



**Applying for the New NEA American Rescue Plan Direct Grant Program for Arts and Culture
Organizations
July 6, 2021**

Presented by Nina Ozlu Tunceli, Ra Joy, Clifford Murphy, Meg Kowalik, Greg Reiner, and Ann Meier
Baker

This transcript has been automatically generated using Zoom. If you wish you can use this to follow along with the archived version of the live webinar. Please note that because this transcript was generated automatically it may contain imperfections. Should you have any questions please email us at artsu@artsusa.org.

00:00:16.859

Jerelle @ AFTA (she/her): Welcome in folks. We'll get started shortly thanks so much for joining us. All right, hi welcome hello, welcome to today's webinar Applying for the New NEA American Rescue Plan Direct Grant Program for Arts and Culture Organizations. I'm Jerelle Jenkins, Local Arts Services Coordinator with Americans for the Arts. We've got a great session today and we're so excited to get started, but first some reminders about today's session. This webinar is being recorded the recording will be available for viewing on arts you in a few days and on Facebook immediately following this webinar. A live automated transcript is available for viewing to turn it on or off press the CC or closed captions button at the bottom of your screen and then select show or hide subtitle this transcript will also be made available on ArtsU in just a few days. Please submit your questions or technical assistance needs via the Q & A located at the bottom of your screen. You can upvote a question by clicking the thumbs up button questions with the most up votes will be prioritized during the Q & A part. To those of you joining us on Facebook live hello, and welcome please share your questions in the chat of the live video. Resources for today's activities posted under the resources tab of the activity page and I'll put that link in the chat for you momentarily. And with that, I'm so pleased to pass things off to Nina Oxlu Tunceli, Executive Director of the Americans for the Arts Action Fund.

Nina Ozlu Tunceli: Thank you Jerelle welcome everybody my name, as she mentioned is Nina Ozlu Tunceli, and I wear two hats actually. I'm the Chief Counsel of Government and Public Affairs at Americans for the Arts and I'm the Executive Director of the Arts Action Fund. We have Members from both our organizations, we're at 1000-person capacity we have overflow on our arts Action Fund Facebook page welcome to all of you. We do have a great webinar today; this is the second part of a two-part webinar series on the American Rescue Plan funds that Congress funded to the National Endowment for the Arts in March that are part of American Rescue Plan act of. They received 135 million, thanks to a lot of your arts advocacy efforts, thank you very much. And the first portion going out to states and regionals and territorial, territorial arts agencies went out promptly in April, and now they are getting ready to have the grant guidelines, which have already gone live, as you know, for a portion going to local arts agencies for sub granting. We took care of that webinar last week and today's webinar is focused on the grant guidelines for direct grants from the NEA to arts and culture organizations nonprofit organizations.

00:03:59.610

Nina Ozlu Tunceli: And I, and I believe they'll be able to talk a little bit that local arts agencies could actually apply to either one, so if you're a governmental agency that that's available to you.

Okay, so in terms of the format. We have a Q & A section here, and this is your opportunity to start putting in the burning questions that you have and the key to. And I'll be asking these questions at the end of the presentation I think we'll have at least a half an hour for all this Q & A. But the way it's going to work is, I will be your spokesperson ask these questions, so if you want to make sure your questions are asked. Upvote maybe a question that's already been asked that similar to yours, because I'm definitely going to get to those top-rated votes.

First, additionally, a lot of our any staff that are here with us, who are presenters they're going to be answering these questions as well throughout so that you may not have to wait, the full hour. So, there are a couple opportunities to do that, but I want to let you know, the best way to get your questions answered. And they also have a very thorough PowerPoint that they're going to be going through so you'll be able to get that too.

For those of you are who are on Facebook, we have someone who's monitoring the Facebook live and they're going to be adding your questions into this Q & A for you so that you can feel like you're participating and we're hearing what your questions are. It's going to be a robust program we were also going to have our brand-new President and CEO Nolen Biven's join us, but he got called into another meeting at the same time, so I said I got you I'll take care of it. But what I know he would want to do is welcome all of you, of course, but also share our shared staff wide commitment of really focusing and centering equity on all of our programmatic efforts from advocacy, to research, to education, technical assistance like today's webinar. And one of the things we're so pleased with is how the NEA has done such a great job in the last few months of listening to what the needs and what the events are going on in the country and what the trends are moving on. And what was good, and what was bad, about the CARES Act funds that first went out in 2020 to help us out during the pandemic and what could they do differently. And what I'm really pleased to say is that they really listened, and they've incorporated a lot of great ideas that you're going to hear today.

And the person who kind of headed, headed that up his name is Ra Joy he's going to be with us today, he is the chief of staff at the NEA he was appointed on day one by the Biden administration. And he was very much part of this listening tour, along with a lot of the permanent staff who many are here today to and some other appointees. So, we're really thrilled with how things are moving forward, and we're really thrilled that you're going to be able to hear from them directly firsthand. So, without any further ado I'd like to introduce Ra Joy to come with us, if you could unmute and come on video now raw to make some opening remarks.

Ra Joy: Thanks Nina and Hello everybody, my name is rod joy I service chief of staff at the National Endowment for the arts and I'm very pleased to participate in today's webinar on the NEA is American Rescue Plan funds. I'd like to thank Jerelle, Marissa, Nina, and everyone at Americans for the Arts for hosting this interactive session. In addition to ArtsU, we also appreciate all that you do to educate Congress and the American people about the contributions that the arts make to our economy and to our communities.

00:08:15.240

Ra Joy: We know that putting an end to the pandemic means getting creative workers back to work, and before the pandemic hit the arts and cultural sector was approaching a \$1 trillion industry that directly employed more than 5.2 million workers and indirectly supported millions more. Chances are if you're zooming into this session, you know well that a few sectors of our economy, if any, have been hit harder by COVID-19 than the arts. Arts organizations were among the first businesses that were forced to shut down when the pandemic began, and they'll be among the last to truly fully reopen. And the third quarter of 2020 while the national unemployment rate was 8.5% musicians experience and unemployment rate of 27.1% actors 52.3% dancers, and choreographers 54.6%.

As Nina mentioned on March 11 President Biden signed into law, the American Rescue Plan Act of 2021 the second largest stimulus package and legislative history. And we are grateful to the President and to Congress that this relief package includes resources for arts organizations and arts workers hard hit by COVID. This includes 135 million for the National Endowment for the Arts this slide here is a broad overview of our ARP or our program structure. The number one goal that we have is to support relief and recovery for arts organizations all across the country, we want to help preserve jobs and assist arts organizations as they retire and reopen. Our second goal is really around expanding access to funds to communities that have been historically underserved by government.

Nina mentioned on April 29, if you look on the left-hand column of this slide, in late April on the 29th the arts announcement announced the distribution of approximately \$52 million in our funds to state and regional arts agencies, so that they can begin distributing funds to impacted arts organizations in their jurisdictions. And on June 23, if you look at the right-hand side of this slide, the arts endowment announced two new grant programs to deploy approximately \$80 million in American Rescue Plan funds to directly support nonprofit arts and cultural organizations and to local arts agencies for sub granting in their communities. Next slide please.

