

FY2025 21st Century Museum Professionals Grant Program Applicant Information Session Transcript

0:04

Hello and welcome to the Institute of Museum and Library Services Informational Video, "The 21st Century Museum Professionals Grant Program Applicant Information Session."

0:17

My name is Mark Isaksen, one of the program staff in the Office of Museum Services at IMLS, and I'll be narrating this presentation.

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The goal of this video is to provide an overview of our 21st Century Museum Professionals grant program, referred to as 21MP, and the process of preparing an application for funding.

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The video is organized into six chapters.

0:50

What is 21MP?

0:51

This introductory section explains the purpose and design of the grant program.

0:57

What can 21MP grants fund?

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This section provides detail on the types of projects funded in the grant program and the amount of funds that can be requested.

1:07

Application Components is an overview of the types of documents that are needed to create a grant application.

1:16

The Application Components Narrative section provides guidance on composing the narrative part of the application.

1:25

The Budget section describes what to include in your project budget, and finally we have a section on application tips and next steps.

1:38

The complete set of instructions for how to prepare and submit a 21MP Grant application are found in the Notice of Funding Opportunity, published on Grants.gov and available on the IMLS website.

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Please refer to the Notice of Funding Opportunity for the most detailed information to prepare your application.

2:00

To get the most out of this video, we recommend that you watch it in its entirety.

2:04

This will give you an understanding of the 21MP Grant program, the types of projects that can be funded, and the necessary application components.

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You may also want to review the 21MP Notice of Funding Opportunity before, during, or after you watch the video.

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Notices of Funding Opportunity, also known as NOFOs, are documents that detail the requirements of each of our grant programs.

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All of our NOFOs can be found at imls.gov/grants and as you navigate the application process,

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you can use this video as a reference tool.

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If you'd like to skip to a specific section, please use the time bar, or the links in the description box, to navigate the chapters.

2:55

In this section, we'll answer the question: "What is the 21MP Grant Program?" —

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providing information on the purpose and intent of this program and who it is designed to serve.

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The 21st Century Museum Professional Grant Program supports projects that offer professional development to the current museum workforce, train and recruit future museum professionals, and identify and share effective practices in museum workforce education and training.

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This program's purpose is to develop and enhance a diverse workforce of museum professionals to anticipate and serve the needs of museums in their local communities.

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Critical thinking and problem solving,

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Communication, collaboration, and creativity

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are essential 21st century skills that are vital to success in a global economy.

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Museums are trusted institutions that are well equipped to build those skills.

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Now IMLS recognizes the important role of strong local and regional networks in providing peer-to-peer learning, training, and mentoring opportunities for the museum workforce.

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Partnerships among museums, museum serving organizations, and institutions of higher education are vital to expanding career pathways for broad groups of museum professionals throughout a city, county, state, region, or the nation.

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The 21MP program encourages applications from museum associations, museum studies programs and institutions of higher education, and museums that serve as essential parts of the professional learning and training environment.

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So applicants to the 21MP program may include museums that, as I said, serve as key parts of the professional learning and training environment.

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And museums, like all applicants, must meet certain requirements to be eligible for IMLS funding.

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Your organization, first of all, must be located in one of the United States' 50 states, territories, or the District of Columbia, and your organization must be a unit of state, local, or tribal government, or a private nonprofit organization with tax exempt status.

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If you meet those two requirements, then the next step is to consider what it means to be eligible for IMLS funding as a museum.

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Museums must have at least one full time or equivalent professional staff person, either paid or unpaid.

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Museums must have a physical location that you own or operate, and museums must have been open to the public for at least 120 days in the year prior to the application deadline.

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And museums should own or use tangible objects.

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Museums may be stand-alone organizations, or they may be part of a larger institution such as a college or university, or tribe or state or local government.

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Now, the 21 MP program is also open to any organization or association that engages in activities designed to advance the well-being of museums and the museum profession.

