

Applying for the New NEA American Rescue Plan Grant Program for Local Arts Agencies to Subgrant June 29, 2021

Presented by Nina Ozlu Tunceli, Nolen Bivens, Ra Joy, Lara Holman Garritano, Andi Mathis, and Jenn Chang

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Marissa @ AFTA (she/her): Hello everyone. We're just going to wait another moment or so as folks are joining us from the waiting room Thank you all so much for being here with us today.

All right, and with that let's go ahead and get started hello, and welcome to today's activity "Applying for The New NEA American Rescue Plan Grant Program." My name is Marissa Shadburn, I use she/her pronouns, and I'm the Field Education Coordinator with Americans for the Arts. I'd like to share some reminders before we get started.

Today's session this webinar is being recorded, and the recording will be available in a few business days. 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. Should you have any questions technical or otherwise Please submit them through the Q & A at the bottom of your screen upload a question by pressing on the thumbs up button questions with the most up votes will be prioritized during the Q & A. Finally, resources for today's activity will be posted under the resources tab of the activity page.

And with that, I'm pleased to pass things of to Nina Ozlu Tunceli, Chief Counsel of Government and Public Affairs at Americans for the Arts and Executive Director of the Americans for the Arts Action Fund, Thank you.

Nina Ozlu Tunceli: Thank you Marissa. Welcome everybody, this is a long series of COVID relief webinars that we've been doing since April of 2020, everything from SBA, unemployment, PPP programs, but today we get to talk about the NEA's release of a grant program to use it American Rescue Act of funds that they received. \$135 million, with some of it they've already distributed by formula to their state arts, to state arts agencies and regional arts agencies and territorial agencies across the country.

But today, they will go into detail with some of the plans of what they will do with their direct grants, so this is really kind of set up as a two-part webinar. The focus of today's is on local arts agencies, and specifically the \$20 million Program that will be used to sub grant to local arts agencies to go deeper into communities and really help to reach underserved populations and diverse arts and culture organizations and artists to help get some of this COVID relief funds that the NEA has been awarded through Congress.

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Nina Ozlu Tunceli: Next week's webinar that will be the second part is for direct grants from the NEA to arts and cultural organizations, so you may also be interested in that, because a lot of you of the cultural organizations that you represent will be have a chance to be able to apply for grant directly to the NEA. They have two different sets of guidelines and two sets of deadlines, so the first one up is a little corner taken season that's why we want to present that one as soon as the announcement was made for today. I just want to let you know that you do have to separately register for that second webinar for next week we're already pretty close to capacity at 1000 so if you're interested, go for it. You go back to ArtsU, and you can register for that.

So, we have a great program today we have several any a staff that will be here to present directly to you overviews of the NEA program and details about the specific law courts agency, we are going to ask you to put your questions in the Q & A, and at the end we'll have a large panel here to take and handle a lot of those questions. Put your questions in there and then I will be your spokesperson, to ask those questions on your behalf, so you can ask throughout and NEA the end we will start posting those questions to all of our panelists.

So, I'd like to first start by having some welcoming remarks from our brand-new President and CEO at Americans for the Arts, Nolen Bivens. And I've worked with him for several years now in different capacities, and I'm really excited that he has taken on the helm at Americans for the Arts, so Nolen could I asked you to come on and make them give some welcoming remarks, please.

Nolen Bivens: Nina. Thank you so very much for that introduction and as always tell folks with introductions you know my mother's follow the only one that really kind of beliefs, all the things but. Thank you so very much and in opening up here are different, like to express my appreciation to the NEA for this effort, and what what's being done here, particularly and Andi, Sonia, and Lara thank you so very much for for your contribution to today's webinar. And also, clearly from Marissa and Nina, you guys have been long on workers in this area, and I do appreciate in value every bit of what you're doing.

Well, let me just say in welcoming you know I'm a long-time believer in the work that NEA does, I cut my teeth in one of their programs over a decade plus ago, and I've seen the value of what they are doing and from where I sit, right now. The American Rescue Grant program is one of those continued examples in their, their performance and making the field much more productive and providing those resources, particularly at this time of COVID when it's really needed in terms of the impact. I want to acknowledge their leadership in this field and know that it is very important in what we do both in terms of the current programs, but also the existing programs that are coming down the road.

I like to say, thanks for the hard work that you've been doing and continue to do, and we certainly by partnering with you in that area. Here's what the bottom line is that you're making an impact. Through the NEA at the local level right there where it's needed as a way of getting these resources down to that I'm almost sure and positive that you've figured out ways to do that. And it's going to be a value at the local level getting into the hands of those who are most needed, which is very, very critical and vital at this point in time.

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Nolen Bivens: So, you hear to hear about that, not necessarily hear me but thank you so much for joining us today I'm excited to be a part of this webinar and learned a lot. Thank you so very much.

Nina Ozlu Tunceli: Thank you Nolen. So, as Nolen mentioned we're really excited about this, any program and it, this is, you have to keep in mind that this is an additional add on funding Program that goes hand in hand with their annual appropriations grant program, which has been continuing to get increased funding, so don't forget to apply for those programs as well, in addition to this special COVID relief program. And our NEA speakers I hope we'll be able to kind of highlight those differences and opportunities.

But I also love to share some breaking news, and one of the breaking news, as you know, I all I do advocacy here at Americans for the Arts and the Arts Action Fund. And just yesterday, the House interior appropriations subcommittee that is in charge of setting the initial funding level that gets negotiated with Congress has, has matched the level that the Biden administration proposed of \$201 million dollars for the NEA and the, that same subcommittee also made the same match for the NEH so both federal agencies, the twin agencies will, we're moving through Congress that's just the one of the first opening shots but it's a great sign. This represents a 35, \$33.5 million increase this is the highest increase a White House administration has proposed for the NEA and we're really grateful, and this is on top of these additional COVID relief funds that are going through the NEA. So, we're really pleased about that.

Just to give you an idea, Shelly Pingree, who chairs that subcommittee, she also happens to be the Chair of the Congressional Black Caucus, she was quoted yesterday, I wrote down that says this bill provides \$201 million for FY22 for both the NEA and NEH, meaning each of them, and this funding will help support relief and recovery for cultural organizations throughout the country, so they really understand that our field is hurting and they want to help.

So, with that I'd like to now introduce our first NEA speaker Ra Joy who was appointed by the by the administration on day one sworn into duty, and he is someone who knows our field very well has been involved in arts advocacy for many years, and he now serves as the chief of staff at the NEA. Has been doing a phenomenal job, both internally and externally, doing a lot of listening to cultural organizations and local and state arts agencies out there on what your needs are and how they can help so without further ado Ra Joy, could you please join us.

Ra Joy: Right Thank you Nina, and Hello everybody. I'm Ra Joy, I'm proud to serve as chief of staff at the National Endowment for the Arts and I'm very pleased to be here for today's session on the American Rescue Plan act of 2021, and the National Endowment for the Arts efforts to get relief and recovery support to the field.

I want to say thank you to Nina Ozlu as well as Ruby Lopez Harper and everyone at Americans for the Arts for organizing today's session. I'm also pleased to be joined by a few colleagues from the National Endowment for the Arts for the arcs after my remarks you're going to hear from Lara Holman Garritano,

our local arts agency specialist, Andi's, excuse me, Lara is going to go into detail on the explanation of Sub granting eligibility and awards. I'm also pleased to be joined by Andi Mathis, our state and regional specialist.

