

Elevate for Individuals and Creative Businesses Rubric



**Economic
Development**
CITY OF AUSTIN

Funding Priorities

Elevate - Priority will be given to:

- Activities that pay local artists and artistic administrators
- Activities that engage in community-based partnerships
- Applicants and activities with a commitment to equity
- Equity is represented in leadership
- Applicants who represent the diverse cultures of Austin, particularly those who are from backgrounds that have been historically under-represented in Austin's Cultural Funding programs
- Applicants that are representative of, serve, and are accountable to communities that are at **immediate risk of cultural erasure and displacement within Austin** and/or have been institutionally marginalized and under-funded by the City of Austin Cultural Arts Division. This may include applicants that directly serve Black/African American, Native American, Asian, Hispanic/Latino, Middle Eastern, and Pacific Islander communities or LGBTQIA+ and/or disability communities.

Cultural Displacement

Cultural displacement occurs through changes in the aspects of a neighborhood that have provided long-time residents with a sense of belonging and allowed residents to live their lives in familiar ways. As the scale of residential change advances, and shops and services shift to focus on new residents, remaining residents may feel a sense of dislocation despite physically remaining in the neighborhood. This may also reflect the changing racial or ethnic character of the neighborhood—not just its class composition.

Cultural Erasure

Cultural erasure is when, because of cultural displacement, key aspects of neighborhoods that allow both current and future residents to feel at home go missing. Current and future residents lose access to opportunities in the neighborhood and the scale of change erases key aspects of the neighborhood that allows residents to feel at home.

Key Constituencies

Key Constituencies are the people deeply impacted by your work, which may include your audience, community members, and/or participating artists and administrators. These 'key constituencies' are identified and named by the applicant.

For the purposes of this program, key constituencies that will be prioritized are community groups that are at immediate risk of cultural erasure and displacement within Austin and/or have been institutionally marginalized and under-funded by the City of Austin Cultural Arts Division. Any reference to 'key constituencies' in a program application and scoring rubric will be referring to the community groups that meet this definition and that has been directly identified by the applicant.

Elevate Scoring Rubric

Key Constituencies & Creative Mission	15 points
History of Service	10 points
Cultural Leadership	15 points
Cultural Activities	10 points
Intersectionality & Inclusion	10 points
Accessibility	10 points
Language Accessibility	10 points
Marketing	10 Points
Budget	10 points

Total	100 points
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Things to remember

Focus on the content of the proposal and **not** the grant writing skill of the applicant.

The scoring should speak to the priorities of the Elevate grant program

Reviewers will score all rubric sections with set numerical values for each scoring option.

For example: When scoring *History of Service* you will enter either 10, 7, 4, or 1 based on the information provided.

Key Constituencies & Creative Mission

15 points

Identify your key constituencies and how you serve them through your artistic goals, creative mission, and experience producing public events.

Answer must include:

- Identify your key constituencies (see Additional Program Details for definition)
- Artistic goals and/or creative mission
- Operationalized equity work within your creative practice/organization

15 points

Their artistic vision/mission IS rooted in serving communities that are at immediate risk of cultural erasure and displacement within Austin and/or have been institutionally marginalized and under-funded by the City of Austin Cultural Arts Division.

AND documentation provided shows that reaching under-served communities is central to the applicant's mission.

10 point

Their artistic vision/mission IS rooted in serving communities that have experienced other forms of institutional marginalization and have been under-funded by the City of Austin Cultural Arts Division.

AND Documentation provided DOES show that reaching under-served communities is central to the applicant's mission.

1 point

Their artistic vision/mission IS NOT rooted in serving communities that are at immediate risk of cultural erasure and displacement within Austin and/or have been institutionally marginalized and under-funded by the City of Austin Cultural Arts Division.

OR Documentation provided DOES NOT show that reaching under-served communities is central to the applicant's mission.



15 points

Their artistic vision/mission **IS** rooted in **servicing communities that are at immediate risk of cultural erasure and displacement within Austin** and/or have been institutionally marginalized and under-funded by the City of Austin Cultural Arts Division.

