

**RESOLUTION NO. 040415-43**

**WHEREAS**, the City has initiated a new facet in the development of arts and cultural services that emphasizes the economic role and contributions of these services; and

**WHEREAS**, the Cultural Arts Division of the Economic Growth and Redevelopment Services Office has been tasked with the administrative responsibility of implementing changes and overseeing the process for contracting for these services; and

**WHEREAS**, staff has worked with the consultants and members of the community for a year and a half to develop Cultural Arts Funding Program Guidelines through an inclusive public process; and

**WHEREAS**, the Arts Commission supports the implementation of the Cultural Arts Funding Program Guidelines as presented; **NOW, THEREFORE,**

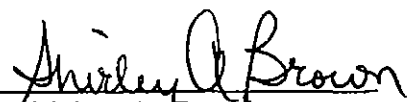
**BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF AUSTIN:**

That the City Council adopts the attached Cultural Arts Funding Program Guidelines 2004, as amended to provide for staff and Commission approval of applications under the Special Opportunities Program; and

**BE IT FURTHER RESOLVED:**

That the Arts Commission be authorized to make such changes as are advisable or prudent.

**ADOPTED:** April 15, 2004

**ATTEST:**   
Shirley A. Brown  
City Clerk



# City of Austin

## Cultural Arts Funding Programs Guidelines

Economic Growth and Redevelopment Services Office

**Cultural Arts Division**

April 15, 2004

# **Cultural Arts Funding Programs:**

## **The City of Austin's Investment in the Arts, Cultural, and Creative Industries.**

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# Cultural Arts Funding Programs

## Introduction

The City of Austin Economic Growth and Redevelopment Services Office (EGRSO) Cultural Arts Division, serves to encourage, develop and facilitate an enriched environment of artistic, creative, cultural activity in the City of Austin and its Extra Territorial Jurisdiction (ETJ). As a component of many services and activities, the Cultural Arts Division manages funding programs to provide financial support to organizations and individuals for specific contracted services through a competitive application and review process. **The City of Austin does not provide grants.**

This booklet contains requisite information and forms to help qualified organizations and individuals interested in applying for funding in the City's Cultural Arts Funding Programs. Contracted services supported through the Cultural Arts Funding Programs take place within the City of Austin's fiscal year, October 1st - September 30th annually.

The Cultural Arts Funding Programs support projects and activities, in all disciplines that provide quality arts and cultural programming to the Austin community and the Extra Territorial Jurisdiction. Our purpose is to reinforce the artistic and cultural industry representing an important component of the economy of Austin and to celebrate and promote Austin as an exciting, vibrant, and diverse community destination for visitors and tourists throughout the world.

FY 2004-2005 represents a pilot year for the Cultural Arts Funding Programs. We will actively be reviewing and evaluating all aspects of the programs and processes and anticipate incorporating changes which may occur throughout the funding calendar. Cultural arts staff will provide updates on changes as they are adopted.

Thank you for your interest in applying to the City of Austin Cultural Arts Funding Programs. For more information or assistance, please contact the Cultural Arts Division staff in the Department of Economic Growth and Redevelopment Services Office at 974-9315 or visit us on the web at: [www.cityofaustin.org/culturalcontracts](http://www.cityofaustin.org/culturalcontracts).

## At a glance . . .

### ***Programs ...***

There are 4 specific programs available:

Institutional Support

Project Support

Community Initiatives

Special Opportunities

*Each program has specific review criteria and eligibility requirements.*

### ***To be Eligible...***

Applicants must be incorporated, tax exempt organizations  
Individual professional artists, residing in Austin or its Extra Territorial  
Jurisdiction may apply under the umbrella of a 501c organization.

### ***Funding Basics...***

#### **Institutional Support**

Request levels up to \$200,000  
depending on organization's budget size.

#### **Project Support**

Requests up to \$75,000 for organizations and \$25,000  
for individual artists; for specific project activities.

#### **Community Initiatives**

Requests up to \$10,000 for specific project activities

#### **Special Opportunities**

Requests up to \$1,000 for specific professional development activities

### ***Deadlines...***

#### ***Institutional and Project Support***

Applications must be postmarked no later than June 1.  
Hand delivered applications must be in the City of Austin  
Purchasing offices by 4:00 P.M., June 1.

#### ***Community Initiatives***

Applications must be postmarked no later than July 1.  
Hand delivered applications must be in the City of Austin  
Purchasing office by 4:00 P.M., July 1.

**Special Opportunities Program** has ongoing deadlines

See instructions in section 6 of this booklet.

### **Late applications will NOT be accepted.**

Metered mail is **NOT** acceptable.

## **Cultural Funding Programs Overview**

### **INSTITUTIONAL SUPPORT PROGRAM**

The Institutional Support Program provides funding to Austin's major arts and cultural institutions to assist with operating expenditures, including artistic and administrative expenses, directly related to a yearlong program of events. The program is only available to large and medium sized organizations that have a minimum of \$100,000 in unrestricted annual revenue. The program offers two tiers of support and organizations may request up to \$200,000 depending on their individual budget category. The deadline for applications is June 1. Organizations who receive Institutional support may not apply in other categories. See pages 14-19 for complete details.

### **PROJECT SUPPORT PROGRAM**

The Project Support Program supports applications from organizations and individuals proposing significant, public arts and cultural projects. Funding supports the delivery of quality arts and cultural programming for the citizens and visitors of Austin and its ETJ. Nonprofit organizations and individual artists (under umbrella) are eligible to apply for funding under this category. Organizations may request up to \$75,000 for specific projects and individual artists may request up to \$25,000. The program requires a 1:1 match with 50% of the match allowable from documented In-Kind. The deadline for applications is June 1. See pages 20-27 for details.

### **COMMUNITY INITIATIVES PROGRAM**

The Community Initiatives Program provides funding to small arts and cultural organizations and individual artists. With a maximum request of \$10,000, these projects are typically smaller, community-based activities with a more limited scope and budget. Applications for the Community Projects Program are reviewed by a community based, multi-disciplinary panel. The program also requires a 1:1 match with 50% of the match allowable from documented In-Kind. See pages 28-32.

### **SPECIAL OPPORTUNITIES PROGRAM**

The Special Opportunities Program is designed to encourage the development of small and micro arts organizations and individual artists. It provides up to \$1000 for specific professional development opportunities such as travel to workshops and conferences; noncredit educational opportunities; honoraria for guest speakers, clinicians, consultants, etc. Special Opportunity applications are accepted on an ongoing basis if funding is available. The program requires a 1:1 cash match and applicants must contact Cultural Arts Staff for application information. Please refer to pages 33-34 for more information.

# Section 1: Policy Guidelines

## Guiding Principles for City of Austin Investments in the Cultural Arts

### City of Austin Vision

We want Austin to be the most livable city in the country.

### City of Austin Vision for the Cultural Arts

The City of Austin envisions a distinct, cultural environment where:

- Arts and culture are an integral component of a vibrant community and a thriving economy,
- Residents and visitors have access to a robust selection of arts and culture, and
- Artists and arts and cultural organizations across all disciplines have the opportunity to engage in meaningful work.

To advance this vision, the City of Austin invests in the cultural arts through:

- Allocation and expansion of financial resources and
- *Focused assistance to individual artists, arts and cultural organizations and other community organizations that actively participate in the arts.*

### Goals for Allocation of City Funds to the Cultural Arts

In support of the cultural arts as an integral component of a vibrant community and a thriving economy, the City allocates cultural funding:

- To build a creative environment that attracts the workforce and businesses that value such an environment.
- To contribute to tourism development.
- To build audiences and develop future arts practitioners.
- To educate students and adults in creative thinking skills and on the value of arts and culture.

To preserve the character of Austin while encouraging artistic and cultural excellence and innovation, the City allocates cultural funding:

- To increase and diversify production of the arts, encouraging partnerships and collaborations.
- To preserve the character of Austin while encouraging artistic and cultural excellence and innovation.
- To provide opportunities for active participation in Austin's cultural life.
- To foster sustainable development within the arts community.
- To enhance the presentation of Austin's cultural diversity, reflecting its demographics in all aspects.

In support of artists of all disciplines and the groups that support them as they engage in meaningful work, the City allocates cultural funding:

- To assist artists and arts and cultural organizations in developing programs and activities that contribute to Austin's economy, cultural life and tourism development.
- To encourage excellence, innovation and collaboration in the creation and presentation of artistic and cultural work.
- To facilitate effectiveness, efficiency and sustainability in the administration and management of the arts.



## **Sources of Funding for Arts and Culture**

### **City of Austin through the Hotel Occupancy Tax**

*The City of Austin invests in the arts by allocating a portion of Hotel Occupancy Tax revenues to eligible applicants recommended for funding as a result of an equitable process in which they are found to meet established program criteria. As defined in the Texas Tax Code, Chapter 351.101 (a)(4), revenue from the municipal hotel occupancy tax may be used for:*

*“(T)he encouragement, promotion, improvement, and application of the arts, including instrumental and vocal music, dance, drama, folk art, creative writing, architecture, design and allied fields, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, television, tape and sound recording, and other arts related to the presentation, performance, execution, and exhibition of these major art forms.” (Texas Tax Code, Chapter 351, 4)*

The City of Austin, as a matter of policy, is committed to providing direct financial support to organizations and individuals who represent, strengthen, and contribute to the arts, cultural, and creative industries in Austin. Arts and culture are recognized as a vital contributor to the City's economic infrastructure and a crucial component in the development of Austin's unique identity. Our rich and diverse cultural resources create not only enhanced quality of life for our citizens, but are also key factors in promoting Austin as a destination city to tourists and visitors worldwide. To that end, direct support of events and activities, services supporting the development of cultural resources, and educational opportunities for providers, participants, and the public, are the guiding principles for the investment of these important funds.

### **Texas Commission on the Arts Funds**

The Texas Commission on the Arts (TCA) is the state government agency charged with the development of a receptive climate for the Arts in Texas. The agency's goals, measures and legislative mandates set their funding and program parameters. The TCA's three main goals are:

To ensure arts education is recognized and used as a major contributor to literacy and to strengthen basic learning skills in Texas schools and communities;

To secure appropriate and necessary resources for the purpose of creating a stable base of support for the arts and cultural industry in Texas (building the Texas State Cultural Trust Fund);

To ensure Texas citizens and visitors are aware of the value of the arts and have equitable access to quality arts programs and services (grants programs and technical assistance).

In an effort to increase accessibility to arts funding throughout Texas, TCA has provided funding to local arts agencies across the state, including the City of Austin cultural funding program, which then “sub-grant” to local arts and cultural organizations and artists. While TCA has experienced changes in the availability of state funding, the City will continue to work with TCA to serve as a “sub-grantor” for available funds.

### **Additional Funding Sources**

As the Cultural Funding Programs develop, funding from additional sources will be sought. Funds will be integrated into the program budget as they become available.

*Note: Only one application is completed to request funding support from all sources.*

## **Roles and Responsibilities**

### **Austin City Council**

Establishes overall cultural funding policy and annual program budget.  
Approves all contracts made under the Cultural Arts Funding Programs to arts and cultural organizations.  
Appoints members of the Cultural Arts Advisory Board.

### **Cultural Arts Advisory Board**

The Cultural Arts Advisory Board is the Council appointed group assigned to oversee the cultural funding program and will be responsible for the following tasks:

Oversees enactment of cultural funding policies and ordinances.  
Reviews the panel scoring process and related funding recommendations and forwards recommendations to the City Manager and City Council for review and approval.

### **Review Panels**

Participates in orientation and training on scoring applications using established evaluation criteria.  
Evaluates applications using established criteria and within guidelines established in the Code of Conduct.  
Performs other tasks as assigned to panels or individual panelists.

*(Note: For more information on review panels, see section 8 pages 36-39)*

### **Cultural Arts Division Staff**

Administers cultural funding policies under guidance of the EGRSO Director, City Manager and Advisory Board.  
Provides administrative services for the Advisory Board, its committees and review panels.  
Facilitates peer review panels, documents and verifies panel findings, and reports findings to the Advisory Board.  
Administers cultural funding contracts with organizations and individual artists.

*(note: For Cultural Arts Staff contacts, see page 56)*

## General Timelines

The following table provides a sample timeline for applications, review and final awards. The example is based on the 2004-2005 fiscal year.

