



Earmarks are Back!
Understanding How “Member-Directed Spending” Can Serve the Arts
August 4, 2021

Presented by Narric Rome, Callia Chuang, Brian McKeon, and Lauren Cohen

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Marissa @ AFTA (she/her): Hello everyone welcome Thank you so much for being here today. We're just going to wait another moment as folks are joining us from the waiting room, and then we'll go ahead and get started. Alright, so Hello again, and welcome to the program, “Earmarks are Back! Understanding How ‘Member Directed Spending’ Can Serve the Arts.” We’ve got a great program planned today, and before we get started, I’d like to share some reminders about today's session.

This webinar is being recorded and the recording will be available in a few business days on ArtsU where you access today's session. An automated live 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. Please share your questions in the Q & A feature located at the bottom of your screen, you are also welcome to chat with fellow attendees in the chat, but please be sure to submit any questions you have in the Q & A. Should you need any technical assistance, please send me, Marissa @ AFTA a direct message in the chat. Finally, additional resources can be found under the RESOURCES tab of the activity page, on the event page where you access today's session.

And with that, I’m pleased to pass thing off to Narric Rome, Vice President of Government Affairs and Arts Education.

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Narric Rome: Great Thank you very much, Marissa, and good afternoon everyone. My name is Narric Rome, Vice President of Government Affairs at Americans for the Arts, and I’m happy to be helping to moderate this conversation. I will now slide share my slides on this webinar, Earmarks are Back! So, I, the first slide I want to share for our program, I want to provide a little introduction to what will be sharing with you today and who will be sharing it.

First, I’ll be doing a little run through, then I have some background in history around the story of earmarks, and how they are back in fashion on Capitol Hill. Then, I’ll turn it over to our summer intern Callia Chuang, who will be sharing some of the research that she's done throughout this summer exhaustively providing some insights into what kind of earmarks are out there and the ones most important to the arts and arts related fields. We will then be hearing from Brian McKeon from Brownstein Hyatt Farber Schreck lobbying firm, who has been working with Americans for the Arts for several years now, Brian and his colleagues assist us on a variety of public policy issues and Brian has a particular expertise in the appropriations process on Capitol Hill, having served two senators in that role on appropriations and on earmarks earlier in his career. Then, after Brian, we'll hear from Lauren Cohen,

who is our government affairs and grassroots manager and she'll be sharing some of the advocacy techniques and best practices for helping you begin your, if you're so interested, begin your journey towards pursuing an earmark that could serve your community. We'll then have some time for questions and answers.

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Narric Rome: And please know that, in addition to the content, that the, the for the five of us share, we also have some resources on the resource tab as well for this webinar.

So, now, moving on. So, the story of earmarks for Americans for the Arts began back in 2006 when we wanted to take a little look at the, in that, timeframe when earmarks were a flourishing activity on Capitol Hill. We did a study of the obvious ones, we took a look at, in the appropriations legislation, we read as much as you can try and understand how many earmarks, there were that were applicable to arts organizations, to arts institutions cultural organizations, or arts related organizations, and we published a resource. This resource guide that found in this one example in this one year, I should say in the 2006 federal budget 180 million dollars, 180 million dollars, that were specific and named for cultural outcomes for cultural organizations. And that is larger it was then, and it is now larger than the size of the entire National Endowment for the Arts. And so, earmarks in 2006 were a very substantial source of funds for cultural organizations.

Moving ahead two years, we did a similar study in 2008 where we found in that year \$41 million and, of course, every year is different there's different budget issues going on, in this case, 41 million. So, obviously, less than a few years prior but these, again, are just the ones that are obviously related to arts organizations, their name says some kind of arts, it just screams that it is an earmark for an arts organization. Often earmarks don't have that kind of name and, and it can be for a project that the corner of 10th and Main Street, and you don't know if that's a cultural organization or not. So, these are the studies just pulled the ones that were the obvious ones.