Nina mentioned the notion of listening and we believe that the best way to learn is by listening and we spent the last few months meeting with and listening to leaders in the field, including arts administrators, leaders from local, State, regional, and jurisdictional arts agencies leaders from service organizations, artists, and creators. We specifically asked for feedback on what worked and what didn't work for the NEA CARES Act funding our last COVID relief fund. And the consistent theme that we heard time and time again is that people encourage the arts and dominant to embed fairness and equity into both the program structure and to each phase of the funding lifecycle, and so there are three things I want to draw your attention to that are different. Or the American Rescue Plan, and these are things that are not only different from how the CARES Act of 2020 rolled out, but also the American Rescue and Recovery Act of 2009 and there are three key distinctions and they're captured all the way on the left-hand side of this slide.

The first is wider eligibility we really wanted to open the doors of opportunity to arts organizations that perhaps have never received a grant from the arts endowment or perhaps have never received a federal grant before. So, the first distinction is wider eligibility second focus area was around greater flexibility and Congress has charged the arts endowment with allowing grant recipients to use ARP funding to cover general operating expenses and there is no matching grant requirement.

00:13:03.870

Ra Joy: A third distinction for our map program as a local foot focus a focus on local arts agencies sub granting. And we really value the trust and proximity that local arts agencies have in their communities. We recognize that their unique pillars in the arts ecosystem and investing in locals to support their sub granting we think is a great way to support our national efforts to support a bottom-up approach to recovery.

In terms of embedding equity at every stage of the funding lifecycle we'll dig into this in more detail throughout today's presentation. We're really working right now, while the application window is opened to extend the reach and impact of the arts endowment. We are mindful about equity at every step of the process, including the readers and panelists that we engage, we want to make sure we have diverse readers and panelists. We also are committed to continuing to support new grantees as well as applicants who aren't successful with this funding round, above all, we want to capture share and build upon lessons learned, not just from ARP but from our CARES act funding. Next slide please.

So, what this could mean for applicants and if we pull this off and things go the way we anticipate them going, this will mean that nonprofits that are new to any a funding are eligible to apply. This means more flexibility practical relief funding, including non-matching general operating support, we'll talk a little bit about the range of award sizes momentarily. This means that a more accessible experience for applicants and grantee partners, including providing resources available in multiple languages and providing American Sign Language support for our interactive webinars and live Q & A sessions, it means a focus on locals. You know, we know that locals are often leading the way on issues of equity and access. We encourage organizations that are tuning in today to be mindful of not just the opportunity to apply for funding directly from the arts endowment but to be mindful about opportunities that may exist at local arts agencies, state agencies, and regional arts organizations in your area. And we have a robust lineup of technical assistance and technical support that we're working to provide between now and August 12 next slide please.

So, we'll dig into the details on our ARP program shortly, but again want to draw your attention to the first step one deadline for direct grants to nonprofit arts and cultural organizations which is August 12 and my final slide next slide please.

Great so now that the guidelines are posted our focus is on getting dollars out the door to nonprofit theaters museums dance companies symphonies and other cultural organizations all across the country. The NEA staff will offer live applicant Q & A sessions twice a week through September 2 we have a dedicated page on our website will, where we will continue to post resources it's there captured in the section and blue at arts.gov/ARP-grant.

I want to close by saying that the arts endowment has the most accessible and knowledgeable staff team in the country and to help lead us through a deep dive on all things ARP as well as to introduce the rest of our any a team. At this point I want to turn it over to Cliff Murphy, who is the Director of Folk and Traditional Arts at the NEA, thank you.

00:17:41.070

Clifford Murphy: Thanks Ra. Hi everybody, Cliff Murphy, the NEA Director of Folk and Traditional Arts. I appear on your screen in gray suit with a dark green tie in a dark set of dark black glasses that match my disappearing hair. I'm joined by Director of Music and Opera, Ann Meier Baker, Director of Theater and Musical Theater, Greg Reiner, and our Lead Grant Management Specialist, Meg Kowalik.

We're thrilled that you've joined us, and we especially want to welcome anyone who's thinking about applying for an NEA grant for the first time. There will be lots of time for questions after the presentation, if you remember, only one thing from this webinar we hope it's this. We understand that applying for federal funding and managing a grant can be a significant undertaking we strive to ensure that all applicants receive the support they need throughout this process, we welcome the opportunity to connect with each of you. Next slide please.

The National Endowment for the Arts is an independent federal agency, we provide funding for the arts in all 50 states Washington DC and US territories each year. We were thousands of grants to provide all Americans with diverse opportunities for arts participation. Check out the grants section of our website [arts.gov](https://www.arts.gov) for a listing of our regular grants programs and don't hesitate to reach out with any questions you might have. We encourage you to learn about these other grant programs and look forward to supporting you through the grants process next slide please.

The American Rescue Plan is designed to fuel the nation's recovery from the devastating economic and health effects of the COVID 19 pandemic. Funds allocated to the NEA in this historical as legislation represent a significant commitment to the arts and the recognition of the value of the arts and culture sector to the nation's economy and recovery next slide, please.

Rescue plan funding is available through two separate competitive opportunities grants to organizations which we'll be talking about today and grants to local arts agencies for sub granting which we presented with AFTA's generous assistance last week. Especially to any local arts agencies tuning in if you meet the eligibility requirements, you may apply to the grants to organizations program for general operating support or to the grants the local arts agencies for sub granting program, but you cannot apply for both. Next slide please.

The grants organizations program will be carried out through one-time grants to eligible organizations to support their own operations. Unlike other any a funding programs that offer project-based support, rescue plan funds are intended to support day to day business expenses or operating costs and not specific programmatic activities. So, for those of you who have been applying for funding from us in the past, this is a shift, so please be mindful of that as you fill out your application for ARP support. Next slide please.

Applicants must be nonprofit tax exempt 501c3 US organizations. Units of state or local government or federally recognized tribal communities or tribal applicants may include but are not limited to arts organizations, local arts agencies, arts service organizations, and other eligible organizations. We do not fund direct grants to individuals. The applicant organization must have completed a three-year history of arts programming prior to August 12, 2021. For the purpose of defining eligibility, three-year history refers to when an organization began its programming and not when it incorporated or received nonprofit tax-exempt status.

00:22:02.070

Clifford Murphy: Programming is not required to have taken place during consecutive years, if your programming has been disrupted to to COVID. Their flexibilities described in the guidelines applicants must also be up to date with reporting requirements for any previous NEA grant. Next slide please.

We're committed to diversity, equity, inclusion, and fostering mutual respect for diverse beliefs and values. We intend to make awards that will impact a broad constituency, we encourage applications from a variety of eligible organizations, including organizations that serve populations that are underserved, such as those whose opportunities to experience the arts are limited by ethnicity, economics, geography, or disability. Organizations with small and medium sized budgets organizations from rural to urban communities and organizations that may be applying for federal support through the NEA for the first time. And now, when I hand the presentation over to our lead grants management specialist Meg Kowalik.

Meg Kowalik: Thank you very much Cliff. Next slide, oops sorry No, this is good. Organizations may submit only one application to this program exceptions to the one application, who will be made only for parent organizations applying on behalf of one or more separately identifiable and independent components. Eligible organizations that received CARES Act funding from the NEA may apply to this program, as long as there are no overlapping costs during the same grant period. Eligible local arts agencies may apply either to the rescue plans grants to local arts agencies for sub granting program, or to this program for general operating support, but not both. You may apply to other any a funding opportunity for what your organization is eligible, including grants for arts projects in each case, the applications cannot have any overlap and costs during the same grant period next slide please.