**January** Notification of application deadline.

**February/March** Pre-application workshops.

**April 1** Deadline for submitting the "Artwork Donation/Loan Proposal" for public art projects on City property ONLY.

**June 1** Deadline for submitting applications and attachments.  
Institutional Support  
Project Support

***(Note: Hand delivered applications and attachments must be received no later than 4:00 PM June 1. Applications will be received and processed by the City Purchasing Department. Late applications will not be accepted or forwarded to the panels for review.***

**June** Cultural Arts Staff reviews applications and requests clarifying information from applicants.

**June/July** Review Panels meet to review and evaluate Institutional Support and Project Support applications.

**July 1** Deadline for submitting applications and attachments.  
Community Initiatives

## **General Timelines - continued**

<b>August</b>	Review Panels meet to review and evaluate Community Initiatives applications.
<b>August/September</b>	<p>Funding recommendations are calculated by Cultural Arts staff based on panel scores, category requirements and funding availability.</p> <p>Advisory Board Review Committee audits the review panels process results and presents results to the entire board for recommendations.</p> <p>Advisory Board recommendations are presented to City Manager and City Council for final approval.</p>
<b>September</b>	City Council approves City Budget.
<b>End of September</b>	<p>Awards are publicized. Notification letters are mailed to all applicants.</p> <p>Applicants not recommended for funding are notified of the panel score and information about the appeal process.</p>
<b>Early October</b>	Contract workshops for contractors. Appeals are reviewed and processed.

## Section 2: Programs and Eligibility

### Overview of Programs

These guidelines include information for programs available to nonprofit arts and cultural organizations and, within stated limitations, for individuals and arts and cultural activities of other nonprofits. Details are provided in the following sections.

#### Institutional Support

Available to large and medium nonprofit arts and cultural organizations for general, seasonal support.

#### Project Support

Available to nonprofit arts and cultural organizations that do not meet Institutional Support eligibility requirements and/or choose not to apply in that program for specific arts/cultural projects.

Available to other nonprofit organizations that meet the requirements for presenting quality arts programming for specific arts/cultural projects or who apply on behalf of unincorporated groups or individual artists planning specific arts/cultural projects.

Individual artists who have lived and worked as an artist in Austin for a minimum of one year, may apply under the umbrella of a 501c organization.

#### Community Initiatives

Available to small and micro nonprofit arts and cultural organizations for specific smaller scale arts/cultural projects.

Available to other nonprofit organizations that meet the requirements for presenting quality arts programming for specific arts/cultural projects or who apply on behalf of unincorporated groups or individual artists planning specific arts/cultural projects.

Individual artists who have lived and worked as an artist in Austin for a minimum of one year, may apply under the umbrella of a 501c organization.

#### Special Opportunities

Available to small and micro nonprofit arts and cultural organizations and individual artists for specific professional development activities and projects or nonprofit organizations who apply on behalf of individual artists for professional development activities.

### General Eligibility Requirements For All Applicants

#### Minimum Requirements for All Organizations

All applicants must meet the following minimum requirements:

*Organizations must be a 501c organization (as evidenced by a current IRS determination letter or copy of the most recent Form 990 filed with the IRS)*

Organizations must have an active volunteer board of directors that meets at least four times a year.

Activities and services must occur within and for the benefit of the residents and visitors of Austin and/or its Extra-Territorial Jurisdiction (ETJ).

Activities and services must be open to the public.

#### Additional Requirements

Each funding category has additional requirements that determine an organization's ability to apply for and receive funding. Details are included in the funding category descriptions.

Sponsoring organizations that apply on behalf of unincorporated groups or individuals as the fiduciary agency must take on the legal responsibilities to carry out the contract. The City of Austin will contract with the sponsoring organization directly, which will be responsible for all administration, financial management, reporting, and any other responsibilities associated with the completion of the project.

## Section 2: Programming and Eligibility

### Classification of Organizations

Arts and cultural organizations that meet the minimum requirements listed above will be classified by annual cash operating income. (In-kind contributions and income related to capital fund-raising or other long-term investments are not included in operating income.)

**Large Arts and Cultural Organizations:** Organization with annual unrestricted revenue greater than \$500,000.

**Medium Arts and Cultural Organizations:** Organization with annual cash operating income of at least \$100,000 but less than \$500,000.

**Small Arts and Cultural Organizations:** Organization with annual cash operating income of at least \$25,000 but less than \$100,000.

**Micro Arts and Cultural Organizations:** Organization with annual cash operating income less than \$25,000.

**Non-Arts Organizations:** Nonprofit 501c organization that has a documented history of providing arts programming and/or services within the City of Austin and/or its ETJ. Note: Classifications of non-arts organizations are the same as above.

### Eligibility Chart

This chart outlines the categories for which organizations (as defined above) and individuals may apply and receive funding. Details on funding categories are detailed in the following sections.

Applicant	Institutional Support	Project Support	Community Projects	Special Opportunities
Large Arts and Cultural Organization	*Choose only one of these		*NO	*NO
Medium Arts and Cultural Organization	*Choose only one of these		*NO	*NO
Small Arts and Cultural Organization	NO	YES	YES	YES
Micro Arts Organization	NO	YES	YES	YES
Non-Arts Organization	NO	YES	YES	**NO
*** Individuals Unincorporated Groups	NO	YES	YES	YES

- \*Note:
- \* Applicants who receive institutional support are not eligible for funding in any other category.
  - \*\* Non-Arts Organizations are not eligible for Special Opportunity funding except as a sponsor for an individual artist.
  - \*\*\* Individuals and unincorporated groups must apply under the umbrella of a 501c nonprofit organization.

## Ineligible Organizations and Activities

### The City of Austin will NOT fund:

- \*Governmental agencies or public authorities.
- \* Educational institutions, including public or private schools, colleges and/or universities.
- \* Applicants that have a “delinquent” status with the Cultural Arts Funding Programs.
- \* An operating deficit or budget shortfall projected for the funding period or incurred within previous fiscal periods.
- \* Previously completed activities.
- \* Religious and/or sectarian programming or any programming and or services that are solely for the promotion of or consumption by a specific religious order and/or a particular sect.
- \* Cash reserves or endowments of any kind, as awarded funds are to be expended within the designated funding period.
- \* Capital expenditures, including construction, renovation or purchase of equipment and/or real property. (In the case of the neighborhood art and design projects described under City Arts, funding may be requested for research, planning, design and/or conceptualization of projects, but not for construction, reconstruction, landscaping, or other activities that can be considered capital expenditures.)
- \* Private events or any activities offered for the sole purpose of raising money in excess of the value of programs or services delivered.
- \*Programs and/or services of Austin-based arts and cultural organizations that benefit other cities or regions

### Funding may not be used for...

- \* Costs associated with the start-up of a new organization.+
- \* Costs incurred prior to the grant starting date.+
- \* Fund-raising expenses.+
- \* Consultants who are members of an applicant's staff or board.
- \* Payments to students.
- \* Indirect costs (charges made by an organization to cover the management or handling of contract funds. They may be used as match, however.)
- \* Operating costs not associated with the project.+
- \* Purchase awards, cash prizes, scholarships, contributions or donations.+
- \* Food or beverages for hospitality.
- \* Entertainment or reception functions.
- \* Existing deficits, licensing fees, fines, contingencies, penalties, interest or litigation costs.+
- \* Internal programs at colleges or universities.+
- \* Curriculum development or curricular activities.
- \* Scholarly or academic research, tuition, and activities which generate academic credit or formal study toward an academic or professional degree.+
- \* Creation of textbooks / classroom materials.+

*+ Activities that may not be included in the project(s) budget as expenses or match.*

# Section 3: Institutional Support

## Institutional Support Program

### Purpose

The program's purpose is to promote organizational stability and sustainability of Austin's major arts and cultural institutions and to cultivate organizational growth and professional development through investments that benefit the people of Austin and improve their quality of life as well as contribute to the City's creative economy and visitor industry.

*Institutional Support is made to established large and medium budget nonprofit arts and cultural organizations in the City of Austin and its Extraterritorial Jurisdiction that consistently demonstrate high quality artistic programming and/or services.*

**A goal for the Institutional Support Funding Program is to provide citizens and visitors to the City of Austin arts and cultural experiences of the highest caliber.**

### The City of Austin expects Institutional Support recipients to:

- Participate as partners with the City of Austin to further the goals of the City and the Cultural Arts Division.
- Increase the city's competitive position, economically and culturally, through activities that create greater encouragement, promotion, and appreciation of the importance of the arts and culture; and foster an awareness of their aesthetic, economic, cultural, and social relevance.
- Set standards as well as adhere to the strictest of professionally accepted practices.
- *Serve broad audiences.*
- Be accessible to all citizens and visitors; programmatically, physically and economically.
- Provide leadership to artists and smaller organizations in their fields.
- Foster collaborations and partnerships between themselves and other arts organizations, as well as business and community leaders.

## Program Eligibility Requirements

In addition to the General Eligibility Requirements, applicants must also meet all of the following requirements:

- Be a 501c non profit arts and/or cultural producing, presenting or service institution that has been in operation for at least five years.
- Have minimum cash revenues of \$100,000 in the most recently completed fiscal period.
- Provide year-round public arts programming, including performances, exhibitions, or other ongoing arts activities.
- Provide documentation of past programs and services, evidenced by copies of programs, playbills, reviews, or similar documentation.
- Provide documentation of a 12-month or long-term programming and operations plan that covers the funding period.
- Have a paid, professional executive director or business manager.
- *Show evidence of payment to artists and technicians for services rendered.*

***Note: This program is not designed for individuals or non-arts/cultural institutions or broadcast organizations (eg radio/television). They are therefore not eligible to apply in this program.***



## **Request Amounts**

***Please note: This program is only available to large and medium arts and/or cultural presenting, performing and service organizations as defined on page 11.***

Applicants in Institutional Support Program may request up to 25% of their unrestricted revenues (as evidenced in the audit or review) or \$200,000 whichever is less.

Organizations must document unrestricted annual revenue exceeding \$100,000 in the most recently completed fiscal period.

An independent audited financial statement, prepared by a certified public accountant, for the most recently completed fiscal period is required. However, a review from a certified public accountant will be accepted for organizations with revenues less than \$300,000. Compilations will not be accepted.

## **What Will Be Funded**

Support under the Institutional Support Program is designed to assist with operating expenditures, including artistic and administrative expenses, directly related to a yearlong program of events. Fund-raising and other activities outside the scope of the City's goals and expectations of the Cultural Funding Programs will not be supported with these funds.

## **Matching Funds**

Applicants that receive funding support in this category will match the award with the operational revenue received from earned income and other funding sources.

Revenue received for capital expenses, endowments, cash reserves, restricted savings and/or other long-term expenditures may not be used as a match and cannot be used in calculating the request amount.

## Implementation

### Implementation Process

Following the approval of the funding recommendation, the City will enter into a contract with the organization. The contract will establish procedures and responsibilities for both the City and the contractor.

The organization will submit required revised budget information and reports as outlined below and will follow contract procedures throughout the contract period.

The City will conduct additional monitoring activities as required. These activities may include site visit by staff to verify compliance with contract requirements.

### Funding Cycles

The Institutional Support Program is a two-year program:

**Participation in the Institutional Support Program is not guaranteed, nor is there a commitment to fund this program, or participating organizations, at previous or current levels. Institutional Support recipients may not apply for funding to any other cultural funding program.**

Year 1 Comprehensive multi-year (2 years) grant application submission, program eligibility determination, peer panel application review, grant award determination.

Year 2 Summary grant application submission, interim/final grant report submission/assessment and award determination.

### Reports

During the years no application is due, a report update will be required from the first 12-month funding cycle in order to receive the next funding installment.

The update will require a recent audit, payroll, employment and audience numbers for the past funded period, an updated 12-month plan with budget projection for the upcoming funding cycle, proposed season for the upcoming period, updated board and staff lists, financial and other information as required.

### Annual Review

An annual review will be conducted by the Cultural Arts Division staff to determine the appropriate tier for each applicant, which will be based on an average of the applicant's total revenue over the last two fiscal periods.

## **Evaluation Criteria**

Applications to the Institutional Support Program will be reviewed according to the following criteria. Each of the following four criteria total to a maximum score of 100 points. A score of at least 70 points must be earned for the application to receive a funding recommendation. It is not necessary to answer each individual question posed within the four categories, but, your proposal must address each of the four areas. In that respect, the review criteria may also serve as an outline for your proposal narrative. Each application will be scored individually based on the criteria outlined. The following criteria will be used for evaluation of applications:

### **Artistic Excellence and Innovation: 30 Points**

- Does the proposed programming demonstrate artistic excellence, innovation and creativity (or for service organizations, providing quality services to arts organizations and/or artists)?
- Does the proposed programming/project demonstrate a continuation or building of artistic excellence?
- Does the organization exemplify and effectively use the excellence and uniqueness of Austin's diverse arts community?
- Does the organization contribute to Austin's recognition as a center for arts and culture in the region, state, nationally or internationally?