AND documentation provided shows that reaching under-served communities is central to the applicant's mission.

Mission: Hot Rod Studios is a space where artists can eliminate barriers and engage in open dialogues around history, identity, and important issues of our time.

Production History: **Our key constituents are made up of largely BIPOC artists and community members. Hot Rod Studios has an extensive exhibition and programming history that highlights a vast collection of works by Latino, Afro-Latino, Caribbean, and Diaspora communities.**

(Video work sample shows that reaching under-served communities is central to their mission)

10 points

Their artistic vision/mission **IS** rooted in **servicing communities that have experienced other forms of institutional marginalization** and have been under-funded by the City of Austin Cultural Arts Division.

AND documentation provided **DOES** show that reaching under-served communities is central to the applicant's mission.

ABC Records currently **provides a safe and affirming space for LGBTQIA+ and allies** to learn about vinyl records and the industry and grow skills and competencies in this active community. All services and events exist to support these values and mission, and funds will be used to continue community outreach and marketing efforts in the various settings that ABC Records occupies.

All events serve to amplify the voices and talent of our key constituencies local to Austin.

(Website link and provided work samples shows that reaching their key constituencies is central to their mission)

1 point

Their artistic vision/mission **IS NOT** rooted in serving communities that are at immediate risk of cultural erasure and displacement within Austin and/or have been institutionally marginalized and under-funded by the City of Austin Cultural Arts Division.

OR Documentation provided **DOES NOT** show that reaching under-served communities is central to the applicant's mission.

VISION: By utilizing new technologies, **women will be able to achieve merit-based success** no matter their age, race, familial status, or orientation. Future generations will use and expand on these **strategies to realize gender equity in a historically male-dominated industry.**

MISSION & KEY CONSTITUENCY: We are committed to **supporting female musicians (no matter their age, race, orientation, or familial status)** who want to grow their revenue and expand their audience.

(Applicant's key constituency is not one of the priority community groups defined in the guidelines and additional program details)

History of Service

10 Points

How have you met the needs of your key constituencies?

Your answer should include:

- Your specific history in service to key constituencies.
- Your founding history and community service goals.
- Description of how you have directly improved access to opportunities for your key constituencies.
 - Examples of opportunity creation:
 - leadership roles
 - jobs
 - social services
 - career development
 - networking
 - education
 - mentoring or partnerships
 - providing free or low-cost spaces

History of Service (Continued)

10 Points

How have you met the needs of your key constituencies?

10 Points

The applicant has, **from its founding**, a history in explicitly serving key constituency groups that **are at immediate risk of cultural erasure and displacement within Austin.**

The response clearly describes how the applicant has directly improved access to opportunities within these communities.

7 Points

The applicant has, **from its founding**, a history of explicitly serving key constituency groups that **have experienced other forms of institutional marginalization.**

The response clearly describes how the applicant has directly improved access to opportunities within these communities

4 Points

The applicant has **evolved to serve** these key constituencies, but that focus was **not essential to its founding.**

Has provided **little evidence** of improving access to opportunities within these communities

1 Point

The applicant has a history of service that seeks to **broadly serve all communities**

AND/OR

The applicant has a history of service that supports these key constituencies through a charity mindset.



History of Service - 10 Points

The applicant has, **from its founding**, a history in explicitly serving key constituency groups that **are at immediate risk of cultural erasure and displacement within Austin.**

The response clearly describes how the applicant has directly improved access to opportunities within these communities.

The Violet Crown Center for Latino Arts was established in **1977 by artists and community activists with a shared vision to promote, preserve and develop the cultural arts that reflect the living tradition and experiences of the Chicano, Central and South American, and Caribbean people**, and to make arts accessible as an essential element to community development and well-being.

VCCLA provides the community with an arena in which to develop new artistic skills, as well as support local and established artists that serve their community.

History of Service - 7 Points

The applicant has, **from its founding**, a history of explicitly serving key constituency groups that **have experienced other forms of institutional marginalization.**

The response clearly describes how the applicant has directly improved access to opportunities within these communities.