You may request or grant amount of \$50,000, \$100,000, or \$150,000. Applications will be reviewed and considered her recommendation only at one of these requested amounts. Cost share or matching funds are not required. We encourage you to select a grant amount that is reflective of your organization's size and internal capacity. Applications will be reviewed and considered a recommendation at the requested amount only. Whichever, and now you choose, keep in mind the review criteria when crafting your application to make the best case for the panel. Your application will be evaluated, based on the capacity of your organization to carry out the proposal a grant period of up to two years is allowed, and it may start no earlier than January 1, 2022. Next slide please.

Rescue plan funds are intended to support day to day business expenses or operating costs and not specific programmatic activities we read the guidelines carefully for details about what costs, we can support. Support is limited to any or all of the following salary support full or partial for one or more staff positions. Rescue plan funds may be used to support existing jobs, new jobs, or to restore jobs that were furloughed or eliminated due to the pandemic. We can also support fees or stipends for artists and or contractual personnel to support the services they provide for specific activities as part of your organization's operations. These artists fees or type ends should be related to work with a tangible outcome, such as performances, presentations, workshops, and or the creation of artwork. We can also support facilities costs such as mortgage principal rent and utilities also cost associated with health and safety supplies for staff. And, or your visitors our audiences are also allowable this will be things such as personal protective equipment cleaning supplies hand sanitizer etc. And finally, we can also support marketing and promotion costs for your organization.

00:26:43.350

Meg Kowalik: One type of cost isn't preferred over another it's up to your organization to choose which costs to include in the budget and to make the case in the application as to why they are important in relation to the review criteria. Think about where the funds may make the most impact for your organization or fill a gap that is not being currently funded through other sources. And now like to turn it over to my colleague Greg Reiner, Director of Theater and Musical Theater great.

Greg Reiner (he, him): Thanks Meg, I'm Greg Reiner, Director of Theater and Musical Theater here at the National Endowment for the Arts. I use he/him pronouns and visually described myself for visually impaired folks may be on the call. Unlike my distinguished colleague Cliff, I am not wearing the suit I am wearing a blue T shirt. I've got headphones on, and I've got a COVID cabin like situation looking behind me. And currently sporting a somewhat of a tan here all right, not just show up, but it is summer so we're trying to get outside. Thank you all so much for being with us I'm going to walk us through a few more items here.

The first is, let you know how these are adjudicated all applications will be reviewed by advisory panels made up of diverse groups of citizens from around the country. Panelists will consider the review criteria of artistic excellence and artistic merit, including the proposals significance to the mission and core work of your organization. The ability to carry out the award is shown by the alignment of the budget and other resources with the goals and requirements of the ARP funding opportunity as appropriate potential to have an immediate impact on the arts workforce. And as appropriate potential to serve and or reach individuals whose opportunities to experience the arts are limited by ethnicity, economics, geography, or disability. Gala recommendations are shared with the National Council on the Arts, which then makes recommendations to the Arts and downloads chair. The Chair then reviews the council's recommendations and makes final decision on all ran towards. Next slide please.

Submitting application is a multi-step process so bear with me I'm going to walk you through this for Part One. You will submit to [grants.gov](https://www.grants.gov). The application for federal domestic assistance short organization form, this is a brief form that will collect very basic information about your organization. To apply to foundations, it's like an intent to apply, essentially for part two, you will fill out the grant application form in the national number for the arts is applicant portal. This web form is where you enter the majority of your application material for example proposal description and budget information keep in mind [grants.gov](https://www.grants.gov) and the arts endowments application portal are two separate systems separate online systems next slide.

In order to use grants.gov you must first attain a DUNS number from [Dun and Bradstreet](https://www.dunandbradstreet.com) and then register with the system for rewards management on the [sam.gov](https://www.sam.gov). If you are [first time applicant](#), start this process now. I can't emphasize that enough started now and allow at least two weeks, for your sam.gov registration or renewal. You'll also need to ensure the organization is registered with grants.gov. As a reminder, sam.gov and grants.gov are Federal Government systems and registration in both system is always free. If you see anything asking you to pay for that it's a scam don't click on it. The guidelines on our website have links to these sites, as well as links to video tutorials to help you get started.

00:30:06.090

Greg Reiner (he, him): NEA staff does not have internal access to Sam or grants.gov. So, if you run into technical difficulties with either entity, you should reach out to them directly via telephone or email next slide.

Because we anticipate a large number of applications for this opportunity applications will be submitted in two separate groups, one for organizations with legal names, beginning with A through L. And one for organizations with legal names, beginning with M through Z. The different submission windows will not affect the timing of grant review or your organization's ability to receive a grant to determine which group applies to use your organization's legal name, as it appears on your current IRS 50c3 status letter or in the official document that identifies organization. As a unit of state or local government or as a federally recognized tribal Community Member do not use your organization's popular name if it's different if you weren't sure which group to select read the guidelines for some helpful tips or contact us next slide.

So, both the A through L group and the M through Z group will have the same cards one grants.gov deadline on August 12, 2021, and again that's the same deadline for you August 12, 2021. The part two deadlines for the A through L group in M through Z group will be different. For groups, A through L for your part to your window just submit will be August 19 through August 25, 2021, through and that'll end that when it will close on the 25th at 11:59pm Eastern time. And if you're in groups M through Z your application portal submission window is August 27 through September 2, 2021. Again, 11:59 PM Eastern time. Contact us if you are unsure of which group to select. And now I will pass the presentation on to my wonderful colleague Ann Meier Baker, Director of Music and Opera.

Ann Meier Baker: Thanks Greg, so I am wearing a blue striped dress and a navy-blue jacket and Horn-rimmed glasses and I'm so glad to be with you today. Now, guidelines are available on our website arts.gov you need to click the menu button at the top right of the homepage and then click on grants which is shown in this slide next slide please.

Next scroll down to the American Rescue Plan grants next please and then select grants to organizations that's please.

Carefully read the program description review the other links on the left side of the page for information, such as eligibility requirements and application deadlines, if you need to reach us click on contacts next slide.

To access, access the application instructions go to the how to apply page or one instruction will walk you through how to submit to grants.gov that's like part two instructions will walk you through how to submit to the NIH applicant portal click on the link to the part to PDF instructions. And even though you won't have access to the applicant portal until the dates we showed you before, all of the application questions are available right now in this PDF so you can prepare your application early and I urge you to do so, the PDF includes instructions for accessing the application portal next slide please.

We encourage you to go to the application resources area in the guidelines. Technical Assistance resources include FAQ's, an application checklist, the summary of common application, mistakes of grant application, form tutorial, grants.gov and sams.gov resources, instructional videos, signups for live

online applicant Q & A section sessions with our staff and many other items that I urge you to check them out.

00:34:16.620

Ann Meier Baker: Next slide please the FAQ section on the website covers a lot of ground but we want to highlight just a few frequently asked questions now. First, can I apply to ARP if I have already applied for another NEA grant this year or other federal relief funds says as s VOD or PPP and the answer is yes, you can. However, it's really important to remember that you cannot use multiple federal grants to fund the same activities or costs so each grant should be funding something different. Additionally, you can't use ARP or other federal funds in order to meet matching requirements other NEA grant programs, such as grant for arts projects.