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Ra Joy: we're here after our short presentation to answer any questions that you might have and I'm also pleased to be joined by Jenn Chang, the White House liaison at the NEA I think we have a few slides that are going to support my remarks and maybe we can pivot to the next slide.

Right and so, 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 supported a 5.2 million jobs and indirectly supported millions more. Chances are if you're zooming into this session, you know that few sectors of our economy, if any, have been hit harder by COVID-19 than the arcs, arts and cultural organizations were among the first businesses to shut down at the start of the pandemic. And there'll be among the last to truly fully reopen in the third quarter of 2020 while the national unemployment rate was 8.5% musicians experience and unemployment rate of 27.1%, actors 52.3% and dancers, and choreographers 54.6%.

On March 11 President Biden signed into law, the American Rescue Plan act of 2021. The second largest stimulus package in legislative history we're grateful to the President and to Congress that resources to help arts organizations and arts workers hard hit, like COPA, or included in the rescue plan act, including \$135 million for the NEA.

This slide provides an overview of our American Rescue Plan program or our ARP for short, terms of our program structure our overarching goal job number one is to support relief and recovery for Community organizations across the country. And we want to preserve jobs and help arts organizations rehire and reopen the second goal for our air program is to expand access to funds for communities that have been historically underserved by government. And you can see, on the left-hand side of this slide, is our 40% program on April 29 the arts and [indiscernible] announced the distribution of approximately \$52 million in our funds to stay and regional arts agencies, so that they could begin distributing these funds to impacted arts organizations in their jurisdictions.

And, as was mentioned earlier last week on June 23 the Arts Endowment announced two new grant programs to deploy approximately \$80 million in our funding directly to nonprofit arts and cultural organizations and to local arts agencies just sub grant in their communities, as you can see, on the right-hand side of this slide there, the two ARP competitive programs.

We are anticipating approximately \$20 million will be available for local arts agency sub granting with three award amount tiers amount of \$150,000 \$250,000 and \$500,000. And we anticipate awarding approximately \$60 million in direct grants to nonprofit arts and cultural organizations with grant award amount of \$50,000, \$100,000, and \$150,000. Next slide please.

So, Nina mentioned listening, and for the past six months we've been on a listening and learning tour to meet with and learn from our tech ministers leaders, from service organizations leaders from arts agencies, including a meeting with the United States Urban Arts Federation.

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Ra Joy: And as we made the rounds, we specifically asked for feedback from folks on the CARES act of 2020 and what worked and what could be improved in terms of providing Kobe relief support to the field. We heard some pretty consistent themes and those listening sessions. People encourage us to embed fairness and equity and both the program structure and in each phase of the funding life cycle.

And so, we want to draw your attention to the left hand, although all the way on the left-hand column of this slide where it talks about the program structure. There are a few things that are quite different for our American Rescue Plan program this time around, that are unique from the CARES act of 2020 and even the American Recovery and Reinvestment act of 2009. And there are three key distinctions that I want to draw your attention to the first is wider eligibility, you know we really want to open the doors of opportunity in a much more meaningful way to nonprofit organizations that perhaps have never received a grant from the NEA or perhaps I've never received a grant from the Federal Government.

So, we've adjusted our eligibility requirements to expand access or there's also greater flexibility in terms of the usage of those funds Congress has charged the Arts Endowment with allowing grant recipients to use our funding to cover general operating expenses and there is no matching grant requirement. And a big shift, as this audience knows well, is a focus on locals recognizing the unique role that local arts agencies play in the arts ecosystem. We're really proud to invest in locals in a much more robust way we think this is a great way to have a national bottom-up approach to recovery efforts.

We're going to talk a little bit about the application window and our plans for the summer, now that the guidelines have been posted. Our goal is to help get dollars out the door to nonprofit theaters museums dance companies symphonies and other cultural organizations of all sizes and we'll talk a little bit about our plans moving forward and how we're working to educate people about the program and assist them as they navigate the application process.

In terms of embedding equity in each phase of the funding cycle you think that also applies to readers and panelists we are working hard to make sure that we have an incredibly diverse and inclusive group of readers and panelists that will value eight proposals and we're committed to continuing to support new grantees, as well as applicants who aren't successful with this funding round. We're planning for the future and looking for ways that we can capture share and build upon lessons learned from both ARP and the CARES act funding next slide please.

So, if we are successful here's what this should mean for applicants, it should mean nonprofits have new opportunities to apply for any a funding means that the funds are flexible themselves provides practical relief, including non-matching requirement and support for general operating expenses. It should make for a more fully accessible experience for applicants and grantee partners, I think this is a first for the agency in terms of providing a language translation for our guidelines and materials, as well as ASL services for our webinars and forums.

I mentioned a little bit about the focus on local or bottom-up approach, and we have a robust calendar of events, including live Q&A's as well as other ways to learn more about the program final slide before I pass the baton.

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Ra Joy: So key dates, I mentioned that we posted and announced phase two for ARP on the 23rd and the deadline for local arts agencies to apply is on July 22 and the deadline for direct grants to arts organizations is August 12 in terms of some of the many events we have planned next slide.

We've set up a number of resources specifically for ARP including dedicated page on our website which you can see there on this slide arts.gov slash ARP dash grants, we have a dedicated email address, we are hosting two live applicant Q & A sessions per week beginning this weekend running through September 2 I will point out here on the slide are a number of Q & A sessions, where you can dial in zoom in and receive a live consultation from any a staff specialist the two dates that we've earmarked for locals for the live Q & A sessions is Wednesday July 7 at 3:30pm and Tuesday July 13 at 4pm.

At this point to kind of talk through the meat and potatoes of the program I'm going to turn it over to Lara Holman and, like our our local arts agency specialist Thank you.

Lara Holman Garritano: Great thanks so much Ra. Ra has outlined the deadlines for the two American Rescue Plan grant programs and those include the grant organizations program and the grants to local arts agencies for sub granting Program. Local arts agencies have options between these two programs, and I am going to focus pretty specifically on the grants to local arts agencies for sub granting program today, which again is the July 22 application deadline, and we will talk about what we mean by sub granting what is required to sub grant including designation by local government. And we'll also talk about the available awards but do keep in mind that sub granting is not the only option available to local arts agencies will walk through some of the specifics on all of this, as we go along next slide, please.

So first a bit of context on sub granting federal funds, the NEA's legislation allows only State Arts Agencies, regional arts organizations, and designated local arts agencies to sub grant Arts Endowment funds. The sub grantee and project type recognizes the central role of grant making in the work of local arts agencies, as well as the relationship between federal and local government. Local arts agencies are critical partners of the National Endowment for the Arts and among the Arts Endowments funding partners, local arts agencies have the closest ties to arts organizations in local communities. We know that, through sub granting the NEA is able to make the arts available in many more communities than we could, through our direct grant programs alone next slide please.

It's worth the, backing up for a minute, to confirm what we mean at the arts endowment when we say sub granting. For the purposes of any sub granting awards designated local arts agency sub granting federal funds is considered a pass-through entity. A sub grant relationship exists when any grant funds are granted to sub grantees for activities that are conducted independently of the local arts agency as the grantor. And this is an important distinction that the marker of Sub granting is when you are selecting recipients for activities that are conducted outside and independently of your own programming next slide.