### **Audience Development and Visitor Promotion: 25 Points**

- Does the organization market to a broad constituency, including residents and visitors, and have measurable goals to assess the outreach of the organization?
- Is the proposed programming/project accessible to all audiences, including individuals with disabilities, economically disadvantaged or historically underserved?
- Does the organization/project challenge, promote and encourage arts and cultural "awareness" of a broad and diverse audience?
- Does the organization/project draw a significant and diverse audience (or service constituency) and document such?

**Economic, Cultural and Social Impact:****25 Points**

**Note:** These criteria may be weighted to reflect the funding priority identified by the applicant. For applications that are identified as “Arts and Education,” the score for educational criteria below will have a greater impact on the score for Economic, Cultural and Social Impact than the other criteria.

- Does the proposed programming/project expand the opportunities of residents and visitors to actively participate in Austin’s cultural life?
- Does the programming/service provide a measurable economic contribution throughout the community, including expansion of tourism, employment of local artists and leveraging of dollars?
- Does the proposed programming/project meet identified social or cultural needs?
- For educational programs/projects, does the proposed program/project meet the applicable following criteria:
  - Does the proposed program/project relate to recognized educational standards such as the Texas Essential Knowledge and Skills in the arts? Does the proposed program/project include appropriate measurements of student success?

For early childhood or for adult education programs, such as workforce development, continuing education or personal enrichment, does the proposed program/project clearly define expected student/learner outcomes related to the arts? Does the proposed program/project include appropriate measurements of student/learner success?

**Administrative Capability:****20 Points**

- Does the organization demonstrate business skills, production accomplishments and administrative skills needed to complete the proposed programming/project?
- Is the season/project budget appropriate and reasonable?
- Does the organization’s proposed budget provide sufficient funding from an appropriate diversity of sources to successfully accomplish the programming/project?
- Does the organization conduct ongoing planning and program evaluations with appropriate use of tools to measure program/project effectiveness?
- Does the organization demonstrate measurable involvement of diverse populations on the board, staff and in the development and presentation of programs/projects?

## Narrative Instructions

The narrative is vitally important to the panel reviewers, as it tells the story of your organization/project and includes details about the proposed activities. It is the primary document that reviewers will use to evaluate the merit of your proposal based on the criteria outlined on the previous page(s).

Narratives should be written so that it can be easily understood by someone not familiar with your organization. Please be concise and to the point.

The narrative must respond to the specific review criteria from pages 17 and 18. Provide a detailed description of the specific program activities for which funding is requested (who, what, when, where, why, and how). Your narrative should address the total scope of activities for which funding is requested. Activities for organizations seeking Institutional Support Program funding should encompass an entire year of programs and services. The narrative must also include a description of how the goals and outcomes of your program will be measured as well as a one-page summary of year 2 planned activities.

In your narrative, it is crucial that you describe your organization/project in a way that corresponds to the intent/goals of the program under which you are applying. Be sure to include things such as: major project activities; goals, objectives, outcomes; partners; schedules and timelines; target audience(s) and community(ies) served; key individuals and artists involved, etc. You should also provide a summary statement as to how your organization/project will support the encouragement, promotion, improvement, and/or application of the arts.

## Narrative Formatting

Narrative must be typed single spaced, on 8½" x 11" sheets of white paper one-sided only. Do not use smaller than 12-point type with leading equal to 1.5 space, and be sure to leave a minimum margin of 1" on all sides. **Failure to adhere to formatting criteria may result in a loss of points.**

Submit no more than 10 narrative sheets and label as Proposal Narrative. Collate and number each page in the upper right corner. Be sure to include the name of the organization and criteria area(s) addressed on each page.

# Section 4: Project Support

## Project Support Program

### Purpose

The purpose of the Project Support category is to serve as a catalyst for the delivery of high quality arts and cultural experiences, to stimulate programming that is reflective of Austin's rich and diverse community and to encourage innovation, accessibility, small business development and the promotion of cultural tourism.

This program provides two funding components, including project support for organizations and individual artists.

### Project Support for Organizations

#### Types of Organizations

This organization component provides Project Support for:

- Small and Micro nonprofit arts and cultural organizations,
- Nonprofit organizations that meet the requirements for presenting quality arts programming,
- Large and medium arts and cultural organizations that do not meet Institutional Support eligibility requirements or do not choose to apply for Institutional Support, and/or
- Project applications by nonprofit 501c organizations on behalf of or in collaboration with individual artists or unincorporated organizations.

#### Organizational Eligibility Requirements

In addition to the General Eligibility Requirements, applicants must also meet all of the following requirements:

- In operation for at least three years.
- Qualified artistic administrative and management leadership (professional or volunteer) capable of completing the proposed project.
- Proposed activities must start no earlier than the first day of the City of Austin's next fiscal year (October 1) and end no later than the last day of the that same fiscal year (September 30).

#### Organization Project Funding Priorities

**City Arts:** broadening access to and availability of excellent, diverse cultural arts programming and addressing community priorities by funding:

- Performances, exhibitions, literary works and other types of presentations that take place in the City of Austin, particularly those that contribute to cultural tourism.
- Celebrations of diversity and cultural traditions, including festivals, entrepreneurial activities and events that cultivate tourism and build community.
- Services tailored to needs of "special" populations (elderly, disabled, homeless, etc.) and/or families and/or activities broadening access to the arts, especially to underserved communities.
- Collaborations among artists, designers and neighborhoods to produce public artwork that creates community identity and pride.

**Arts Innovations:** encouraging collaboration, communication and exchange between and among the arts and the broader community, by funding:

- Commission of new works in partnership with professional artist(s) within or from outside of Austin that will result in one or more public presentations by the end of the contract period.
- Innovative uses of technology in the creation and presentation of new artwork.
- Collaborative marketing endeavors in which two or more organizations partner to develop joint promotional strategies, conduct market research, reduce advertising rates, or similar marketing activities.
- Pioneering arts related earned-income strategies that enhance tourism.
- Creative uses of traditional and nontraditional places.

**Arts and Education:** fostering arts-in-education, job-related training and workforce development, and creative activities for “at-risk” youth by funding:

- Professional services that target and involve youth, culminating in one or more public presentations by the end of the contract period. (Applicant must have demonstrated experience in working with the targeted population.)
- Arts-in-Education initiatives supporting Texas Essential Knowledge and Skills (TEKS) Critical Learning Areas in the targeted subject. Activities cannot be a part of the regular curriculum nor can they duplicate or replace current staff.
- Activities promoting lifelong creative learning.
- Collaborations between social service providers and/or community-based organizations and arts and cultural organizations that utilize the arts as a means to address social and educational goals.

*Note: Whenever possible, projects involving arts education activities should include a public event that is marketed broadly to support the arts and cultural industry in Austin and help make Austin a destination city for visitors worldwide.*

## **Public Art Projects**

Artists and organizations proposing to do public art projects, which are defined as permanent or temporary visual art installations in locations that are visible and/or accessible to the public, must obtain permission from the *property owner* prior to the Cultural Contracts application deadline.

***Privately Owned Property*** – If a private entity (or a public entity other than the City of Austin) owns the property, the applicant must obtain a formal letter of support from the owner allowing the applicant to install the proposed artwork. This letter must be attached to the application. Without the property owner’s written consent, the application cannot be processed or forwarded to the panel for review.

***City of Austin Property*** – Artists proposing to install public art on City of Austin property must submit an Artwork Donation/Loan Review Proposal by April 1 for review by the AIPP panel. Prior to the panel review, the proposed artwork must be reviewed by appropriate city departments, as well as neighborhood and community groups. Artwork Donation/Loan Review Proposal forms are available from the Cultural Arts Division upon request.

**What Will Be Funded**

Production costs, artistic fees, project coordination (including staffing), audience development, outreach and marketing, and other direct costs specific to the project outlined in the application for funding. See page 13 for specific activities and organizations that will not be supported. Contact Cultural Arts Staff if you have questions about these budgetary issues.

**Funding Requests**

Requests in the Project Support Program for Organizations are allowed up to \$75,000.

The project budget must be specific to the activities outlined in the application for funding. The organization's total operational budget is not appropriate for submission under this component.

**Matching Funds**

A 1:1 match is required for all awards. Up to half of the match may be in well-documented in-kind support (at true market value with proper documentation).

Only funds acquired to support activities specified in the application, including earned and unearned income, will be accepted as cash matching funds.

**Implementation**

Following the approval of the funding recommendation, the City will enter into a contract with the organization/individual. The contract will establish procedures and responsibilities for both the City and the contractor.

The organization will submit required revised budget information and reports and will follow contract procedures throughout the contract period.

The City will conduct additional monitoring activities as required. These activities may include site visit by staff to verify compliance with contract requirements.

**Evaluation Criteria**

Applications to the Project Support Program will be reviewed according to the following criteria. Each of the following four criteria total to a maximum score of 100 points. A score of at least 70 points must be earned for the application to receive a funding recommendation. It is not necessary to answer each individual question posed within the four categories, but your proposal must address each of the four areas. In that respect, the review criteria may also serve as an outline for your proposal narrative. Each application will be scored individually based on the criteria outlined. The following criteria will be used for evaluation of applications:

**Artistic/Cultural Merit: 30 Points**

- Does the proposed programming demonstrate artistic excellence, innovation and creativity (or for service organizations, providing quality services to arts organizations and/or artists)?
- Does the organization exemplify and effectively use the excellence and uniqueness of Austin's diverse arts community?
- Does the project make use of high caliber artists?
- Does the project evidence the ability to provide quality experiences for audiences/participants?
- If proposing the work on City property, how compatible is the art work within the context of the City of Austin Art in Public Places Collection?



**Audience Development and Visitor Promotion: 25 Points**

- Does the project market to a broad constituency, including residents and visitors, and have measurable goals to assess the outreach?
- Is the proposed programming/project accessible to all audiences, both physically and economically?
- Does the organization/project challenge and cultivate the arts and cultural “awareness” of a broad and diverse audience?
- Does the organization/project draw a significant and diverse audience (or service constituency) and document such?

**Economic, Cultural and Social Impact: 25 Points**

**Note:** These criteria may be weighted to reflect the funding priority identified by the applicant. For applications that are identified as “Arts and Education,” the score for educational criteria below will have a greater impact on the score for Economic, Cultural and Social Impact than the other criteria.

- Does the proposed programming/project expand the opportunities of residents and visitors to actively participate in Austin’s cultural life?
- Does the programming/service provide a measurable economic contribution throughout the community, including expansion of tourism, employment of local artists and leveraging of dollars?
- Does the proposed programming/project meet identified social or cultural needs?
- For educational programs/projects, does the proposed program/project meet the applicable following criteria:

Does the proposed program/project relate to recognized educational standards such as the Texas Essential Knowledge and Skills in the arts? Does the proposed program/project include appropriate measurements of student success?

For early childhood or for adult education programs, such as workforce development, continuing education or personal enrichment, does the proposed program/project clearly define expected student/learner outcomes related to the arts? Does the proposed program/project include appropriate measurements of student/learner success?

If proposing public art on City property, how appropriate is the work to the proposed site with respect to its immediate and general social context (audience) and physical environment (neighborhood)?

**Administrative Capability: 20 Points**

- Does the organization demonstrate business, production, and administrative skills needed to complete the proposed programming/project?
- Is the project budget appropriate, complete and reasonable?
- Does the project adhere to and further the mission or goals of the organization?
- Does the project include an evaluation plan with appropriate use of tools to measure project effectiveness?
- Does the organization demonstrate measurable involvement of diverse populations on the board, staff and in the development and presentation of programs/projects?
- If applicable, is the sponsoring organization capable of managing the administrative and financial aspects of the project?

## Project Support for Individual Artists

### Purpose

To offer artists greater opportunities to advance their work by investing in the excellence, innovation and artistic achievement that forms the core of Austin's creative capital. To encourage creative interaction among artists, residents and visitors and to foster collaboration between artists and local nonprofit organizations/institutions and the formation of creative teams of artists and other design professionals to produce art projects exploring areas of mutual interest and significance to the community.

Available to independent, professional artists across all artistic disciplines, living and working in Austin; contributing to the cultural vitality of our community.