Next question are work samples required for ARP applications and the answer is no, you will not be required to submit work samples or other support materials, and I think I hear round of cheers right there. The next question is rescue plans are for specific general operating costs only so what's the difference between a project break-based grant and general operating grants. The answer is, while rescue plans, excuse me rescue plan funds may support work that goes into programmatic activity these grants are not project based. In a project-based grant all of the costs must be related to the execution of a specific project. In an operation that based grants, such as these ARP funds eligible costs are not tied to a specific project. So, for example, you may include staff salaries for your curatorial team, as well as far as fees or stipends for teaching artists who work in your education department. Even if these people will not be working together on the same activities similarly fees or stipends for artists and or contract contractual personnel must support the services they provide for specific activities as part of organizational operations next slide please.

Before we get to your questions here are a few things to remember, first, if you aren't registered with DUNS, Sam, or grants.gov get started right away. Next, late applications are not accepted, be sure that your application is complete and submitted on time, there are no exceptions also submit part one, well in advance of the August 12 deadline to give yourself ample time to resolve any issues. And likewise submit all of your part to materials to the applicant portal, well in advance of the deadline. It will surprise you when I say that the hours of heaviest usage are generally 8pm to 11:59pm Eastern time on the day of the deadline. So, you really want to avoid using the system at that time as possible, each year, we have applicants so wait until the last minute, and unfortunately run out of time. Next slide please.

So, let's get to your questions either put them in the Q & A section at the bottom of your screen. And if we don't get to your question, please be sure to reach out to us directly our contact information is here on the screen and in the guidelines on arts.gov were a friendly bunch. Many of us have been in your shoes, on the other side of this process and we had a great deal of empathy and are eager to help you so with that let's get to the questions.

Nina Ozlu Tunceli: Thank you, first of all that was a phenomenal presentation and I really want to applaud the NEA. I have worked with the, the COVID relief programs, since the CARES Act with multiple federal agencies. You guys I far by far the best in terms of really reaching out with excellent customer service to really help people I really want to applaud you on that, first of all.

00:38:51.840

Nina Ozlu Tunceli: So, if I could ask our NEA staff to all come online on mute and show your video that would be great because the fun begins with questions and we have for those of you, the audience, we have ample time to take a lot of the questions that I've been seeing come through the Q & A. So, I'm going to just start off with asking or just wanting to highlight and asking you to highlight underscore this point. You have the upcoming deadline for these ARP funds which are for general operating as Ra pointed out, without a match. And that's going to be August 12 I think he said, but there's another deadline coming up in two days that people can also apply for and that's your regular programming grants to cultural arts and cultural organizations that do require a match our project specific. Um, and could you just um do I have that information correct and that they can apply for both?

Ra Joy: And thank you Nina for that question, and if it's okay with you, I see Ann Meier Baker has her microphone open I'm also going to ask that Cliff Murphy serve as kind of the quarterback for our team and helping to tap into the expertise of our NEA colleagues and so. And I'm not sure if you opened your mic because you wanted to respond to that question. But perhaps I'll give you first crack at that and then I'll turn I'll ask cliff to help curate Q & A.

Clifford Murphy: with our Ra, I just I just want to say that uh in terms of my high school classmates and friends, they would chuckle at the idea of my being a quarterback but. Thank you.

Ann Meier Baker: You caught me with my mic open I just say that all the difficult questions need to go to Meg, she's the one who tackles the hard things. But know the answer to the question mean it is yes, you can apply for both and just be mindful of the guidelines those pesky work samples are required for our gap program and the deadline is right upon us here. But when it comes to ARP applications, there are no requirements for work samples and there's no match required, which is also different from our grants for our project money.

Nina Ozlu Tunceli: And Ra, I know Ra, you're going to have to leave soon, I want to get a question to you before you delegate that quarterbacking, and that is, I know when we had our webinar first part last week with local arts agencies, there was a big focus in this programming for really reaching out to underserved communities and BIPOC organizations can you talk about if that is present in this part of the grant making program as well.

Ra Joy: yeah, absolutely and I'll preface my answer by pointing the finger to President Biden, and the Biden Harris administration on day one, President Biden signed an executive order really directing a whole of government approach to advancing equity and support for communities that have been historically underserved by government. My colleagues will know, I often talk about having the date of August 8 circled and read on my calendar because that's the date by which the NEA and all federal agencies and departments have to submit their racial equity Assessment to the domestic policy Council. And so, we are in the middle of taking a deep look in the mirror and examining our programs and operations to identify potential barriers to service, this is something we take quite seriously. We are working to embed fairness and equity into the American Rescue Plan program itself, which is why we've kind of talked about the program design and each stage of the funding lifecycle and how we're trying to elevate equity at each stage. You know I think also that's part of the reason why we wanted to have a robust local's program, we know that locals have trust and proximity, with their local community, they

have their finger on the pulse of what's happening and, quite frankly, many local arts agencies are leading from the front when it comes to advancing.

00:43:48.660

Ra Joy: Issues of equity and access and so know that this is a priority, not just for the American Rescue Plan, but for our agency in the future and we would hope that it's a priority for at least the next four to eight years. And so, hopefully, that provides a bit of context and I'll allow my colleagues to respond to anything that's more pointed or focus than that.

Nina Ozlu Tunceli: Does anyone want to add anything.

Ra Joy: I guess, I would also say you know it's easy to sing the praises of our our any a staff because they, and this is an instance where everyone's going above and beyond the call of duty, and so, in addition to regular ongoing work we're working to process a year's worth of grants and a really short period of time. I also just want to give a special shout out to Cliff Murphy, and in addition to the work that he's doing on folk and traditional arts he's also leading up some really important work for the agency around. Our nation-to-nation work which is in line with our general thrust and focus on equity and so. Not to put the quarterback on the spot, but I also just want to give a special shout out for cliffs leadership in that space, as well as Greg. And Greg has been curating and hosting a number of conversations in the theater community. Specifically, with by pop lead theatre companies and we're learning as we go, but just want to recognize the leadership of cliff and Greg on that front.

Clifford Murphy: Thanks Ra.

Nina Ozlu Tunceli: And Ra I just want to add that you also have Americans for the Arts as a partner, we are encouraging all of our members to really embrace and center equity in their activities. It'll be a natural matchup with these applications but it's the right thing to do, it's the right time to do it. Okay, more questions.

So, you mentioned that artistic excellence and artistic merit were the adjudication measurements, but with a general operating grid, that is not about the projects that one does. How does that, how do you calculate that, how will someone put an application together if they're talking if the measurements are artistic merit, but you're really only talking about business expenses.

Clifford Murphy: Sure, I'll I'll do my best to to begin this answer. So, these are our federally our legislative lead mandated areas of assessment right of any application, regardless of whether it's for ARP funding or whether it's for our artworks, I'm sorry, our grants for arts projects applications, etc. I'm going to paste into the chat here in a second the review criteria that I think are really helpful that I would encourage as a former applicant and then you know, as somebody who I think for seven years, so that any applications but also because I think it's actually the most helpful information about what what our review panels are looking for in each application. It is not that FAQ isn't going to parse excellence versus merit as much as I think that questioners are looking for, but I think it's I think it's really helpful guide in terms of how applicants should be really focusing the narrative of their applications. Um Greg or Ann have anything to add to that while I frantically search for the link to put in into the plan?