So then, as a few years later, and throughout that time frame, there were claims of waste, fraud, and abuse in the process, and among some of the earmark recipients. There were efforts by members of Congress to have formal legislation to ban earmarks. On the left there's a picture of two senators, at the time, with an, introducing their earmark elimination act. But in the end, both the Republican Party Caucus decide to have an informal ban or a formal ban, and according to party rules, and the Democrats followed suit. And that was, and that has been the status of earmarks for a decade since 2011 to this year 2021. So, and you can see, that you know, I included a cartoon here that sort of just captures what the thinking is of every Member of Congress. Is that earmarks are generally, in that time frame, were considered by many to be wasteful federal spending, except for their Congressional district, in that case the remark is a needed community project.

Jumping ahead, then to this year, the return of earmarks and earlier this spring, we saw the House appropriations committee offer these new rules. This is just a capture of the first part of that memo from the Chairwoman Rosa DeLauro and Senator Pat Leahy on the Senate side, the appropriations chair in the Senate, issued similar and parallel reform for how the Senate would treat earmarks. And so, those two documents are in, reports of them, are on the resource tab and I mentioned before.

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Narric Rome: And this cartoon sort of captures the expectation and of a of the democrats and Republicans getting ready for a lot of earmarks coming through the system. And, indeed, we'll show here shortly just how many that, that is. So, that is the quick story of where things are what. In addition to the content and the presentations that you're receiving on this webinar, we will have a publication coming out in just a matter of weeks that will capture what we're presenting here and also give a more methodical presentation of the steps and the thinking and that can go into the development of an earmark, the presentation of it, working with members of Congress, and the process overall. So, we'll have an updated resource guide coming out that will capture much of what is shared in this webinar and Callia's research as well.

I will now move to introduce Callia Chuang, our intern, who has some of the goods on what the house earmark process has shown and resulted in so far this year.

Callia Chuang: Thank you, Narric, and good afternoon everyone, my name is Callia Chuang, and I am the summer 2021 Government Affairs intern at Americans for the Arts. And one of my biggest projects this summer has been researching earmark requests submitted for fiscal year 2022. And today, I'd like to share some of my findings with you, so we can see how earmarks became a viable source of funding for the arts, this year, and what their potential could be for years to come.

Yeah, um so, even though this was the first time in 10 years that earmarks had returned. Members of the House jumped right back into submitting earmark requests. Members of the House submitted a total of 3012 earmark requests, all of which were made available on the House appropriations committee website, in order to be transparent. So, for my research I looked through these requests and extracted the ones that aim to fund an arts and culture project, such as renovating a local theater, opening a new collection at a local museum, or enhancing arts education programming at a local community center. In my search I also extracted earmarks that were arts adjacent, meaning they post funding for a project that could fall under the arts and culture umbrella, but didn't specifically include the arts in the project title or description. This included funding projects like restoring and historic local landmark or funding a library. And I took the arts and culture earmarks and arts adjacent earmarks and put them in a separate spreadsheet known as Americans for the arts and arts and culture requested earmarks tracker.

So, on this document, we noted the Member who requested that your mark their state, and if they were a Member of the House Congressional Arts Caucus. We also recorded the project title of the earmark, it's address, the description, and then the amount of funding requested. Then, finally, we included the appropriations bill under which earmark fell, such as under the Agriculture Committee subcommittee, or the Labor health and human services subcommittee, etc. We had one sheet for just arts and culture earmarks and then another that included the arts adjacent earmarks in addition to the arts and culture ones. I'm sorry, Narric, can we return to the previous slide. Yeah, and then, finally, once the House appropriations bill released, which earmarks have been approved, we marked we made sure to mark the approved earmarks and, and as we were lucky enough to find out, most of the arts and culture earmarks had been approved, which is a great sign for using earmarks and the source of arts and culture funding in the future.

