



FY24-25 Final Report Guide

For North Carolina Arts Council Grantees

Introduction



The purpose of this guide is to help you complete your FY24-25 Final Report for grants from the North Carolina Arts Council. We strongly recommend that you print out this guide or have it up on another screen while you work through the final report questions. This guide includes tips, descriptions, and additional details that will help make this report easier to complete. It follows the questions in the order in which they appear within the final report. Note that some reports may not include all sections.



Final Reports and signed Certifications are due by: July 31, 2025 @ 11:59 PM

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Getting Started with your Final Report

- Log into the grants portal (<https://ncarts.gosmart.org>).
 - o If you have difficulty logging in, please contact us.
- Make sure your profile information is up to date.
- Navigate to the final report you'd like to work on in the Grant Applications and Forms section. You may have to scroll down to get to the correct grant category and year.
 - o To start work on the final report, click the START Final Report button, which looks like this: 
 - o If you've saved your final report and need to resume working on it, the button will look like this: 
- The final report opens with a menu on the left, with sections to be completed. The menu varies depending on the category of your grant. This guide discusses how to approach all sections for all grants categories. If a section isn't included in the menu you see, then it is not required for that particular grant. The sections include:
 - o Contact Information
 - o Federal Reporting Information
 - o Narrative
 - o Multicultural programs
 - o Organizational Expenses or Project Expenses
 - o Organizational Income or Project Income
 - o Grassroots Allocation Worksheet
 - o Subgrant Data Collection
 - o Activity Locations
 - o Support Materials
 - o Uploads
 - o Certification



Before you get started, it's also a good idea to review your application and any emails or notes from your Program Director.

Contact Information

Please enter the name of the person completing the report, along with their title, email address, and phone number. This way, we can reach out to the correct person if there are questions about the report.

Federal Reporting Information

The answers to questions in this section are submitted to the National Endowment for the Arts.

Profile Data

This information is pulled from your organization's profile in the grants portal. If you notice incorrect information here, please update your profile with the correct information.

Demographics

Select the project discipline: Choose the option that best describes the *discipline* of the funded activities. If funded activities are of a technical assistance or service nature, choose the arts discipline that will benefit from the award.

- Dance: Includes ballet, jazz, ethnic/folk-inspired, and modern; do not include mime. See Theater for mime.
- Music: Includes band, chamber, choral, new, ethnic-folk inspired, jazz, popular, solo/recital, and orchestral.
- Opera/Musical Theater: Includes opera and musical theater.
- Theater: Includes theater general, mime, puppet, theatre for young audiences, and storytelling as performance.
- Visual Arts: Includes experimental, graphics, painting, and sculpture.
- Design Arts: Includes architecture, fashion, graphic, industrial, interior, landscape architecture, and urban/metropolitan.
- Crafts: Includes clay, fiber, glass, leather, metal, paper, plastic, wood, and mixed media.
- Photography: Includes holography.
- Media Arts: Includes film, audio, video, and work created using technology or experimental digital media.
- Literature: Includes fiction, nonfiction, playwriting, and poetry.
- Interdisciplinary: Pertaining to art forms/artworks that integrate more than one arts discipline to form a single work (e.g., collaboration between/among the performing and/or visual arts). Includes performance art. Do not include Multidisciplinary work, described below in multidisciplinary definition.
- Folklife/Traditional Arts: Pertaining to oral, customary, material, and performance traditions informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational, and/or regional groups. TIP: Do not include folk-inspired forms. For example, interpretations of ethnic/folk dance or music by artists outside of the particular ethnic/folk tradition should be dance or music respectively.
- Humanities: Pertaining but not limited to the following fields: history, philosophy, languages, literature, linguistics, archaeology, jurisprudence, history and criticism of the

arts, ethics, comparative religion, and those aspects of the social sciences employing historical or philosophical approaches. Includes cultural anthropology, sociology, political theory, international relations, etc.