Founded in 2015, BeautyBass cultivates and elevates LGBTQ+ voices and provides a safe space for queer and ally audiences to gather together and express their unique creativity and beauty. We are a company of storytellers from communities overlooked in the media. Our collective places an emphasis on elevating those traditionally left out of mainstream culture, sharing knowledge to increase equitable opportunities for LGBTQ+ artists, and shifting the media paradigm towards radical inclusion. We produce extravagant live and virtual events, and media including music videos, editorial photo shoots, and more.

History of Service - 4 Points

The applicant has **evolved to serve** these key constituencies, but that focus was not essential to its founding.

Has provided little evidence of improving access to opportunities within these communities.

For over 10 years, my artistic work has directly **improved access for all Austinites** to stories about our natural waterways through my documentary series. **With this application, I will be expanding on my work to tell the civil rights history of our waterways**, providing our community a greater understanding of the mixed historic legacy of Austin's iconic natural spaces.

(Applicant's history of service has evolved to serve constituencies at-risk of cultural erasure and displacement, but this was not a focus at the applicant's founding)

History of Service - 1 Point

The applicant has a history of service that seeks to **broadly serve all communities**.

AND/OR

The applicant has a history of service that supports these key constituencies through a charity mindset.

The Central Texas Arts Alliance (CTAA) provides financial support **to promote art and culture programs that increase awareness, build bridges and unify all communities**. It is our goal to be a major supporter of art and cultural programs and projects within the city of Austin. Cultural organizations and the arts are a critical part of Austin and to our quality of life. Through art and culture, we unify ourselves as one people.

(Applicant's mission seeks to broadly serve all communities)

Cultural Leadership

15 Points

Who holds decision-making power in your creative practice and how do they represent your key constituencies through their lived experience?

Your answer could include:

- You, the individual artist applicant
- Executive and Creative Leadership
- Board of Directors and/or Advisory Board
- Creative Advisors

15 Points

MAJORITY of the applicant's administrative and creative leadership have a deeply rooted cultural understanding **AND** lived experience within **key constituency groups that are at immediate risk of cultural erasure and displacement**

10 Points

MAJORITY of the applicant's administrative and creative leadership have a deeply rooted cultural understanding **AND** lived experience within key constituency groups that have experienced **other forms of institutional marginalization.**

5 Points

SOME of the applicant's administrative and creative leadership have a deeply rooted cultural understanding **AND/OR** lived experience within their listed key constituency groups.

1 Point

Applicant's creative and administrative leadership has a **working relationship** with the key constituencies **but minimal or no lived experience** within these communities.
OR Applicant does not provide a clear description of leadership role(s)/ relationship(s) to key constituencies

15 Points

MAJORITY of the applicant's administrative and creative leadership have a deeply rooted cultural understanding **AND** lived experience within **key constituency groups that are at immediate risk of cultural erasure and displacement**

As an individual artist, and founder and artistic director of a new creative collective - I would say that I hold the decision-making power. **I represent my community as a queer Latinx creative**, who grew up under the poverty line. **My intersections and experience growing up in Austin, allow me to understand a very wide range of communities.** I seek to serve them, and curate safe spaces for self-expression and growth.

(The proposal references their key constituencies from the previous question, describing how they represent them, and their leadership role.)

10 Points

MAJORITY of the applicant's administrative and creative leadership have a deeply rooted cultural understanding **AND** lived experience within key constituency groups that have experienced **other forms of institutional marginalization**.

Gals Gallery Theatre is a theater group co-founded by Gale Smith and Galena Jones. Gale and Galena share responsibilities for the organization and are the group's joint creative directors and producers. **Gale and Galena both identify as women with disabilities.** In the past, Gals Gallery Theatre has been able to hire creative collaborators who contributed to their production history. **Notably, Gals Gallery Theatre hired the choreographer, Galaxie Adams, who identifies as a queer woman of color.**

(Proposal goes on to define roles of key leaders and how they ALL represent their key constituency groups)

5 Points

SOME of the applicant's administrative and creative leadership have a deeply rooted cultural understanding **AND/OR** lived experience within their listed key constituency groups.