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Callia Chuang: So, what we found from this research is that for the fiscal 2020 fiscal year 2022 appropriation cycle your Max provide a sizable amount of funding for local arts and culture projects across the country. Members requested 141 arts and culture earmarks, about 5% of total earmarks requested. And this you'll have a significant amount of funding, with over \$203 million being proposed for arts and culture. And then, with the arts adjacent earmarks add on top of this, this includes an additional 87 million amounting to about 290 million in total proposed arts or arts adjacent earmark request funding. And the good news is, about 90% of the arts and culture earmarks were approved, as well as 88% of arts adjacent earmarks leading to about 180 million dollars of money being approved for arts and culture funding. And while these appropriation bills still have to pass in the full song to pass, and be reconciled with the Senate, these trends appear to be a good sign for using earmarks to provide arts and culture funding.

And finally, we found the article earmark requests for coming from all over the country. They were submitted by 143 different US House numbers from both the democratic and Republican parties and they came from over they came from about 41 different states and US territories. So, given that so many Members of the House submitted arts and culture earmarks the cycle It really seems like this will be a viable source of funding for future fiscal years.

So, now I've broken down exactly which categories arts and culture earmark funding went into so in in my research I identified five categories that your mark request fell into. First being arts venues, like renovating a local theater and music Hall, then museums, arts and community centers, like a local boys and girls club, having an art program arts education, and then finally public art spaces, which essentially means like renovating a public park or marketplace any public space that is intended to have artists showcase their work. And, on the whole, earmark requests were pretty evenly distributed across these five categories. Each of them occupying almost a fifth of all earmark request. This will be a helpful vantage point, especially when organizations start to consider pursuing funding for their own projects for fiscal year 2023, knowing which, which categories earmark funding typically falls into will help people know which projects are likely to get picked up by Member of Congress.

I also looked into the breakdown of arts adjacent earmarks, these fell into six categories: historic landmarks, memorials, monuments, libraries, culinary arts programs, cultural centers, and major centers. And here are definitely seeing that historic landmarks, like repairs to a historic neighborhood or a local landmark, like a community lighthouse, it seems like be these types of requests made up the bulk of arts adjacent earmark requests with libraries and culinary arts programs following in second and third. And since, since we know that these categories of projects are likely to receive funding, it also might be worthwhile to consider using arts adjacent type projects to advance the arts and culture, for example, an arts organization put some an earmark request to fund arts programming at a local library.

Now, I'd like to share a couple of examples of approved your requests, so we can discern what makes a good proposal, and why local arts organizations should consider tapping into the source, the Federal funding. So, first, we have a project from Representative Scanlon's district in Lansdowne, Pennsylvania. Representative Scanlon requested \$1.5 million to preserve the historic Lansdowne theatre, an important local arts hub in her district.

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Callia Chuang: In the proposal description, representative Scanlon notes how this project will have important economic benefits. She states that renovating the theater will boost the economy, as it will involve hiring construction workers to repair the building. And then, once the theater is repaired, it will increase overall economic activity in the area, both by attracting patrons to the theater, but also by bringing customers to the retail and restaurant districts around the theater. The proposal projects that the theater will generate an annual economic impact of about \$10 million. And this economic driven case for funding an arts venue makes for a convincing proposal and serves as a great example of how funding to the arts and culture sector can really jumpstart the whole creative economy in a local district.

And our second example is a project from Representative Lee's district in Oakland, California. So, representative Lee requested \$500,000 to enhance the Oakland Symphony's Music for Excellence or MUSE education program, youth arts education and outreach initiative. In the proposal description, representative Lee reviews specifically highlights how this program can help students in poverty, students of color, and students learning English as a second language. She cites research about how music education can improve one's cognitive and social skills, help them to equalize educational opportunities for students and underserved communities. And this proposal demonstrates how arts and culture earmarks can fund organizations dedicated to advancing equity, receiving federal funding for the arts can truly make a difference in efforts to rectify systemic barriers and provide children with equal opportunity.

So, ultimately, what we've learned from looking at the fiscal year 2022 earmarks is that members of the House have been interested and willing to use this source of federal funding for arts and culture projects in their districts. And based on this year's trends, earmarks could be a very good source of funding for local arts organizations to consider pursuing. We would encourage organizations to submit earmark requests to their members of Congress and fiscal year 2023 and beyond. And add, and although your marks have had a contentious history this year's data shows that they can really have a beneficial impact on the arts and culture sector, which will hopefully yield positive results for artists arts organizations and local communities in the years to come. Thank you, and I'll pass it to our next presenter, Brian McKeon.