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Lara Holman Garritano: There are certain requirements that organizations must meet in order to be eligible to apply for any NEA grant. To be eligible to apply for arts endowment funding, all applicant organizations must first meet the any is legal requirements that includes nonprofit text tax exempt status at the time of application. You also need to have completed a three-year history of arts programming prior to the application deadline. And you do need to be current on final report packages for any previous any grants, if you have any. Important to note when we talk about eligibility is that we're providing a brief explanation today of eligibility requirements, but you should always review the complete eligibility information for each specific Program. The ARP requirements are included in the program guidelines which are posted on our website at arts.gov next slide.

In order to apply for sub granting there are a few more requirements. In addition to the general eligibility requirements noted on the last slide to be eligible to sub grant NEA funds a local arts agency must be an arts agency that is a unit of city or county government, or that is officially designated to operate as an arts agency, on behalf of its local government, and this designation will be demonstrated by specific documentation. Your organization also needs to have a history of grant making and for the American Rescue Plan that you'll need to have a history of grant making that has occurred anytime within the past 10 years now let's talk a little bit more about these two requirements next slide please.

We'll walk through some of the specifics of the designation and grant making history that are required. First, though this is where I will remind you that local arts agencies do not have to have designation to apply for ARP funds. Local arts agencies without documented designation are encouraged to review the ARP grants to organizations program for general operating support and local arts agencies with designation are not required to request support for sub granting. If you would prefer to instead apply to the ARP grants for organizations program and just request general operating support for your own organization, you can do that, so you have options. But if you are designated and you would like to sub grant let's talk through a few of the specifics on what you will need for documentation.

I mentioned that you must be a designated local arts agency in order to sub grant funds from the National Endowment for the Arts when you submit a sub granting application that you will need to submit documentation that demonstrates this designation next slide, please.

Essentially, you need to provide documentation that shows that local government recognizes your organization has the authority to provide art services on local governments behalf. This documentation could come in a variety of forms will need to see an ordinance or a resolution a charter or a contract that demonstrates the formalized relationship between your organization and local government. We have tried not to be too directive in what this designation documentation looks like realizing that each local relationship will be unique, however, there are some things that we know that your documentation will need to reflect so let's walk through these.

This document must be valid and current at the time of application, if you are recommended for sub granting award that designation does need to remain active through the life of the grant.

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Lara Holman Garritano: If your organization has a multi city or a multi county service area, you need to include documentation from at least one governmental entity in your service area is not necessary, though, to provide documentation for every local government in your service area. The document, though, must originate from local government, it may not be from a state arts agency and letters or emails from a government official do not qualify for the purpose of establishing eligibility. We know that many of you have been working to confirm your designation documentation over the last few weeks, and we appreciate all of the work that goes into that no to that you can always reach out to us if you have any questions on this next slide, please.

In addition to the required designation documentation, the second sub granting specific eligibility requirement is that your organization has a history of grant making. For the ARP program you'll demonstrate that history throughout your application, including uploading a one-page document with four paragraphs. And those four paragraphs are going to explain your organization's grant making history they'll talk about your selection process your applicant pool and your previous grantees. There are some additional details and the application instruction instructions that cover the various considerations for each of those four categories so definitely read through those. And if you have additional eligibility questions, I definitely suggest taking a look at the archived recording of our June 16 local sub granting eligibility webinar that is available on our website and again, you can always reach out to us with questions on any of this next slide please.

Now, what will you be able to apply for in the ARP sub granting Program. Eligible designated local arts agencies may request a fixed grant amount of \$150,000 \$250,000 or \$500,000 for sub granting programs. Within that grant amount, applicants may include up to \$50,000 to support costs that are related to administrating the sub granting program. The choice of these three award levels was designed to provide as much flexibility as possible for applicants and to balance that flexibility with our agencies ability to process the hundreds of grants through the ARP Program. Applications will be reviewed and considered for recommendation at the requested amount only, so as you select the best funding level for your application you'll want to think about things like your organizational capacity and your mission, your potential applicant pool, and any unique characteristics of your community.

You will find complete details in the program guidelines on allowable costs, including sub grants to organizations sub grants to individuals and administrative operating costs for your own organization. One last note ARP grants do not require a cost share match, and the same is true for your sub grantees sub grant awards do not require a cost share match. Next slide please.

If you apply and are recommended for funding for sub grantees through the arts endowment, there are some considerations you'll want to be familiar with related to sub grantee eligibility compliance requirements and necessary reporting. We really recommend that, as you consider applying for sub granting, you also review the local arts agencies sub granting terms and conditions which are posted on our website, they are within the sub granting program guidelines. And this will inform you on eligible recipients, for your sub grants, it talks about allowable uses for the funds as well as the reporting and compliance requirements that flow down from Federal Government.

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Lara Holman Garritano: Through you, as sub grantor to your grantees, for example, compliance related to accessibility and historic preservation do flow down and as we go to our last slide, I will hand it back over to Nina.

Nina Ozlu Tunceli: Thank you, thank you very much, there that was very good very comprehensive. We are accumulating some questions and I'm going to bring in some reinforcements for you, so if Rob could come back on and then let me also introduce to the masses, who is the state and regional specialist at the NEA Sonia Tower, who is the NEA new director of strategic communications and public affairs, you might recognize her formerly with the local artists agency field. And then also Jenn Chang, who is the White House liaison and special assistant to Ra Joy as the chief of staff so welcome all of you. And Ra if you are there, you can come back on as well.

I'm going to get I'm going to read out some of the questions, but I'd like to just kind of ask a few of my own questions first. On one of your slides we saw, I think it was slide five, where it talked about what the deadlines are and it had a two-step deadline process, could you explain or one of you in the panel explain, like, for instance for local arts agencies, it says step one is July 22 step two is July 27 through August 2 Could someone explain that?

Ra Joy: yeah, great thanks Nina, and if it's okay with you I'm going to rely on my any a colleagues to help fill questions and I'll help make sure we have the most appropriate person responding and so maybe Lara you could take that one was just up deadline.

Lara Holman Garritano: Sure, so this is consistent with our regular annual funding programs where there's always two parts to and any application. The first part is a fairly simple form it's known as an SF for 24 form and it's basically just some, some general information about your organization it's not anything specific to what you're requesting funds for. That first step, you need to submit through grants.gov and you need to do that by the part one deadline, you have to make that part one deadline in order to be eligible to continue through the process to Part two.

And part two, is then done through another platform. And that platform is open for the window that you see the dates for for part two that's known as our applicant portal it's the any his own system and it's where you will fill out all of the answers to the questions in our grant application form. And the final deadline for that window is the last day of that part two window.

Nina Ozlu Tunceli: And, Lara, is this specific to the sub granting concept is that it's in two parts, or is this part and parcel of grant making at the NEA today?

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Lara Holman Garritano: They are that is consistent with all of our programs, this is the way that we do the two parts, so that the first part of the information comes in, though. The grants.gov system, which is a federal wide system, and then the second part of the of the process is where you're going to provide your specific NEA application great.