I am applying for this grant as myself, Sophie Anderson, representing a community of intergenerational artists from diverse backgrounds who make their home in Austin. We are musicians, artists, and teachers, we are low-income residents, and we are parents. **I am neurodivergent and I represent my students and their families who are living with disabilities.**

My creative advisors include members of the Austin music community, my band mates and close collaborators, and fellow teachers.

(Though Sophie is a member of the key constituency group, it is not clear if her creative advisors also have a cultural understanding/lived experience within these groups.)

1 Point

Applicant's creative and administrative leadership has a **working relationship** with the key constituencies **but minimal or no lived experience** within these communities.

OR Applicant does not provide a clear description of leadership role(s)/ relationship(s) to key constituencies

Isabella Bennett is Ethereal Visions Gallery's curator and handles all operations of the gallery. Isabella has been a part of the Austin arts and music community since 2012 and has been facilitating art shows since 2014 in Austin. In 2019 she was able to open Ethereal Visions Gallery, which exists as the community outreach branch of her primary business. Isabella has deep ties to the community and cultural heart of Austin.

(Proposal does not describe how the leadership has lived experience within the key constituency groups they serve.)

Cultural Activities

10 Points

What is your proposed public activity?

Your answer must address:

- Description of proposed activities (who, what, when, where)
- Desired outcome or impact of your proposed activities, including how equity is centered.
- How key constituencies are involved in the development of the activities

10 Points

Applicant clearly describes their proposed event.

Proposal centers content that is developed by and for key constituency groups that are at immediate risk of cultural erasure and displacement within Austin. Proposal will serve and be accountable to these communities.

Equity, from the applicant's founding, is a core part of the proposed activities and will have great/lasting benefits for these communities

7 Points

Applicant clearly describes their proposed event.

Proposal centers content that is developed by and for key constituency groups that have experienced other forms of institutional marginalization. Proposal will serve and be accountable to these communities.

Equity from the applicant's founding, is a core part of the proposed activities and will have great/lasting benefits for these communities

4 Points

Applicant describes their proposed event but provides little detail.

Proposal includes content for key constituency groups of Austin but is not developed by or is not accountable to these communities.

Equity is a consideration but not fully integrated or represented in the proposal, but it will have benefits for these communities.

1 Point

Applicant does not sufficiently describe their proposed event.

Equity is not part of the proposal

OR is considered but is likely to have minimal benefits.

10 Points

Applicant clearly describes their proposed event.

Proposal centers content that is developed by and for key constituency groups that are at immediate risk of cultural erasure and displacement within Austin. Proposal will serve and be accountable to these communities.

Equity, from the applicant's founding, is a core part of the proposed activities and will have great/lasting benefits these communities

Funds are requested to support **a festival produced by African martial arts experts to showcase a wide range of African, African diaspora, and South Asian martial arts.** This workshop will bring together artistic talent from diverse traditions. It will be open to the public and accessible to all skill levels. **Particular emphasis will be made to welcome youth, people of color, and women.**

(Proposal details the three-day festival and highlights the performers representing key constituency groups and activities occurring during the event. Equity is a core part of the proposed activities.)

7 Points

Applicant clearly describes their proposed event.

Proposal centers content that is developed by and for key constituency groups that have experienced other forms of institutional marginalization. Proposal will serve and be accountable to these communities.

Equity from the applicant's founding, is a core part of the proposed activities and will have great/lasting benefits for these communities

The Austin Feel the Beat Music Concert will feature **live performances showcasing the musical talents of Austin's blind and visually impaired community.**

(Proposal details the event and highlights the performers representing key constituency groups. Applicant discusses how this annual performance provides lasting benefit to these communities. Equity is a core part of the proposed activities.)

4 Points

Applicant describes their proposed event but provides little detail.

Proposal includes content for key constituency groups of Austin but is not developed by or is not accountable to these communities.

Equity is a consideration but not fully integrated or represented in the proposal, but it will have benefits for these communities.

