands Institute for Advanced Study in the Humanities and Social Sciences (NIAS)**

General fellowships in the humanities and social sciences.
www.onderzoekinformatie.nl/en/oi/nod/organisatie/ORG1236280/

❖ **New York Public Library: Dorothy and Lewis B. Cullman Center for Scholars and Writers**

Offers fellowships to broad spectrum of humanities scholars, including creative writers.
www.nypl.org/reserach/chss/scholars/index.html

❖ **Princeton Institute for Advanced Study**

www.ias.edu/

❖ **Stanford Humanities Center**

http://shc.stanford.edu

❖ **Radcliffe College: Murray Research Center**

For scholars, professionals, writers, and artists. Appointments last one year.
http://www.radcliffe.edu/fellowships/index.php

❖ **Riverside Arts Council**

Offers City Arts Grants.
www.riversideartscouncil.org/CityCAPgrants.htm

❖ **Rockefeller Foundation**

Offers grants to wide range of scholarly endeavors across the humanities and social sciences.
www.rockfound.org/display.asp?context=4&collection=11&Preview=0&ARCurrent=1

❖ **Salzburg Seminar**

Leading forum to promote global dialogue on issues of pressing international concern.
www.salzburgseminar.org/

❖ **University of California – President's Research Fellowships in the Humanities**

http://www.ucop.edu/research/humanities/

❖ **University of California Discovery Grants – Digital Media**

http://ucindustry.berkeley.edu/fields/digital.htm

❖ **University of California, Santa Barbara – Digirtal Cultures Project (DCP)**

http://dc-mrg.english.ucsb.edu/research.html

❖ **UCHRI**

University of California Humanities Research Institute Housed in Irvine, CA. Offers variety of grant opportunities.
www.uchri.org/main.php?page_id=31

❖ **UCIRA**

University of California Institute for Research in the Arts Offers grants for individual artists.
http://ucira.arts.ucla.edu/who.htm

❖ **Walter J. Jensen Fellowship for French Language, Literature, and Culture**

Fellowships offered through the Phi Beta Kappa Society for scholars who wish to study in France. Stipend of $10,000.
www.pbk.org/scholarships/Jensen.htm

❖ **Woodrow Wilson International Center for Scholars**

Kennan Institute Short-Term Grants for in-residence research to scholars who have a particular need to utilize resources in Washington, D.C.
http://wwics.si.edu/index.cfm?fuseaction=sf.welcome

Guidelines for conceiving book projects and approaching a publisher (courtesy of NYU Press)

New York University Press would like to offer you some basic guidelines if you are thinking about a book project which may emerge from your research, or about approaching a publisher with your book proposal. The following suggestions are offered in the hopes that they will be useful for you as you approach your project.

Conceiving of a book idea and reaching your readership

The first question to ask is whether your project is broad enough, and accessible enough, to become a book. It is possible that your work, while significant, may find more success as a journal article or articles, or via some other medium. Ask yourself if yours is a topic which will have a sufficient readership to merit presentation in book form, or whether it is meant primarily for a small group of specialists.

While your subject may be one which has the potential to reach a relatively wide audience–either across academic disciplines or outside of academia as well--it is important to attend to your writing style as well. Books that appear intriguing at first glance can quickly become bogged down in an unnecessarily dense writing style, which can put off potential readers.

To ensure that your book does not become such a volume, here are some overall guidelines--both general and specific--to help stimulate your thinking about how to enable your work to reach a broad audience. Such an audience may include readers who lack training in your particular area of expertise, as well as–for more trade, or general interest, oriented titles--educated readers outside of the academic world, such as parents or policymakers. None of these suggestions are intended to affect the substance of your book; rather, they are offered in the spirit helping you to present your information or argument in the most accessible, evocative, and persuasive fashion:

When setting out to write/revise for an interdisciplinary or cross-over academic/non-academic readership, first ascertain the level of your audience and keep them in mind throughout the writing process, briefly explaining concepts or defining terms with which most of your

readers are likely to be unfamiliar so that they can more readily follow your arguments or train of thought.

Some fields of inquiry routinely use more jargon than others. Whereas historians generally write in such a way that sociologists and legal academics can easily follow them, for example, the inverse is not true. If you are trained in a discipline that tends toward an insular approach, familiarize yourself both with those books in your field that have crossed over to a general audience and with those books on your subject from different fields that have done so.