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Applicants in this eligibility category may be national, regional, state, or discipline-based associations or related organizations that primarily serve the museum field.

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These organizations, like all applicants, must meet certain requirements to be eligible for funding.

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You must be located in the US,

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its 50 states, territories or the District of Columbia, and your organization must be a unit of state or local government, or a private nonprofit organization with tax exempt status.

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And finally, the 21 MP program is open to institutions of higher education.

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Now, this includes public and nonprofit universities who may offer museum studies and related programs that support the training of museum professionals.

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And these programs may be in the form of undergraduate, graduate, or professional or continuing education.

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And like the other categories of eligibility, your organization must be located in one of the United States' 50 states, territories, or the District of Columbia,

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and your organization must be a unit of state, local, or tribal government or a private nonprofit organization with tax exempt status.

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In this next section, we will answer the question: "What can 21MP grants fund?"— and provide details on the types of projects and associated goals within the 21st Century Museum Professionals Grant program.

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Like so many of the IMLS grant programs, the 21MP grants are intended to support project-based activities.

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So let's take a minute to consider what that means.

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The Project Management Institute has a good definition, which is a temporary endeavor undertaken to create a unique product, service, or result.

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They go on further to explain that a project is temporary because it has a defined beginning and end in time and therefore a defined scope and resources.

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And a project is unique in that it is not a routine operation, but rather a specific set of operations designed to accomplish a singular goal.

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We recommend that you keep this definition in mind as you conceptualize your IMLS project.

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Think of it as a temporary, non-routine set of activities which collectively have a beginning and an end in time.

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They should have a defined scope requiring specific resources, and these resources are designed to accomplish a specific singular goal.

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So with a solid grounding and project based design.

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Your project should also contain a few additional key characteristics that are essential in the 21MP program.

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The first is strategic partnerships.

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Your project should involve partnerships that build career pathways and strengthen professional networks beyond a single institution.

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Next is in-depth knowledge.

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Your project's design should reflect a thorough understanding of relevant theory and current practice in workforce training and professional development for the museum field.

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Third, your project should have an inclusive approach, that is, you should employ inclusive and equitable recruitment and selection strategies to reach your primary audience.

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Finally, a career focus.

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That is, your project should engage museum staff, leadership, and volunteers at any stage of career development.

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Successful projects that exemplify all of these characteristics are likely to fit well within the 21 MP grant program.

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Now, if your project involves strategic partnerships, incorporates in depth knowledge as an inclusive approach, and a focus on career development, you're most likely in alignment with the purpose of this grant program.

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Next, you'll need to select one of the grant program goals and associated objectives that most closely connects to your proposed activities.

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The first goal in the 21MP grant program is to support the professional development of the current workforce.

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Now this goal is further detailed in two associated objectives, and you should select the one that most closely aligns with the primary focus of your project.

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Objective 1 is to develop new or enhanced professional development and training programs for the museum workforce.

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This objective applies to any project that is creating a new training program or expanding and enhancing an existing program with a primary audience of the current museum workforce.

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And that primary audience can be for people at any stage of their career, maybe early career folks, emerging professionals, experienced senior.

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Objective 1.2 is to support the assessment and evaluation of training and professional development programs to help identify and share effective practices.

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Now, this objective is essential for those projects that will be conducting rigorous evaluation and assessment of training programs, to analyze and distill those results, and share findings with relevant and interested sectors of the museum field and professional training and higher education ecosystem.

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The second goal in the 21MP grant program is to recruit and train future museum professionals, in other words, the future workforce.

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So, supporting goal 2 on the future workforce of museum professionals are three associated objectives.

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You should select one of these, the one that most closely aligns with your project activities.

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Objective 2.1 is to expand pathways into the museum field by adapting higher education programs to be more responsive to the needs of the 21st century museum workforce.

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This objective supports the active engagement of museum studies programs and similar programs in higher education to develop, test, or expand approaches to career training in the museum sector.