- Multidisciplinary: Pertains to grants (including general operating support) that include activities in more than one of the other disciplines; use this to describe only those grants in which most activities cannot be attributed to one discipline. If most supported activities are clearly within one discipline, that discipline should be used instead of Multidisciplinary. Do not include interdisciplinary activities or events; see Interdisciplinary.
- Non-arts/Non-humanities: Use this for projects that do not have the arts as their primary mission (e.g., social service organizations, civic groups, technical consultants, or banks).

Select the Activity Type: Choose the activity that best describes **how** funds were used. Only one activity can be selected. If there were several activities, choose the activity that describes how the majority of funds were used.

- Acquisition: Expenses for additions to a collection.
- Apprenticeship/Internship
- Arts Instruction: Includes lessons, classes, and other means used to teach knowledge of and/or skills in the arts.
- Artwork Creation: Creation of a work of art includes commissions.
- Audience Services: Includes activities like ticket subsidies, busing senior citizens to an arts event, etc.
- Broadcasting: Includes broadcasts via television, cable, radio, the web, or other digital networks.
- Building Public Awareness: Activities designed to increase public understanding of the arts or to build public support for the arts.
- Concert/Performance/Reading: Includes production development.
- Curriculum Development/Implementation: Includes the design, implementation, and distribution of instructional materials, methods, evaluation criteria, goals, and objectives.
- Distribution of Art: Such as films, books, or prints.
- Equipment Purchase/Lease/Rental
- Exhibition: Includes visual arts, film, video, and exhibition development.
- Facility Construction, Maintenance, Renovation: Design is Artwork Creation.

- Fair/Festival
- Fellowships: To individuals.
- Identification/Documentation: For archival, educational, and other purposes.
- Marketing: All costs for marketing/publicity/promotion specifically identified with the project.
- Organization Support: General operational support. *This activity type is best suited for grants categorized as Grassroots, Statewide Service Organizations, and Sustaining Support.*
- Organization Establishment: For creation or development of a new institution/organization.
- Other Residency: Artist activities in a non-school setting wherein one or more core student groups receive repeated artist contact over time.
- Professional Development/Training: Activities enhancing career advancement, including conference attendance.
- Professional Support - Administrative
- Professional Support - Artistic
- Public Art/Percent for Art
- Publication: Such as manuals, books.
- Recording/Filming/Taping: Do not include creating art works or identification/documentation for archival or educational purposes; see Artwork Creation or Identification/Documentation.
- Regranting: *Grassroots grants and Artist Support Grant for Lead Partners may choose this category if appropriate.*
- Repair/Restoration/Conservation
- Research/Planning: Include program evaluation, strategic planning, and establishing partnerships/collaborations between agencies.
- School Residency: Artist activities in an educational setting wherein one or more core student groups receive repeated artist contact over time.
- Seminar/Conference: Hosting or supporting a seminar/conference. For attendance, choose Professional Development.
- Stabilization/Endowment/Challenge: Grant funds used to reduce debt, contribute to endowments, build cash reserves, or enhance funding leverage or stabilization.
- Student Assessment: The measurement of student progress toward learning objectives. Not to be used for program evaluation.

- Technical Assistance: Support with technical/administrative functions, such as strategic planning, hiring a consultant, etc.
- Translation
- Website/Internet Development: Includes the creation or expansion of existing websites (or sections of websites) as well as the development of digital art collections, databases, discussion areas or other interactive technology services delivered via the Internet.
- Writing about Art: Includes criticism.
- None of the above

Select the percentage of funded activities that are arts education: Use this field to designate certain projects as Arts Education, according to the following definition: *An organized and systematic educational effort with the primary goal of increasing an identified learner's knowledge of and/or skills in the arts with measurable outcomes.* Choose the option which best describes the funded activities, using this definition of arts education. Grants not fitting this definition should choose None.

- 50% or more of the funded activities are arts education
- Less than 50% of the funded activities are arts education
- None of this project involves arts education

Enter the total number of adults engaged in person: Number of adults (ages 18 and over) who directly engaged with the arts, whether through attendance at arts events or participation in arts learning or other types of activities in which people were directly involved with artists or the arts.