John Doe's "Be a Drag" Project captures commentary on issues facing the LGBTQIA+ community through the medium of photography. The project features portraits of local Austin drag performers as well as quotes from the artists on recent political discourse surrounding their community. **Doe hopes that the series will shed light and invite open dialogue on current issues facing the Queer community.**

(John Doe does not have lived experience within the key constituency group served, and does not include the project participants from these communities in the curatorial decision-making process. The event details are vague.)

1 Point

Applicant does not sufficiently describe their proposed event.

Equity is not part of the proposal

OR is considered but is likely to have minimal benefits.

Austin Comedy Club operates 6 days a week. The grant would enable us to reach more broadly to the Austin community. We attract tourists to our shows through our partnership with a neighboring hotel.

(Applicant does not sufficiently describe their proposed activity and equity is not addressed)

Intersectionality and Inclusion

10 Points

Describe how intersectionality is incorporated into your activities?

The term intersectionality was coined by Kimberlé Williams Crenshaw. Intersectionality is where different parts of an individual's identity, like their race, class, and gender, can overlap and result in that person experiencing special challenges or discrimination that's unique to their lived experience.

Your answer should include:

- Identify the intersectional identities participating in your activities
- How those identities are included in the creation and presentation of your activities

10 points

Intersectionality is a key component of this proposal.

Proposal names the intersectional identities whose voices are involved from the start.

The proposal centers people from communities that are at immediate risk of cultural erasure and displacement within Austin as well as other forms of marginalization.

5 Points

Intersectionality is considered but is not a key component of the proposal.

Proposal names intersectional identities or can be inferred.

Proposal attempts to be inclusive or intersectional but involves community voices late in the process.

1 point

Proposal seeks to **broadly serve all communities** and/or does not name nor can be inferred the intersectional identities of the communities that they serve.

Or, the proposal contains risk of tokenism or cultural appropriation.

Intersectionality and Inclusion - 10 points

Intersectionality is a key component of this proposal.

Proposal names the intersectional identities whose voices are involved from the start.

The proposal centers people from communities that are at immediate risk of cultural erasure and displacement within Austin as well as other forms of marginalization.

For over 15 years Indigenous Trans Femme Arts (ITFA) has organized **programming that centers and highlights Indigenous trans femme artists, executive produced projects led by Indigenous trans femme artists, and provided direct support to Indigenous trans artists.**

Intersectionality and Inclusion - 5 points

Intersectionality is considered but is not a key component of the proposal.

Proposal names intersectional identities or can be inferred.

Proposal attempts to be inclusive or intersectional but involves community voices late in the process.

Grackle Collective exhibits intersectionality in the content of its programming, in the diversity of the presenting organization, and within its audience. Our programming specifically covers content and issues surrounding race, class, gender, disability, in addition to unique themes and stories pertaining to social issues

(Applicant does not name the intersectional identities directly, but identities can be inferred from other sections of the application. Applicant considers intersectionality, but it is not clear how this is centered in their activities.)

Intersectionality and Inclusion - 1 point

Proposal seeks to broadly serve all communities and/or does not name nor can be inferred the intersectional identities of the communities that they serve.

Or, the proposal contains risk of tokenism or cultural appropriation.

Yellow Rose Opera's Free Community Ticket Program gives everyone the opportunity to attend opera performances at no cost. This new initiative gives everyone access to high-quality art, no matter their ability to pay. With a focus on low-income and underserved communities, and through partnerships with health and human service organizations, Yellow Rose Opera will provide free tickets to performances throughout the season.

(Applicant broadly serves all communities and do not list intersectional identities served/involved)

Accessibility

10 Points

Describe the specialized accommodations and/or programming for individuals with disabilities that you intend to provide at your proposed activities, if any.

Your answer should address:

- Specific services or adaptations you will provide
- Name(s) of trained service provider and/or participation of a trained professional in administering services or adaptation

*Accessibility accommodations that are “upon-request only” are not considered to be specialized.
Hosting activities in an ADA accessible facility, by itself, is also not considered to be specialized.*

10 points

Proposed activities include deep and impactful adaptations or services for individuals with disabilities and **includes participation of trained professionals.**

5 points

Proposed activities provide some expanded ADA access, however there is not a clear plan for implementation **or** services are not provided by a trained professional

1 point

Proposed activities **do not** provide expanded ADA access beyond federally mandated accessibility requirements.