Nina Ozlu Tunceli: I know that one of your goals in creating this program was to go deeper into the communities to reach those that have perhaps not applied before perhaps intimidated by the application process, perhaps not having professional grant writers, to be able to reach to those kinds of organizations to provide COVID relief. What kind of guidance, would you give kind of in an inspiring way to of course agencies, of how what kinds of applicants, do you want to see people organizations you've never fielded Hopkins for is that what's going to make you like really to feel like this is a home run?

Ra Joy: yeah, and I'll say a few initial thoughts and then I'd invite Jenn Chang and Lara and Andi to also chime in. I mentioned, first and foremost our number one goal is to get relief funds to the field to help our two organizations rehire and reopen second goal is to expand access to funds for communities that have been historically underserved by government. We are working right now to respond to day one executive order by President Biden that's all about a whole of government approach to advancing racial equity and support for underserved communities. You ever want to invite us back, we, along with every other department and Agency are working to conduct a racial equity assessment so we're taking a very deep look in the mirror to evaluate our own programs and operations to identify potential barriers to service. And will be submitting our assessment on August 9 to human rights in the domestic policy Council. But we're also looking to embed equity as part of the American Rescue Plan program, and I mentioned extending the reach and impact of the Agency. You know, that for us, means building relationships of trust with entities that have have bonds of connection with the communities that we want to reach oftentimes, quite frankly locals are leading from the front when it comes to issues of equity. I'll pause there and I know my colleagues may have some other thoughts and I'll invite them to chime in as well.

Jenn Chang: Just take one second to say hi to everyone and just to add to raw sauce there, I think one of the things that really excites me about this opportunity this American Rescue Plan opportunity is our ability to put this much more investment into a place that we haven't necessarily done so before right into the local artists agency program. And I think you can see that, with the the dollar amount in total, and you can also see it with the, the push that we're hopefully making to build those connections that are all mentioned. We write somewhere in our in our FAQs that we're expecting to give make approximately 80 awards in this sub granting space, specifically, as well as more to locals potentially in the in the nonstop renting program area, so I think this is really just our opening way of way of reinvigorating a lot of those relationships and we'll certainly to build build a lot of new ones, as we go forward in the next couple weeks free.

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Nina Ozlu Tunceli: My next question is about Lara, Lara when you were talking about local arts agencies have choices of where they can apply how much they can apply for If they are not traditionally a sub grantor which, there are some local arts agencies that are that way that they provide services themselves to the me. I guess, they can apply directly to the grants directly from the NEA to arts and cultural organizations that have a different deadline and we're going to be doing a webinar on that next week is that right?

Lara Holman Garritano: Yes, they they can apply to that other deadline and then also remember that we have our grants for arts projects deadlines coming up in July eight so that's our regular annual funding program we want to make sure it doesn't fall off people's radar as well.

Nina Ozlu Tunceli: Right and what are the grants, could you repeat that category again?

Lara Holman Garritano: grants for arts projects are our regular annual funding program which provides support for local arts agencies through to project types. Again, our regular annual is all going to be project support, but you can apply for programming support, or you can apply for sub granting as well in grants for arts projects and that deadline is July 8.

Nina Ozlu Tunceli: And it's not an either it's and, you can do both is that right?

Ra Joy: Yes, yes. Exactly, and for ARP for ARP depending on where the local is located, you can double and triple dip. So, in addition to the application or sub granting and the application or direct support to nonprofit arts organizations, locals should keep an eye out on the resources we rolled out on April 29 and pay close attention to the State and and regional arts agencies in their area.

Nina Ozlu Tunceli: yeah, so lots of questions related to that so. So, if it's a local arts agency that does do sub granting in their own community, and they are interested in the sub granting, that that means they should not apply for the direct grants to arts projects. And I'm not talking about your July 8 deadline of normal appropriations kind of grants, but just these ARP COVID relief ones, so they apply to the sub granting one. Could you talk a little bit about how much, if any, are funds available for their own administration of the program as well as sub grantee?

Ra Joy: yeah, I want to invite Lara to chime in and I get points, if I can get Andi Mathis to appear on camera and so maybe.

Nina Ozlu Tunceli: She is.

Ra Joy: and feel free to jump in as well. I know, camera oh great, I know in terms of admin support that locals can apply for up to \$50,000 to cover administrative expenses, but Lara do you want to take a stab at me this question.

Lara Holman Garritano: yeah, that's exactly right that if locals can choose to apply either to the grants to organizations program through ARP or to the grants for sub granting by local arts agencies, they need to choose one of those two programs. If they choose sub granting, they're going to choose one of those three award levels 150,000 250,000 or 500,000. And of that amount they can include up to \$50,000 for their own costs relative to administering the sub granting program and there's a specific information in the instructions about what exactly can be included in those costs.

Nina Ozlu Tunceli: And it's not automatic they have to request that is that right okay. I do have a question for Andi to get her involved here.

Andi Mathis NEA she/her: Okay, I was ready to add a little bit to Lara's.

Nina Ozlu Tunceli: ancillary pencil and then I can ask you a specific question, go ahead Andi.

Andi Mathis NEA she/her: So, in addition to local arts agencies being able to apply for sub granting support to the Arts Endowment the same they could also apply to their state arts agency for their own operational support yes.

Nina Ozlu Tunceli: So that's one of the questions I was going to engage you with.

Andi Mathis NEA she/her: So there's nuance that we need us each State arts agency will be developing its own eligibility guidelines so, even though the Arts Endowment is encouraging everyone to apply for a ARP support wherever they can find it we want you to get all the money you can it doesn't always work that way in the other direction, because state arts agencies or regional arts organizations may have eligibility requirements that.

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Andi Mathis NEA she/her: That restrict entities that have already received ARP support elsewhere from coming into them, so you will have to check directly with your state arts agency or regional arts organization right.

Nina Ozlu Tunceli: And that did we saw that happened with a Kazakh back in 2020 and it did cause delays and sometimes getting money out at the State level, because they are waiting to see who got grants at the federal level. I'm hoping that won't be the case, because the states have gotten their money so quickly. But can you give us a sense of how state arts agencies now that they've had the funds for about two months now, what how are their payment plans developing have any of them already started soliciting applications for some of these grants that came through the federal ARP funds.

Andi Mathis NEA she/her: State arts agencies have begun to submit their proposals to our grant's office for their review and approval and I'm starting to see those approvals go out right now so you're going to start seeing state arts agency and regional arts organization programs get the websites fairly soon.

Nina Ozlu Tunceli: Okay, great. And then. In terms of Lara, when you were talking in your presentation about requirements of federal eligibility tax exempt status three years of previous arts programming, I'm assuming that those requirements are to get that direct grant from the NEA or the LAA, so my question to you is do those requirements still apply for the sub grantees of local arts agencies, using the federal ARP funds.

Lara Holman Garritano: That is a great question and So yes, those those three things are the basic eligibility to apply to any of our NEA programs, then in terms of the sub grantees there are specific eligibility requirements, one of which is meeting that federal tax exempt status and this specific eligibility information is all outlined in this document that's in our guidelines it's the terms and conditions for sub granting it's what you receive if you're recommended for an award. But we've gone ahead and posted that online now so that applicants can see what are all of the things that you need to be aware of that you would be responsible for if you're recommended for funding.

Nina Ozlu Tunceli: Now I know some of this is federal statute and your hands are tied but are there any ways that we as local arts agencies can help maybe some of those informally affiliated groups, a lot of times being this very same underserved population of cultural organizations that may not have a formal 501 C three or their individual artists, is there some flexibility in these funds to assist them one way or another?