Where possible, show, don't tell. Rather than saying what you are going to do (i.e "I will now turn to a discussion of X..." or "As I just noted in Chapter 2..."), just do it. Try to engage readers to the point of having them lose themselves in your work. The occasional signpost--"in the next chapter, we turn to this issue"--can be very useful, but avoid the trap of beginning and ending each chapter in a methodical, predictable way.

Relatedly, after providing a general sense of what you will cover in the introduction of the book, rather than repeatedly writing "I will now discuss X", try to begin each chapter–and certainly the main Introduction–with a brief story, anecdote, or quote in order to help to draw your readers in. Throughout your work, by relaying an anecdote first-hand or letting an interviewee speak in her/his own words (rather than paraphrasing them in yours), you can engage the reader in a way that you might otherwise not.

Make sure your language is both precise and

active. Avoid passive constructions and drab verbs ("had," "did") or adjectives ("huge") when more active or descriptive words would juice up the writing and the flow of the narrative or analysis considerably. Search for "It is" and "There are" constructions and change them to more dynamic sentences.

Avoid the "Professor X said this, Dr. Y said that" approach. Nothing is more discouraging to an editor, a reader who has just paid $XX for your book, or a reviewer than the impression that your book is not so much about your given subject as about what others have written about it. Assert yourself. Don't fall back on the work of others to make your points for you. Avoid quoting other scholars at length (rather, paraphrase and footnote). Don't make other scholars the subject of your sentences, either individually ("As Joe Smith has shown,...") or collectively ("Some commentators," "Many analysts," etc.). Rather than focusing on scholars as subjects, focus on their arguments and how these arguments relate to your own.

Where appropriate, use words instead of statistics. So, instead of "24.6 percent," write "almost one quarter." Instead of "over 31 percent," write "one out of three."

When in doubt, say it simply. Use short, sharp, direct sentences. Be conscious of the flow of your writing. After a long sentence, opt for a shorter one.

If there is a book in your field which has succeeded in reaching a wide readership or for which the writing style is particularly engaging and lucid, it may be helpful for you to use it as a model for your own work.

Consider how that author approached the subject, expressed the thoughts presented accessibly, etc. and apply a similar approach in your own writing.

Approaching a publisher

In order to approach a potential publisher with your work, you should prepare a book prospectus. Due to the enormous volume of projects they review, most editors will prefer initial contact to come via a formal proposal rather than a phone conversation. The proposal will concisely convey to an editor what it is that you plan to do, so that he or she can determine if your work might make a good fit with the press's particular publishing program. The proposal should contain the following components:

* a section outlining the book's intent/raison d'etre: why is this project needed, and what is it setting out to accomplish?

* a section on the readership(s) you envision for the project. Will it be meant primarily for scholars? In which disciplines? Will it be appropriate for students and junior scholars, or primarily for specialists? Is it meant for course adoption? Is it meant for some other readership, such as educators, policymakers, parents, those in the helping professions? Is it meant–realistically–for a more general audience of educated readers who are not academics or involved in work in your field?

* a section on the methodology you are using if you are working in the social sciences.

* an annotated table of contents, including a paragraph or so indicating for each chapter

what specifically it will discuss.

* a section noting how the proposed book compares with any existing competing works/fits into the literature. What are the particular strengths/weaknesses of the project?

* a section, if appropriate, detailing what strengths you might bring to the project. Do you have access to any mailing lists of people who may be interested in the book? Do you know of any organizations, or are you affiliated with any, which might be interested in a special sale, in which they purchase a set number of copies of your book at a steep discount? Do you routinely give any talks, lectures, or attend other events at which the book could be promoted?

* a copy of your C.V.

It is also helpful if you can include an indication of when you expect to complete work on the manuscript if you have not yet finished the project, and about how long you anticipate it will be.

Some publishers may also be interested to see sample chapters. However, if your book proposal is solid, you can use it in your initial approach to publishers. An editor who is interested in your work will then contact you to request sample chapters or the full manuscript if it is available.

It is best to address your proposal and query letter to the specific editor who handles the field in which you work so that your material will quickly reach the person best-suited to assess it. You may want to check a press's website, consult the American

Association of University Presses (AAUP) directory, or call the press to ask the name of the appropriate editor.

