Cultural Arts Funding
Additional Program Details
Thrive, Elevate, and Nexus

PILOT PROGRAMS

Anticipated changes after the pilot program cycle is completed:
All pilot programs will be evaluated and adjusted as needed to improve efficacy and to incorporate future funding models. Summary of specific guidelines and rubric elements staff will review and adjust AFTER the pilot year include:

- **Request/Award amounts**
  - The **Elevate program** awards offer the most broadly available mid-range contract amounts. When the Hotel Occupancy Tax (HOT) funding budget allows, the request/award amount allowance should be increased, but not to exceed the allowable request amount for the Thrive program.
  - The **Thrive program** has the highest award amounts; when the HOT funding budget allows, the request/award amount allowance will be increased accordingly in future funding cycles. In future years, staff recommend awards for contracts as high as $200,000 per year depending on HOT funding.
  - The **Nexus program** is for new and emerging applicants who are seeking project-based funding.
- Number of contracts awarded might increase as the HOT funding budget allows, for Elevate program.
- General review of glossary and rubric to ensure racial equity goals continue to be met.
- Length of contract term – consider the possibility of longer terms.

INVESTMENT VALUE

All Cultural Funding programs will directly support the City's priorities in equity, "leading with a lens of racial equity," and healing and correcting past disparities in funding. Funding through this program advances the goals of the Strategic Direction 2023 plan including but not limited to:

- Working in support of Culture & Lifelong Learning indicators by elevating the quality of cultural resources, investing in the vibrancy of the creative industry, honoring ethnic heritage; and

- In support of Economic Opportunity & Affordability through supporting job & workforce development, and industry stabilization.

SOURCE OF PROGRAM FUNDS

As per Austin City Code Chapter 11-2-7(B)(4), the City allocates 15% of the municipal allocation of Hotel Occupancy Tax revenue to the Cultural Arts Fund to support arts and cultural organizations, as permitted by the Texas Tax Code, and may be used for the following:

The encouragement, promotion, improvement, and application of the arts, including instrumental and vocal music, dance, drama, folk art, creative writing, architecture, design and allied fields, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, television, tape and sound recording, and other arts related to the presentation, performance, execution, and exhibition of these major art forms [Texas Tax Code, Chapter 351.101 (a)(4)].

Read the State of Texas Hotel Occupancy Tax Code at http://www.statutes.legis.state.tx.us

FUNDING AVAILABILITY AND TIMELINE

Participation in this program is not guaranteed, nor is there a commitment to fund this program at previous or current levels. *(Exception: Thrive program awards will be the same level of funding for each of the 2 years in the funding cycle.)* If the applicant applies to and is approved for funding in multiple Cultural Funding programs, they may receive only one award from a single program. Awards received from this program may not be used toward activities funded by any other City of Austin programs. Program and funding availability is subject to Hotel Occupancy Tax revenue. Only one application per organization is allowed (sponsored projects do not count toward this limit).

AWARD AMOUNTS

Thrive $85,000 - $150,000
Elevate $30,000 - $75,000 for 501(c) Arts Organizations
               $10,000 – $30,000 for Individual Artists and Arts Groups
Nexus $5,000

For all program awards:
- Applicants will submit a project budget as part of their application demonstrating how they will use the funds.
- There are no matching requirements.
- We encourage contractors to pay a fair market rate to all artists, vendors, and contractors who work on the project.
- If awarded, you can choose to decline any portion of funds that you don't need.
- Any unused funds will have to be returned at the time of reporting.

ELIGIBLE AND INELIGIBLE ACTIVITIES

A*ll* projects funded by HOT revenue are required to:
- be open and advertised to Austin residents, visitors, and tourists
- promote and enhance Austin as a cultural destination
- occur in Austin or its extraterritorial jurisdiction (ETJ)

Examples of eligible activities for all Cultural Funding programs
- Operations related to the production of cultural events (For Nexus - Operations *directly* related to the funded project(s))
- Exhibitions
- Performances
- Workshops, classes, and camps that include a performance or exhibition that is open to and marketed to tourists
- Public art projects that are installed on public or private property, and accessible by the public
- Educational workshops and classes by art service organizations, that are both:
  o in service to artists and/or art organizations within Austin; and
  o open to and marketed to tourists

Additional eligible activities for the Thrive program related to the sustainability and growth of the organization may be considered.