Brian McKeon: Hi everybody. Thanks, Callia, that was super impressive, great work, really in-depth stuff and really positive news I think for the community. Thanks for having me here, as Narric mentioned I'm with Brownstein Hyatt, we help you all with your government relations needs here in Washington DC. I'm going to talk a little bit about, more of the process for earmarks in terms of what can your organizations need to do, what you should expect, what the timing looks like for the next fiscal year.

I'll start with, with the government fiscal year, which is different from any private outside organization fiscal years. The fiscal year for Federal Government ends at the end of September. We often find ourselves here in Washington DC and Congress with continuing resolutions that don't sort of get worked out until the end of the calendar year, which is also a little confusing, but for purposes of our Federal Government, the end of September is the end of the fiscal year. And what we essentially see in a regular year with the appropriations process now that earmarks your back, this will, this will be the case, going forward assuming that earmarks do stay in both the midterm elections will have a significant impact on

whether they, they stay or go. But in a normal year, typically what happens is in February or March we get the president's budget.

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Brian McKeon: After we get the president's budget, the appropriations committees determine what they're going to fund from the president's budget what other priorities right they're going to include, and that includes your marks as well. So, right around that time is the appropriate time to sort of begin conversations with your Member of Congress, I think it's important to note, while Callia just talked about the House side, let's not forget the Senate. The Senate has been a little bit behind the House this year, in terms of doing its appropriations bills, and we're just seeing the first three of them today. The others will be done in September.

So, you start engaging making requests and sort of the February, March timeframe. Your Member of Congress, if they're, he or she, is submitting earmark requests will have an internal deadline by which you will have to fill out a form. That form will be on their website, you can probably go online while you're watching this right now and find that form on your members website. Also check both of your senators' websites. It's important to note that not every member of Congress submitted earmarks this year, in fact, a significant number of senators, Republican senators, disavowed the process entirely. But, you know, hopefully you're in a situation where at least one of your three representatives will be submitting requests.

So, late, late winter, early spring, your members deadline is going to hit. They're going to have specific information that you've got to provide relative to your request, who else in the Community supports it, how much is it going to cost, what's the money going to be used for. For your endorses, I'm going to jobs is going to create, a lot of those questions will be specific to each Member so, but generally they're around the same. And a lot of the information is, is designed to be fed into the subcommittee's which make the determination as to which earmarks get funded So the first thing is to go into your Members of Congress his office, you can do that, both in the district, with the district staff, so people come to DC and have meetings and, and sort of walk the halls and try and solicit support for the requests. And right around April/May or so, the subcommittee's each 12 appropriations bills will have their own deadlines that that Members have to submit into so you'll have to have one deadline and remember will, will you know decide to move forward your request, or not, on to the subcommittee. And then, in the May, June timeframe, the committees approve those bills. So, you find out whether your request got included, or not, and usually in a typical year in June, the full House considers those bills and votes yay or nay on them.

We're a little bit behind the curve this year because it's a presidential transition year and provide administration, you know, sort of came in and did submit its budget and a normal timeframe, but in regular years, the House will have passed its appropriations bills, by the end of June. The Senate usually does it's working committees in June and July, and then they sort of reconcile the differences into the end of September, and then in many years, often, often to the end of the calendar year as well.

So, you've got your community support, you figured out what you're going to ask for, you figured out how much you're going to ask for, where to use the money for, how do you sort of make yourself

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Brian McKeon: stand out? You know, what, what, what are the political decision-making factors that you remember Congress as likely to look at well, a lot of it is I out of your control, a lot of it depends on what other organizations in your community or are asking for, right. If there's a bridge that collapses in your downtown, well, chances are, a member of Congress is going to ask for that. You can't sort of you know predict or control what those things are so the way you, you sort of you know, increase your chances of your member supporting your project and, therefore, your project getting funded, is to get a lot of Community support. Get the mayor, get the county, the county executives in support of your project. Get other nonprofit organizations, or other community-based organizations to endorse your project. Have job creation be tied to it. Have historic preservation tied to it.

