

Rubrics for Thrive and Elevate for Non-Profits



**Economic
Development**
CITY OF AUSTIN

Funding Priorities

Elevate/Thrive - Priority will be given to:

- Organizations that serve and are accountable to communities that are at **immediate risk of cultural erasure and displacement within Austin**. (e.g., Black/African American, Native American, Asian, Hispanic/Latino, Middle Eastern, and Pacific Islander communities.)
- Organizations that are representative of **communities that experience other forms of institutional marginalization**. (e.g., LGBTQIA+ or disability communities.)
- Organizations that embody a commitment to equity through representation in leadership and program development.
- **Organizations that have faced systemic barriers in obtaining institutional assets.**
- **Organizations that show a critical need for meaningful investment.**
- **Organizations that are ready for investment in long-term sustainability.**

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.

Thrive Scoring Rubric

Key Constituencies & Creative Mission	15 points
History of Service	15 points
Cultural Leadership	30 points
Cultural Activities	10 points
Intersectionality & Inclusion	10 points
Accessibility	10 points
Language Accessibility	10 points
Marketing	10 Points
Budget	10 points
Cultural Institution Status	10 points

Total

130 points



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

Things to remember

- Focus on the content of the proposal and **not** on the grant writing skill of the organization.
- The scoring should speak to the priorities of the Elevate and Thrive grant programs.
- **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

Up to 15 points

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

Organization answer must include:

- Identification of organization's key constituencies (see [Additional Program Details](#) for definition)
- Organization's mission, vision and artistic goals
- Operationalized equity work within the organization

15 points

Their mission, vision, and artistic goals **ARE** 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 organization's mission.

10 point

Their mission, vision, and artistic goals **ARE** 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 organization's mission.

1 point

Their mission, vision and artistic goals **ARE NOT** 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.

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



Key Constituencies & Creative 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 organization's mission.

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

Creative Vision: Mission Afro-Latina sees a world where skin color and heritage are not the primary determinants of access to arts and success in artistic careers; and **where Afro-Latina heritage, art forms, and history are celebrated for their unique contributions to our many cultures.**

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

(If the panel reviews the above narrative and also looks at the uploaded video work sample – it indicates that Mission Afro-Latina is reaching under-served communities is central to their mission, so this organization gets all 15 points.)

Key Constituencies & Creative Mission - 10 points

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 organization's mission.

Alphabeter Arts currently **provides a safe and affirming space for LGBTQIA+ and allies** to learn about queer contributions to the the arts and music scenes, while growing skills and competencies for artistic careers in Austin. 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.

Mission: Alphabeter Arts serves to amplify the voices and talent of queer artists in Austin, and makes a welcoming space for 2SLGBTQIA+ and their allies to learn about artistic careers and ways to amplify their voices to the world.

(Website links are provided, as are uploaded documentation and work samples that prove their reach to their key constituencies, and display that their work is based on their stated mission.)

Key Constituencies & Creative 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 organization'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.

*(Organization's key constituency is not one of the priority community groups defined in the **Thrive Guidelines, the Elevate Guidelines** and Additional Program Details)*

History of Service

Up to 15 Points in Thrive

Up to 10 Points in Elevate Nonprofit

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) - THRIVE SCORING

Up to 15 Points in THRIVE

How have you met the needs of your key constituencies?

15 Points

The organization 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 organization has directly improved access to opportunities within these communities.

10 Points

The organization 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 organization has directly improved access to opportunities within these communities

5 Points

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

AND/OR

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

History of Service (Continued) ELEVATE Nonprofit

Up to 10 Points in Elevate Nonprofit

How have you met the needs of your key constituencies?

10 Points

The organization 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 organization has directly improved access to opportunities within these communities.

7 Points

The organization 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 organization has directly improved access to opportunities within these communities

4 Points

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

AND/OR

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

History of Service -

Thrive 15 Points

Elevate Nonprofit 10 Points

- The organization 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 organization 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.

(Organization has, from its founding, a history in explicitly serving key constituency groups that are at immediate risk of cultural erasure and displacement within Austin and describes how they have directly improved opportunity access to their community, so this response would get the top score in either program as shown above.

History of Service -

Thrive 10 Points

Elevate Nonprofits 7 Points

- The organization 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 organization 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.

Organization explicitly serves key constituency groups that have experienced other forms of institutional marginalization, and has directly improved access to opportunities within these communities.

History of Service -

Thrive 5 Points

Elevate Nonprofit 4 Points

- The organization 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, the work of Austin Literary has directly **improved access for all Austinites** to stories about our many cultures. **With this application**, Austin Literary will expand **this work to tell the civil rights history of our city**, providing our community a greater understanding of the mixed historic legacy of Austin's iconic natural and built spaces.