### Minimum Requirements for Individual Artists

The City of Austin will fund professional artists across all disciplines:

- Who currently reside in Austin and have been a resident of Austin for a minimum of 1 year.
- Who have been active on a regular basis for a year in Austin and/or its Extraterritorial Jurisdiction (ETJ) exhibiting, publishing, presenting and/or performing work in Austin venues, or by offering art-related activities to Austin citizens.
- Who have created a recognized body of original work within an artistic discipline over a sustained period of time and who are pursuing this work as a means of livelihood and/or a way to achieve the highest level of professional recognition.
- Who provide samples of past work in manuscript, photo, video and/or recorded format.
- Who ensure that all funded performances, exhibitions and/or presentations are open to the public.
- Who apply under the umbrella of a 501c nonprofit organization.

### Project Funding Priorities

Applications will be evaluated on their support for the following funding priorities:

**City Arts:** Artists collaborating with community groups, community centers, or schools to create art that contributes to cultural tourism or reflects the uniqueness of the community. Active support and participation from collaborating community members is required. Usage of nontraditional venues is encouraged.

**Arts Innovation:** Artists pursuing projects that create new works of art, including new art forms, and further their artistic development. Special emphasis is placed on projects that contribute to the city's recognition and reputation as a creative center.

**Arts and Education:** Artists collaborating with schools, nonprofit organizations and communities to provide arts education at the K-12 level, workforce development, adult or audience development and/or other arts education activities.

## Public Art Projects

Please refer to page 21 for details regarding proposals for public art projects.

## What Will Be Funded

Development and completion of new work(s) and activities, and the related artistic fees, production costs, supplies, project coordination, marketing, and other necessary project expenses.

A public exhibition(s) or presentation(s) of the work(s) is required prior to the end of funding period for all projects. The artist must document planning to work with community partners who can provide assistance in exhibition and/or performance showcases. ***Individual artist projects must include public events that are marketed broadly to the public to support the arts and cultural industry in Austin and help make Austin a destination city for visitors worldwide.***

## Funding Requests

Requests in the Project Support Program for Individual Artists up to \$25,000 are allowed. The project budget must be specific to the activities outlined in the application for funding.

## Matching Funds

A 1:1 match is required for all awards. Up to half of the match may be in well-documented in-kind support (at true market value with proper documentation).

Only funds acquired to support activities specified in the application, including earned and unearned income, will be accepted as cash matching funds.

## Implementation

Following the approval of the funding recommendation, the City will enter into a contract with the individual. The contract will establish procedures and responsibilities for both the City and the contractor.

The individual will submit required revised budget information and reports and will follow contract procedures throughout the contract period.

The City will conduct additional monitoring activities as required. These activities may include site visit by staff to verify compliance with contract requirements.

## Evaluation Criteria

Each of the following four criteria total to a maximum score of 100 points. A score of at least 70 points must be earned for the application to receive a funding recommendation.

### Artistic Excellence and Innovation: 40 Points

- Does the artist have a recognized and consistent body of work, produced over a time period that meets or exceeds eligibility criteria?
- Is the artist recognized for maintaining high artistic standards in the production of his or her work? Is the artist recognized as a leader in the artistic discipline and/or Austin arts community?
- Does the proposed project demonstrate a continuation or building of artistic excellence?
- Does the artist contribute to Austin's recognition as a center for arts and culture in the state, nationally or internationally?
- If proposing the work on City property, how compatible is the art work within the context of the City of Austin Art in Public Places Collection?

### **Economic, Cultural and Social Impact: 20 Points**

**Note:** These criteria may be weighted to reflect the funding priority identified by the applicant. For applications that are identified as "Arts and Education," the score for educational criteria below will have a greater impact on the score for Economic, Cultural and Social Impact than the other criteria.

- Does the proposed project expand cultural awareness and provide opportunities for residents and visitors to experience and/or actively participate in Austin's cultural resources?
- Does the project to be completed by the artist contribute to Austin's position as a center of arts and culture in the region, state, nationally or internationally?
- Does the work to be completed by the artist provide a positive, measurable contribution to an identified creative, economic or social need within the city?
- For educational programs/projects,
  - Does the proposed program/project relate to recognized educational standards such the Texas Essential Knowledge and Skills in the arts?
  - Does the proposed program/project include appropriate measurements of student success?

For early childhood or for adult education programs, such as workforce development, continuing education or personal enrichment, does the proposed program/project clearly define expected student/learner outcomes related to the arts? Does the proposed program/project include appropriate measurements of student/learner success?

If proposing public art on City property, how appropriate is the work to the proposed site with respect to its immediate and general social context (audience) and physical environment (neighborhood)?

### **Audience Development and Visitor Promotion: 20 Points**

- Does the project market to a broad constituency, including residents and visitors, and have measurable goals to assess the outreach?
- Does the anticipated public presentation and potential venue provide an appropriate demonstration of the artist's work?
- Is the proposed project accessible to all audiences, including individuals with disabilities or economically disadvantaged?

### **Project Design: 20 Points**

- Does the artist demonstrate production and business skills needed to complete the proposed project, including previous successful completion of similar projects?
- *Is the proposed budget adequate and appropriate? Does the artist's proposed budget provide sufficient funding from a diversity of sources to successfully accomplish the project?*
- Does the artist conduct evaluations with appropriate use of tools to measure project effectiveness?
- Does the artist demonstrate collaboration with other artists, arts and cultural organizations, community organizations and other resources to successfully complete the project?

## **Narrative Instructions**

The narrative is vitally important to the panel reviewers, as it tells the story of your project and includes details about the proposed activities. It is the primary document that reviewers will use to evaluate the merit of your proposal based on the criteria outlined on the previous pages.

Narratives should be written so that it can be easily understood by someone not familiar with you or your organization. Please be concise and to the point.

The narrative must respond to the specific review criteria from pages 25 and 26. Provide a detailed description of the specific project activities for which funding is requested (who, what, when, where, why, and how). Your narrative should address the total scope of activities for which funding is requested.

In your narrative, it is crucial that you describe your project in a way that corresponds to the intent/goals of the program under which you are applying (ie City Arts, Arts Innovations, Arts and Education). Be sure to include things such as: major project activities; goals, objectives, outcomes; partners; schedules and timelines; target audience(s) and community(ies) served; key individuals and artists involved, etc. You should also provide a summary statement as to how you or your organization/project will support the encouragement, promotion, improvement, and/or application of the arts related to the presentation, performance, execution, and exhibition of any major art forms.

## **Narrative Formatting**

Narrative must be typed single spaced, on 8½" x 11" sheets of white paper one-sided only. Do not use smaller than 12-point type, and be sure to leave a minimum margin of 1" on all sides. **Failure to adhere to formatting criteria may result in a loss of points.**

Submit no more than 5 narrative sheets and label as Proposal Narrative. Collate and number each page in the upper right corner. Be sure to include the name of the applicant organization and criteria area(s) addressed on each page.

# Section 5: Community Initiatives

## Community Initiatives Overview

### Purpose

The sister program to the Project Support Program, the purpose of the Community Initiatives Program is to provide support to small and micro arts and cultural organizations, individual professional artists and other nonprofits providing arts and/or cultural services. The Program serves to stimulate programming that is reflective of Austin's rich and diverse community and to encourage innovation, accessibility, small business development and the promotion of cultural tourism.

This category provides project based support for:

- Micro nonprofit arts and cultural organizations,
- Nonprofit organizations that meet the requirements for presenting quality arts programming,
- Small arts and cultural organizations that do not meet Institutional Support eligibility requirements or are implementing smaller, community based projects,
- Project applications by nonprofit 501c organizations on behalf of individual artists, and/or
- Individual professional artists proposing community based projects who apply under the umbrella of a 501c organization.

### Eligibility Requirements for Organizations

In addition to the General Eligibility Requirements, applicants must also meet all of the following requirements:

- *Organizations in operation for at least a year.*
- Have qualified artistic, administrative and management leadership (professional or volunteer) capable of completing the proposed project.
- Proposed activities must start no earlier than the first day of the City of Austin's next fiscal year (October 1) and end no later than the last day of that same fiscal year (September 30).

### Eligibility Requirements for Individual Artists

The City of Austin will fund professional artists across all disciplines:

- Who currently reside in Austin and have been a resident of Austin for a minimum of 1 year.
- Who have been active on a regular basis for at least a year in Austin and/or its Extraterritorial Jurisdiction (ETJ) exhibiting, publishing, presenting and/or performing work in Austin venues, or by offering art-related activities to Austin citizens.
- Who have created a recognized body of original work within an artistic discipline over a sustained period of time and who are pursuing this work as a means of livelihood and/or a way to achieve the highest level of professional recognition.
- Who provide samples of past work in manuscript, photo, video and/or recorded format.
- Who ensure that all funded performances, exhibitions and/or presentations are open to the public.

## **Project Funding Priorities**

**City Arts:** broadening access to and availability of excellent, diverse cultural arts programming and addressing community priorities by funding:

Performances, exhibitions, literary works and other types of presentations that take place in the City of Austin, particularly those that contribute to cultural tourism.

Celebrations of diversity and cultural traditions, including festivals, entrepreneurial activities and events that cultivate tourism and build community.

Services tailored to needs of "special" populations (elderly, disabled, homeless, etc.) and/or families and/or activities broadening access to the arts, especially to underserved communities.

Collaborations among artists, designers and neighborhoods to produce public artwork that creates community identity and pride.

**Arts Innovations:** encouraging collaboration, communication and exchange between and among the arts and the broader community, by funding:

Commission of new works in partnership with professional artist(s) within or from outside of Austin that will result in one or more public presentations by the end of the contract period.

Innovative uses of technology in the creation and presentation of new artwork.

Collaborative marketing endeavors in which two or more organizations partner to develop joint promotional strategies, conduct market research, reduce advertising rates, or similar marketing activities.

Arts related earned-income strategies that enhance tourism.

Creative uses of traditional and nontraditional places.

**Arts and Education:** fostering arts-in-education, job-related training and workforce development, and creative activities for youth by funding:

Professional services that target and involve youth, culminating in one or more public presentations by the end of the contract period.

Arts-in-Education initiatives supporting Texas Essential Knowledge and Skills (TEKS) Critical Learning Areas in the targeted subject. Activities cannot be a part of the regular curriculum nor can they duplicate or replace current staff.

Activities promoting lifelong creative learning.

Collaborations between social service providers and/or community-based organizations and arts and cultural organizations that utilize the arts as a means to address social and educational goals.

**Note:** *Whenever possible, projects involving arts education activities should include a public event that is marketed broadly to support the arts and cultural industry in Austin and help make Austin a destination city for visitors worldwide.*

## **Public Art Projects**

Please refer to page 21 for details regarding proposals for public art projects.

## **Funding Requests**

Requests in the Community Initiatives Program are allowed up to \$10,000.

The project budget must be specific to the activities outlined in the application for funding. An organization's total operational budget is not appropriate for submission under this component.

## **Matching Funds**

A 1:1 match is required for all awards. Up to half of the match may be in well-documented in-kind support (at true market value with proper documentation).

Only funds acquired to support activities specified in the application, including earned and unearned income, will be accepted as cash matching funds.

## **Implementation**

Following the approval of the funding recommendation, the City will enter into a contract with the organization/individual. The contract will establish procedures and responsibilities for both the City and the contractor.

The organization/individual will submit required revised budget information and reports and will follow contract procedures throughout the contract period.

The City will conduct additional monitoring activities as required. These activities may include site visit by staff to verify compliance with contract requirements.

## **Evaluation Criteria**

Applications to the Community Initiatives Program will be reviewed according to the following criteria. Each of the following four criteria total to a maximum score of 100 points. A score of at least 70 points must be earned for the application to receive a funding recommendation. It is not necessary to answer each individual question posed within the four categories, but your proposal must address each of the four areas. In that respect, the review criteria may also serve as an outline for your proposal narrative. Each application will be scored individually based on the criteria outlined. The following criteria will be used for evaluation of applications:

### **Artistic/Cultural Merit: 30 Points**

- Does the proposed programming demonstrate meritorious artistic programs, projects or services?
- Does the proposed programming/project demonstrate artistic excellence, innovation and/or creativity?
- Does the organization/individual exemplify and take advantage of Austin's diverse arts community?
- Does the project use quality artists and/or culture bearers?
- If proposing the work on City property, how compatible is the art work within the context of the City of Austin Art in Public Places Collection?

### **Audience Development and Visitor Promotion: 25 Points**

- Does the project market to a broad constituency, including residents and visitors, and have measurable goals to assess the outreach?
- Is the proposed programming/project accessible to all audiences, both physically and economically?
- Does the organization/individual/project challenge, cultivate, and/or celebrate the arts and cultural "awareness" of a broad and diverse audience?