10 points

Proposed activities include deep and impactful adaptations or services for individuals with disabilities, and **includes participation of trained professionals**

Deaf Slam has historically and continues to have staff and board members on hand to offer American Sign Language translation at all times. Deaf Slam is in an ADA accessible space and ensures that all programming is ADA accessible. **We also have a history of working with community members who require additional support services. Our education manager is trained in program development and implementation that supports participants with different cognitive abilities.**

5 points

Proposed activities provide some expanded ADA access, however there is not a clear plan for implementation **or** services are not provided by a trained professional

It is extremely important to me that this event be accommodating to anyone in the disabled community. I will only choose a venue that is wheelchair accessible with wide pathways in the gallery to navigate. Should anyone who identifies as visually impaired like to partake in our event, **we will have volunteers to assist them** in the space from everything to helping them grab food, find a comfortable place to sit for the music and I would love to tell them about some of the works and hear how they experience the art and what it means to them.

(No clear plan for implementation, and it is not clear if trained service providers are involved)

1 point

Proposed activities **do not** provide expanded ADA access beyond federally mandated accessibility requirements.

As an individual artist I am committed to ensuring that everyone has access to the arts, including people with disabilities. **I work to make my programs and facilities accessible.**

(Hosting activities in an ADA accessible facility is not considered a specialized accommodation. No clear description of services is provided.)

Accessibility for non-English speaking communities

10 Points

Describe the specialized language access accommodations or programming for non-English speaking communities that you intend to provide at your proposed activity, if any.

Your answer should address:

- Specific services or adaptations you will provide (including the language(s) they will be provided in)
- Participation of a trained professional in administering services or adaptations

Accessibility accommodations that are “upon-request only” are not considered to be a specialized service

10 points

Proposed activities include specialized adaptations or services for non-English speaking communities and **includes participation of trained professionals.**

5 points

Proposed activities provide some expanded language access, however there is not a clear plan for implementation, **and/or** services are not provided by a trained professional.

1 point

Proposed activities do not provide specialized adaptations or services for non-English speaking communities.

10 points

Proposed activities include specialized adaptations or services for non-English speaking communities **includes participation of trained professionals.**

Arts Access Texas is an Austin-based Art Collective, transforming the lives of people with disabilities through the creation of art. With five core programs and additional special projects, ArtMix serves more than 6,000 people annually.

In addition, the ArtMix event now offers **certified interpreters in American Sign Language, Mexican Sign Language, Spanish Sign Language, and Spanish.** We plan to continue to grow these language access resources.

5 points

Proposed activities provide some expanded language access, however there is not a clear plan for implementation, **and/or** services are not provided by a trained professional.

A **volunteer interpreter** will be present at the event. Additionally, many of the **performers are bilingual**.

(The response does not make it clear if the volunteer is a **trained** interpreter. It is not clear how the performers will be involved in language access services.)

1 point

Proposed activities do not provide specialized adaptations or services for non-English speaking communities.

Music is a universal language and therefore does not require specialized translation or interpretation.

(Applicant does not offer language access beyond the performance. Applicant should consider points where audience members may seek details about the event as an important part of their language access plan. (I.E., marketing materials, program brochure, event welcome or introductions, etc.)

Marketing

Up to 10 Points

Describe how you will market your proposed activities.

Your answer should include your **marketing platforms** (ex: social media, web, newsletter, print, radio/tv, etc.) and specialized marketing efforts to reach:

1. Audiences within **your** key constituencies
2. **New** audiences within the City of Austin's Priority Key Constituencies
3. Audience members with disabilities and/or audience members whose primary language is not English
4. Tourists

*An applicant's key constituencies are **NOT** required to align with the City's priority key constituencies (as defined in the **Additional Program Details**) to receive points for Item 1. **HOWEVER**, Item 2 requires the applicant to reach **NEW** audiences within the City's priority key constituencies that are **not reached through Item 1**.*

*Utilizing two or more forms of social media (ex: Facebook and Instagram) will only count as **ONE** marketing platform.*

Marketing (Continued)

Up to 10 Points

Describe how you will market your proposed activities.