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

History of Service -

Thrive 1 point

Elevate Nonprofit 1 point

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

AND/OR

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

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.

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

Cultural Leadership – THRIVE SCORING

Up to 30 Points in Thrive

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

Organization's answer could include:

- Executive and creative leadership
- Board of Directors
- Staff of your organization
- Advisory Board /Creative Advisors

30 Points

MAJORITY of the organization'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**

20 Points

MAJORITY of the organization'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.**

10 Points

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

1 Point

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

Cultural Leadership – ELEVATE Nonprofit Scoring

Up to 15 Points in Elevate Nonprofit

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

Organization's answer could include:

- Executive and creative leadership
- Board of Directors
- Staff of your organization
- Advisory Board /Creative Advisors

15 Points

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

1 Point

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

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

Cultural Leadership -

Thrive 30 Points

Elevate Nonprofit 15 Points

MAJORITY of the organization'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**

The founder and artistic director of Q Latinx Arts, as well as our Board of Directors, hold decision-making power, and trust our staff to take their vision and make it reality.

Our Founder, Marianna de los Santos, along with 6 members of our 8-member board, all identify as queer Latinx creatives. Marianna, along with 6 board members, grew up under the poverty line in Austin Texas. Our 2 staff, Mikki Garza and JJ Perez also grew up in East Austin neighborhoods that were gentrifying rapidly during their teens and grew up without much support for their nonbinary identities in their families and school systems. These **multiple intersections and experiences growing up in Austin, allow our team to understand a very wide range of communities, primarily focusing on Queer BIPOC artists in Austin.** We 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, have lived experience in these communities, as well as their leadership roles and decision-making power.)

Cultural Leadership -

Thrive 20 Points

Elevate Nonprofit 10 Points

MAJORITY of the organization'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.**

Galantica Theatre is a theater nonprofit 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, Galantica Theatre hired the choreographer, Galaxie Adams, who identifies as a queer woman with disabilities.**

(Proposal goes on to define roles of key leaders and how they represent their key constituency groups that have experienced other forms of institutional marginalization.)

Cultural Leadership -

Thrive 10 Points

Elevate Nonprofit 5 Points

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

Neuro D Legends represents neurodivergent 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. **We seek to assist neurodivergent artists of all kinds. We expand artistic opportunities for those living in neurodivergent lifestyles, which some may refer to as 'disabilities.'**

40% of our board of directors includes members of the Austin artistic community. Many are teaching artists and musicians.

(Though they list their primary key constituency group as neurodivergent artists, it is not clear if the board of directors or the staff have lived experience within these groups.)

Cultural Leadership -

Thrive 1 Point

Elevate Nonprofit 1 Point

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

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

Museum of Spectacle has 2 curators who manage all operations, as well as 4 gallery staff. Our curators have been key members of the visual arts scene of Austin since 2012. They have been facilitating the museum's events and exhibitions since 2014. In 2020 the museum opened a new gallery and a gift shop. The museum exists as a gathering place for community, 7 days a week, 340 days a year. Our staff have 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

Up to 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

Organization 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 organization's founding, is a core part of the proposed activities and will have great/lasting benefits for these communities.

7 Points

Organization 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 organization's founding, is a core part of the proposed activities and will have great/lasting benefits for these communities.

4 Points

Organization 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

Organization does not sufficiently describe their proposed event.

Equity is not part of the proposal

OR equity is considered but is likely to have minimal benefits.

Cultural Activities - 10 Points

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

Funds are requested to support our annual African History Society's African Martial Art 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. **As we've done since we began this festival, 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.)

Cultural Activities - 7 Points

Organization 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 organization's founding , a core part of the proposed activities and will have great/lasting benefits for these communities

Strings for All will provide **4 live string instrument performances showcasing the composing and musical talents of Austin's blind and visually impaired community.** Austin's School for the Blind is a paid sponsor of our organization and helps us get the word out about the performances.

(Proposal describes the event and highlights the composers and performers in their key constituency group, who have experienced marginalization due to their disabilities. Application has a video where the blind founder talks about these performances providing lasting benefits to these performers, their families, and the blind and visually impaired communities who enjoy them. Equity is a core part of the proposed activities.)

Cultural Activities - 4 Points

Organization 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.

Drag Empire's "Be a Drag" Annual Show 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. **Drag Empire hopes that the series will shed light and invite open dialogue on current issues facing the Queer community.**

(The proposal does not indicate whether the organization's decisionmakers have lived experience within the key constituency group served, and nor do they include the project participants from these communities in the curatorial decision-making process. The event details are vague.)

Cultural Activities - 1 Point

Organization 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 Festival, a 501c3 nonprofits operates our venue 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.

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

Intersectionality and Inclusion

Up to 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.**

(Organization does not name the intersectional identities directly, but identities can be inferred from other sections of the application. Organization 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.