Do not count individuals primarily reached through TV, radio or cable broadcast, the Internet, or other media. While we acknowledge that virtual programming may be a part of funded projects, the NEA does not wish to count those participants, for statistical purposes. However, you can discuss virtual programming in your narrative.

Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers. Do not double-count repeat attendees, when feasible.

Enter the total number of children/youths engaged in person: Number of children/youths (under age 18) who directly engaged with the arts, whether through attendance at arts events or participation in arts learning or other types of activities in which people were directly involved with artists or the arts.

Do not count individuals primarily reached through TV, radio or cable broadcast, the Internet, or other media. While we acknowledge that virtual programming may be a part of funded

projects, the NEA does not wish to count those participants, for statistical purposes. However, you can discuss virtual programming in your narrative.

Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers. Do not double-count repeat attendees, when feasible.

Enter the number of artists that are directly involved: Number of artists directly involved in providing artistic services specifically identified with the award. Include living artists whose work is represented in an exhibition regardless of whether the work was provided by the artist or by an institution. If no artists were directly involved in providing artistic services, enter 0.

Select all races/ethnicities that make up the population, 25% or more, that benefit from the award: Select all categories that, in your best estimate, made up 25% or more of the population that directly benefited from the award during the period of support. These responses should refer to populations reached directly, rather than through broadcasts or on-line programming.

- Asian
- Black/African American
- Hispanic/Latino
- American Indian/Alaska Native
- Native Hawaiian/Pacific Islander
- White
- No single race/ethnic group listed above made up more than 25% of the population directly benefited

Select all age ranges that make up the population, 25% or more, that benefit from the award: Select all categories that, in your best estimate, made up 25% or more of the population that directly benefited from the award during the period of support. These responses should refer to populations reached directly, rather than through broadcasts or on-line programming.

- Children/Youth (0-18 years)
- Young Adults (19-24 years)
- Adults (25-64 years)
- Older Adults (65+ years)
- No single age group listed above made up more than 25% of the population directly benefited

Select all distinct groups that make up the population, 25% or more, that benefit from the award: Select all categories that, in your best estimate, made up 25% or more of the population that directly benefited from the award during the period of support. These responses should refer to populations reached directly, rather than through broadcasts or on-line programming.

- Individuals with Disabilities
- Individuals in Institutions
- Individuals below the Poverty Line
- Individuals with Limited English Proficiency
- Military Veterans/Active Duty Personnel
- Youth at Risk
- No single distinct group listed above made up more than 25% of the population directly benefited

Financial

Awarded amount: This is the amount of your grant award from us. This number will automatically populate on your final report form.

Amount spent: Enter the amount of the grant award that you spent on the project. Do not include matching or other funds in this number.



If you discover unspent funds, call your Program Director immediately to determine if funds can be reallocated or if they need to be returned.

Narrative

The narrative section of the report asks 2-4 questions related to your grant. Questions vary per grant type and emphasize how and why funds were used, how artists/the community benefitted, and the success of the project.



We recommend drafting your answers in a text editor like Word or Google Docs, then copying them into your final report to avoid losing them due to portal or computer errors.

Please make sure that the participation figures in the Federal Reporting Information section make sense as you answer any questions about audience and participation. It should be easy for us to see how you came up with those figures when we review the report. Feel free to include a breakdown of participation from various activities, within the narrative.

Also, if there were significant changes from your initial application, please make sure they were approved by your program director, and discuss them briefly in the narrative.

In-kind contributions are also included in this section. In-kind contributions refer to the donations of things such as labor, space, services, and supplies that typically have associated costs but are not directly paid for by the applicant. They serve as valuable evidence of community support for a project. Examples of in-kind contributions:

- A print shop donating the printing of a poster
- A venue waiving the rental fee for rehearsal time
- The staff time or any expense incurred by a partner organization that is involved in the project but who is not the applicant

Provide an estimate for the total dollar value of these services, and briefly describe them. If there are none, enter 0.