You know, Members like to see jobs created, like to see nails, hard hats, and shovels in the ground on things, so to the extent that you can, can do those things, highlight that, lift it up. You know, get get your mayor to write a letter in support include that in your in your package of materials and, and hope, build you know, build a level of support inside the Community, such that it makes it impossible for the Member of Congress to say you know what I'm not going to forward this arts organizations request I'm gonna I'm gonna leave that out of my, you know, priority projects. And what we saw happen this year, on the House side at least, numbers were restricted to 10 requests per Member. The Senate did not have similar restrictions, but each house Member could only forward 10 requests from his or her district. So, you really do have to sort of stand out in the Members eyes, and have the project also stand out when the subcommittee staff review it to see whether, whether they want to put funding behind it.

Dollar amounts sometimes matter, sometimes don't. You know, if you're, if you're represented by a very conservative member of Congress who, you know, wants to cut federal spending, you now have your request buttoned up to the dollar. And that's actually good advice for, for, for all projects. But, you know, ask for what's reasonable, and ask for what spendable in the next, in the next year after you receive the award. Don't ask for, you know, millions of millions of dollars for a project that's only going to cost a couple hundred thousand. Similarly, if a project is going to cost 250,000 ask for 250,000, don't ask for the dollar amounts are less important. You know per Member it's more about the substance of what you're asking for how it fits into what the Community is focused on at the time, and how it fits into what the Member is focused on the time.

So, you know other things, to think about. You know, think about of course think about you're gonna spend the money, you have to justify that you know each agency that would cut the check to your organization at the appropriate time will have different sort of restrictions and and reporting and oversight requirements. You know, some are going to want you to certify that you'll, you'll spend the money in a calendar year after you receive the award, some will require audits, that's going to be a case-by-case basis, depending on where your money comes from what sort of project you're doing. But generally speaking, have a project that is you know well intentioned and well-meaning that is backed up by you know data, and you know hard information about how the money is going to get spent and build Community support for it.

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Brian McKeon: Actively, you know, lobby your members back home in the district, here in Washington DC. If you can, lean on the staff, ask the staff, you know, to come visit, you know, the project, and maybe you know sit in on a session or, or see what, you know, the money would be used for to try and get them bought in on, on your request is being one of the most important in the district, that's really how you how you, you know achieve success here. You know, another thing to, to consider, and then I'll stop talking, as it goes back to the level Community support, if your district is sort of big geographically, or come from maybe a more suburban or rural district, where there are a lot of you know pockets of population, try and make, you know, your communities, you know, big earmark requests, the one thing that's coming from your region that's not always going to be possible. But the extent that, you know, going back to getting the county board involved, getting the mayor involved, other local community organizations to rally around and say this is our thing for our town, or city or, county it's going to make it easier for the Member to say, all right, the western part of my district, this is the request that I'm really going to push on the subcommittee to fund, eastern part of the district has, you know, wastewater treatment plant project that I've gotta support, so you try and factor all that in, in terms of how you're building your community support. The extent you can say this is, you know, this is supported by the entirety of the Community, not just our one organization, you have a better chance of success. So, I'll stop there, and I'll turn it over to our next presenter.

Lauren Cohen: Thank you so much, Brian. My name is Lauren Cohen, I'm the government affairs manager here at Americans for the Arts, and I'd like to just continue our conversation about how to advocate for this. Brian gave us a ton of wonderful tips just now, I hope you all were taking some good notes, but Brian gave us some really, really good tips about how to start advocating for, for your organization for a project you have in mind. When we're talking about fiscal year 2023 earmark requests and appropriations process, again what Callia presented to us was for fiscal year 2022 that's the coming fiscal year, so we're already past that. So, start to think about what you could possibly submit, or ask your Member of Congress to submit for fiscal year 2023.