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, Rose Opera will provide free tickets to performances throughout the season.

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

Accessibility for Individuals in the Disability Community

Up to 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.

See [Additional Program Details](#) for more information on Accessibility resources

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.

Accessibility - 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.**

(Organization is including adaptations for individuals with disabilities and is using at least one trained professional who can support participants of varying cognitive abilities.)

Accessibility - 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 us that this event be accommodating to anyone in the disabled community. We 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 we 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)

Accessibility - 1 point

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

Our organization is committed to ensuring that everyone has access to the arts, including people with disabilities. **We work to make our 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

Up to 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.

Accessibility 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 nonprofit, transforming the lives of people with disabilities through the creation of art. With five core programs and additional special projects, we serve more than 6,000 people annually.

In addition, the Art Access Texas 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.

(Organization is providing certified interpreters for non-English speaking communities)

Accessibility for non-English speaking communities - 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.)*

Accessibility for non-English speaking communities - 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.

(Organization does not offer language access beyond the performance. Organization 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 organization'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 organization 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 organization'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 organization'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 organization'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 organization'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 Organization does not have a clear marketing plan.

Marketing - 10 Points

Marketing efforts includes **ALL** the following:

1. Efforts to reach organization'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.)

Marble Visual Arts will spend considerable resources to promote our studio exhibitions; targeting **Latino audiences, Spanish speakers, and those who have been historically underrepresented in public art.**

Our marketing plan:

- **Translate all marketing materials into Spanish and simplified Chinese.**
- **Targeted social media ads to attract NEW and diverse audiences, especially Chinese American community.**
- Sharing to targeted community pages on social media.
- **Newsletters to our subscribers** (over 400 people) in English, **Spanish and simplified Chinese.**
- **2-3 daily posts on Instagram/FB stories about our studio for local and out of town followers.** Total of 100+ stories in English, Spanish and simplified Chinese.
- **Print Marketing for distribution** (Arboretum, libraries, Visitor's Bureau, nearby hotels, etc.)

(Organization meets all 5 requirements listed and plans to reach a new audience within the City's priority key constituencies.)

Marketing - 7 Points

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

1. Efforts to reach organization'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 Moderna Rhumba to reach audiences **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 American Statesman
- Purchase sponsored **social media content on TikTok and Instagram and Facebook**
- Upgrade newsletter service to professional platform: Mailchimp
- **Engage our current LGBTQIA+, gender nonconforming artists, and reach NEW African American and African Diaspora audiences** by centering campaigns around artists' backgrounds/work, and communities for diverse audience development

(Organization does not include efforts listed in #3 – which reaches audience members with disabilities and/or audience members whose primary language is not English)

Marketing - 4 Points

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

1. Efforts to reach organization'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, our 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 (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)

Marketing - 1 Point

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

1. Efforts to reach organization'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

Organization 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.

Organization does not indicate any efforts to reach new audiences in City priority key constituencies, nor outreach to those with disabilities or those whose primary language is not English, nor efforts to reach tourists. Organization lists one platform: social media.

Budget

Up to 10 Points

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

Organization's 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
-

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

Budget - 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 is reflective of this application

Budget Table: Theater Hamlet

<u>Administrative Fees</u>	<u>\$ 10000</u>	<u>Equitable wages for Theater Hamlet's admin team 2 @ \$5000</u>
<u>Artists Fees</u>	<u>\$ 8,000</u>	<u>Actor fees 4 at \$2000 each</u>
<u>Marketing</u>	<u>\$ 2000</u>	<u>Social media ads \$500, Newspaper ads \$1500</u>
<u>Space</u>	<u>\$ 5000</u>	<u>Venue rental (Rehearsal studio \$1000; Performance venue \$2,100)</u>
<u>Language Access</u>	<u>\$ 2000</u>	<u>ASL Interpreters fees 2 at \$1000 each</u>
<u>Production Expenses</u>	<u>\$0</u>	<u>Organization Cash to pay for Visiting Actor Per Diems (6 @ \$500= \$3k)</u>
TOTAL	\$30,000	

(Project budget shows ALL required expenses and has detailed budget descriptions)

Budget -7 Points

The Project budget table **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 is 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>\$ 0</u>	<u>Social media ads \$400, Newspaper ad \$500 (\$900 paid w/personal funds and sponsorship sales)</u>
<u>Space</u>	<u>\$ 8,500</u>	<u>Venue rental</u>
TOTAL	\$30,000	

(Project budget has detailed budget descriptions. Personal cash is being expended for marketing. No expenses were listed for specialized accessibility or language access. The organization's budget form mirrors this narrative.)