Multicultural Programs

Grantees who received Grassroots grants will see this section in their final report. This question doesn't pertain to any other grant types.

In this section, you'll list your multicultural artists and/or organizations that were supported with Grassroots funds, and the amount spent for each, organized by whether it was a subgrant or not a subgrant.

We also ask for the race of the artist/organization as follows: A – Asian, B – Black/African American, H – Hispanic/Latino, N – American Indian, and P – Native Hawaiian/Pacific Islander.

The first section is for subgranted artists/organizations. Enter the name of the artist/organization as well as the artist race. In the second column, enter the amount spent for that artist.

For multicultural artists/organizations not supported by a subgrant, scroll down to the second section. Enter the name of the artist/organization as well as the artist race. In the second column, enter the amount spent for that artist.

The bottom of the page will calculate the grand total of support for multicultural organizations.

Expenses

Expenses refer to the total dollar amount spent to support the organization/project, including grant funds and matching (if applicable).

Depending on your grant type, your final report will ask you to complete either Organization Expenses or Project Expenses.

[Glossary of budget terms.](#)

Organization Expenses

Grantees who received a Sustaining Support Grant or Statewide Service Organization grant will see Organization Expenses.

When completing this section, use your organization's actual expenses for the grant period. If your organization uses a different fiscal year than the grant period (July 1 to June 30) and actual figures are not yet available, provide the actual figures from your most recently completed fiscal year. *Do not use estimated figures.*

Expenses are broken up into sections such as: Personnel, Outside Fees, Travel, Marketing Publicity, Production/Exhibition Expenses, Space Rental, Accessibility, and Remaining Operating Expenses. Categorize your expenses. Note that each section, and all of Remaining Operating Expenses, has a few blank slots for you to write in a description for the expense, in case you have expenses that don't fit the pre-filled category descriptions.

Project Expenses

Grantees who received any other grant type will see Project Expenses. Grassroots grantees will see Grassroots Project Expenses.

On the left are pre-filled descriptions categorizing expenses, with blank spaces for you to write in other expenses that don't fit these descriptions.

Make sure you categorize expenses accurately. Distinguish between organizational costs and contract costs. Organizational staff costs can include administrative costs, artistic staff costs, or technical staff costs, such as salary and benefits. Contracts, on the other hand, consist of written agreements with other organizations or vendors for services to your organization to help carry out the grant. Contracts with artists outside of your organization would be considered artist contracts, while any other contracts with non-artist organizations/vendors would be considered "other contracts."

Then in the Grant Amount column, indicate how much grant funding was spent on these expenses, followed by how much cash match was spent. (In-kind contributions cannot be counted toward match, unless your contract was amended to explicitly allow it.)

Once your expenses are filled in, the bottom Expense Totals will show you the Grant Amount spent + Applicant Cash Match = Cash Expenses. Please make sure that the total expense for Grant Amount matches the amount of the grant spent as indicated in the Federal Reporting Section. Again, any unspent grant funds need to be returned to the North Carolina Arts Council as soon as possible.



Income should be equal to or greater than expenses. If expenses exceed income, double-check that you've included all expenses and income. If project expenses still exceed project income, then your organization has a deficit related to this grant.

Address this somewhere in the Narrative section or reach out to your Program Director.

If you are unsure of your match requirement (if any), please contact your Program Director.

Unallowable Expenses

Across all grants, the most common *unallowable* costs include:

- Capital expenditures* including acquisitions for additions to a collection such as works of art or artifacts. Disallowed capital expenditures also include expenses for purchase of buildings or real estate, renovations or improvements involving structural change, payments for roads, driveways or parking lots, or permanent and generally immobile equipment such as grid systems or central air conditioning.
 - * Small capital expenditures or equipment purchases are allowable only if explicitly authorized in your contract or amendment.
- Reception or entertainment costs are not allowed.
 - Food is only an allowable expense for per diem during travel, and for workshops/classes where participants register ahead of time, and which was approved in your awarded application.