A couple of things I want to mention to you is, I really suggest you connect with your federal arts advocacy captain, and I'm going to put a link in the chat right now. Go ahead and click that link and find out who your federal arts advocacy captain is. That list is, is accurate as of April of this year, most of those most of those captains are still active. But I encourage you to reach out to your federal arts advocacy Captain those folks are in your states, they are working on federal arts advocacy along with us and Americans for the Arts, and so they're already doing really incredible work and they already have relationships with your Members of Congress and their staff. That's very, very key. Brian just mentioned getting to know Members of Congress staff, that is so key, I say that as a former Congressional staffer, many of us on this actually all of us on this webinar right now are former Congressional staffers, and so we all really encourage you to get to know and have relationships, not only with your elected officials, but with their staff their staff are the folks who are, if you can go back one Narric that'd be great, their staff are the ones who are really working on these issues. have their heads down, and they know the appropriations process inside and out, so definitely make sure you get to know their staff.

So, once you've connected with your federal arts advocacy captain, or if you are a captain or if you already had a relationship with your Member of Congress, definitely request meetings with them. I

suggest you start getting to know them and start floating the idea of submitting an earmark request for fiscal year 2023 this fall.

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Lauren Cohen: start to start that relationship, and as Brian said, you'll be able to submit those requests, either through a form on their website, starting in January, or very, very early spring of 2022. So, start having that relationship with them this fall, and be very clear with, with them about what you're asking for. Would this earmark request, create jobs, would it have economic impact in your community, what would it mean for your community and their constituents. Bring good and compelling data with you, we always say that good advocacy is compelling data plus effective storytelling and a clear ask. That is good advocacy, So, if you have those three components, you're going to have really good advocacy. But that doesn't always mean that you're going to get a yes. You might not always, as, as our other presenters said, you might not always get the yes that you're looking for but starting that relationship will get you on the road to a yes eventually. So, you know, if, if the Member of Congress you're talking to or their staffer says that they might not be interested in what you're proposing, ask them if you can follow up, if you can continue to have the conversation, they will definitely tell you, yes, you continue to continue to have a conversation. So that's leaving that meeting with a yes and, and you can continue to try to talk about the importance of this particular project or your organization in the Community.

I also suggest that you invite your Member of Congress to visit the site of the Community project in question so that you're better able to demonstrate how an earmark for that site could positively impact their district. Remember, members of Congress are always looking to see how they can positively impact their constituents, their voters, so having them come out to see what this site looks like or this project would look like, first of all it's a great photo op. But, but secondly, it would give them a tangible idea of really what this could do for their community and for their constituents.

So, you know, as, as Callia talked about, the over 3000 earmark requests came in through the House this year, if you're looking to try to be one of those many thousands of requests that go in for fiscal year 2023, these are just some good strategies to think about as you're going to talk to your Members of Congress and their staff about doing that. But remember, be clear and be direct and be open to beginning a relationship with them and talking about why this is important for for your community for their district, for your state. So, with that, I think we'll go ahead and and go to some questions I know we've got a couple of questions that came into the chat, and I'd also like to invite our presenters to turn their cameras back on. Hopefully, they can answer some of these questions, and I also invite anybody who has any final thoughts things that we didn't cover in this webinar Brian, Narric, Callia, if you have any other things that you'd like to share please feel free to do so.

Narric Rome: Thank you Lauren, and thank you, Brian, Callia, for your presentations. I wanted to, one question that I thought was really a key one, goes to the area of discussion that Brian you were raising. So, each member of Congress, if they so choose, can participate in the earmark process and any individual or any organization out there has one member in the House and two senators. And how would you advise anyone in the organization is to think about whether they're going to their house Member, their, or their, two senators or all three, or just one. In in light of the fact that you're talking

about, a, there's work to be done relationship work to build with each one of those offices, is there a way that you would approach that?