10 Points

Marketing efforts includes **ALL** the following:

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, web, newsletter, print, radio/tv, etc.)

7 Points

Marketing efforts includes **at least 4** of the following:

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, web, newsletter, print, radio/tv, etc.)

4 Points

Marketing efforts includes **at least 3** of the following:

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, web, newsletter, print, radio/tv, etc.)

1 Point

Marketing efforts includes **2 or fewer** of the following:

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, web, newsletter, print, radio/tv, etc.)

OR Applicant does not have a clear marketing plan.

10 Points

Marketing efforts includes **ALL** the following:

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, newsletter, print, radio/tv, etc.)

With grant funds, I will be able to use a considerable amount of time and energy to promote my studio and exhibition. I will target all art-loving people of Austin but **specifically Latino audiences, Spanish speakers, and those who have been historically underrepresented in public art - especially visible minorities (BIPOC).**

Marketing Plan:

1. **Three Newsletters to my audience of over 400 people**
2. **Targeted social media advertising to attract NEW and diverse audiences, especially Latinos, Spanish-speaking communities, BIPOC, and women.** Sharing to targeted community pages.
3. **Translate all marketing materials into Spanish.**
4. **2-3 daily posts on Instagram/FB stories about my studio**, setting up our show and behind-the-scenes looks at how things are moving along to create excitement and buzz around these events **for local and out of town followers**. Total of 100+ stories.
5. **Print Marketing for distribution** (Arboretum, library, etc) as well as newsletter and social media, as mentioned above.

(Applicant's key constituencies are not required to align with the City's priorities to receive points for Item 1. HOWEVER, item 2 requires the applicant to reach NEW audiences within the City's priority key constituencies that are **not reached through Item 1.**)

7 Points

Marketing efforts includes **at least 4** of the following:

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, newsletter, print, radio/tv, etc.)

This funding will allow our gallery exhibit to reach a wider circulation of **individuals residing in Austin or its ETJ as well as tourists** coming to visit our city through:

- **Printed marketing** including a commissioned ad in the Austin Chronicle
- Purchase sponsored **social media content**
- Upgrade newsletter service to professional platform such as Mailchimp
- **Engage our current LGBTQIA+, gender nonconforming artists, and reaching NEW Latiné audiences** by centering campaigns around artists' backgrounds/work, and communities for diverse audience development

(Applicant does not include efforts to reach audience members with disabilities and/or audience members whose primary language is not English)

4 Points

Marketing efforts includes **at least 3** of the following:

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, newsletter, print, radio/tv, etc.)

Through organic marketing, the podcast has yielded over **900 Facebook** followers. **By receiving this grant, the podcast can utilize paid Instagram Ads to expand its reach in the growing AAPI community in Austin, as well as AAPI tourists to Austin. We wish to expand our reach into Austin's LGBTQIA+ community through targeted X (formerly known as Twitter) ads.**

(Proposal does not include explicit efforts to reach audience members with disabilities or whose primary language is not English AND only lists one marketing platform – Social Media)

1 Point

Marketing efforts includes **2 or fewer** of the following:

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, newsletter, print, radio/tv, etc.)

OR

Applicant does not have a clear marketing plan.

The Austin Heritage Museum (AHM) has an active social media presence, where our members engage with our posts.

Budget

Up to 10 Points

How will you use this grant to produce your proposed activity?

Your answer should address **payment to artists and/or administrators** and:

1. Estimated expenses related to providing specialized accessibility and/or language access services
 2. Estimated expenses related to marketing to current or new audiences
 3. Explanation of expenses to produce your activities
 4. Budget should be reflective of this application
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Budget (Continued)

Up to 10 Points

How will you use this grant to produce your proposed activity?

10 Points

Project budget includes **all** the following:

1. Payments to artists **and/or** project administrators.
2. Expenses for specialized accessibility and/or language access services
3. Marketing expenses
4. Production expenses
5. Budget should be reflective of this application

7 Points

Project budget includes payments to artists **and/or** project administrators.