Budget -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 is reflective of this application

Budget Table: Frog and Toad Productions

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

(No expenses were listed for specialized accessibility or language access, although there is project narrative indicating that these kinds of professionals would be hired for the project. 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

Production	\$ 25,000	Gala Equipment Rentals
TOTAL	\$ 25,000	

(Expenses included are production expenses, no other expenses. The narrative was unclear if artists would be paid to perform or exhibit.)

Cultural Institution Status

Up to 10 Points

What steps will you take over the two-year grant cycle that will move your organization closer to becoming a cultural institution in Austin?

- Provide 2 to 3 goals for each funding year
- Describe how these goals move you closer to becoming a cultural institution

A cultural institution will have reliable and consistent access to multiple types of sustaining financial and physical assets. See [Additional Program Details](#) document for full definition of cultural institution.

Organization answer could include:

Bringing back operations and activities reduced during the pandemic

- Mission revision
- Re-launching programming from before the pandemic
- Stabilizing and/or expanding administrative resources and staff

Improving and sustaining **existing** operations by developing systems to diversify revenue streams

- Cash donations/grants
- Paid services
- Ticket sales
- Donations of goods
- Capacity building/training/certification

Developing **new** initiatives

- Hiring new staff
- Developing new programming
- Creating a strategic plan

Asset acquisition

- Acquiring or maintaining a long-term lease
- Purchase of equipment valued under \$2,000

Deepening relationship-oriented contributions from community

- Board development
 - Volunteers
 - Mentorships or partnerships
 - Collaborations with community members/leaders
 - Audience participation
-

Cultural Institution Status (Continued)

Up to 10 Points

What steps will you take over the two-year grant cycle that will move your organization closer to becoming a cultural institution in Austin?

- Provide 2 to 3 goals for each funding year
- Describe how these goals move you closer to becoming a cultural institution

10 Points

Organization describes how additional funding can support their organizational improvement, beyond stabilization.

Organization is well suited to becoming a cultural institution that is representative of their community.

Organization has a clear plan and goals are measurable and achievable.

Their primary focus is on building capacity for the organization rather than event production.

5 Points

Organization describes how funding can support stabilization of their organization, **or**

Organization does **not** provide clear steps for achieving and measuring their goals, **or**

The primary focus is **not** on building capacity for the organization.

1 Point

Organization **already has almost all** benchmark items of a cultural institution, **or**

Description does not sufficiently describe how the goals will improve or stabilize the organization

Cultural Institution Status - 10 Points

- Organization describes how additional funding can support their organizational improvement, beyond stabilization, **and**
- Organization is well suited to becoming a cultural institution that is representative of their community, **and**
- Organization has a clear steps and goals are measurable and achievable, **and**
- Their primary focus is capacity building for the organization rather than event production.

For most of Austin Indigenous Foundation's history, we have been a volunteer organization. Without developing a paid full-time staff, our opportunities for growth are limited.

Goals for Year 1

- **Hiring a dedicated marketing staffer**
- **Hiring a grant specialist to explore additional private/foundation and public grants.**
- **Increase attendance to our Annual Indigenous Gathering by at least 20%**

Goals for Year 2

- **Secure 2-3 new funding opportunities**
- **Launch new Winter Solstice Celebration**

Meeting these goals would allow us to **reach more people, maintain our commitment to artistic excellence, and improve the overall experience** for our diverse audiences and visitors.

(Organization narrative meets all requirements for a 10-point answer.)

Cultural Institution Status - 5 Points

- Organization describes how funding can support stabilization of their organization, **or**
- Organization does not have clear steps for achieving their goals, **or**
- The primary focus is not on capacity building for the organization

The grant funds will be essential in helping our organization **sustain operations** in the coming years. **Austin Academy of Hip Hop** will use the funds to return operating and programming to the level we were before being displaced from our previous location. Funding will primarily be **used to support our existing annual calendar of events**.

(Organization does not provide a clear plan to use funding to support organizational improvement, beyond stabilization, the narrative lacks a specific plan. It also lacks measurable and achievable goals. The narrative focuses on a calendar of events and event production - rather than on capacity building for the organization.)

Cultural Institution Status - 1 Point

Organization already has almost all benchmark items of a cultural institution, or
Description does not sufficiently describe how the goals will improve or stabilize the organization.

The Austin Art Conclave's current financial outlook was impacted by a recent renovations, but we have been able to leverage our **endowment**, and **physical space** which we have owned and operated for 15 years. The generous support of our **Leadership Circle of Donors** enabled us to offset administrative and operational costs. We will **use Thrive funds to support a new program** targeting marginalized communities. A program that cannot exist without the Thrive Grant.

(This organization has an abundance of resources and assets. Organization goes on to describe additional resources and does not sufficiently describe improvement or stabilization efforts towards becoming a Cultural Institution.)

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://bit.ly/EDDopenoffice>

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