00:47:07.080

Lara Holman Garritano: I should clarify one thing from what I said before about the requirement to be nonprofit, which is that the ARP sub granting option does allow locals to sub grant not just to organizations, but also to sub grantee individuals, yes, so locals can do.

Nina Ozlu Tunceli: That on me.

Lara Holman Garritano: that's it and they can do some grants to individuals, there are again specific their specific language in the guidelines that talks about. How that needs to be framed it is for services that are being provided by the artists that can't be sort of just really funding or what would be the equivalent of general operating support, but it can be for individuals for services that they're providing that's great.

Nina Ozlu Tunceli: Ra you came back on did you want to add anything.

Ra Joy: Nope I'll leave it where we left off.

Nina Ozlu Tunceli: Okay, I am going to start taking some questions from the field, because they have accumulated quite a few questions, too. So, I'm basing it on like what got upvoted. So, the most questions I'm starting there one started by Keith that says, please provide more data about the various levels of 150 K to 50 K 500 K and the requirements that make it flexible. Why would one person choose 500 and another choose 150 yep.

Ra Joy: And I think Lara I'm going to invite you to come back, I know that there were a number of things that I think she encouraged applicants to consider when selecting the funding tier, including their own capacity their own funding portfolio, but Lara do you want to respond to that question.

Lara Holman Garritano: yeah, and so there are the three levels 150,200 50,500 thousand applicants will, will select the level that they want to apply for and that's what they'll be considered for and recommended for their recommended for funding. And I would suggest thinking about a couple of things as you as you think through which funding level makes the most sense for your organization. The first thing is, you want to read through the review criteria and the guidelines and for the NEA our review criteria is legislatively defined as artistic excellence and artistic merit.

00:49:24.000

Lara Holman Garritano: But within those two things there's a number of different bullet points that further define what we mean by that so within the guidelines read through that and keep the review criteria in mind and then, in addition to that in the application instructions for the locals program when you talk about your grant making history there's a number of different prompts in there that ask you about the programs that you've run what your selection processes, how you engage with your community. And who your previous grantees have been and who you think your applicant pool will be so all of those things as you think about all of those in, in tandem with the capacity of your organization and the goals in your community those are kind of all the things that we would encourage you to keep in mind as you make a decision about a funding model.

Nina Ozlu Tunceli: Okay, and then a follow up to that is if if they choose a heart let's say they choose \$500,000 as a request, but if the jury panel staff feel like oh, you're biting off more than you can chew are you, is it a yes or no at 500 or do you consider giving them a the next lower amount or the one below that.

Ra Joy: Lara, I'm going to invite you to respond, I will just preface that response by saying this is not designed to be a punitive process. This is designed to honor our existing structure and, and system and ensure that we're able to process the grant and ensure that we're being good stewards of fiscal resources. But and I'm encouraging folks to make sure they're communicating with the discipline directors have related to their application, but Lara do you want to respond to that question?

Lara Holman Garritano: Sure, I'll just add on that um as Ross said, this is all about us wanting to have that flexibility for applicants, so we really wanted to have those the variety of funding levels. But also needing to balance that with our our own capacity to manage all of those awards so when applicants apply, they'll select that level and then that's what they'll be recommended considered and recommended for. One other thing I'll mention is that we do have we've developed a whole suite of technical assistance resources as part of this program, and part of that we have some recorded webinars we have some videos that we're posting we also will be doing some open office hours, I think they're labeled in the resources as applicant Q & A sessions. And if you have questions about what level is the best to select definitely come to those sessions reach out to us, you know directly we're happy to talk through these things with people that's great.

Nina Ozlu Tunceli: Another question is we from Pax we currently manage the arts sub granting program for our county government if we receive this grant may we expand cover our MSA their metropolitan service area. Are MSA counties, more than one roughly 10 seven of which are rural it goes beyond our regular programmatic scope but not beyond our capacity to manage?

00:52:48.330

Ra Joy: Lara do you want to respond to that.

Lara Holman Garritano: Sure, out my answer would be, and we can always talk more specifically about situations like this directly. But my initial response would be that if your organization if it's in the in the goals of your organization and it's in it is part of your service area to reach out beyond the one county that you have the that you're currently doing the grant making with that that would be okay, from our perspective, you do need to include designation from one governmental entity, so it sounds like it would probably make sense to come from that county, but you don't need to the way the guidance is written currently you don't need to have designation from every governmental entity or areas outside of that county.

Nina Ozlu Tunceli: that's really terrific and one of the reasons that I can share of why that's so terrific is because a lot of times a local arts agency in one county is very strong and they can help out and getting to some of those other arts agencies that just might be outside the boundary line and helping those arts organizations, so you've been in those situations. Any advice that you would also give to these kinds of little parts agencies?

Sonia Chala Tower: Yes, I would just say in Hello everyone it's so good to see you, I would just say that it's important for local arts agencies to remember that throughout this process, they have the opportunity to apply for this funding, but then they also have the ability to provide technical assistance and guidance to their constituent arts organizations right, and I think that's a critical piece of it, because you know your communities very well you know the specific communities and populations culturally specific groups, and we would love to see all of those applying. So, if you would remember that, you know, while you are thinking about your own application, there are also tools that the endowment has that you can then turn around and share with your constituent arts organizations that's.

Nina Ozlu Tunceli: Such a smart recommendation. Is speaking of, Ra, you said locals could triple dip theoretically these cultural organizations at the local level can quadruple dip. Is that right? They can get it from the locals they can get a direct grant they can get it from their state arts agency. Is that we tap out there.

Ra Joy: I'm going to turn to our specialists and so Lara or Andi do you want to respond to that one?

Andi Mathis NEA she/her: Sure, um they could get direct NEA ARP support they could apply to a local art agency that is sub granting they could apply conceivably and received support from their state arts agency, and also from their regional arts organization.

00:55:46.050

Nina Ozlu Tunceli: Oh, you have regional too, I forgot.

Andi Mathis NEA she/her: that's more, but you have to check the guidelines of your state arts agencies and regional arts organizations, because, again, many of them are setting eligibility criteria that exclude entities that have already received ARP support elsewhere.

Ra Joy: And just to confirm, I don't think you could use the same expenses bank for more than one grant.

Andi Mathis NEA she/her: But just want to draw that can't be the same salary for the same person at the same time that that would be truly double dipping, and that is not possible, but you could support somebody salary, for the first three or four months under one grant the next three or four months under another grant and so on.

Nina Ozlu Tunceli: And I'm assuming that you would give that exact same advice and guidance for local arts agencies that are thinking about applying for the ARP sub granting and the July 9 grants to projects in your normal appropriations grass is that right you can't double dip there you either.

Andi Mathis NEA she/her: Can't ever double dip with federal funds, right.

Lara Holman Garritano: And one other thing I'll point out about that that's an important distinction is remember that our regular annual programs are for project support and ARP is for operating costs so keep that in mind if you're applying for July 8 that your application needs to focus on projects and when you're applying for ARP you are requesting operating support.

Nina Ozlu Tunceli: very helpful very, very helpful separation of those two programs, here are some questions related to we know this competitive grant program so what would what would make it more compelling. To have a competitive application so should examples of activities that the sub grantees will be doing with the funds be part of your application or is it just sufficient to describe the organization's you want to get it to or how you plan on making that decision making?