### **Economic, Cultural and Social Impact: 25 Points**

**Note:** These criteria may be weighted to reflect the funding priority identified by the applicant. For applications that are identified as “Arts and Education,” the score for educational criteria below will have a greater impact on the score for Economic, Cultural and Social Impact than the other criteria.

- Does the proposed programming/project expand the opportunities of residents and visitors to actively participate in Austin’s cultural life?
- Does the proposed programming/project meet identified social or cultural needs?
- Does the programming/service provide an economic contribution to the community, including expansion of tourism, employment of local artists and/or leveraging of dollars?
- For educational programs/projects, does the proposed program/project meet the applicable following criteria:

Does the proposed program/project relate to recognized educational standards such as the Texas Essential Knowledge and Skills in the arts? Does the proposed program/project include appropriate measurements of student success?

For early childhood or for adult education programs, such as workforce development, continuing education or personal enrichment, does the proposed program/project clearly define expected student/learner outcomes related to the arts? Does the proposed program/project include appropriate measurements of student/learner success?

If proposing public art on City property, how appropriate is the work to the proposed site with respect to its immediate and general social context (audience) and physical environment (neighborhood)?

### **Administrative Capability: 20 Points**

- Does the organization/individual demonstrate skills needed to complete the proposed programming/project?
- Is the project budget appropriate, complete and reasonable?
- Does the project include an evaluation plan with appropriate use of tools to measure project effectiveness?
- Does the organization/individual demonstrate measurable involvement of diverse populations on the board, staff and in the development and presentation of programs/projects?
- If applicable, is the sponsoring organization capable of managing the administrative and financial aspects of the project?

## **Narrative Instructions**

The narrative is vitally important to the panel reviewers, as it tells the story of your project and includes details about the proposed activities. It is the primary document that reviewers will use to evaluate the merit of your proposal based on the criteria outlined on the previous page(s).

Narratives should be written so that it can be easily understood by someone not familiar with your organization. Please be concise and to the point.

The narrative must respond to the specific review criteria from pages 30 and 31. Provide a detailed description of the specific program activities for which funding is requested (who, what, when, where, why, and how). Your narrative should address the total scope of activities for which funding is requested.

In your narrative, it is crucial that you describe your project in a way that corresponds to the intent/goals of the program under which you are applying (ie City Arts, Arts Innovations, Arts and Education). Be sure to include things such as: major project activities; goals, objectives, outcomes; partners; schedules and timelines; target audience(s) and community(ies) served; key individuals and artists involved, etc. You should also provide a summary statement as to how your organization/project will support the encouragement, promotion, improvement, and/or application of the arts related to the presentation, performance, execution, and exhibition of any major art forms.

## **Narrative Formatting**

Narrative must be typed single spaced, on 8½" x 11" sheets of white paper one-sided only. Do not use smaller than 12-point type, and be sure to leave a minimum margin of 1" on all sides. **Failure to adhere to formatting criteria may result in a loss of points.**

Submit no more than 3 narrative sheets and label as Proposal Narrative. Collate and number each page in the upper right corner. Be sure to include the name of the organization and criteria area(s) addressed on each page.

# Section 6: Special Opportunities

## Special Opportunities Program Overview

### Purpose

The Special Opportunities Program is designed to:

- Encourage the development of Small and Micro nonprofit arts and cultural organizations.
- Support unforeseen opportunities.
- Provide professional development opportunities for staff of nonprofit arts and cultural organizations and for individual artists.

### Priorities

Priority will be given to small and micro nonprofit arts and cultural organizations and individual artists. Awards will be made on a first-come, first-served basis across all categories, as eligibility and merit are established and funds are available.

## General Eligibility Criteria for All Applicants

### Minimum Requirements for All Applicants

The City of Austin will fund:

- Nonprofit 501c arts and cultural organizations, including service organizations to arts and culture, that operate and provide programs and services within the City of Austin and its Extraterritorial Jurisdiction (ETJ) and have an active volunteer board of directors that meets at least four times a year.
- Nonprofit organizations applying on behalf of professional artists across all disciplines, who currently reside in Austin and have been residents of Austin for a minimum of a year.
- Individual professional artists who have lived and worked actively as an artist in Austin for a minimum of one year, and apply under the umbrella of a nonprofit organization.

## Program Requirements

### Funding Requests

Applicants may request up to \$1000.

### Matching Requirements

A 1:1 cash match is required. (The City will fund up to 50 percent of the project.)

### What Will Be Funded

- Conference attendance and training and workshop sessions.
- Noncredit educational opportunities.
- Honoraria for guest speakers, clinicians, consultants.
- Other activities designed to increase the professional capacity and/or artistic/cultural impact of the organization/individual(s) involved in the planned activities.

## **Evaluation Criteria**

**NOTE:** As part of your application for funding under the Special Opportunities Program, you will have to prepare a brief narrative that addresses the following criteria. The criteria will be used to evaluate your proposal:

### **Project**

- What are the specifics of the project for which funding is sought? i.e. list specific date(s), time(s), activity(ies), participant(s), location(s)
- How does the artist or organization contribute to the arts and cultural industries in Austin?
- Is the applicant an organization or individual that is ineligible for funding in other categories due to years in operation and/or budget size?

### **Impact**

- How does the proposed project or activity provide the artist or organization with an experience that will enhance its/his/her development or expand its effectiveness in delivering quality programming/artistic product?
- How will the proposed project or activity enhance the applicant's professional development as it relates to the applicant's artistic discipline?

### **Budget**

- Is the budget for the activity accurate and appropriate?

**Note:** Successful applicants will be required to complete a final report, including a summary of the project and submission of receipts and other documentation to substantiate the funded expenses.

## **Review and Award Process**

Staff will review applications, including the narrative and budget; clarifying information will be requested, as needed, and staff will develop funding recommendations based on narrative responses, budgetary limitations, and City of Austin policies and priorities.

Funding recommendations will be forwarded to the Cultural Arts Advisory Board and City Manager for approval.

## **Program Timeline**

Special Opportunities applications will be accepted on an ongoing basis during the Cultural Arts Funding Program fiscal year. Applications will only be distributed/accepted if funds are available for the Special Opportunities Program.

## **Application**

Contact Cultural Arts staff at 974-9315 for more information on this program and/or for application forms. Application forms will only be distributed/accepted if funding is available.

## Section 7: Other Programs

At this time, the City of Austin Cultural Arts Division is in the process of developing other funding structures to broaden and increase support to the arts, cultural and creative industries in Austin.

The following programs are under consideration in response to community input and needs. Descriptions are provided for information only. *Applications are not currently being accepted for the programs outlined in this section.*

These and other funding programs may be developed and implemented when appropriate funding sources and organizational capacity to administer such programs is available.

### Capacity Building Program

**Note:** *Organizations Interested in the Capacity Building Program should review the Special Opportunities Program and contact staff regarding other resources.*

#### Purpose

The Capacity Building Program will target Medium, Small and Micro nonprofit arts and cultural organizations.

The Capacity Building Program will be developed to strengthen the organizational capacity of participating organizations, in turn strengthening the infrastructure and workforce of Austin's creative economy.

#### What Might Be Funded

- Strategic or Business Plan creation.
- Organizational assessments.
- Board and/or staff leadership development.
- Marketing services, including research or audience development, marketing and tourism promotion, and marketing training.
- Earned income development, including development of strategies to increase admissions, tuition, merchandise sales, or facility rentals.
- Fund development training. This does not include funding for professional grant writing or fund development services.
- Development of collaborative strategies.

### Artist Fellowships

**Note:** *Individuals Interested in the Artist Fellowships should review the Project Support, Community Initiatives, and Special Opportunities Programs and contact staff regarding other resources.*

#### Purpose

To offer Austin based artists greater opportunities to advance their work by investing in the excellence, innovation, and artistic achievement that forms the core of Austin's creative capital.

#### What Might Be Funded

- The development and/or completion of a new work to support career advancement.
- A public exhibition or presentation of the completed work or work-in-progress would be required prior to the end of the funding period. The Cultural Arts Division would collaborate with community partners to provide assistance in identifying exhibition and performance showcases.

# Section 8: Review Process

## Review Process Overview

*Applications for Cultural Arts Funding are processed and reviewed in the following sequence:*

City of Austin Purchasing Office processes the receipt of applications. Cultural Arts staff reviews documents, distributes materials to reviewers, and facilitates the review panel process. Cultural Arts staff also develops funding scenarios based on panel scores for review and approval by the Cultural Arts Advisory Board and forwarded to City Council for approval.

Applications to the Cultural Arts Funding Programs are evaluated through a review panel process. The peer review panel is nationally recognized as the most effective method for equitable allocation of funding for the arts. Panels are comprised of dedicated artists, arts administrators, educators and community laypersons, each contributing a distinct point of view, knowledge of an artistic discipline and a perspective on cultural orientation. Panels are structured to ensure the integrity of the process, absence of conflicts of interest and diversity of aesthetic expertise. Panelists conduct methodical evaluations and score the applications according to established criteria, making significant contributions of expertise and time to assure that resources are wisely and fairly allocated.

*Cultural Arts Funding Program review panels will consist of panelists from Austin, as well as from the region, state and nationally.*

The Cultural Arts Advisory Board is made up of individuals who are appointed by the City Council. The Advisory Board monitors the review panel process to ensure fair and impartial evaluation takes place and assists Cultural Arts staff in the development of funding scenarios based on the scores of the review panels, funding availability, and established City of Austin goals and objectives of the EGRSO Cultural Funding Programs. The Advisory Board forwards funding recommendations to the City Manager and City Council for final approval.

## Selection Process and Term Limits of Review Panelists

Cultural Arts staff makes panel recommendations based on applications submitted for panel service augmented by staff recommendations to ensure sufficient expertise and diversity. Panel appointments are approved by the Advisory Board. Panelists may serve a two-year term and may not serve more than two consecutive terms, or a maximum of four consecutive years, on the same review panel. After serving two terms, a panelist must wait for two full years before being eligible to serve on the same panel. To provide panel continuity, terms of service will be staggered.

The Cultural Funding Program continually seeks knowledgeable, fair-minded, conscientious and responsible individuals to serve as review panelists. Individuals who are interested in volunteering or in recommending other individuals as panelists should contact the Cultural Arts Division staff for applications. Note: Applications involving public art will be reviewed by the Art In Public Places panel, which has different and distinct selection and term limits. Contact AIPP staff in the Cultural Arts Division for more information.

## Orientation

Upon appointment, panelists are provided with written guidelines on review panel policies and procedures. Additional orientation materials are included in the panel packet when applications are forwarded to the panelists. All panelists must attend a panel orientation prior to serving on a panel.

The panel guidelines and orientation meeting will include:

- Overview of the purpose and goals of the Cultural Funding Program.
- Purpose of the specific program category to which the panelist is assigned.
- Schedule and duration of the panel process.
- Program evaluation criteria.
- Structure of open panel meetings and rules of conduct for observers.
- Roles and procedures for panelists.
- Equitable panel process.
- Conflict of interest policies and procedures.
- Application presentation process.
- Actions that would disqualify panelists' scores.

### **Primary and Secondary Readers**

Applications to the Cultural Arts Funding Programs will be assigned a primary and secondary panel reader. These individuals receive complete applications and documentation packets and present a summary of the assigned projects to the rest of the review panel members as part of the review process.

The primary and secondary readers have the chief responsibility to thoroughly review the assigned applications and request clarification from staff regarding any questions concerning the application. The staff requests appropriate clarification from the applicant and forwards the response.

### **Evaluation Process**

Each application will be presented to the review panel by the panelists assigned as the primary and secondary readers. Applicants for Institutional Support will have representatives present to answer questions from review panelists. Applicants to other programs will not have any interaction with review panelists and may observe the panel meetings only.

As part of the evaluation process, panels review artist's and organization's supplemental materials including samples of past work in manuscript, slide, photo, video and/or recorded format and promotional materials.

Panelists will score applications individually in accordance with established review criteria. (See Evaluation Criteria in each category for more information).

*Panel meetings will be open to the public.*

### **Panel Composition by Funding Category**

**Institutional Support:** A multi-disciplinary panel(s) consisting of individuals with expertise in visual, performing, literary, multimedia arts and other disciplines as needed to represent the applicant organizations.

**Project Support:** Project Support applications are reviewed in multi-disciplinary and/or discipline based review panels representing the visual, performing, literary and multimedia arts and other disciplines, as needed to represent the applicant organizations.

**Community Initiatives Program:** Applications for Community Initiatives funding are reviewed by a multi-disciplinary panel.