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Objective 2.2 is to recruit future museum professionals from diverse and underrepresented backgrounds through paid internships, mentoring, and fellowship opportunities.

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This objective aligns with projects that focus on the recruitment, placement, and retention of people entering the museum field and may involve activities such as paid internships, mentorship opportunities, or other activities that foster the connections between training and professional development and higher education students, and job opportunities in the museum field.

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Objective 2.3 is to support assessment and evaluation of recruitment, training, and higher education programs to identify and share effective practices.

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This objective is essential for those projects that will be conducting rigorous evaluation and assessment of programs focused on the future workforce.

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This can be focused on evaluating new programs or conducting retrospective or longitudinal analysis of existing programs, as well as sharing findings with relevant and interested sectors of the museum field and professional training and higher education ecosystem.

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Now, regardless of the program goals selected, all 21MP project budgets must stay within a specific range of funding in this grant program.

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Your project budget can request a minimum of \$100,000 to a maximum of \$500,000 in federal funds.

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Keep your budget aligned to the scope and scale of your project, and include all necessary costs to complete the proposed activities. In this grant program,

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all project budgets are required to have at least a one-to-one nonfederal cost share.

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Cost share can take several forms such as in-kind contributions like staff time, volunteer time, as well as third party contributions such as grants from foundations and support from state or local government.

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Cost share cannot come from other federal sources.

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Now, here's an example of a recently funded 21MP project.

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This project supports goal one of 21MP with an emphasis on supporting the current workforce.

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The Science Museum of Minnesota received an award of \$344,000 to support transformative change towards inclusion, diversity, equity, and access among Upper Midwest museums by creating a durable community of practice. Using a field-tested model of professional development,

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the museum will collaborate with 20 small, underserved museums across Minnesota, Iowa, North Dakota, South Dakota, and Wisconsin to bring together staff and researchers virtually and in person over a period of two years to learn about theories, methods, and tools related to equity and find ways to adapt these ideas to their museums and professional networks.

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We've also made this project available as a sample application, with the narrative and schedule available as a PDF on the IMLS website.

16:46

Go to "Search Awarded Grants" and search by log number to find this example.

16:55

Here's an example of a recently funded 21MP project that supports Goal 2 of the 21MP program with an emphasis on creating career pathways for the future workforce.

17:07

The Conservation Center for Art and Historic Artifacts in Philadelphia received an award of \$116,000 to develop a pilot workforce training program for conservation technicians.

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The project responds to an identified need to expand career pathways and conservation for professionals without a graduate degree.

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CCAHA is partnering with Drexel University's Lenfest Center for Cultural Partnerships to connect undergraduate students with experiential training opportunities working on Drexel collections as conservation technicians.

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Again, we've made this available as a sample application with a narrative and schedule of completion

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available as a PDF on the IMLS website.

17:55

Go to "Search Awarded Grants" and search by log number to find this example.

18:02

The number of applications received and the number of awards made can vary from year to year and

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in the most recent application cycle, we received 49 applications requesting \$14 million in funding.

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And from these applications we selected 8 projects to receive a total of \$2,000,000.

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On the IMLS website, you can use that "Search Awarded Grants" function to explore our archive of grants that we've awarded in past years.

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And you can search by a variety of criteria: institution name, location, or keyword.

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And you'll get basic information about each award, including the amount of federal funds awarded, and a brief description of the proposed activities and expected results for each project.

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In this section, we will introduce the components of a 21MP grant application and provide an overview about the required, conditionally required, and supporting documents.

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The 21MP Notice of Funding Opportunity, or NOFO, includes a complete list of all the application components.

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Most of these components are created by applicants and saved as a PDF for uploading as part of your application package in Grants.gov.

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The Table of Application Components lists which application components are required as well as those that are conditionally required.

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For example, some components are included in the application depending on the type of applicant or the type of project.

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These are the required documents.

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All applications must include the documents listed here.

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Omission of even just one might result in your application's rejection.