Ra Joy: Lara I do you want to go for that.

00:57:54.030

Lara Holman Garritano: Sure um So this is the, this is the question right of how to have the most competitive applications all answered in a couple different ways, because so much of it comes down to what your specific situation and what's included in the application, but if I go back to the review criteria that we have for ARP the definition of artistic excellence and artistic merit talks about a couple of different things. It talks about the potential to have an immediate impact on the arts workforce, it talks about the relevance of the sub granting program to your organization's mission and your audience your community and your constituency. It also talks about the ability of your organization to carry out and award so the capacity of your organization and then it talks about as appropriate, the potential to serve and reach opportunities that have been underserved in the past, so reaching new communities.

So that's the review criteria that you'll keep in mind, and then I would also suggest really read through those application instructions, because we have tried to put a number of specific prompts in there to give folks some things to think about is they think about how they describe their grant programs mm hmm.

Nina Ozlu Tunceli: Another question Is from Pax who said, who asks would it be a good idea to share the financial realm that has been communicated to us by our local arts nonprofits by our existing sub granting Program.

Lara Holman Garritano: I think that, if that is a compelling story to tell in terms of the impact of these funds and and what these funds will do for your community then. Then, yes, that would be you know it all I think comes down to thinking through that review criteria thinking about what your unique specific situation is and making the most compelling case for your organization and your ask and.

Nina Ozlu Tunceli: You kind of take a macro view also have like. For instance, the shuttered venues program is primarily for performing arts and being able to articulate that in that particular community they're focusing on those types of arts and cultural organizations that were not eligible for shuttered venue with that make a compelling case.

Ra Joy: I'd invite Lara or Andi to weigh in I just want to make a distinction that with ARP versus some other federal programs is that the ARP program at the NEA is not first come, first serve, we want to make sure that folks are, with this window, take time to put together the most competitive proposal possible but Lara or Andi do you want to respond to that question.

Lara Holman Garritano: Take a stab end and then you can add on. um I would say that when we're talking about the relevance of the sub granting program to your Community, I think that's where this conversation comes into play.

01:01:00.630

Lara Holman Garritano: And what I always tell people when when we're talking on the phone about this question of how to have the most competitive application is that context is really important, when you speak to the panelists about your community and give them an understanding of what's happening in your community and how what you're requesting support for really relates to those conversations and those issues and opportunities. So, I think that um, especially with local arts agencies, because of that's such a direct connection to local communities, that is an important thing to sort of set the stage and provide the context okay great.

Andi Mathis NEA she/her: Absolutely, and I would say that the worst thing you can do in an application is say we'll make some grants, as appropriate, will pull in the people who are needed to be there as appropriate. You need to tell those panelists who those people are why you're involving them what the impact is what you think they can bring to the program what you think your program can do, show them that you know your community show them that you understand the impact you're trying to make and how it will affect the organization's you're trying to serve.

Nina Ozlu Tunceli: Great. Would you like them to also do you think it would be a smart and valuable thing to also articulate how they're specifically going to reach out to a lot of the underserved populations that you're hoping will be served in this program with a Center lens on equity and diversity.

Ra Joy: Absolutely, I mean that's an overarching priority of this administration it's a priority of our agency, and not just for ARP but in our ongoing program great so.

Nina Ozlu Tunceli: Be front forward with those descriptions in your applications, please. Here's another question from Cheryl, our office of Cultural Affairs does not have a history of grant making but other departments within our municipality do would we be able to use the history from another department for the purpose of our application?

Ra Joy: Lara on the you want to respond to that one.

Lara Holman Garritano: I will, this is a one of those very tricky questions, so I may say that if Cheryl wants to reach out to me directly, we can talk about it, but I'll give you an initial answer, which is. So, first of all, there is a requirement and eligibility requirement to have a history of grant making.

01:03:30.990

Lara Holman Garritano: And then there is also in the eligibility information in the guidelines online there is specific language that non arts department of local governments are not eligible to sub grant funds and that's linked in part to wanting to make sure that these funds are really supporting arts programming. And so, that's sort of my initial answer, but again, because every situation is so unique if Cheryl and if others have that same question want to reach out, we can certainly talk through the specifics of the situation and figure out if there's options.

Nina Ozlu Tunceli: Can here's a question from Jenny can the local arts agency proposed multiple sub granting programs. And there isn't further definition so I'm not sure, but perhaps like a sub granting program for individual artists for a portion of the funds and a sub granting program for organizations as an example.

Ra Joy: Lara do you have a view about that one.

Lara Holman Garritano: sure, that should work fine, I would just be really clear in the budget that you provide and, in your description, exactly what you're proposing.

Nina Ozlu Tunceli: Okay, and let me see if I understand that is the any a part two application tab three arts programmatic history is all that was written so, I'm gonna see if I can come back and figure that out or the amounts requested precept learning related to the Community size there it see, I will say that this is an overarching question that keeps happening is them trying to fit these participants today at least trying to figure out how much they asked for and how they'll be evaluated, whether it's the right size for their Community so maybe just take another stab at answering how to guide them on that and will be judged on that? Yeah.

Ra Joy: This is not intended to be a punitive process and, as you can tell from today, we have some of the most knowledgeable and accessible staff in America and I'd encourage people to continue to reach out if they have questions on the funding tiers, but Lara do you want to respond to that?

Lara Holman Garritano: I would say that there's not necessarily a direct correlation between the size of your community and the amount that you should request I think there's a number of considerations that are outlined in the guidelines in the instructions that you can think about we intentionally didn't.

01:06:08.610

Lara Holman Garritano: didn't put in that required correlation because we realize again that every community is different and every situation is unique, so I would look through the guidelines look through those instructions really consider all of the different. Things that are outlined in there to consider and then factor that in and one other thing I mentioned that this application does also provide it it's going to ask for your organizational budget size but it's also going to ask for your history of your grant making budget so that's another thing that plays into. Maybe you have a small organizational budget, but you have a funder who's given you a big allocation to re grant or vice versa, all we know there's lots of scenarios that could be a place, so we tried to account for all those.

Nina Ozlu Tunceli: let's talk a little bit about the project timeline with it, when do you think a decision would be made so that they can plan on when to begin their project and then how much time do, they have to use the funds.

Jenn Chang: Are you going to go ahead with that one.

Lara Holman Garritano: Sure, so for local so this the calendar is going to be slightly different depending on what program we're talking about so I'm going to talk specifically about the grants to locals for sub granting, and for that program again that the first part one deadline is July 22nd part two, you need to have that completed by August 2. The earliest announcement of when we will be notifying folks of decisions is scheduled for November of 2021. And then, the earliest start date for your whatever it is that you're requesting support for would be December 1, 2021, so it is it's a very expedited process in relative to what we normally have, and those are the dates that we have right now.

Nina Ozlu Tunceli: And how much time do they have to be able to expend the funds and incur costs.

Lara Holman Garritano: It is the same as our regular grant programs, which is generally up to two years that's what you should sort of plan on is to to have up to two years it doesn't have to be two years it doesn't have to be a year, it can be anywhere in that window okay.

Nina Ozlu Tunceli: And the same thing of final reports will be they'll be responsible for final reports and things like that.