And at least 3 of the following:

1. Expenses for specialized accessibility and/or language access services
2. Marketing expenses
3. Production expenses
4. Budget should be reflective of this application

4 Points

Project budget includes payments to artists **and/or** project administrators.

And at least 2 of the following:

1. Expenses for specialized accessibility and/or language access services
2. Marketing expenses
3. Production expenses
4. Budget should be reflective of this application

1 Point

Project budget includes 2 or **fewer** of the following:

1. Payments to artists **and/or** project administrators.
2. Expenses for specialized accessibility and/or language access services
3. Marketing expenses
4. Production expenses
5. Budget should be reflective of this application

10 Points

Project budget includes **all** the following:

1. Payments to participating artists **and/or** project administrators
2. Expenses for specialized accessibility and/or language access services
3. Marketing expenses
4. Production expenses
5. Budget should be reflective of this application

Budget Table: Harper Hill

Administrative Fees	\$ 10,000	Equitable wages for Harper Hill
Artist Fees	\$ 12,500	Payments to 5 artists at \$2,500 each
Marketing	\$ 900	Social media ads \$400, Newspaper ad \$500
Space	\$ 2,100	Venue rental
Language Access	\$ 500	Spanish Interpreters fee
Production Expenses	\$ 2,500	Travel Stipends for Visiting Artists 5 at \$500
Supplies/Materials	\$ 1,500	Art Supplies including canvas, paints, paintbrushes, etc.
TOTAL	\$30,000	

(Project budget shows ALL required expenses and has detailed budget descriptions. Budget aligns with applicatin)

7 Points

Project budget includes payments to participating artists **and/or** project administrators.

And at least 3 of the following:

1. Expenses for specialized accessibility and/or language access services
2. Marketing expenses
3. Production expenses
4. Budget should be reflective of this application

Budget Table: Melodic Generations

<u>Administrative Fees</u>	<u>\$ 5,000</u>	<u>200 hours at \$25/hour</u>
<u>Artist Fees</u>	<u>\$ 16,500</u>	<u>Payments to 3 professional musicians at \$5000 each and 3 youth musicians at \$500 each</u>
<u>Marketing</u>	<u>\$ 3,500</u>	<u>Social media ads \$400, Newspaper ad \$500</u>
<u>Space</u>	<u>\$ 5,000</u>	<u>Venue rental</u>
TOTAL	\$30,000	

(Project budget has detailed budget descriptions. No expenses were listed for specialized accessibility or language access. The applicant's budget form mirrors this narrative.)

4 Points

Project budget includes payments to participating artists **and/or** project administrators.

And at least 2 of the following:

1. Expenses for specialized accessibility and/or language access services
2. Marketing expenses
3. Production expenses
4. Budget should be reflective of this application

Budget Table: Frog and Toad Productions

<u>Administrative Fees</u>	<u>\$ 5,000</u>	<u>Stipends for two admins at \$2,500 each</u>
<u>Marketing</u>	<u>\$ 5,000</u>	<u>Social media ads \$400, Newspaper ad \$500</u>
<u>Space</u>	<u>\$ 10,000</u>	<u>Venue rental</u>
TOTAL	\$ 20,000	

(No expenses were listed for specialized accessibility or language access. Project budget does not align with information presented in application.)

Budget - 1 Point

Project budget includes **2 or fewer** of the following:

1. Payments to participating artists **and/or** project administrators.
2. Expenses for specialized accessibility and/or language access services
3. Marketing expenses
4. Production expenses
5. Budget should be reflective of this application

Budget Table: Creative Horizons

<u>Space</u>	<u>\$ 25,000</u>	<u>Venue rental</u>
TOTAL	\$ 25,000	

(Only expenses included are production expenses. Project budget does not align with information presented in application.)

Next Steps

Questions?

Take your time reading through the rubric again.

You can always contact us as questions come up.

Virtual Open Office Hours

Every 2nd and 4th Tuesday

On Zoom:

<https://forms.office.com/g/aRE3DXn1Cw>

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