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Also important to note, there is a 7 page limit for the narrative.

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If you exceed the page limit, we must remove the extra pages before your application goes out for review.

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So make sure your content fits into the page limit specified, and make sure the number of pages holds when you convert your document

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to a PDF.

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The second category of application components is that of conditionally required documents.

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Some applications must include one, two, or even all of these, and it's your job to figure out which are required.

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If you are applying as a nonprofit organization, then you must include your proof of nonprofit status.

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The letter issued by the IRS, the Internal Revenue Service.

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We will not accept the letter of state sales tax exemption as proof of nonprofit status.

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And if you're using a federally negotiated indirect cost rate in your budget, you must include a copy of your final rate agreement.

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And finally, if you will create digital products during the course of your project, then you must complete and submit a digital products plan.

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Please note that the term "digital product" includes digitized and born-digital content, resources, and assets, as well as software.

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So, if you're creating any of these types of materials, you should include the digital products plan with your application, and reach out to a program officer if you have any questions about whether or not to include these in your application.

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The third group of application components is supporting documents, and supporting documents are optional.

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You may submit some or none.

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Include only those items that will supplement your proposal.

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This is not the place to introduce brand new information.

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Rather, it's an opportunity to provide context with documents that support your Project Justification, Project Work Plan, and Project Results.

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For example, if you've identified a partner or consultant whose involvement is key to the project success, you'll want to include a letter of support or commitment because that would go a long way to reassuring reviewers that the partner organization is "on board" with your project and there's a high likelihood of success in the partnership.

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We recommend that you be respectful of your reviewers' time and avoid any temptation to include hundreds of pages of extraneous material here.

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Being judicious really does work to your benefit, as supporting documents can make or break an application.

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Include what is important, helpful, and directly relevant to your project and stop there.

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In the following sections of this presentation, we're going to focus on these application components: the Narrative and the Budget.

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You can go to the Notice of Funding Opportunity for complete instructions on how to prepare and complete all of the application components.

23:04

In this section, we're going to go over the questions you'll need to answer in your project narrative and offer details on the review criteria associated with each section.

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So let's talk about the Narrative of your proposal.

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You have 7 pages to cover 3 very important issues, and the Notice of Funding opportunity provides guidance on what the Narrative should cover.

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First is the Project Justification.

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And in this section of the narrative, we ask you to tell us which 21MP goal or objective your project will address.

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What need, problem, or challenge will your project address, and how is it identified?

23:48

Who is the primary audience for your project?

23:52

Who are the ultimate beneficiaries for this project?

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And how will the museum workforce, or any associated professional networks, benefit from your project?

24:03

This is your opportunity to share about how your project will involve strategic partnerships that go beyond your own institution.

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In the Notice of Funding Opportunity, under review criteria, you will find a list of questions that reviewers are asked to consider when they review your proposal.

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It's a good idea to refer to these as you craft your narrative to be certain you're providing reviewers clear, solid information.

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And you'll see that these review criteria correspond fairly directly with the prompts you're given to write your narrative.

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Reviewers really want to see that your project connects to the goals of the 21MP program.

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They want to understand how relevant data and best practice has been used to describe the need, problem, or challenge.

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They want to know that you have appropriately defined the primary audience and beneficiaries for your proposed project.

25:02

And they really want to know that this is going to address the needs of the workforce and have the potential to build career pathways and strengthen networks beyond a single institution.

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So, one of the prompts in the Project Justification section of the narrative is the identification of the need, problem, or challenge your project addresses.

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It's a foundational part of the application, so keep these points in mind.

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The federal government wants its investment to result in something getting better.

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So as you define your need, problem, or challenge, you want to articulate what will get better as a result of your project, and describe it as precisely as possible.

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Will someone learn something, develop a skill, or change an attitude?

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What's going to happen?

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And you want to identify why it's important that this particular change happens, and really hone

your problem definition carefully in clear and succinct terms, and gather and present data or evidence that supports your problem definition.