Lara Holman Garritano: They will, and those are in Andi can answer this one too she's nodding because she knows all about the final report stated there, they're always there typically 90 days after the end date for your period of performance okay.

01:08:45.180

Nina Ozlu Tunceli: um I know that these ARP funds or something that the vitamin illustration really wants to showcase Sonia as a communications expert for the NEA, can you tell me, is there any plan that you want to do or either as the NEA to kind of showcase this as a combination of many things or recommendations that you would give to these grantees have if they are awarded this how they should present it to their media?

Sonia Chala Tower: um we you know we always love grantees to to get the word out on what they're doing and so we'll be doing, providing resources to them as we always do on getting the word out about their programs, especially for sub granting I think that will be critical to do as much outreach as possible, so getting the word out in general is is very important to what we're doing.

Nina Ozlu Tunceli: Right so and I'm sure Andi you see this with states to in that, while they are the ones actually giving out the grants, we want to still give credit to where the source of the funds came from, and the states are very expert at doing this and anything that you would want to add to what, so you said.

Andi Mathis NEA she/her: we'd like everybody to understand that we're all working in partnership and that the funding is coming from so many different levels but it's all for the same purpose and we're all collaborating yes make this work for the sector yeah, I think that's great.

Nina Ozlu Tunceli: um someone has asked If you could give some examples on artists services that can be used with the sub granted ARP funds, and I'm assuming Andi that this allowance was also given to state arts agencies. Okay, great so if we could get some examples of what that means to be able to give a grant for artists services.

Ra Joy: And before and Lara jump in on that one to your last point Nina about sharing information and raising awareness, just want to add that if there's a way that you can notify your Member of Congress about your ARP award that also would be greatly appreciated. And we want to encourage people to stay connected with the NEA and our point person on Capitol Hill and Kessler when organizations are communicating with their member of Congress, but that's also encouraged and appreciate it, and with this, the service service organization question, I'll defer to Lara or Andi.

Andi Mathis NEA she/her: I think our debt was actually about individual artists services, yes, I think, yes okay so support to individuals, including artists has to be for stipends for some sort of a project for service.

01:12:01.080

Andi Mathis NEA she/her: So, for artists, it could be a Commission to create an artwork. It could be to a teaching artist to develop a curriculum. It could be to a dancer for rehearsal time, now which would be salary support, so there's all sorts of different ways to fund individuals and artists. We have a program. Let me backtrack and just explain it this way, think about it as something that can be defined, something for which there is a budget, something which can be evaluated, based on the same review criteria artistic excellence and artistic merit. It is some sort of a definable presentation creation production or service that is tangible that you can wrap your your arms around this is not for coven relief it's not for anything, based on the quality of past artistic achievement it's about what they're doing now for an organization.

Nina Ozlu Tunceli: that's a very important distinction, you said that it doesn't have to be related to COVID relief when the CARES act funds that were administered by the. It specifically did have to have providing these services as a result of COVID 19.

Andi Mathis NEA she/her: What I meant by that, let me clarify is that it's not like for food relief, I think you a lot.

Nina Ozlu Tunceli: It is for and honestly do these projects need to describe their.

Andi Mathis NEA she/her: Day again I'm sorry I couldn't hear.

Nina Ozlu Tunceli: How closely do these ARP funded grants whether they're direct or sub granted how closely, should they correlate the situation of whether it's unemployment or relief of other sorts close being closed and stuff how closely do they need to make that connection to be competitive.

Jenn Chang: Or do you want to take a stab at that one.

Lara Holman Garritano: Sure um I would say, I would go back to the review criteria again and that you know the review criteria that's being used to define artistic excellence and artistic merit does include things like how this is going to help the workforce and why is this important to your Community right now, so I would always go back to that and look at those and think about the the case that I'm making the story that I'm telling about the ask that I have, how does it relate to these review criteria and.

01:14:44.190

Nina Ozlu Tunceli: Lara, if you have a situation where let's say it is a dance group that has been performing, they get booked for things, but they never formulated a 501 C three status let's say and they're just kind of organized as a loose group of individual dancers, do they have a shot at being a grantee under the sub granting model? Or should they apply as individual artists?

Lara Holman Garritano: In terms of the way that the the guidance is currently written and what's allowable costs right now. If they don't have 501 C three status, they would need their other option would be to apply as individual artists, they wouldn't be able to apply as an artist collective with you know, maybe they have state nonprofit they need to have that federal tax-exempt status.

Nina Ozlu Tunceli: Okay, if they want to apply as a group, otherwise they can do it as individuals, as you said, correct. Here is another question this one's from Karen and it says, our art departments for see governments so like local rotations he's I guess, they're calling them arts departments, does the city or the department, need to be registered in sam.gov and grants.gov or is it the arts division of the city that has to have that registration.

Lara Holman Garritano: Take this one and I'm so glad you asked this question because it gives us a chance to point out a new resource that we have on our website so The short answer is, that, however, your city is function if your if your city has a Sam for the city and that's what you typically use to request federal funds, then that's what you would use you don't need to necessarily set up anything separate for your office as your office is housed within the umbrella of the city. But if you haven't ever gone through this process before of getting a sam.gov of registering with grants.gov even of getting the first step, which is the DUNS number.

We have posted on our website, there is a resource for first time applicants to the NEA. And I would absolutely encourage you to read through that if you haven't gone through this process before because it includes links that will take you to pages with the timing requirements for each of these steps, this is really something that's it's outside of of what we do at the NEA it's a federal government wide requirement for these registrations and we wanted to make it as easy as possible for people to walk their way through these different sites and get the registrations that are required right.

Nina Ozlu Tunceli: And that's only applicable in terms of who has to do that, to the applicant directly to the audience, whether it be the local arts agency wanting to do sub granting or cultural organization directly, not to the sub grantees of that will courts agency is that right. They don't have to SAM and grants.gov?

01:17:44.130

Andi Mathis NEA she/her: No, but they do have to have DUNS numbers.

Nina Ozlu Tunceli: The sub grantee does. Okay, and for those of you out there, those are free to get and similar. Oh, can both the NEA whether it's a direct grant or that local arts agency as a subgrantee except fiscal agents on behalf of loosely formed individual artists or arts groups? 501 C three fiscal agents, let me be clear.

Andi Mathis NEA she/her: I can take this one, we just went through this with all of the State arts agency, and unfortunately the short answer is no, and I'd be happy to provide some context um. You can look at this from two different vantage points, one has to do with the ultimate recipient of the funding. And as we've already talked about recipients need to have 501 C three so, even though a fiscal agent organization might have 501 C three the ultimate sub grantee wouldn't and that wouldn't comply with with any eligibility requirements and then looking at it from a separate vantage point from who is actually step granting funds. The only legislatively allowable sub grant tours are state arts agencies regional arts organizations and specified local art agency so again a 501 C three fiscal agent organization doesn't fall into any of those categories so wouldn't be a legit sub grant tour.

Nina Ozlu Tunceli: Okay. Lara there's a question for you in terms of we do have some very small low correlation sees who even the smallest grant amount that you can request might even be bigger than their annual budget and will that be frowned upon that the amount that they're requesting I know it kind of goes back to what we've talked about, but this is a little bit more unique in that it's larger than their annual budget because they might be a small rural will courts agency. How will that be looked upon?