It is also crucial to consider carefully which publishers you approach with your project. Most presses have very distinct areas in which they publish, and it will prove a waste of their time and yours if you approach those who do not publish in your field. Publishers reject vast numbers of worthy projects daily because they don't fit into the areas in which they focus. If a publisher does not tend to publish in a particular area, it is unlikely to take your project on, as its marketing channels will not be set up to most effectively reach your readership. So do your homework before sending out your prospectus so that you can save yourself wasted efforts and postage. You might check the shelf of your local bookstore or browse amazon.com for works similar to your own, and note which presses published those titles. Ideally, focus on titles published in recent years, as publishers will sometimes shift their areas of focus over time. Or you may consult directories, such as the AAUP directory or the LMP (*Literary Market Place*), a large reference with brief entries on most publishers in the U.S. which includes notes on the areas in which they publish. For a look at New York University Press's website, you can click on: www.nyupress.org

Once you submit your work to a publisher, it may take a few weeks to receive a response. Not only do editors receive many proposals, but they also travel to academic conferences, to meet authors, etc., so are not always in the office to immediately receive your materials. You can certainly follow up with an email (preferably) or phone message after a couple of weeks to confirm that the

materials have arrived safely.

Tips for Writing A Grant Proposal

The Buck Starts Here
An experienced grant-proposal writer offers tips on how to improve your odds

By KAREN M. MARKIN (From The Chronicle of Higher Education)

Scientific expertise alone won't get you a research grant. You also need to be "street smart" about grants -- something you may not have learned in graduate school.

In addition to having a good idea for your research, you must find an agency that needs what you will discover if you pursue your idea. Then you must establish your ability to carry it out on budget and on schedule, so the agency will trust you with thousands of dollars.

Submitting a winning proposal to the right agency can involve trial and error. If you're up against the tenure clock, you will want to avoid as many missteps as possible. Here are a few tips for the first timer on how to maximize success in preparing a document that is as different from a dissertation as a car commercial is from the owner's manual.

I'll assume you are starting out with a good idea and a vague notion about possible grant agencies. Let's start with some dos:

Check out your target agency's recent awards.
The first step is to narrow down your list of possible grant agencies to the most promising prospects. The best way to do that is to see

what they have supported in the past. The Web sites of major agencies list the names of recent grant recipients and the titles of their projects. Some, like the National Institutes of Health and the National Science Foundation, have vast, searchable online databases containing that information for a decade or more.

Find a few proposal titles that seem relevant to your work, and consider the abstracts. Check out the investigators' names, ranks, and institutions. Do you seem to fit? If all the grant recipients are tenured professors at major research universities and you're a new faculty member at a two-year college with a heavy teaching load, you may not have the resources to propose a project of adequate scope for that agency.

By examining the agency's recent awards, you can also make sure you're not proposing work that has already been financed.

Speak with a program officer. Although requests for proposals posted on agency Web sites describe grant-program requirements, talk to a program officer to ensure that your specific project fits the agency's needs. Your interpretation of what the agency wants and the program officer's interpretation can be quite different. You can save yourself time and frustration with this simple step.

Be sure to speak with a program officer. Don't rely on e-mail unless the officer communicates only through that medium; then you'll want to respect that preference.

Sometimes new faculty members feel intimidated and are reluctant to call program officers. Look at it this way: They're public servants, and it's their job to award those dollars. Once you have a program officer on the phone, try to have a frank discussion about whether your project fits the goals of the grant program you've identified. The officer may be more candid in a phone call than in an e-mail message that may exist in perpetuity, and you don't really want to waste time submitting to a program that is a bad fit.

It can take six months from the date of submission to find out whether your proposal will be supported. That's a substantial chunk of tenure-clock time. If your project isn't a good fit for the program, the officer frequently can refer you to one that is -- one that you may not have considered.

When preparing your proposal, follow the agency's guidelines. That sounds obvious but is frequently ignored -- even by people with doctorates who certainly have the necessary reading-comprehension skills.

If the program announcement says to limit your narrative to 15 pages, limit it to 15 pages. If it sets the minimum type size at 10 points, don't think you'll fool anyone by trying to bump it down to 9 points. Reviewers typically have to read many proposals in a short amount of time, and they're paid little or nothing to do so. The last thing you want to do is irritate them.

Don't count on reviewers being so excited by your brilliant science that they will overlook your flouting of the rules. More likely, they will be concerned about being fair to the applicants who did follow the rules. Increasingly, Web-based submission systems

use technology to force applicants to stick to the page limit and other guidelines by not accepting anything that is too long or contains impermissible appendices. Find out beforehand whether that is the case at your target agency.