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Next is the project work plan.

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So if the project justification section was the "why" part, the project work plan is where you identify the "who, what, when and how."

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Who will do the activities, when are they going to do them, and what resources are going to be needed?

26:37

How are you going to recruit and select participants from the primary audience?

26:42

How are you going to track progress towards achieving your results?

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They also ask about risks, some that are inherent in your particular project, and tell us how you've taken that into account in your planning.

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And again, this is a list of questions from the Notice of Funding Opportunity that reviewers are asked to consider when they look at the work plan.

27:05

They will want to know how your proposed activities are informed by relevant theory and practice in museum professional development and training.

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They want to know that you've clearly stated the goals, assumptions, and potential risks that have informed the design of your project.

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And that you've discussed how the service providers and consultants, and others, have the skills necessary to get the results you want from your project.

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And that you've allocated adequate staff time and resources to completing the work.

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And that you developed a method for tracking progress and making changes where necessary.

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So when we ask you to think about risks, the risks that are inherent in your particular project, we want you to tell us how you've taken those risks into account in your planning.

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So think of it as answering the question, "What if?"— there's no checklist of risks, but every project has them, and the best proposals will show that you are aware of them and have thought through a plan for dealing with them.

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So look at your activities.

28:17

Think about what could go wrong.

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Focus on the ones where your experience tells you, yeah, that could happen, and identify steps that you would take in response.

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Now, we know that things will go differently than expected and we just want you to be prepared by identifying a few options that are likely to be implemented.

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So here are some examples of risk.

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Projects may be dependent upon fundraising to generate cost share.

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But it's not complete by the time the application is submitted.

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So, what will the institution do if the money is not available when the project gets underway?

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Or,

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a project might plan to conduct listening sessions with staff.

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And what if the staff feedback suggests that different needs, issues, or challenges should be a priority for training?

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Maybe this project is structured around supporting interns from a university.

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So what happens if one or more interns drops out?

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What's the plan for replacing them mid-project?

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Or maybe you're working with a consultant and they drop out.

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So again, what do you do?

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What's likely to happen?

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So the final part of the Project Narrative is the Results section.

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And in this third section of your Narrative, it should be devoted to articulating your project's intended results.

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The section is your chance to convince the reviewers that your project will result in something getting better.

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The need or problem you identified in your Justification will be addressed directly, and it will be diminished or eliminated, or some something will change as a result.

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Now, we ask you to tell us what data you will collect and report in order to measure your project's success.

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And if your project will generate some tangible products, here's the opportunity to describe them, and let us know how you will make the products accessible and available to the primary audience.

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And last but not least, we ask that you tell us how you will sustain the benefits of the project and how this improvement that you propose to make will continue once your grant is over.

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Again, here's a list of the review questions that reviewers will consider when they're reading your narrative.

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All of your results should really tie back to your need, problem, or challenge.

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We often hear that defining intended results and success measures is a challenging part of the process for applicants.

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So it's worth spending a bit of time on this.

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Let's think back to the questions we referenced a couple of slides ago when we talked about defining the need, problem, or challenge that your project is addressing.

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If you said someone will learn something, how are you going to know?

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And if you want to advance equity in the museum field, say, how will that be measured?

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The focus on results and measuring success in meaningful ways is not new and there's been a tremendous amount of work done on ways to measure success.

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So we encourage you to consider using a tool like a logic model or an outcomes-based evaluation and methodology to explain your intended results and your plan for achieving them.

32:05

So to recap, your Narrative has three sections, the Project Justification, the Project Work Plan, and Project Results, and you have 7 pages for this section.

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Each of the parts of the narrative are equally important, so write clearly, address what we ask you to address, and keep an eye on those review criteria.

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We're telling you here exactly what the reviewers will look for, so make it easy for them to find the information they need in the narrative that you submit with your application.

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In this section, we'll provide information on what to include in your Project Budget and Budget Justification and provide some examples of allowable and unallowable costs.