Lara Holman Garritano: I would say that it is again going to come down to the information that's in the application how have you talked about how your organization plans to handle the award what, what is your what are your plans what, how do you demonstrate the capacity of your organization, the award coming from the NEA may be bigger than your annual budget, but you may have a really good plan in place for how you're going to distribute that so. Tell that story and be clear about what you're planning, because what you do, then, is reassure panelists and answer all those questions for them in the application itself.

Nina Ozlu Tunceli: that's great there's a I like this question a lot of ums is there any guidance on a specific minimum or maximum amount of the sub grants that the local arts agencies make to within the Community. Like you wouldn't want them to get a 500 I don't know I'm guessing have you give them a \$500,000 up front and they give it to one organization, you know I mean you want to avoid those situations I'm assuming?

Lara Holman Garritano: We will say one thing and then I'll hand it over to Andi because I bet, she has lots of thoughts on this internal states and the so we we haven't prescribed how local arts agencies do it, I think that you know if there were. It all again comes down to what's the impact, going to be of these dollars and so think through what you're proposing in terms of getting those dollars out the door and whatever you think is going to be the most impactful. That's the information that you want to share with us, but we haven't tried to prescribe a minimum dollar amount for the awards that locals are giving out or a maximum dollar amount and we haven't said how many people. How many organizations, you need to support we do they'll have all those review criteria and all those considerations talking about impact.

Andi Mathis NEA she/her: And then, nor have we prescribed grant amounts for the state arts agencies or the regional arts organizations, but we have shared with them, our focus on grant making the goals that we're trying to achieve, and we know that they share with us those goals and that they're working with us to try to achieve those same goals.

Nina Ozlu Tunceli: There are local arts agencies, especially in dense urban areas that already have programs for by pop cultural organizations and artists. Can they add to that sub granting program that they are in their case it's just a grant making program, but can they add some of the federal sub granting funds through this program? That the NEA is launch to add to that program so there's more to give out doesn't have to be separate and distinct.

Andi Mathis NEA she/her: One of the things to watch out for is again the distinction that the ARP funding has to be for general operating supports and it's a question of what the other grant program was for whether that was programmatic so you have to be really careful about those distinctions, but certainly in the past we have allowed the state arts agencies with their ARP funding to add the ARP funding into already existing NGOs grants. It's very helpful, it can be a tracking nightmare so think about that, if you have a grant that has multiple sources of funding in it, whether you really want to track it that way.

Nina Ozlu Tunceli: mm hmm. I'm just reading the next one, I want to ask we're just so you know we're about to close out I think I'll just do one or two more questions. It's kind of the same thing, can the money received from NEA be granted through our annual allocations? I think you just answered that, and do, or do we need a separate allocation? And you've answered that with the wisdom to say for tracking issues, and they should all be for general operating support otherwise there'll be a little bit of a nightmare nightmare situation. And I think I have gotten through there are some that just kind of repeat the same question.

And I think, let me just go back to the very top to just make sure I didn't cover anything, there is there was an early question but it's, it's not related to that it's premature for this thing but it's about how one, I think we might have someone who's not a local arts agency asking how does one become a local arts agency.

01:24:35.610

Nina Ozlu Tunceli: And I think Marissa and our team can help with that, but if there's any guidance that you want to share from the Federal government's perspective, it would be too late to even try to become a local arts agency to apply for this program because you need to show three years of grant making right or arts programming which one is it.

Lara Holman Garritano: For the ARP funds you do need to have a three-year programming history it doesn't have to be grant making but you do need to have three years of experience doing programming to sub grant funds, you need to have done a grant you need to have run a grant program at some point in the last 10 years.

Nina Ozlu Tunceli: or so some point in last 10 years okay so it's at three consecutive years of grant making just at least once. Right okay.

Lara Holman Garritano: You need to run a program in the last 10 years.

Nina Ozlu Tunceli: And is that on your application just a certification, or do they need to provide proof of that?

Lara Holman Garritano: For the grant making history, and they will provide information about that in the application itself. For ARP it is set up to have applicants upload a one-page document that is going to include four paragraphs that talk about your grant making history, it will talk about your selection process your prior grantees and your current applicant pool okay.

Nina Ozlu Tunceli: So in our final minutes, I would just love you can provide your final thoughts, but one of the things I'd love for you to do is, where on your website, a lot of this information is housed and to, how much time should people plan on spending to be able to get through this process, even if they're going through sam.gov for the first time grants.gov how much time, should they be thinking about this to complete the application and uploaded all by July 22?

Lara Holman Garritano: So, for the for the Federal registrations, I'll break the answer to this into two parts, for the Federal registrations I would get started on those as soon as possible, because if you don't already have.

01:26:44.700

Lara Holman Garritano: A sam.gov registration, it can take a couple of weeks to do that, so if you haven't started that process do get on that right away, and again there's there's that page on our website that will walk you through every link that you need to do it, then in terms of preparing the actual application. And what I would recommend doing there are application instructions for part two, which part two, again, is our application form where you're going to answer all the specific questions. Those instructions are going to walk you through every single question that's in the application form it's going to give you screenshots of what the application looks like, it's going to tell you what the character counts are it includes tips in there all sorts of information so because you can't get into the applicant portal you can't start filling out the application form online until that window when the application portal is open.

Take those instructions save those to your computer and just walk through and start compiling all of your information, right now. Then you'll have everything put together how long that takes you, I think, will depend on sort of what type what resources you already have pulled together and what messaging you know you already have. Andi. But I would get started on it in advance of the window of the applicant portal been open so that you've got it ready to go and then all you have to do is upload it into our system.

Jenn Chang: or just also quickly add that it looks like Marissa has been sharing a lot of our stock of specific resources in the chat so thanks so much for doing that Marissa and then, as you get going just as as you climb, climb up this learning curve would love for everyone to check out those resources, but then also start penciling of some of those Q & A sessions, that we have, and I think, for the first couple of ones, you can like have your printed document and just like listening. If others have questions that are similar and then you can start bringing your own, I think, usually the more familiar with the document itself the the, the easier it is to follow along and have your own questions and those kinds of office hours so. It seems like this group is not shy about asking lots of questions regarding this process, so thank you all so much for for bringing your time and your energy and your, and your questions detailed questions to this process we're really excited to kick this off off with all of you and we're all going to be learning learning together and, especially, I won't be learning from Lara and Andi. Thank you so much to the two of you for your time, and thanks Nina.

Nina Ozlu Tunceli: Of course, and to our field, I just want to say we are in great hands with this NEA team they're doing a phenomenal job, the technical assistance is off the charts. As you know, I've worked with a lot of other federal programs have for coated relief, this is stellar the amount of technical assistance that you're providing the preparation that you've done is really sensational and very appreciated.

So, I am now going to close it up and hand it over to Marissa to let us know how we can get copies of this video and the resources.

01:29:46.590

Marissa @ AFTA (she/her): Thank you so much to all of our panelists for this really fantastic presentation and thorough, so thank you. And, yes, I've been trying my best to keep up with links and putting them in the chat. I've also added them to the resources tab of the activity page, I just want to remind everyone that. Today's webinar was recorded, and everyone who registered will receive an email when that recording is ready and the link to access the PowerPoint as well, which have all been added to the resources tab. If you have any other questions, please don't hesitate to contact us, and we look forward to seeing you again soon. Have a great rest of your day.