00:48:23.610

Ann Meier Baker: I could add that you really want to think about the impact of your organization, you know what is your mission What is his impact, and how can you describe that in terms of those two criteria. So that that could be helpful, and another is you know my my father taught me that he really wants to know somebody values, you should look in their checkbook now nobody has checkbooks anymore, but the point is, you know what do you want to, I know I do. But you know what how you are going to invest the money and and how much impact will that have I'm not suggesting that one budget is more important than another budget, but just you know what's the impact of this investment going to make, and if you describe that in terms of those two criteria, I think you'll be in good shape.

Nina Ozlu Tunceli: So, one of the really popular questions today is, you have three different funding levels that one could apply for, and the question is how do you choose if you choose to high, will you be rejected because you asked for too much or will you be recommended for perhaps a lower amount.

Clifford Murphy: I'll be happy to take that one Greg unless you look like you were starting to answer there. Which is that, unlike our grants for arts projects applications where you might request let's say \$50,000 but be awarded \$30,000 with ARP funding, you were only receiving or not receiving that specific block amount of funding. And so that's, I think, part one right So if you ask for \$150,000 you were either going to receive \$150,000 or or or you will not be receiving funding. You won't be in a scenario where you're getting \$50,000 when you've asked for 150 Greg do you want to add to that at all.

Greg Reiner (he, him): Sure, and I'll take a stab, and this is my this is unlike the two veterans here, this is my first webinar So if I say something totally off base, you'll just tell me. But I am putting myself as lifted back in the shoes of when I was an applicant, you know and thinking about approaching this application, I would say a couple of things, first of all. No, we're not. In terms of asking for specific amount our guidelines to tell you three months, you can ask for so we're not going to punish you for at for following our guidelines and choosing an amount to ask for, so I would really just ask yourself, what is the amount that we need in this moment and can make the best case for imagine yourself right in the narrative and match the, the dollar matter asked me for to what you're making your narrative case for.

And the second thing I would say again putting myself back my shoes, we really try to make this application as simple as we could for everybody, because we know how much you were all working in some cases you've lost your grant writers, of the pandemic you're doing double duty, so we really did try to make this simple. So, I would say, I know this is a hard thing to take on board but don't overthink it. You know don't, don't we don't want you to spend a month working out, we want you to make this clear, simple thinking your gut what you really need, and right replication based on that and just don't get I know because I would do it, too, I would be overthinking it. So, I'm saying I was telling myself that advice just don't overthink it keep it simple and focused and asked her what you and your gut. We're all arts leaders, so we follow our guides what you know that your organization really needs an hour is and said you're going to make the best impact on the Community you're trying to serve.

Nina Ozlu Tunceli: So, this is somewhat related question, and that is, does this somehow disadvantage small organization so, for instance, someone says that there are \$100,000 a year organization Is it too much to ask for the equivalent of your annual budget or half your annual budget, how would that be looked upon.

00:52:25.980

Clifford Murphy: um I'm gonna take a shot at this and then I'll ask Meg if she has anything to add. You know, considering the volume of applications and considering the fact that everybody who's going to be applying for support is in an urgent situation and for funding. I think the lens that makes the most sense here is, how the request is framed, so making sure that the amount that an organization if it's a smaller organization with a small budget is to make sure that the narrative is demonstrating that the Organization has the capacity to manage that that funding right. So, so that a grant that is made by the NEA isn't effectively going to swap the organization, you know that that this is something that that is intended as relief, rather than as a burden. And so just to be sure that the ask that the request makes sense in a capacity perspective and within the budget of the organization over a period of time Meg do you have anything to add to that.

Meg Kowalik: I would just add that. One thing to really think about is what your actual expected cost would be as an organization for this timeframe, you know we're about six months out but as you're starting to do your planning for 2020 to 2023. You know, if you are a smaller organization say you have a budget letter you don't have \$1,000 a year. Really encourage you to think about your heart costs and what those are going to look like. Because these aren't regular project grants, there are very specific kinds of allowable costs that you can apply for under this program and so you know if, you know that your payroll doesn't get you all the way to \$150,000 a year, and if you really have to be sort of scrambling to find costs that might not be a situation that you want to be in going forward.

So, you know I saw, I saw one question in the chat about you know what if your organization is all volunteer run and we do have many organizations where that is the case. You know, we could pay those volunteers, if you are doing work for the general operations of your organization. You know, you could use these funds to pay her for a salary for someone who's maybe been volunteer before.

Nina Ozlu Tunceli: I think smile on a lot of people's faces.

Clifford Murphy: You know I don't I don't know this is helpful to hear or not, as as folk in traditional arts director significant majority of organizations that apply for and receive funding within our discipline are smaller organizations. And you know I I've been at the Agency now for six years and, to be frank, I wouldn't be able to tolerate this work if the agency wasn't committed to supporting smaller organizations. And I don't think that I would be able to frankly face that constituency within the discipline if we weren't. And so, this is very you know, this is something that we take seriously, there are a lot of voices within the agency that advocate very strongly for for small organizations and have, for a very long time, and so this is a real commitment on our part, and so I certainly understand the apprehension that I'm familiar with the apprehension that a lot of smaller organizations have when they consider applying to the NEA for support any and under any circumstances. But I can testify to the fact that that we have been dedicated supporters of smaller organizations across disciplines for a very long time.

Ann Meier Baker: Can I just chime into so for many years, I was the CEO of an organization called chorus America, most of the people who sing in courses in this country do so on a volunteer basis, many of them have degrees in music. So, I, like Cliff, this question is NEA and dear to my heart to this army of people who sing for free.

00:57:20.760

Ann Meier Baker: are doing god's work in this country, and so, if you running let's say a community chorus and you had a paid music director. And he's the only paid person or you have one paid administrative staff person, and your budget is around \$100,000 if you apply for to a two-year project for \$50,000 and that money stretches over those two years, you might be able to support that back in the day when I did applications to the NEA many of them done on Sunday afternoon or late on a Thursday night. I used to always start with a budget and once I figured out what we're going to spend our money on the rest of it kind of wrote itself, so you really start with what are we going to invest in then sometimes the light bulb comes on.

Meg Kowalik: The only thing I'd want to add is just to to keep in mind when you are working in your budget that, you know, any costs that you claim under this award they do have to be documentable expenditures we don't require you to submit receipts or documentation when you draw down your award funds, but you do need to keep those on hand on your end with your organization, so you know, for example, if you are going to bring on new staff. You know, have a copy of their contract, you know, have have timecards for your employees. You know, you do have to be mindful to keep keeping records, I mean you should be reversible hard costs that are included in your budgets.

Nina Ozlu Tunceli: OK, so now in terms of double dipping triple dipping quadruple dipping possibilities as long as it's not the same cost. I think you were pretty clear in your presentation that a culture and arts and culture organization and nonprofit organization could apply directly to the NEA through this program. They could also apply for the state arts agency funds that were received back in April that each State arts agency kind of develops a different kind of Grad program of how to use it if they're eligible for that they could apply for it. Some of the regional arts organizations are developing direct grants as well, perhaps apply to their regional arts organization and now local arts agencies later on down the line, will also be doing sub granting. There's a possibility that they could apply for all for as long as they're not paying for the same expense does that sound right?