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An important component of your application is the Budget.

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This is the part of the application where you specify all the costs associated with your proposed project, and the Budget consists of two required components, the IMLS Budget Form and the Budget Justification.

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The Budget form is a fillable PDF.

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It accommodates up to three years of project activities and expenses.

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The budget should include the project costs that will be charged to grant funds as well as those to be supported by cost share.

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In-kind contributions to cost share may include: the value of services, such as volunteer staff time or consultant time; or equipment donated to the project, and those cost share or other kinds of expenses must have occurred between the authorized start and end dates of your project.

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All the listed items, whether supported by grant funds or cost share, must be necessary to accomplish project objectives, allowable according to the applicable federal cost principles, and auditable and incurred during the award period of performance.

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The budget form can be downloaded directly from the IMLS website.

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As you develop your budget, keep in mind that there are certain costs that are either allowable or unallowable according to federal regulations.

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The allowability of a cost item is specified in the Code of Federal Regulations, known as CFR, sometimes referred to as 2 CFR 200, which is the specific part of federal regulations known as the Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards.

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Using 2 CFR 200 as a basis, we've developed a short list of allowable costs that are most commonly seen in grant applications at IMLS.

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These costs may be part of what you ask IMLS to pay for with federal funds or what you'll pay for as part of your cost share.

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They can be on either part of the budget.

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The rules on allowability apply equally to grant funds as well as cost share.

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And when completing your project budget, be sure to check that all the costs you include, whether grant funds or cost share, are allowable.

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There are also some costs which are unallowable according to the federal regulations in 2 CFR 200.

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In the NOFO, we also provide an abbreviated list of unallowable costs, which are shown on this slide.

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Unallowable costs may not be part of what you ask IMLS to pay for, nor can they be part of what you will pay for as part of your cost share.

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In fact, unallowable expenses can't show up anywhere in your proposal.

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So, as you prepare your application, it's a good idea to compare your list of proposed expenses against the list of allowable and unallowable costs, as well as looking at the cost principles themselves.

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If, after that, you have specific questions, please contact us and we'll be happy to help.

36:03

In addition to the budget form, you'll also prepare a Budget Justification, and this is your opportunity to provide, in a more detailed, narrative format, an explanation or justification for the project costs.

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The Budget Justification should be written to follow the cost categories in the IMLS Budget Form, and in the Justification, you're going to identify each expense and show the method of cost computation used to determine each dollar amount, including any that you may have consolidated and summarized on the Budget Form.

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In other words, this is the place to show your math.

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For example, in the section on salaries and wages, you should identify each person whose salary or wage will be paid with IMLS funds or included in cost share, provide their name, describe their role in the project, and document the method of cost computation by including the base salary or wages for each person, and the percentage of time each person is allocated to the project activities, which may be shown as a percentage of time, number of days, or number of hours.

37:11

If cost share is being provided by unpaid volunteers, explain how you arrived at the dollar amount used to represent the value of their services.

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In the section on supplies, materials and equipment, for example, you should list each type of supply material, or equipment that you propose to purchase or provide as cost share for the project.

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Detail the number and unit cost for each item, and explain how you arrived at the dollar amounts.

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You may also provide vendor quotes or price lists as supporting documents with your application.

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In this final section of our presentation, we offer some application tips and next steps.

38:06

We can only make grants to eligible applicants that submit complete applications, including attachments, on or before the deadline.

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So here are some tips to help you do just that.

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Start the process early. By watching this video,

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you're off to a good start.

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Become familiar with Grants.gov's workspace.

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It has many good features, such as the opportunity to collaborate with others in creating your application, as well as a validation process that allows you to correct errors.

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Tutorials are available on Grants.gov.

38:41

Be sure your application is complete.

38:43

Check it against the Table of Application Components in the Notice of Funding Opportunity.

38:48

Make sure all application components are in the proper format and follow the correct naming conventions.