**Special Opportunities Program:** Applications are reviewed for appropriateness by the Cultural Arts Staff and funding recommendations will be forwarded to the EGRSO Director for approval.

## **Panelist Code of Conduct and Conflict of Interest**

The policies stated below are provided for general guidance to panelists. However, to the extent of any conflict with the City of Austin Code of Ethics found in Chapter 2-3 of the City Code, the City Code provisions supersedes these policies. For purposes of these guidelines, deliberation means the decision making process including any discussion and action taken by a panel.

### **General Guidelines**

Each panel member must avoid any action that is, or gives the appearance of, a conflict of interest or the use of panel service to further his or her own interests or the interests of an organization with which he or she is affiliated.

*A panelist must excuse herself or himself from the deliberation of a recommendation regarding any application with which she or he has a direct or perceived conflict of interest, or with respect to which he or she cannot bring an unbiased judgment, even if not otherwise required to do so by direct or perceived conflict.*

For any application for which a panelist excuses himself or herself, the panelist shall leave the room during the discussion and scoring of the application and will be recalled when the deliberation for that application is complete.

Guidance for specific circumstances is provided below. If a panelist needs assistance in interpreting whether he or she has a conflict of interest, the Cultural Arts Program Manager should be contacted for clarification.

### **Specific Guidelines**

#### **Application for Funding**

A panelist may not serve on a Review Panel if he or she has submitted an application for funding for the current contract year in a category under review by that panel.

#### **Affiliated Organizations**

*A panelist shall not participate in the review of an application submitted by an organization with which the panelist is affiliated, (staff, board member, paid contractor, spouse, ongoing volunteer, etc.) and shall avoid affecting or appearing to affect the deliberation for that application in any way.*

#### **Adversarial Relationships**

A panelist who is in an adversarial relationship with an applicant must excuse herself or himself from deliberation on the application.

#### **Economic Relationships**

If a panelist or an organization with which the panelist is affiliated is in any way engaged in a financial relationship with an applicant (contractual, partnership, etc.), the panelist must excuse herself or himself from deliberation for that application.

#### **Confidentiality**

A panelist may not make use of confidential information acquired as a result of service in any manner that benefits the panelist's personal financial interests or those of an organization with which the panelist is affiliated. A panelist may not release panel deliberations information to the public, including applicants. If it is found that a panelist is now or has been using or sharing confidential information, that panelist will be barred from continued panel service.



## **Disclosure**

In order to implement these policies, each panelist is required to sign and submit annual disclosures before serving on any Cultural Arts Funding panel.

These disclosures shall be reviewed by Cultural Arts staff to ensure any actual or potential conflict(s) are identified and disclosed prior to commencement of panel review.

## **Funding Process**

Following the panel review, Cultural Arts staff calculates funding recommendations based on panel evaluation, category requirements and funding availability.

All funding recommendations are submitted to the Review Committee of the Advisory Board for review, and then to the Advisory Board. The Advisory Board will forward findings and funding recommendations to the City Manager and City Council for approval.

Final funding recommendations are subject to funding available in City Budget by City Council.

## **Funding Determination Appeal Process**

### **Operational Procedure**

The EGRSO Cultural Arts Division and Cultural Arts Advisory Board have adopted a policy that provides for a process of appeal by an organization or individual whose application for funding was not approved. The City Manager makes final decisions in all matters in dealing with the award of cultural contracts based on the recommendations of the peer review process, staff input, and the Cultural Arts Advisory board recommendations. While it is the prerogative of an organization or individual to question Cultural Arts Division policies, procedures or judgments, the appeal process has a specific scope of purpose. Public Advisory Board meetings, held throughout the year, provide opportunities for consideration of funding program guidelines, general and specific Advisory Board and Division policies, objectives, budget requests and other matters. To this end, the interest and counsel of organizations and members of the public is encouraged.

### **Funding Determination Appeal Policy**

An organization or individual whose application for requested funding in excess of \$5,000 has been reviewed and not approved for funding shall be entitled to pursue a process of appeal based upon technical aspects of the application review and determination process including administrative error, conflict of interest, or presentation of misinformation. The subjective opinions of application reviewers, panels, Advisory Board, or staff are not subject to appeal. Issues of eligibility, guidelines, policy or funding amounts are **NOT** part of the Funding Determination Appeal Process. Other forums are provided for such discourse.

## **Grounds for appeal**

Eligibility, guidelines, policies, program design and implementation, contract award amounts, and/or other applicant and contractor concerns are not part of the appeal process, and will be reviewed instead by the Cultural Arts Program Manager, EGRSO Director, and appropriate Cultural Arts Advisory Board committees. **Ratings assigned in the application review process are not in themselves grounds for appeal.**

Requests for an appeal must be grounded in consideration of the following technical aspects of the application/review/award process:

- Advisory Board or Staff administration error
- Conflict of interest
- Presentation of misinformation

## **Appeal Process**

The appeal process is a review of decisions reached on an application as originally submitted or as amended in response to Cultural Arts staff inquiries. New application information and subsequent application clarification are not considered in the appeal process. There are a maximum of six steps in the appeal process.

### **1. Preparation for Appeal**

The first step for an organization or individual planning to appeal is to contact the Cultural Arts staff to request a summary report which describes the basis on which the decision was made and to discuss the review/determination process. This should be accomplished immediately upon notification of a negative allocation decision.

Based upon discussions with staff and further study of the determination, if there is a decision to proceed, immediately proceed to the next step.

### **2. Notification of Intent to Appeal**

Submit a written "intent to appeal" within 30 days from the date of the City funding decision notification letter. This correspondence must be addressed to the Cultural Arts Program Manager and should include information identifying the applicant and specific project, and a brief discussion on the basis on which an appeal is being made (administrative error, conflict of interest, or presentation of misinformation).

Completion of this step will initiate step 3.

### **3. Conference**

Following receipt and review of the "intent to appeal", the Cultural Arts Program Manager will schedule a staff/appellant conference. The purpose of this meeting is to informally review and discuss the recommendations of the panel and the action taken by the Cultural Arts Advisory Board and the City Manager.

The appeal committee of the Advisory Board and City staff will provide appropriate guidelines and a series of questions, which seek to determine the basis for appeal to the Appellant for this informal meeting. At least two days prior to the meeting, the Appellant must provide the Cultural Arts Program Manager written answers to the questions.

Based upon the findings of this informal review meeting, a report is developed which outlines the meeting discussion (e.g. key facts, areas of consensus, agreement, and concern, etc.) The report will be made available to the Appellant as soon as possible (within one week of the meeting). If the Appellant's concerns are not resolved at the informal meeting, the Appellant may proceed to the next step.

#### **4. Formal Review**

Within two weeks after the receipt of the meeting report, should the appellant's concern remain unanswered, the appellant should submit a written request for formal review. A letter, based only upon those appealable issues and evidence considered at the informal review that remain unresolved, should be submitted to the EGRSO Director. The issue(s) must be specific and clearly set forth in the letter. The appellant should give care to determine if correction of the error would likely result in a positive funding determination before requesting a formal review. (For example: If the correction of the error would likely provide an additional ten points to the application score, and the application score was forty points below the funding mark, proceeding with a formal review would not be productive.)

#### **5. Appeal Hearing**

After receipt of the request for a formal review, the EGRSO Director will schedule a formal appeal meeting with the Advisory Board's appeal committee. The committee will be chaired by the Advisory Board vice chairperson or his/her designee, a member of the review panel, and any others appointed by the Advisory Board Chairperson. A maximum of three (3) appellant representatives may attend the meeting.

After review of the materials presented, the appeal committee will prepare a recommendation to the Advisory Board for consideration at its next scheduled meeting. A copy of the committee report and notification of the date of Advisory Board meeting at which the recommendation will be made will be provided to the appellant. If a finding in favor of the appellant is determined, a recommendation to initiate the final step in the process will be forwarded to the EGRSO Director.

#### **6. Appeal Funding Approval**

The City will reverse the previous funding decision and provide priority funding from its next available resources, with the following considerations: at a level commensurate with other similar contracts, at a special level based on City priorities, at a reduced level based upon the current status of the activity, or at an adjusted level based on funds available.

## **Conflicts of Interest**

### **Policy**

The Austin City Code prohibits the participation of a city official or an employee in a vote or a decision on a matter affecting a person, entity, or property in which the official or employee or their spouse has a substantial interest (financial or governance). *Chapter 2-7 Ethics and Financial Disclosure.*

This definition of a conflict of interest rests within the city's general declaration that "...proper operation of democratic government requires that public officials and employees be independent, impartial and responsible to the people; that governmental decisions and policy be made in proper channels of the government structure; that public office not be used for personal gain; and that the public have confidence in the integrity of its government."

To govern not only its conduct, but also the conduct of review panelists, the Cultural Arts Advisory Board is charged with adopting a conflict of interest policy in accordance with Ethics and Financial Disclosure provisions found at Chapter 2-7 of the City Code. Chapter 2-7 establishes a nine-member Ethics Review Commission supported by the Law Department. If a sworn complaint regarding an ethics violation is filed under Section 2-7-41, the commission commences a hearing process involving a preliminary and a final hearing. If the commission determines that a violation has occurred it may impose or recommend one of five sanctions found in Section 2-7-48.

### **Advisory Board**

As part of its fiduciary duty, the Advisory Board has developed a clear statement of policy in compliance with the Ethics and Financial Disclosure Ordinance of the City that outlines what is or is not acceptable practice. The policy will apply to the staff, review panelists and the Advisory Board members. This policy statement, including the complaint and review process, will be distributed to staff, applicants, review panelists, City Council and the general interested public. The Advisory Board will develop and annually sign a conflict of interest statement that details potential and specific conflicts. Meeting minutes will reflect disclosure and voting abstentions.

### **Staff**

The Office of Economic Growth and Redevelopment Services presents an orientation regarding the City policies stated above to all Cultural Arts Division staff. In addition, the EGRSO director, gives additional guidance and information regarding these issues, including additional guidance and clarification provided in the policy promulgated by the Advisory Board. As a condition of employment, the staff is required to annually disclose any conflicts as defined in Chapter 2-7 and submit any appropriate statements as required under that chapter. Staff is barred from engaging in financial or fiduciary relationships with organizations that currently receive funding.

### **Panelist**

Review panelists are individually informed of the conflict of interest policy as part of the invitation to serve. Materials sent to the panelist prior to the panel meeting contain detailed explanations of the policy. Group panel orientations review the policy. Panelists who declare specific conflicts with organizations or individuals are asked to leave the panel session during the deliberation regarding of that application. Panel session minutes shall reflect a panelist's absence from the panel session and abstention during deliberations.

## Section 9: Application Instructions

Applications must be typed. Before preparing your application, read the guidelines. The guidelines provide important information about types of projects the City will fund and the criteria by which your application will be reviewed. Be sure that your application addresses these issues. The codes requested in the application may be found on pages 44-45.

### Section 1 Summary Information

#### Applicant/sponsor name & address

Enter the legal name, other commonly used names, and official mailing address of the organization. Use exact spellings. Do not use abbreviations unless part of the official name. Correspondence will be sent to this address, including notification of receipt of your application. If an applicant is being sponsored, enter the sponsor's name in this box.

#### Sponsored project

Check this box if the application is being submitted on behalf of an individual or unincorporated group. Provide the name of the sponsored group or individual in the space provided.

#### Project/activity title

#### Funding Program

Select the **one** funding program you are applying in.

If Project Support or Community Initiatives, indicate which funding priorities apply to your proposal.

#### Organization Type

Check the box that corresponds to your organization's annual budget. This applies to the applicant organization, not the sponsored group or individual.

#### Artistic Discipline

Select the **one** component that best fits your project. This will determine which panel your application is sent to for review.

#### Project Summary

Provide a clear and concise project summary. In addition to the applicant's name, sponsored group or individual's name (if applicable) and the amount of the request, include a brief timeline and number and types of activities. Use only the space provided. If the project is funded, this will be the basis for your contract language.

## Section 2 Applicant Information

### Name, Address and Telephone Number

Enter the legal name, federal tax ID number, other commonly used names, official mailing address, telephone number, fax number, and website URL of the organization. Applicants must provide the applicant organization's 9 digit Federal Identification Number. This number (also known as Federal Employer Identification) is recorded on 990 Tax Returns and on W-2 forms. Use exact spellings. Do not use abbreviations unless part of the official name. Correspondence will be sent to this address, including notification of receipt of your application.

### Contact/project director

This is the person to whom questions concerning this application will be addressed.

Include title address, telephone and fax number(s) as well as an email address. Note: This individual and the Authorizing Official cannot be one and the same.