Meg Kowalik: Yes, and we know that it's a lot of balls in the air, right now, because there's also you know, all the programs on another small business administration. You know, those are sort of out in the open right now. And really the key takeaway is that, yes, you can apply for these different programs if you're eligible under the guidelines you know we certainly have all of our guidelines up on our website right now. And I, I know that we have given some ARP money to our state partners, and they are working furiously I know to get their own their own programs up and running to get those ARP funds out to the field, so do just you know, read through guidelines very carefully, if you have questions either you know specific to our applications, you know see arts agencies, the regional arts organizations. You know just just be very mindful to have absolutely no overlap in costs between all of the different programs, it's certainly something to keep in mind when you're planning, because there are there are some costs that aren't allowable under ARP grants that could be covered, you know either from our regular grant programs or from a different source. So, you know if you know you have a bunch of different things you want to cover maybe compare you know put all the guidelines, side by side and compare and say Okay, we could go, you know to this program for this program for the other and and that way they're kept separate.

You know one other thing that we like to do in the grants office is have different grant periods for separate awards So if you know you're getting. You know, a shuttered venues grant and that, you know those funds have to be spent by December 31, 2021.

01:02:12.870

Meg Kowalik: The earliest all will start date for this program is January 1, 2022. So right off the bat, there's no concerns about overlap because there's different distinct time period so sometimes that can be a sort of quick and easy way to to avoid any overlap.

Nina Ozlu Tunceli: You have to declare in advance whether you're going for a one- or two-year project period.

Meg Kowalik: Yes, you do have to.

Nina Ozlu Tunceli: or advantage of limiting it to one year or two years.

Meg Kowalik: Not necessarily um it wouldn't be more or less competitive. And if you do have to identify a grant period when you apply, but if you are recommended for funding, there is an opportunity to make an adjustment to that if you really need to and thinking about what kind of growth period, you will want. You know it's sort of a similar question of what costs, you want to include in your budget. You know if if what your organization really needs is sort of steady consistent support for one person salary or for multiple people salaries, you could go for it to your event period and support you know, a couple of those salaries or even just one, and then you know that, okay you're going to have that support available, and you can draw down, you know that person's salary month by month by month by month and that money is there. And it really is up to your organization and there's there is flexibility.

Clifford Murphy: it's gonna get.

Greg Reiner (he, him): Real quick it oh sorry.

Clifford Murphy: But I think it just really makes. It really depends in in terms of advantage, I think, was the word that you use Nina, I don't think it has advantages or disadvantages somebody. Unless the way that you're framing your request doesn't make sense, you know, like if if what you're requesting doesn't make sense, with the calendar that you've proposed you know, in terms of using the request turning. That, in theory, could disadvantage it just make sure that the request makes sense.

Nina Ozlu Tunceli: In no way would say disqualify you from applying from some other program as a result of being locked in for two years. That would be an example, no. Okay, good. Okay, so I'm terms of other federal programs that are going on out there, we know about the shutter venues EIDL, PPP people have been done. In terms of their periods, so it doesn't interfere, but was shuttered venue there can be an overlap, especially if those getting a supplemental it will go into 2022. What do they need to be mindful if they are getting both?

Meg Kowalik: overlap. No, no, no double dipping I, I know I can be a bit of a broken record, but any, if you're shuttered venues or any other federal rescue programs, or even you know non corporate related programs, you know if you're getting an NEH grant for the humanities grant. You know they're There can be absolutely no overlap in costs.

01:05:46.350

Nina Ozlu Tunceli: Donations as well that might say you want to help pay for payroll costs your your rent. And that's.

Meg Kowalik: Sorry, to cut off.

Nina Ozlu Tunceli: yeah, I want to say, would this apply let's say they're putting an application now to the NEA to pay for something in. That specifically, say the rent for their building let's say they get a donor and there is a real estate developer, and really wants the money to go towards paying the rent what happens there?

Meg Kowalik: That would probably be a situation where, if you are recommended for funding. You would have an opportunity to make adjustments to your budget if you absolutely have to, we would definitely ask folks to be mindful of things when you're applying. A, don't, don't submit an application and just throw something together, because we think you can pick that later. Really, if you're recommended for funding that opportunity to revise your budget is really, you know, to address anything that might have come up in the interim between when you apply, and when you actually receive notice from us. So again, you know, you know your organization, you know what, what grants you're applying for just be very mindful to keep everything in separate buckets.

Ann Meier Baker: And you know you might ask that real estate developer, if he could apply his funds to the future years and negotiate some of that, and if you know what you apply for this shuttered venues grant and even if you haven't heard maybe you look at what's left and that's what you apply for in terms of the ARP money, so it takes a little choreography and no one knows the right choreography better than the people who chased the money at your organization.

Nina Ozlu Tunceli: yeah, and that's where I would again compliment the NEA and giving the ability to have, up to a two-year grant period. Because the shuttered venue if you get a supplemental take you to June 2022 so you could apply this funding for anything after June 30, 2022, right. Did you want to add anything that wasn't sure if you were.

Greg Reiner (he, him): kidding I was way back three questions ago, so I don't know if it's still useful but. I will say this in case it's useful for folks I was just watching the Q & A, and something makes it about time sheets I think trigger to edit. Everyone, you know, whenever you hear the word timesheets, we need to look at this so just to just to clarify for folks a couple of things on that number one. I think some people thought you meant for positions they had to be existing already and that's not true, you could pay someone in the future. You just have to it doesn't have to be necessarily a timesheet it can be contract payroll records. She was just giving you examples of different ways, you can verify that you are in fact paying and employing this person so as you can prove that if you get, you know, sometimes our our Inspector General will do random audits on organizations, so you want to be prepared for that if it happens. But yeah, you don't have to like have someone on payroll now are they giving a timesheet or anything like that, and there are there's a menu of ways, you can verify that they are being employed and paid by you.

Ann Meier Baker: yeah, you don't have to install this little clock. With the cards.

01:09:19.260

Ann Meier Baker: However, my organization was in fact audited by the NEA and they they did knock on my door and say how do you keep track of the hours of your employees so it's important to have some documentation.

Nina Ozlu Tunceli: Another point that I'd like to underscore that you guys made in your presentation, and I think it was during your FAQs um. And that is that they actually don't have to be w2 employees, they can be 1099 workers, you can use these funds that pay for quote unquote payroll of 1099 workers are that right, did I get that right. That's correct okay great that's very helpful because I know a lot of people who have been through the cycle of applying for PPP loans and they could only be w2 and a lot of artists were left out. But if you hire artists, you're allowed this is one way of helping artists, even though you can't give them a sub grant with these funds, you can, with a little course agency. But with these ones you can't do a sub grant below that ours to do what they want to do with the money you can pay them to perform work is that right?

Clifford Murphy: Yes.

Meg Kowalik: Artists, artists, these are allowable as long as they are paying for work that the artists are doing as part of your organization's regular business. And there's something tangible what you can't include with the payments to artists that are purely you know relief type funds where those artists don't have to do anything they can just turn around and use that money for whatever they want. You know that kind of thing is not allowable under this program.

Nina Ozlu Tunceli: question for you is because it has to be business by the expenses not project expenses, how do you pay artists, what kind what kind of fees they artists under that category.