38:56

And finally, submit your application in Grants.gov well before the deadline so you can correct any errors and avoid any issues created by technology challenges.

39:09

It's important to get your application submitted online through Grants.gov before the deadline.

39:14

IMLS does not accept applications by mail or email, and in order to submit your application in Grants.gov, you must have an active SAM.gov registration and a Unique Entity Identifier Number.

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Make sure your registrations for both of these sites are complete and your accounts are active, and that any necessary passwords are current.

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These registrations expire periodically, so do not wait until it's time to hit the submit button to check on them.

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You should coordinate with any other staff members, such as your Authorized Organization Representative, who may hold the accounts and passwords that you're going to need to submit the application in Grants.gov.

39:57

Both SAM.gov and Grants.gov websites have robust help features and FAQs.

40:04

If you run into technical issues with either of these sites, you should reach out directly to their help desks.

40:11

And request a tracking number, case number, or ticket number in order to document your issue and attempts at resolving it.

40:19

Failure to have a SAM.gov or Grants.gov registration that's active and in place by the application deadline is not an excuse for submitting a late application.

40:31

So again, be sure to start early in this process.

40:36

There are many components that make up the entire application, and the narrative is an essential and critical part of the package.

40:44

Peer reviewers — museum professionals from all types of museums — will be selected by IMLS to read each application and provide constructive comments on the strengths and weaknesses of the proposed projects.

40:59

They also base their reviews only on the information contained in the application, so don't assume that a reviewer or IMLS will know something about your museum or your proposed project.

41:13

So, to make sure your Narrative is as clear and complete as possible, revisit the NOFO and follow the Narrative outline it provides.

41:24

Use headings, subheadings, or numbered sections in your narrative to make it easy for reviewers to read.

41:32

Be sure to consider the review criteria associated with each section of the narrative.

41:38

Avoid generalities, acronyms, and jargon.

41:41

The people who are going to read your application are museum professionals, but they may not be totally familiar with your particular shorthand, so make it easy for them to understand what you mean.

41:55

Another advantage to starting your application early is that you can ask a colleague to review everything with fresh eyes before you submit.

42:04

Ask them to act like a reviewer who's seeing this for the first time and get some constructive feedback before you submit it in Grants.gov.

42:15

Here are a few important dates relating to 21MP applications.

42:19

Applications must be received through Grants.gov by 11:59 PM Eastern Time on November 15th, 2024.

42:28

Your application will be time stamped by the Grants.gov system.

42:33

After the application deadline, IMLS staff will review your application for completeness and eligibility, and you will hear from us via email if there are any problems.

42:45

Next, we will select experienced and knowledgeable peer reviewers to read your applications and provide scores and comments based on the criteria outlined in the Notice of Funding Opportunity.

42:57

IMLS staff will examine your budget, your financials, and your track record with past and current grants.

43:04

We then prepare materials for the IMLS Deputy Director for Museums and the IMLS Director, and, by law, it is the IMLS Director who is charged with the authority and responsibility to make final award decisions. In early June,

43:23

we will notify you by email of the award decisions and provide the scores and comments created by the reviewers.

43:30

All 21MP projects must be scheduled to start on the first day of July 2025.

43:40

And in conclusion, as you read through the NOFO and prepare your application, additional questions may arise before the application deadline.

43:48

And we can help you with learning more about the 21 MP grant program or other grant programs at IMLS, as well as address any specific concerns you may have with the various application components or help you understand the review process.

44:03

So you may contact IMLS program staff by email or phone.

44:07

Contact information is listed on the grant program landing page on the IMLS website.

44:14

You may also schedule a counseling call to meet directly with program staff.

44:19

Use the link found on the grant program landing page to find an available time slot on our calendar.

44:25

You will then receive an email with a calendar invite and Microsoft Teams meeting link.

44:30

Thank you again for listening to our presentation and best of luck to you in preparing and submitting your IMLS grant application.