For a full list of unallowable expenses, see <https://www.ncarts.org/grants-resources/grants/general-grant-information-and-eligibility-requirements> under “Funding Restrictions.”

A Note About Matching Requirements

If your grant requires matching funds, please note that unallowable expenditures cannot be counted toward match.

In-Kind funds also cannot count as match, unless your contract amendment explicitly allows it.

Arts in Education Residency, Military and Veterans Healing, Project Support Grants, and Traditional Arts Programs for Students – Economic Distress Tiers

If your grant is in this category, note that match is waived for grantees in Tier 1 counties. For Arts in Education Residency, if you are engaging with a Tier 1 county or school, match is waived.

For Arts in Education Residency, Military and Veterans Healing and Project Support grants, grantees in Tiers 2 and 3 counties require a match of 1/3 of the overall project. Traditional Arts Programs for Students grants require a 50% match for grantees in Tiers 2 and 3 counties.

You can find the Economic Distress Tiers listing at <https://www.commerce.nc.gov/grants-incentives/county-distress-rankings-tiers>.

Income

Like Expenses, Income will be requested as Organization Income or Project Income depending on grant type. Income refers to all money received to support the project. This includes: all federal, state, and local government funds, including this grant; all corporate, foundation, and other private money; all money from admissions, subscriptions, etc.; all money received from the sale of services, etc., produced from this project; all the cash you devoted to support this project; all revenue derived from sales associated with the project such as concessions, parking, T-shirts, gift shop income, etc. *In-kind is not considered income.*

Organization Income

Grantees who received a Sustaining Support Grant, or Statewide Service Organization grant will see the Organization Income section.

When completing this section, use your organization's actual income for the grant period. If your organization uses a different fiscal year than the grant period (July 1 to June 30) and actual figures are not yet available, provide the actual figures from your most recently completed fiscal year. *Do not use estimated figures.*

Under the Government Support section, bundle all grants received from the North Carolina Arts Council in the NCAC Grant section.

In each section of Income, there are a few blank spots where you can write in your own description, then provide the income amount to the right. Those are provided in case you have income that doesn't fit the pre-filled descriptions on the left.

Project Income

Grantees who received any other grant type will see Project Income. Grassroots grantees will see Grassroots Project Income.

In the Project Income section of the final report are pre-filled descriptions categorizing expenses. Enter in the cash income amounts for each. Be sure to include all income sources, including this grant, that are related to *this* project.



Income should be equal to or greater than expenses. If expenses exceed income, double-check that you've included all expenses and income. If project expenses still exceed project income, then your organization has a deficit related to this grant.

Address this somewhere in the Narrative section or reach out to your Program Director.

Note: Some reports link your application income to pre-fill the table. If your grant award was less than what you requested, please make sure to update the "North Carolina Arts Council Amount Requested" reflects the amount awarded.

Grassroots Allocation Worksheet

Grantees with Grassroots grants will see the Grassroots Allocation Worksheet. No other grantees will see this section in their reports.

This worksheet captures the grant amount spent internally and subgranted funds to make sure it matches the allocation. First, you'll enter in your allocation amount (amount awarded). Then, enter the total amount subgranted. Last, enter in the total grant spent from the Expenses section.

The form will automatically add the subgranted amount and the grant amount spent from Expenses together. Check this number to ensure it equals your allocation amount (amount awarded). If it does not, reach out to your program director.

Subgrant Data Collection


Grantees who received Artist Support Grant for Lead Organizations will see this section with these instructions.


If your organization subgranted (regranted) funds, please complete this section. First, download the Excel template at <https://www.ncarts.org/artist-support-grant-award-data-collection-form>, fill it out with your subgrant data, save it to your computer, then upload it here.

Grantees who received Grassroots will see this section with different instructions.

If you did not subgrant, *do not press the Save Work or Save and Next buttons*. Instead, click the Certification section on the lefthand menu to skip the subgrant section.