Meg Kowalik: Right so, for example, if you are a presenting organization and what your organization does is present artists you put on concerts and performances, to bring people in to do you know performance or community. When you're putting together your budget for the year, I'm sure you have you know, you set aside now we're going to spend this much money on our artists. You're not necessarily, mean, you're probably thinking you know we'd like to have this person or that person come and perform, but it's not you know you're not proposing a project of you know, we want to bring when a flooding in to do a performance you're just thinking more broadly. You know we're gonna we're an organization that presents artists and we're going to have to be those artists. Or if you're an orchestra, and you have musicians that are in your orchestra, and they do you know X number of concerts a year and that's just your day to day work that your organization does again those those artists fees would absolutely be valuable.

If that's really, to me yeah, it has to be tangible work has to be something happening and it has to be related to your organization's work. Where we get into foot granting is you know if you were to give an artist or another organization event, you were to turn around and take our money, give it to that third party for something totally unrelated to the work that your organization does that we just hand over the money and walk away that's really what we're thinking in terms of a sub grant, and that is not allowable under this program.

01:13:07.470

Ann Meier Baker: So maybe just a couple more examples, if you have a professional chorus that rehearses 10 hours a week. And you have a for rehearsal or per hour fee that you pay them, that would be allowable if you have an education program where teaching artists go into schools and they go into 40 schools, a year, or something that would be allowable under this program.

Nina Ozlu Tunceli: Okay, great. I'm taking me here a question from the audience for programmatic history, the application asked for quote unquote one representative example of our programming per year for the recent three years or for the recent years, I think you to look at three years of programming, does this mean one performance one residency one Commission or does this mean one season that should be included with multiple performances residency and commissions.

Ann Meier Baker: This term is it.

Clifford Murphy: And I think it's your turn.

Ann Meier Baker: Oh great. I think we're pretty mean can be the police force if I answered this incorrectly, but I think we're pretty agnostic about what we think that activity is so if it's two operas and you call that a season if it's you know visiting any number of schools and it's all education program and that's your mission then that's artistic activity. So, three years they don't have to be consistent, or the word is consecutive they can be especially during COVID maybe you know you took a year off as long as you have three years of programmatic activity to show and to describe, then you will be eligible.

Clifford Murphy: We have plenty of grantees that let's say do one festival a year. Right and so that's not exactly a calendar of programmatic calendar it's a consistent activity that they do, and I've received support for and present to the public. Just as a different example.

Nina Ozlu Tunceli: There are questions about, if you are in a large urban area and there could be dozens and dozens of organizations from that one metropolitan area applying. Is there some kind of hidden limit on the number of organizations you'll work from particular region or city do they have to worry about that, should they be talking among themselves to consolidate an application?

Clifford Murphy: I would not recommend consolidated applications that you know I don't I don't know that that could possibly work within the framework of what we allow. Or what would be eligible. So, two things one you know the the part of the reason that we want to be supporting local arts agencies, as well as individual organizations, is so that we can be doing both of these things at the same time. I think that, historically, if you look at the work that our agency does, there is a balance geographically, organization size wise, disciplinarily. I would not say that there's a secret, that there's a secret quota that there's a cap in urban areas is in states. But you know there won't be a scenario in which all 800 ARP grants are made to the same town. Next sense that's.

Nina Ozlu Tunceli: One point that is how many grants, do you expect to award and what's your best guess of how many applications you're going to expect, especially since you've been through the cares that round of something similar but different.

Ann Meier Baker: I think the estimate is that we will be able to make approximately 800 grants and if I've been told the number will expect, I think I blocked it out in my mind as a way of managing my heart rate, does anybody know how many we expect?

01:18:05.940

Clifford Murphy: I think at least upwards of 3000 yes. So, I don't know I mean I think it's just it's tough. And I we encourage organizations to to apply to us directly, as well as apply through other challenge channels of support, through their state arts agency, through their regional arts organization, through their locals. You know, we, we have a genuine desire to be serving everybody, we know that everybody is hurting, and we also know that we have, we will be able to make fewer grants than we want to.

Nina Ozlu Tunceli: Will there be any reconciliation or comparison between those that got cares at coded relief grants from the NEA and this set of ARP books okay so it's not the question being asked in the application, nor is it being evaluated from a data comparison.

Greg Reiner (he, him): know, and I can I can just add to what we were talking about earlier with the, it is a low rate of probably a, awards to applications for this, but that's why it's so important, for we want to keep encouraging to apply for our grants for arts projects program that with the other deadline that you talked about the beginning.

Nina Ozlu Tunceli: yeah, it's.

Greg Reiner (he, him): yeah, and I can just give you an example in the theater division division, we actually fund 60% of those applications that come into us so that's a much better rate. And if you're, especially if you're new to the National Endowment for the Arts, and this is your first experience with us, don't be discouraged and please come back. Either you know, in July, which is coming right up or if you can't make your for that the next deadline will be in February of next year, do then you've got plenty of time. And we you know all of our teams in every discipline is available to work with you to help guide you through the process give you a penalty that could be don't get an application for regular grants we don't do penalty back for special programs like ARP. But if you apply in July, and you don't get that grant, we can give you feedback. I know, again, it helped me a lot, when I was applying when I was a Tectonic Theater Project so take advantage of all, please take advantage of all those opportunities we have for you.

Nina Ozlu Tunceli: When will the decisions be made on the final words and grantees are notified.

Clifford Murphy: So, I pasted the calendar into one of the answers in the Q & A I'll put it in the general chat here. Awards will be, a believe our awards will be made in December 2021.

Nina Ozlu Tunceli: And they can be in January of 2022.

Clifford Murphy: Yes, so there's probably a nuance there that. Meg, needs to adjust mag.

Meg Kowalik: Yes, so you will be notified whether you have been recommended for one of these awards in December of 2021 your grant period could then start no earlier than January 1, 2022. Because there will be probably around 800 of these awards and only a few of us in our grants management office who can actually you know review and make these awards. We probably won't be able to get them all out the door January 1 just because it takes us time to do our process and work but, but you can start incurring costs January 1, 2021.

01:21:39.720

Nina Ozlu Tunceli: I got an easy question; I think that I want to ask him that. As you're dividing things up into alpha systems of A through L, think, or something like that, and with different deadlines for the second part of when they submit things. I would like to know if your organization officially begins with "the" are you in "T" or the next solid word that comes after that?

Clifford Murphy: Okay, so in the link that I just put in the chat, if you scroll down that page, just past sort of the the grid where where you see that information about group A through L etc., right below that it delineates all of these sorts of these sorts of things. So, to answer your question specifically if your organization's name begins with "THE", the first letter of the main word to determine your group, for example, "The ABC Theater" would be in group A through L, "The X, Y Z Theater" would be in group M through Z.

There you know the FAQs also are you know that the that calendar also will tell you, if your name begins with friends of if you're applying on behalf of a city, if your organization's legal name, because of the digit. How you, you know how you will select and identify in terms of that deadline.

Ann Meier Baker: And the reason we've done, that is to cut down on the volume that all come in on the same day, so that our system doesn't crash.