Be particular about the little things. It may seem unnecessary to remind university professors to pay attention to proper grammar, spelling, and punctuation. Yet sometimes they don't.

Remember, grant readers will know nothing about you except what is presented in the proposal package. Reviewers will think that if you're sloppy about details in the proposal, you may be sloppy with your science.

Have a colleague read the proposal before you send it off. A second pair of eyes can be very helpful at spotting sections that need improvement. Choose an educated person who is not necessarily an expert in your field. Have the reader focus on overall organization and clarity.

Sometimes proposers write a great deal about what has been done before in their field but fail to adequately discuss what exactly they will do with the grant money and how long their research will take. A person who is not as absorbed with the project as you are can readily spot that type of problem.

And now for a few don'ts:

Don't wait until the last minute to prepare and submit your application. Murphy's Law usually prevails at proposal submission time: Computers crash and copiers jam.

If you were a procrastinator in graduate school and think you can keep getting away with it, you are in for a rude surprise. Back then you were solely responsible for most of your work, a one-person show. As a faculty member, you will have to work with many other individuals at the university. You will need your dean and various staff members to approve aspects of your project, and those people have many other professors to serve. They may not be immediately available to process your proposal.

It will do you no good in the long run to bully those people into dropping everything to attend to your project. Plan ahead and try to engage them in positive cooperation. They can be very helpful to you in the future.

Don't assume that reviewers will be experts in your subspecialty. Even though you are writing for other scholars, avoid jargon. Your reviewers will be educated people with expertise in your discipline, broadly defined. But they won't necessarily be familiar with the latest developments in your particular niche.

Define your terms. Use acronyms sparingly, if at all. If you do use an acronym, be sure to explain it on first reference. Don't let your proposal become an unreadable swamp of alphabet soup. If reviewers have to work hard just to figure out what you're trying to do, your proposal is in trouble.

Don't give short shrift to the budget and its justification. That is the first part of the proposal that some reviewers read. An experienced reviewer can get a clear idea of what you plan to do from those components.

Although the budget may seem like a lot of tedious bean counting compared with the excitement of scientific discovery, it shows whether you are putting your money where your mouth is.

Reviewers will notice, for example, if you say in your proposal narrative that Professor Hypotenuse will evaluate your project over the summer, but you fail to allocate summer money for that work. They may think you're careless, or that you and Professor Hypotenuse are not giving high priority to the evaluation in your schedules, which raises doubts about whether it will get done.

The budget justification is where you explain in detail the expenses listed in your budget spreadsheets. Don't leave reviewers guessing about expenses that are out of the ordinary. For example, explain that your postage costs are high because you will be conducting a mail survey. Reviewers may not take the time to thumb through your proposal narrative to confirm that the costs are justified.

Don't give up if you're rejected. Most everyone who submits grant proposals has been turned down at some point.

The rejection may not even have much to do with the quality of your work. Perhaps the organization was flooded with applications to a meagerly financed program -- a plausible scenario. In that case, many excellent proposals fail to win financing.

Think of the rejection as one part of the larger process of your grant-writing and research enterprise. It does not mean the end of the line

for that proposal or for your career. It simply means you must revise and resubmit.

Don't forget to obtain copies of the reviewer's comments. To revise and resubmit, it is essential that you know why your proposal was turned down the first time. Sometimes reviewers' comments are not sent to you automatically and you need to request them. Do it.

If you need a cooling-off period before looking at the reviewer's negative comments, that's fine. Just don't avoid them completely.

Be as objective as you can when reading the comments. It is tempting to follow in the footsteps of some other faculty members and write the reviewers off as too stupid to understand your work. That may contain a grain of truth; they probably didn't understand it. But since they're the ones helping to decide whether you get the money, it is in your best interest to present your work so they can appreciate its significance. Try to have a colleague who is less emotionally involved in the project read the comments and assess their validity.

Determine from the comments what the major problems were. Are you focusing on the wrong agency or program? Does your methodology need improvement? Have you failed to show the significance of your work within the field?

Once you've determined what needs to be fixed, then fix it. The only time you can be sure you won't get the grant money is when you don't send in a proposal.

Karen M. Markin is director of research development at the University of Rhode Island's research office. For an archive of previous Catalyst columns, see http://chronicle.com/jobs/archive/advice/catalyst.htm