If you did subgrant, you'll enter in an Answer Set for each subgrant. Enter the first subgrant's information, answering each question. When you've completed the first subgrant's questions and you have another subgrant to enter, click on **Save Work** to bring up another blank answer set for the additional subgrant information. Repeat for all your subgrants. If you don't have another subgrant, or if you've finished entering in all your subgrants, click on **Save and Next**.

Answer Set #1  If you need to delete an answer set, you can click the garbage icon next to the number of that answer set to delete it.

Answer Set #2 

Note: The subgrantee's UEI number is not required in the subgrant data collection, but if you know a subgrantee's UEI number, please include it.

Grantees who received any other grant will not see this section of the final report.

Activity Locations

Grantees who received Arts in Education Residency, cARTwheels, Military and Veterans Healing, Project Support, Statewide Initiatives, Traditional Arts Programs for Students, and Technical Assistance grants will see this section.

Reports for these grants will ask about the locations of grant activities. Please provide the physical address of all activities supported by this grant award, other than the address of your organization.

Begin by entering the venue name and address. When the address is entered, the form will display a link to automatically populate the venue latitude and longitude. Then enter in the number of days grant activities took place at this venue.

Click Save Work, and you'll get the option to add another venue. Repeat this until all the activity locations are complete.

Note: If the event was something widespread like a block party/festival without a specific venue address, enter a central address or road intersection.

Grantees who received any other grant will not see this section of the final report.

Uploads

All grant reports have an Uploads section. Note that most grant reports will not have a Financial Statements subsection, but all grants will have a subsection for legislative letters, marketing materials, online links, and other uploads.

Legislative Letters

Grantees are required to send letters or emails to your NC legislators regarding your project and express appreciation of the grant. Upload a copy of that here. You can find out who your legislators are by going to www.ncleg.gov and searching for the legislators that represent your district.

Marketing Materials

Upload a PDF showing your best examples of marketing materials you used during the grant period. Per your contract, these materials **must** follow the branding of the North Carolina Art Council's credit line and use our logo. You can find instructions and downloads at <https://www.ncarts.org/grantsresources/resources/logo-branding-materials>. This upload is required for all grantees, with the exception of schools where grant-funded programs weren't necessarily marketed due to the nature of programming occurring during school hours to students already present for school.

Here, you can also upload a second example, or anything else related to marketing, publicity, or promotion of your programs supported by the grant.

Online Links

If online ephemera was created during the grant period, you can include up to 3 links here to share with us. These links can be to things like videos, news articles, websites, photo albums, etc.

If your marketing materials are online, you can also include a link to them here.

Financial Statements

Grantees who received Sustaining Support or Statewide Services Organizations grants will see this subsection in their report in addition to the other Uploads sections. No other grantees will see this subsection.

First, click yes if your organization's Fiscal Year coincides with the grant period of July 1 to June 30. If it does not, click no.

If you clicked **yes**, then the next question will ask you to upload your organization's Profit & Loss statement covering the grant period, showing actual expenses. Since you indicated that your Fiscal Year is in alignment with ours and the grant period, that's the only upload we'll need regarding your finances.

If you clicked **no**, then you'll be prompted to upload a Profit & Loss statement for the previous Fiscal Year (covering the first part of the grant period), AND a Year-to-Date for the 2nd part of the grant period.

For example: If your Fiscal Year runs January 1 - December 31, first upload a Profit & Loss statement covering January 1, 2024 to December 31, 2024. Then in the 2nd upload section, upload a Year-To-Date for expenses from January 1, 2025 to June 30, 2025. Between the two, we'll have a good idea about your finances for the grant period.



For more guidance on Profit & Loss statements, see <https://www.investopedia.com/terms/p/plstatement.asp>. For more guidance on Year-to-Date statements, see <https://www.investopedia.com/terms/y/ytd.asp>.