### Board chair/authorized official

Enter the name and title of the individual with legal authority and responsibility on behalf of the applicant organization to certify the information and enter into contracts.

### Legislators

Identify your U.S. Representative to Congress, state senator and state representative and their districts. This information may be obtained through your local library or county clerk's office.

### Applicant Race Codes

Applicant organizations should code themselves based on the predominant group of which their staff or board or membership (not audience) is composed. Use the list below. Organizations should choose the one code that best represents 50 percent or more of their staff or board or membership.

- |    |   |
|----|---|
| A  | 50% or more Asian   |
| B  | 50% or more Black / African American  |
| H  | 50% or more Hispanic / Latino   |
| N  | 50% or more American Indian / Alaska Native   |
| P  | 50% or more Native Hawaiian / Pacific Islander  |
| W  | 50% or more White   |
| 99 | no single group listed above represents 50 percent or more of staff or board or membership. |

### Project race code

If the majority of the project activities are intended to involve or act as a clear expression or representation of the cultural traditions of one particular group, or deliver services to a designated population listed below, choose that group's code from the list. If the activity is not designated to represent or reach any one particular group, choose code "99".

- A Asian
- B Black / African American
- H Hispanic / Latino individuals
- N American Indian / Alaska Native
- P Native Hawaiian / Pacific Islander
- W White
- 99 No single group

### Arts Education Code

Arts Education: An organized and systematic educational effort with the primary goal of increasing an identified learner's knowledge and/or skills in the arts with measurable outcomes.

Projects not fitting the definition of arts education stated above should be coded 99. For those projects fitting the National Standard Arts Education definition, the use of sub-codes A through D, indicating specific learning audiences, are required. If a project serves multiple groups of learners or the general public, main numeric codes are acceptable:

- 01 50% or more of this projects activities are arts education directed to:
  - A. K-12 students
  - B. Higher education students
  - C. Pre-kindergarten children
  - D. Adult learners (including teachers and artists)
- 02 Less than 50% of this project's activities are arts education directed to:
  - A. K-12 students
  - B. Higher education students
  - C. Pre-kindergarten children
  - D. Adult learners (including teachers and artists)
- 99 None of this project involves arts education

### **Section 3 Project Information**

The information provided in Sections 3 and 4 will be reported to the public, in compliance with the City of Austin's research and communication plans. The information should represent your projections and estimates for the entire award period. Awardees will have an opportunity to amend the projections and estimates during the contracting process, and will be required to provide actual participant numbers in the final report.

Project/activity title

Start date/end date

Enter the dates of your project. Include implementation. These dates must be within the period of October 1, 2004 through September 30, 2005.

Artists participating

Enter the total number of all artists involved in the project, whether paid or not. Include out of town and Austin/ETJ artists in this box.

Total paid to artists

Enter the total amount being paid to artists. Include out of town and Austin/ETJ artists.

Austin/ETJ artists participating

Enter the number of artists within Austin and its extraterritorial jurisdiction participating in the project. Do not include out of town artists.

Total paid to Austin/ETJ artists

Enter the total amount being paid in cash, to Austin/ETJ artists. Do not include out of town artists.

Individuals benefiting

Estimate artists, contractors, audience members, etc. impacted by this project. Please try to be as realistic as possible.

Youth benefiting

Include artists, audience members, workshop members, etc. extracted from the total individuals benefiting that represent youth. Please try to be as realistic as possible.

### **Section 4 Project Budget Summary**

Complete Section 5, Projected Budget before completing the budget summary. Copy the information from the appropriate lines in section five and enter the information here.



## Section 5 Projected Budget

Complete the budget paying attention to the instructions on the application form as well as the budget definitions. **NOTE:** A detailed itemization must be provided as Attachment #2. See pages 54 and 55 for a Sample Budget Itemization. The Budget Itemization must follow the same format as the projected budget and break down revenues and expenses in detail.

### Revenue

Include all earned and unearned revenue for this project. Provide an explanation of revenue sources in the detailed budget itemization.

### Expenses

Include all expenses for this project. List cash expenses under cash column. List the dollar value of all donated programming space, goods and/or service hours under in-kind.

All expenses must be fully explained in the budget itemization. City funds cannot be used for capital expenses; therefore, revenue to cover these expenses should be clearly identified and completely explained in the revenue breakdown portion of your budget itemization.

After completing the project budget, Section 5, transfer requested information to Budget Summary (Section 4).

## Section 6 Application Checklist

The Attachments/Checklist must be submitted with your application.

### Attachment #1. Proposal Narrative

The Project Narrative is vitally important to the Peer Panel Reviewers, as it tells the story of your project and includes details such as the 'who, what, when, where, why, and how much'. The Narrative should be written so that it can be easily understood by someone not familiar with the applicant organization. Please be concise and to the point.

### Narrative Formatting

Narrative must be typed single spaced, on 8½" x 11" sheets of white paper one-sided only. Do not use smaller than 12-point type, and be sure to leave a minimum margin of 1" on both sides. **Failure to adhere to formatting criteria may result in a loss of points.**

Submit the appropriate number of pages for your funding program and label as Attachment #1 - Proposal Narrative. Collate and number each page in the upper right corner. Be sure to include the name of the organization and narrative question on each page.

### Attachment #2, Budget Itemization

Each revenue and expense budget figure from Section 5, Projected Budget, must be itemized, including all payments to artists and in-kind. Indicate the source (for revenue amount) and use (for an expense amount) for each figure in the itemization. The itemization of all artists' payments should identify artists or groups who will be paid by name, and the fee for each (the fee for a group of artists along with the type and number of artists to be paid may be substituted for the listings of the artists' names). The itemization must be accurate and balance

with the projected budget in section 5. You must indicate if amounts listed on lines 1 through 17 are pending or confirmed by placing a "p" or "c" next to the dollar amount.

#### **Attachment # 3, Organizational History**

*In not more than one page, please provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement and your last annual operating budget. If applicable, provide information on the sponsored individual or group as well.*

#### **Attachment # 4, Proof of Tax Exempt Status**

Provide proof of tax-exempt status. 501 (c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. The following items will not be accepted as proof of tax-exempt status: proof of Texas nonprofit incorporation, articles of incorporation, bylaws, proof of sales tax exemption.

#### **Attachment #5, Board List**

Provide a roster of your governing board, including names, addresses, telephone numbers, and professions or areas of expertise.

#### **Attachment #6, Resumes/Bios**

Provide the resumes or bios of key artists and decision makers involved throughout the project.

#### **Attachment # 7, Letters of Support**

Provide a minimum of three but no more than ten letters of support. Letters of support should be current, reinforce the worth of project activities and come from the community/constituents served. Provide letters of support from key members of the collaboration/partnership to indicate the degree of their involvement and their commitment to the project. Letters of support from elected officials do not necessarily indicate general community support.

#### **Attachment #8, Projected Operational Budget**

This is required for applicants to the Institutional Support and Project Support Programs ONLY. Provide your organization's projected overall operating budget for the timeframe covered by this contract.

#### **Attachment #9, Independent Audit/Financial Review**

This is required for applicants to the Institutional Support Program ONLY. An independent audited financial statement, prepared by a certified public accountant, for the most recently completed fiscal period is required. However, a review from a certified public accountant will be accepted for organizations with revenue less than \$300,000. Compilations will not be accepted.

## **Attachment #10, Optional Documentation**

Provide a concise but representative sample of materials (promotional materials, pamphlets, brochures, annual reports, programs, season brochure, catalogues, newsletters, etc.), to acquaint panelists with your organization and its programs.

Each item should be labeled and numbered in the right, top corner. Please submit:

1. Three (3) copies of not more than five (5), one-page items (press release, critical review, etc.)
2. Three (3) copies of not more than one (1), multi-page item (newsletter, pamphlet, annual report, etc.)
3. Other documentation as desired (CDs, video tapes, slides, etc.)

No "oversized" (larger than 9"x12") items may be submitted.

## **Section 7 Assurances**

Please review carefully. Provide the signature of the authorized official, or board designee; include the meeting and signing dates. Also provide the signature of the sponsored group or individual if applicable.

### **Test yourself with these questions**

Take a look at the following questions. If you can answer each question "Yes", you have prepared your application to be reviewed by the peer panel. If any of your answers are "No", you may want to revisit your application.

1. Have you completed all the required forms and assembled all the necessary attachments?
2. Does your application narrative clearly respond to the program guidelines and review criteria?
3. Is the proposed project compatible with the mission and goals of your organization?
4. Do others outside your organization support the project? Is their support evidenced in letters, agreements, matching funds, volunteer contributions, etc.?
5. Are all of your letters of support current and relevant to your project?
6. Have the program matching requirements been met?
7. Have you clearly explained what you plan to accomplish through your project? Why? How? When?
8. Have you provided a plan to assess and evaluate the impact and success of your project?
9. Are project activities accessible to the general public? Persons with disabilities?
10. Do resumes and bios of key personnel reflect relevant experience and expertise?
11. Are your project budget projections realistic? Are personnel wages, supply and equipment costs, rental fees, marketing and promotional expenses, etc. appropriate?
12. Generally, contract awards are less than the amount requested. Have you considered how partial funding may impact the implementation of your project?
13. Is your cash flow sufficient to ensure that your project can begin while you wait for your City funding to arrive?

## Section 10: Definitions

**Activity** – Refers to the specific project or range of operations proposed for Cultural Funding.

**Admissions** – Revenue derived from fees earned through sales of services. Include ticket sales of proposed events, sales of workshops, etc., to other community organizations, government contracts for specific services, performances or residence fees, tuition, etc.

**Applicant Cash** – Funds from the applicant's resources allocated to this project.

**Arts and Education** – Artists who collaborate with schools, nonprofit organizations and communities to provide arts education at the K-12 level, workforce development, adult or audience development and/or other arts education activities.

**Arts Innovation** – Artists who pursue projects that create new works of art, including new art forms, and further their artistic development. Special emphasis is placed on projects that contribute to the city's recognition and reputation as a creative center.

**Arts and Cultural Organization** - An organization whose primary purpose is producing, presenting, or exhibiting a specific art form(s) or that provides services to artists and/or arts organizations.

**Capacity Building** – The development of an organization's core skills and capabilities, such as leadership, management, finance and fund-raising, programs and evaluation, in order to build the organization's effectiveness and sustainability.

**Capital Expenditures** – Expenses for purchases of building or real estate, renovations or improvements involving structural change, payments for roads, driveways, or parking lots, permanent and generally immobile equipment such as grid systems or central air conditioning, etc., and expenses for additions to a collection.

**Community Outreach** – A demonstrated commitment to extending services or benefits to communities traditionally under represented by the arts, defined by: 1) participation drawn from the underserved community, 2) providing resources and 3) collaborating with existing community artists.

**Corporate Support** – Cash support derived from contributions given for the proposed activities by businesses, corporations and corporate foundations, or a proportionate share of such contributions allocated to this activity.

**Cultural Arts** - The conscious use of skill and creative imagination, especially in the production of aesthetic objects (music, dance, theater, folk art, literature, performance art, visual art, media, etc.).

**Cultural Tourism** – The use of the performing and visual arts, as well as food, festivals, architecture, and other phenomena that contribute to the cultural vitality of a city in order to attract tourists to a specific city/geographic region.

**Dance** - Including, but not limited to, ballet, jazz, avant-garde and modern, experimental, ballet folklorico, folk, ethnic, traditional, or historic dance forms and collectives of individual choreographers.

**Earned Income** – Revenue raised by selling items or services, such as admission, concessions, and space or equipment rental. Donations and grants are considered unearned income.

**Educational Institutions** - Public or private schools, colleges and/or universities.

**Employee-Administrative** – Payments for employee salaries, wages, and benefits specifically identified with this activity for executive and supervisory administrative staff, program directors, managing directors, business managers, press agents, fund-raisers, clerical staff such as secretaries, typists, bookkeepers, and supportive personnel such as maintenance and security staff, ushers, and other front-of-the-house and box office personnel.

**Employees-Artistic** - Payments for employee salaries, wages, and benefits specifically identified with this activity for artistic directors, conductors, directors, curators, dance masters, composers, choreographers, designers, video artists, film makers, painters, poets, authors, sculptors, actors, dancers, singers, musicians, instructors, puppeteers, etc.

**Employees-Technical/Production** - Payments for employee salaries, wages, and benefits specifically identified with this activity for technical management and staff, such as technical directors, wardrobe, lighting and sound crew, stage managers, stage hands, video and film technicians, exhibit preparers and installers, etc.