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Brian McKeon: So, I mean, my advice here is to submit it to all three. The forms are probably going to be pretty darn the same for all three so it's not necessarily going to be additional work. You know, Lauren mentioned, you know, building a sustained relationship with them, and that's important, and there are things that you're not going to be able to control, like maybe the staffer you're dealing with next year is gone the year after, and one office but the staffer in the other senators office has been around for 10 years and is really savvy and, you know, knows your part of the state well, you're part of the district well, and maybe they grew up there, and they want to see succeeds. You can't, you can't control for some of that stuff, so you know I think it's best to to submit to all of them.

You know, do senators typically, you know, consult each other on earmark request? My experiences, no, but when I was on the Hill, the last time, earmarks were around, I worked for in a California senate office and the State was too big to sort of figure that out. Occasionally we would occasionally talk amongst the staffs about who was pushing for something of somebody was really important to my boss, we reach out and see if Senator Feinstein was also submitting that, she was on the appropriations Committee, which is one of the reasons why we would, we would do that more than they would do that do that to us. But, similarly, maybe you come from a small state, and this, your senators are going to be communicating back and forth and trying to submit a unified list or something that that generally looks the same, so it makes sense to have that on the radar screen of all three of your representatives.

Callia Chuang: Yeah, and, if I may add to that, one thing that I've seen through looking at the fiscal year 2022-year marks, at least from the House side is that I've seen multiple house Members submit the same earmarks or to sort of kind of like as a united front. For, for instance, I think I saw two house members from New York both submitted earmark request for the Brooklyn Art Museum, and I know a whole slate of Chicago representatives had submitted earmark request for arts education programs at Chicago public schools. So, thinking about how multiple members of Congress admit submitted the same earmark request sort of in sort of together might be something to keep in mind from an advertising perspective.

Narric Rome: Those are excellent examples. The, the follow up question I had also comes from the Q & A box, and if anyone has a remaining question, please put it in there and we'll try and get to it just now, right now. The question, I won't read the whole part, but the heart of it is a discussion about whether you are requesting an earmark for your specific organization, or you might look for a partnership that is a larger project where your organization is one of the partners within it. So, the arts organization is working with an arts related organization, like a nature Center with an arts component to the project. That might be all three of us, all three of you, might have feedback on that, but Callia, you were, you saw arts related projects, and you saw arts adjacent projects, do you have any sense of how those were fit together sometimes, or wouldn't fit together, or maybe they didn't fit together so well, and what you read?

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Callia Chuang: Oh yeah, I think that's a that's a good question um I think every individual ask is different um. I think kind of the more beneficial impact, you can have on the Community as a whole is really what you should go for. A lot of earmark requests were discussing like the economic impact of a certain arts related proposal. Others were discussing like environmental impact, so I think just being able to make the case to your representative about why this would be a valuable use of federal funding is the most important thing. Whether it is from an arts and a predominantly arts angle, or a predominantly environmental angle just whichever case would be the strongest. But I think it's worth including, kind of, as much information, some of it your mark proposals got very long they were very a lot of them were very thorough and discussed a lot of different angles. So yeah, I think the more information and the more persuasive argument that better.

Brian McKeon: yeah I would I would layer on to that. You know, some, some, if you're sort of teaming up with another organization, you know, take, take a frank look at that, which organization might have better political connections, might have been in the Community longer, or have someone on the board who knows the Member of Congress. You know, there's no reason that you could be sort of a sub grantee or participant in a larger earmark funding request. But but you know, approach it from a political perspective I think in the in that context which Organization has that sort of the more solid footing with the Member to make the request or has sort of the more direct line to something that the Member of Congress would want to support vis-a-vie his or her sort of you know policy priorities.

Narric Rome: Great Thank you, I think that really does get to it. The third question in the Q & A box is I think more of a technical one. And Brian, you might be helpful on this one as well, which is in terms of the forms from the members of Congress, one of a couple of the questions have to do with the appropriations bill that this would fit under and I think, also the subcommittee of jurisdiction, those are not areas that typical earmark requesters, at least at the beginning of their process are going to be familiar with. Can you speak a little bit about the mechanical part that your marks get, how they get categorized? And Callia's research also does provide some feedback on how the earmarks were categorized, that were articulated, so we have some of that to share in the resource guide when that comes out. But maybe you can describe the mechanics of it on the from the Congressional side?