Other

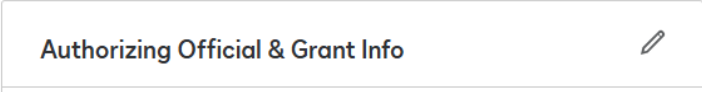
Here, you can upload any other important supportive documentation that you wish to share with us.

Certification

All grants require certification.

Final reports for all grants require certification, which is the next step. Grantee signatures will be gathered via DocuSign.

To certify your final report, go to <https://bit.ly/NCACFinRpt25> and enter in the name and email address of your organization’s Authorizing Official, and information identifying your organization’s name and grant. DocuSign will then summarize this information, which you can edit if needed by clicking on the pencil icon, shown here on a screenshot from the summary screen.



DocuSign will then prepare the document and email it to your organization’s Authorizing Official. *You should let them know that the certification is coming, and to check their email.*

You're almost done

Check your
EMAIL ADDRESS YOU ENTERED email to
review and sign your documents.

Please only initiate the certification once per grant, otherwise DocuSign will send an additional certification every time you submit the form to prepare it for signature and send a reminder email for each.

After signing, the Authorizing Official and the NCAC Grants Office receives a copy of the completed certification.

If we later request that you edit your final report, you *do not* need to submit another certification; the original is all we need for that grant.

We require a signed certification for every grant, and the fully submitted final report in Go Smart (see the next step) for every grant. When **both** are completed, then your “final report” is considered completely submitted.

Submission Page

For all grants: Make sure you go on to the last step of the report, the Submission Page, to fully submit your final report for this grant.

If you’ve forgotten to complete a required question, the Submission Page will show you the section that needs to be edited.

Once all sections are complete, click to submit the report. This will put your report into “final report received” status, and we’ll know you’re done with the report.

The **deadline** for submitting FY24-25 final reports and certifications:
July 31, 2025 at 11:59PM.

What happens next?

After you've submitted your final report and we've received your signed certification page, your Program Director will review your report. If they have any questions, they'll reach out to you for clarification and/or changes to your responses.

After your Program Director has reviewed your report, the Grants Office will review your report and reach out if further changes are needed. If no changes are needed, the Grants Office will approve your report.

Due to the volume of reports, full review may not be completed until around late October. If you don't hear from us by then, your report has been reviewed and fully approved.



If changes to your report are required during our review, we do not need another certification regarding those changes. We only need the initial certification when you first submit your report.

In the following Spring, details from all grantee reports are aggregated and formatted for our report to the National Endowment of the Arts.

Need more help?

Here's a list of the Program Directors and Grants Office staff. Contact your Program Director for grant program specific help, and Grants Office staff for technical assistance with the grants portal.

Artists & Organizations

Dara Silver: Senior Program Director, (919) 814-6531, dara.silver@dncr.nc.gov

Jamie Katz Court: Music and Dance Director, Accessibility Coordinator, (919) 814-6502, jamie.katzcourt@dncr.nc.gov

Khalisa Thompson: Theater and Literature Director, (919) 814-6512, khalisa.thompson@dncr.nc.gov

Arts in Education

Lizz Wells: Arts in Education Director, (919) 814-6515, lizz.wells@dncr.nc.gov

Creative Economies

Leigh Ann Wilder: Creative Economies Director, (919) 814-6508, leighann.wilder@dncr.nc.gov

Janelle Wienke: Arts in Communities Western Regional Director, (919) 814-6506,
janelle.wienke@dncr.nc.gov

Samuel Gerweck: Arts in Communities Eastern Regional Director, (919) 814-6523,
sam.gerweck@dncr.nc.gov

Folklife

Zoe van Buren: Folklife Director, (919) 814-6518, zoe.vanburen@dncr.nc.gov

Grants Office – ncac.grantsoffice@dncr.nc.gov

Jackie Haske: Grants Reporting & Compliance Manager, (919) 814-6513,
jackie.haske@dncr.nc.gov

Tanya McGuire: Grant Awards & Contracts Manager, (919) 814-6514,
tanya.mcguire@dncr.nc.gov