**Extra Territorial Jurisdiction (ETJ)** - The unincorporated area that is contiguous to the corporate boundaries of Austin and is located within five miles of those boundaries.

**Federal Support** – Cash support derived from grants or appropriations given for the proposed activities by agencies of the federal government, or a proportionate share of such grants or appropriation allocated to this activity.

**Foundation Support** – Cash support derived from grants given for the proposed activities by private foundations or a proportionate share of such grants allocated to this activity.

**In-Kind Contributions** – Services or goods contributed to an individual artist or organization for which one would otherwise have to pay. Services or goods provided by artists in a funded project, contract agency employees, or board members are not considered in-kind services.

**Literature** - Readings, workshops, and the publication of works of local writers including poetry, scripts, fiction, non-fiction, and sound or performance works. Projects of literary nonfiction such as essays, creative writing depicting actual events, biography, autobiography, or other prose must be deemed worthy of support as an art form.

**Marketing** – All costs for marketing, publicity, and/or promotion specifically identified with the activity. Include costs of newspapers, radio and television advertising, printing and mailing of brochures, flyers, and posters directly connected to promotion, publicity, or advertising.

**Media Arts** - Creating, producing, recording, presenting, promoting, or supporting film, video, audio, media programming, and multi-media installation. Areas of concentration include, but are not limited to, animation, live action, electronic image manipulation, documentary, drama, and multimedia productions.

**Multidisciplinary** - Fusing two or more art forms in a single event or programming. Only those projects that are not appropriate for funding in other artistic disciplines should apply for funding under Multidisciplinary. It is important that you refer to the appropriate discipline components when applying in this category.

**Music** - Classical, traditional, and new music including but not limited to symphonic, orchestral, opera, chamber, choral, contemporary, early, vocal, popular, concert band, jazz, ethnic, gospel, electronic, and computer music.

**Non-Arts Organization** – A nonprofit 501(c) organization whose primary mission is not related to the arts but has a documented history of providing arts programming and/or services within the City of Austin and/or its Extra Territorial Jurisdiction.

**Non-Employee Artistic Fees** – Payments to firms or persons for the services of individuals who are not normally considered employees of the applicant but consultants or the employees of other organizations, whose services are specifically identified with the activity.

**Non-Employee, Technical/Other** – Payments to firms or persons for non-artistic services of individuals who are not normally considered employees of the applicant, but consultants or the employees of other organizations whose services are specifically identified with the activity.

**Nonprofit Organization** – An organization with tax-exempt status under Section 170c of the Internal Revenue Code of 1954 as amended (501c status) which ensures no part of net earnings benefits a private individual. Status may be in process at time of application but must be confirmed prior to contracting.

**Opera/Musical Theatre** - Including but not limited to traditional opera and musical theater, operetta, Broadway musical comedy, nontraditional music theater such as documentary music theater, blues and jazz musicals, new music theater pieces, and still evolving forms of musical theater.

**Other Expenses** – All expenses not entered in other categories and specifically identified with the activity, such as: scripts and scores, lumber and nails, electricity, telephone and telegraph, storage, postage, interest charges, photographic supplies, publication purchases, sets and props, food consumed on premises, equipment rental, insurance fees, etc.

**Other Private Support** – Cash support derived from cash donations given for this activity or a proportionate share of general donations allocated to this activity. Do not include corporate, foundation, or government contributions and grants. Include gross proceeds from fund-raising events.

**Other Unearned** – Revenue derived from sources other than those listed above. Include catalog, sales, advertising space in programs, gift shop income, concessions, parking, investment income, etc.

**Professional Development** – Opportunities, workshops, or training that help staff members and/or individual artists enhance their artistic or administrative skills.

**Public Art** - A permanent or temporary installation of art in a publicly visible and/or accessible location. Note: Applicants proposing public art projects must obtain permission from the property owner prior to the application deadline.

**Service Organization** - An organization that provides services related to the presentation, execution, management and exhibition of the arts.

**Sponsoring Organization** – A 501(c) nonprofit organization that assumes all fiduciary and contractual responsibilities so an individual artist or unincorporated group may receive funding from the City.

**Space Rental** – Payments specifically identified with the activity for rental of office, rehearsal, theatre, hall, gallery, and other such spaces.

**State Resources** - Funds distributed by the Texas Commission on the Arts for this project.

**Theatre/Performance Art** - Producing, presenting, promoting, exhibiting, recording, or supporting theatre and performance including, but not limited to: performance art, folkloric, cultural, drama, comedy, ensemble and solo work, and avant-garde performance.

**Travel** – All costs directly related to travel of an individual or individuals and specifically identified with the activity. Includes fares, hotel and other lodging expenses, food, taxis, gratuities, per diem payments, toll charges, mileage, allowances on personal vehicles, car rental costs, etc. For trucking, shipping, or hauling expenses, see Other Expenses.

**Unearned Income** – Revenue that is donated, such as grants and donor contributions.

**Underserved Audiences** – Those who lack access to arts programs, services, or resources due to geography, economic conditions, cultural background, sociopolitical circumstances, disability, age, or other demonstrable factors; or those who do not generally have the opportunity to see their lives, culture or experiences reflected through the arts. This includes, but is not limited to, diverse racial, ethnic, cultural, age, and gender groups, and persons with disabilities.

**Visual Arts** - Producing, presenting, promoting, exhibiting, recording, or supporting visual arts, both historic and contemporary, including, but not limited to, painting, sculpture, drawing, printmaking, ceramics, fiberglass, glassmaking, photography, jewelry, textiles, and new technology such as computer art, holography, interactive video, and laser works.

# Section 11: Mailing Instructions

Applications must be hand delivered or mailed.

**Hand delivered applications must be in the City of Austin Purchasing office by 4:00 P.M., the day of the deadline.**

**Late applications will NOT be accepted.**

Applications are due by June 1, 2004 for Institutional Support and Project Support and July 1<sup>st</sup> for Community Initiatives.

Mailed applications must be postmarked by the **U.S. Post Office** or **dated by a commercial carrier** on or before the application deadline. Hand delivered applications must be dated and documented received by City Purchasing Office on or before the application deadline. Late or significantly incomplete applications will not be accepted.

**Metered mail is NOT acceptable.**

**Applications will be evaluated by review panels as submitted.** Metered mail will not be accepted as proof of meeting deadlines. Faxed applications are unacceptable. Applications must be typed or word-processed.

The original and three copies (total of four) of completed forms and required attachments must be collated and placed in its own envelope. Each envelope should be labeled with the organization's name and identified according to the checklist.

Three copies of the optional documentation requested should be submitted in separate envelopes labeled with the organization's name and identified according to the checklist.

The seven envelopes (four applications with attachments, and three documentation envelopes) are to be submitted in a single package.

It is the applicant's responsibility to ensure that application sets are collated and assembled properly. Individual envelopes will not be opened and will be forwarded to reviewers as submitted. Envelopes will not be checked by staff prior to distribution.

The Cultural Arts Division is not responsible for loss or damage of application materials. The City of Austin Cultural Arts Funding Program reserves the right to retain a copy of application materials for archival purposes and its permanent record.

All application materials are public records. Keep a complete copy of your application for your file.

**Applications should be sent to the following address:**

City of Austin Purchasing Office  
P.O. Box 1088  
Austin, TX 78767

Physical Address (for hand delivery and express mail):  
206 E. 9<sup>th</sup> Street  
Two Commodore Plaza, Suite 15.120  
Austin, TX 78701

## Section 12: Sample Itemization

You are required to submit a full itemization of each figure in your budget. That itemization is to be submitted as ATTACHMENT #2. The following is a sample of such an itemization. **NOTE:** The numbers used in the itemization samples are presented solely as examples of budget itemization format. These numbers are not to be used as recommendations of proper pay scales/expenses etc.

**Income:** (p = projected) (c = confirmed)

### Line 1. Admissions

#### Ticket sales

4 performances x 750 x \$5 per ticket \$15,000 p

### Line 3. Contracted services

7 school workshops - 7 x \$150 ea \$1,050 c

2 school performances - 2 x \$350 ea \$700 c  
\$1,750 c

### Line 4. Other / Memberships

400 x \$15 per membership \$6,000

80 x \$25 per membership \$2,000  
\$8,000 c

### Line 9. Corporate Support

The Alexander Corporation \$2,000 p

15 businesses @ \$250 \$3,750 p

4 businesses @ \$1,000 \$4,000 p  
\$9,750 p

### Line 12. Other Unearned

Millionaire Raffle \$7,000 p

Charities of Our Town \$3,000 p  
\$10,000 p

COA request \$11,000

**Total Cash Revenue \$55,500**

### Expense In-Kind

#### Administrative Employees:

Executive Director - 5% of salary \$1,250

#### Other fees/services (non-employee)

7 school teachers - 7% of salary  
7 x \$2,450 \$17,150

#### Space Rental

Allante Elementary Auditorium  
2 performances - 2 x \$800 \$1,600

**Total In-Kind Expenses \$20,000**



**Expenses / Cash****Line 24. Administrative Employees**

Executive Director - 20% of salary \$5,000

**Line 25. Artistic Employees**

Grover Dance Company (5 dancers)

4 performances -4 x \$5,550 \$22,200

2 performances -2 x \$1,300 \$2,600

\$24,800

**Line 29. Artistic Fees / Nonemployee**

Robert Perry (dancer)

2 three-hour workshops - 2 x \$200 \$400

John Dubin (dancer)

1 lecture/demonstration - 1 x \$200 \$200

Darla Heller (dancer)

2 in-service 2 x \$200 \$400

Carrey Cooper String Quartet (4 musicians)

2 performances - 2 x \$800 \$1,600

The Mozart Symphony

4 performances - 4 x \$2,500 \$10,000

\$12,600

**Line 33. Space rental**

Hicks theater

4 performance - 4 x \$1,050 \$4,200

**Line 36. Marketing**

Newspaper Ads

4 x \$180 \$720

5 x \$200 \$1,000

2 x \$780 \$1,560

Posters

50 x \$13 \$650

\$3,930

**Line 43. Other Expenses**

Ticket Agent \$500

School materials

Dance Dream booklets - 245 x \$3 \$735

Teacher guide booklets - 7 x \$5 \$35

Royalties \$2,450

Millionaire raffle \$1,000

Corporate fund-raising solicitation \$250

\$4,970

**Total Cash Expenses**

**\$55,500**

## Section 13: Contacts



### City Council

Mayor Will Wynn  
Mayor Pro Tem Jackie Goodman  
Council Member Raul Alvarez  
Council Member Betty Dunkerley  
Council Member Brewster McCracken  
Council Member Daryl Slusher  
Council Member Danny Thomas

### City Administration

Toby Futrell, City Manager  
Joe Canales, Deputy City Manager  
Lisa Gordon, Assistant City Manager  
Laura Huffman, Assistant City Manager  
Michael McDonald, Acting A.C.M.  
John Stephens, Acting A.C.M.  
Sue Edwards, Director, Economic Growth  
and Redevelopment Services Office

## Cultural Arts Division Staff

Vincent E. Kitch  
Cultural Arts Program Manager  
Phone: (512) 974-9310  
vincent.kitch@ci.austin.tx.us

**Civic Arts**  
Janet Seibert  
Civic Arts Coordinator  
Phone: (512) 974-7860  
janet.seibert@ci.austin.tx.us

**Art in Public Places**  
Megan Weiler  
AIPP Administrator  
Phone: (512) 974-9312  
megan.weiler@ci.austin.tx.us

**Cultural Contracts**  
Jesus Pantel  
Contract Compliance Specialist  
Phone: (512) 974-9315  
jesus.pantel@ci.austin.tx.us

**International Programs**  
Frank Flauto  
International Programs Manager  
Phone: (512) 505-4075  
frank.flauto@ci.austin.tx.us

Jean Graham  
AIPP Coordinator  
Phone: (512) 974-9313  
jean.graham@ci.austin.tx.us

Barbara Sparks  
Contract Compliance Specialist  
Phone: (512) 974-7854  
barbara.sparks@ci.austin.tx.us

Camille Donoghue  
Sister Cities Coordinator  
Phone: (512) 505-4076  
camille.donoghue@ci.austin.tx.us

Meghan Turner  
AIPP Coordinator  
Phone: (512) 974-9314  
meghan.turner@ci.austin.tx.us

Randy Turner  
Grant Coordinator  
Phone: (512) 974-7829  
randy.turner@ci.austin.tx.us

**Music/Film/Technology**  
Jim Butler  
Creative Industries Development  
Manager  
Phone: (512) 974-6318  
jim.butler@ci.austin.tx.us