Brian McKeon: yeah so. um. When I think that the good reforms of this newer process was that the, the subcommittees on the House side put out pretty detailed information about how to, which, which programs inside their bills were going to be remarkable. Not all of them are, of course, but they were pretty direct, you know, particularly the ones that were economic development, cultural, cultural based. Callia probably has, you know, the specific names of the of the programs that got the predominant number of earmark requests in this in this sort of space. But look at the subcommittee forms as well, you know, that's the buckets that your members are going to have to fit their request into. You can't just say, I want, you know, this is a transportation program and it's not a transportation program, it's got to fit into what the subcommittee is deemed, you know, in account which it will allow your marks to be put into. So, I hope that answers the question, but Callia may have other detail based on her research as probably in your spreadsheet actually.

00:43:07.290

Callia Chuang: um yeah, I mean that we were able to track which appropriate where which appropriations bill earmarks fell under the biggest the two biggest categories of earmarks were. There were a lot that fell into Labor health and human services and education, and then a lot that fell into transportation, housing and urban development. And my guess is because labor, he kind of covers a lot of the arts education programs, and they were a fair amount of arts education programs. And then transportation, housing urban development covers a lot of the repairing, like museums, repairing theaters, a lot of the infrastructure behind it. So, I think those are two those just generally two big pulls for arts and culture related earmarks. But, yeah, I would echo what Brian said really look at the, what the House appropriations committee website is saying to be able to really make sure that you have your proposal in the right category.

Brian McKeon: You count it just one more point Callia, mentioned the [indiscernible] Program, which, in the last iteration of earmarks is sort of a big catch all. Your marketable program generally like economic development brands and you can sort of catch anything under that umbrella, you know if you're savvy enough to do so and that seemed to be a big target this year for, for the sorts of the sorts of things that that, you know, the folks on the call today we're probably looking at. So, and then, there's also in the interior bill interior funds, the Institute of museum and library sciences. So, a lot of museum and museum type programming gets funded through that bill, so it's not you know you're not going to be seeking funding through the Defense appropriations bills, obviously, but there are a couple of categories that are sort of catch all for a larger economic development, social, cultural impact type of stuff.

Lauren Cohen: That's great, and I think you know what we're getting at here is that the more clear your ask is, the easier it's going to be for that Congressional staffer for that Member of Congress to get it shepherded through to the next stage. And so, you know, this might be a lot of new information for a lot of you, many of you may have never even thought about what the House interior subcommittee does or what the other interior, or what the other appropriations committees are you may not be familiar with that at all. And that's okay, that's why we encourage you to start having a relationship with your, with your elected officials offices, because once you start to have a relationship with that staffer when you've had a meeting when you are exchanging emails back and forth you're going to be able to say, okay, I'm really wanting to think about this kind of project, how would you suggest, I go about that what subcommittee would that fall under. And those staffers are going to know how to do that they're going to know the answers to that, and so, if you start to have make those relationships now, it'll be a lot easier for you to fill out that form when it's time to do so and you're not going to be scrambling for the information when those staffers are also very busy and scrambling to get all this submitted. So, starting earlier is always going to be helpful, especially if you're not very familiar with how this process goes.

If maybe a lot of these words that we've said today are a little foreign, that's okay that's why we're encouraging you to start this process early start to have those conversations early and know that they are there to serve you and be resources for you. Great.

Narric Rome: Well, we've answered the questions that were submitted we've presented on each of our pieces Thank you Lauren, thank you Brian, thank you Callia, and thank you also to our government

affairs fellow for the summer, Rena Cohen, who is helping to publish the resource guide on earmarks that will be forthcoming. Marissa, I'd like to turn it back to you.

00:47:11.220

Marissa @ AFTA (she/her): Thank you so much, and thank you to everyone who attended today's presentation, "Earmarks are Back! Understanding how 'Member-Directed Spending' Can Serve the Arts." A reminder that this activity was recorded and will be available for replay in a few days. Thank you so much and have a great rest of your day.