Nina Ozlu Tunceli: Exactly. Um let's talk a moment about local arts agencies in that choice that you give them of either applying for the sub granting or directly for grants to arts and cultural organizations. What you said is that there's a \$50,000 general operating grant that they could get in the director organizations and what I'd like to highlight is in the subgrant they can also request of the portion that they sub grant 50,000 could also go for general operating Is that correct?

Meg Kowalik: So just looking at the two NEA rescue plan programs that are available, we have, the one we're talking about mostly today, the one for grants to organizations, and then there's the separate opportunity for local arts agencies to subgrant. If you are a designated local arts agency, you can only apply to one of those two programs, you cannot apply to both NEA ARP programs it's it's either work you gotta pick one. If you are a regular arts organization, you can apply to the NEA ARP grants organizations opportunity and then, if your local neighborhood arts agency gets one of those orders from us for sub granting that they do you could apply to that local arts agency for a sub award that they're giving out to their constituents. But the two opportunities that we have any have open right now for the rescue plan funds that's a binary choice, you have to pick one.

Nina Ozlu Tunceli: This is a question about forms and registering is asking, just to clarify do we submit the application for federal domestic assistance short organizational form, I guess that's the full title do we do it now, before we have part two ready. Anyone know that answer?

Clifford Murphy: To the instrument.

Meg Kowalik: Yes, but at the Forum they're referring to is the SF 424, and that is submitted as part one through grants.gov and that's the first set of deadlines that you see in the calendar that we have in our website and then. Part two that second set of dates that for being a fuller application that you submit through our own application portal, and definitely recommend you know looking very closely at the

instructions and the deadlines on our website, because all of that nitty gritty detail um is there, so you can pull that up anytime.

01:26:38.340

Clifford Murphy: Um, Megan, on behalf of the rest of us, thank you for knowing the long formal name of the SF 44.

Nina Ozlu Tunceli: another kind of formulated question will any send out additional forms to be filled out question mark grants.gov says additional forms are due during a limited window.

Meg Kowalik: I believe it's just referring to our part two of the application and so that all is available. If I can find it really quick on our website, we have a preview document that will walk you through all of that, so you can take a look at it before the application portal actually opens for for section two so you can prepare.

Greg Reiner (he, him): And I did share that document that Meg referred in the Q & A find it.

Nina Ozlu Tunceli: um this next question, I think, is really for some of those groups you're trying to reach that are maybe new to the NEA. And they're saying that they attended your webinar last week that you might want to advertise how they can see that resource still. And they said you alluded to grant management and, since this is a relief grant for them, they're saying meant to help organizations have been stretched the limit may be new to the any system can you offer some info regarding how demanding management of this grant would be.

Meg Kowalik: So. I want to back up a little bit and sort of try to hit one point before I get into the meat of that question. So, for these rescue, rescue plan grants and salary support are allowable cost. However, salaries for development staff, fundraising staff, those would only be allowable costs to the extent that the work those individuals are doing is directly related to the management of this specific NEA American Rescue Plan grant. And salaries for just general fundraising that your organization does, you know the day to day of applying for other grants of asking people for asking other people for money, we know that takes time but it's not an allowable expense for this grant. When are you?

Nina Ozlu Tunceli: writing for their own job.

Meg Kowalik: Right, yes, exactly. And in that sense, what we mean when we say management of this specific ARP award I mentioned earlier, that if you are recommended for funding, you would have the opportunity to update your budget when we do send out award notifications. We also asked for some other documentation to be returned to us where we ask you about the accessibility of your organization's space and your programming. And you know we may ask for some some other dates, if you have them, so you know the time that you spend filling out those documents and returning, returning them to us. The time that you spend, you know if you are getting support from us for for salaries, like I mentioned before, you need to keep 10 sheets or contracts or you know you need to keep the documentation for the cost that you're charging to the award, so that takes time.

01:30:30.660

Meg Kowalik: I did see some other questions in the chat regarding you know how these funds will actually be distributed and released. The ARP grants will function like all of our other grants. The funds are released on a reimbursement basis, so we can release funds as you incur your costs. So when you're ready to drop down funds, there is a very brief payment request form that you submit to us and that asks you to what to identify the time period for that particular payment request. So that could be January first quarter 22 to February 2022 and then you just have to give us sort of at the top line numbers in terms of what costs incurred during that time period. And when when you're drawing down or two thirds of your grant funding we asked me for a very brief progress report, which really is just a few sentences or a short paragraph. So, the, the management required during your grace period it's not super onerous or I don't like to think it's super onerous but it, there is no work involved there. To.

Nina Ozlu Tunceli: kind of I'm looking at the time, then you're going to want to wrap it up, but I want to encourage everyone to apply because, while there are some pieces, that you will need to do the final report, this is a once in a, not a lifetime, but once in a while opportunity, where you can get a general operating grant no match requirement. I'm really looking to pay for a nuts and bolts of what you do, and the people that you hire to do things, so I think that everyone should have that incentive to go for it, especially first-time applicants.

And with that I want to thank all of you for participating today's webinar. I'd love for you to just one more time mentioned that you're doing these Q & A sessions for like open office hours for people. Who didn't maybe get a chance to ask their question here, but they'll have a chance to firsthand asked to one of the authorities that you put up at the NEA for these Q & A sessions is that right?

Meg Kowalik: Yes, absolutely I believe Marissa just posted a link to those in the chat we're doing about two a week getting started or something this week and all the way into August, I believe, and those will have two or three NEA program specialists on each call, and it will really just be bringing us your questions, we want to talk to you. You know folks will, absolutely, welcome to come there if your question wasn't answered today, please feel free, there are a few that are designated for specifically for local arts agencies, so if that's something you have questions about you know, please do feel free to join us for one of those.

Ann Meier Baker: And I can just confess that you know I'm not much of a direction reader I'm the person who brings home the IKEA furniture and starts to put it together before I look at those goofy pictures. But if I encourage you to read the directions, we've really done our best to anticipate every question and write everything in the FAQs so I'm good always call us, but a lot of it is there for the reading.

Clifford Murphy: And I would just add that I put a link here in the chat where you can find some contact information that goes directly to specialists that are managing ARP questions and technical assistance so. No question is too specific, and so please you know I encourage you to reach out directly to that contact information, of course, you can reach out to us directly as well. So, you know we are trying to make this as, as clear and coherent as possible.

I also just want to add, lastly, that that we really see this as as for those people that are considering applying for the first time that we see this as the first opportunity of many to be a service, and so it is tough to meet people, for the first time through grant making, and so we see this as a long term.

01:35:15.750

Clifford Murphy: A long term relationship between our agency and organizations of all kinds, communities of all kinds, and so we take that seriously. And we wish people, the best of luck.

Nina Ozlu Tunceli: That's a beautiful place to end and I'm going to hand it over to my colleague Jerelle to tell us how we can get a transcript we see the video and what our next steps are.

Jerelle @ AFTA (she/her): Thank you so much Nina, thank you to the NEA staff, our panelists, and thank you everyone that attended and participate in today's webinar on Applying for the New NEA American Rescue Plan Direct Grant Program for Arts and Culture Organizations. As a reminder, this session was recorded and will be available for replay on Facebook immediately following this webinar. The slides links and other resources mentioned as the transcript, for example, are now available for you, under the resources tab in the arts you page and the transcript will be made available to you in about few days on the ArtsU page. And that's all we have for today thanks again and take care.

Nina Ozlu Tunceli: bye.