Ineligible activities
Due to restrictions on the funding source for this program, the following activities are ineligible:

Tourism
Programming that is not both open to and marketed to tourists (Additional eligible activities for the Thrive program related to the sustainability and growth of the organization may be considered.)

Geography
- Activities that occur outside Austin's 10-1 districts or its extraterritorial jurisdiction
- Programs and/or services of Austin-based arts and cultural organizations that benefit other cities or regions

Fundraisers
- Fundraisers or activities offered for the sole purpose of raising money in excess of the value of programs or services delivered

Educational Activities
- Any programming that is advertised as a program of an educational institution such as Austin Independent School District or a university
- Curriculum development or curricular activities such as creation of textbooks or classroom materials
- Scholarly or academic research, tuition, and activities which generate academic credit or formal study toward an academic or professional degree

Religious and/or sectarian programming
- Religious and/or sectarian programming or any programming and/or services that are solely for the promotion of or consumption by a specific religious order and/or a particular sect

Fiscal Sponsor activities
- Sponsored projects that are programs or services of the Fiscal Sponsor

Previously completed activities

Other City Funds
- More than one contract per eligible program per fiscal year
- Activities concurrently receiving funding for similar or identical activities through another City of Austin program

ELIGIBLE AND INELIGIBLE EXPENSES

Allowable expenses for all programs:

Costs incurred in the preparation and implementation of cultural activities that are open to and marketed to tourists including:
- Administrative expenses and artist fees (including staff hours and contractor costs)
- Travel for visiting artists
- Mileage reimbursement
- Space rentals, equipment rentals (not purchases)
- Supplies and materials
- Marketing and promotion expenses
- Production costs
- Insurance
- Fiscal sponsor fee, if applicable, and other contract management costs
- Licensing fees or subscriptions for computer programs or software needed for the implementation of contracted activities
- Additional allowable expenses for **Thrive** contractors only:
    - Capital expenditures. **Any single capital expenditure over $2,000 must be pre-approved by the staff contract administrator to ensure compliance with the contract and City policy.** Capital expenditures include but are not limited to the purchase, repair, or renovation of equipment or property like speaker systems,

theater seats, artwork, etc. These are examples and not an exhaustive list. Please contact your contract administrator for further questions about specific expenses.
- o Costs related to improving the organization's ability to produce cultural events.

Ineligible project costs include, but may not be limited to, the following:
- Awarded funds must be expended within the designated funding period
- (*Nexus only*) Costs associated with the start-up of a new organization
- (*Nexus only*) Operating costs not associated with the contracted project
- Direct project costs incurred more than 60 days prior to the contract starting date
  Exception: venue deposits showing booking dates that fall within the contract period, with contract administrator approval. Entry fees to festivals or events that occur within the contract period are also eligible, with contract administrator approval.
- Fundraising expenses, including but not limited to entertainment, reception, or hospitality expenses
- Consultants who are members of an applicant's staff or board
- Payments to students or interns whose employment is tied to class credit
- Contributions or donations to external causes or organizations
- Existing deficits, fines, contingencies, penalties, interest, or litigation costs
- Property Taxes or any other tax except for retail sales or payroll tax
- (*Nexus only*) The purchase of computer software or hardware
- Travel of contractor's administrative staff is not usually eligible but may be pre-approved by Cultural Arts Division staff on a limited basis
- Purchase of Gasoline
  Exception: Mileage is allowed at the approved per diem rates. Include a completed mileage reimbursement form with your report to be reimbursed. Travel activity must be essential to contracted activities.
- Costs associated with previously completed activities

HOW TO APPLY

All Cultural Funding program applications are submitted online; there is no paper application. Visit www.austincreates.com for links to all open program application portals.

If you are applying without a fiscal sponsor, you may begin your application as soon as the application is open.

If you are applying with a fiscal sponsor, please see your Fiscal Sponsor before beginning your application for instructions to apply.

The Texas Public Information Act gives the public the right to request access to government information which includes all Cultural Funding applications and contracts. Information such as driver's license numbers, insurance policy numbers, dates of birth, and email addresses are kept confidential. However, other information such as demographic details and addresses may be requested by a member of the public. To read more about the Public Information Act, visit https://www.texasattorneygeneral.gov/open-government

HOW APPLICATIONS ARE REVIEWED

Applications that meet the requirements as outlined in each of the program guidelines and that receive the highest scores will be recommended for funding; the number of awards that are approved is subject to the availability of funds.   **Funding is not guaranteed.**

The evaluation criteria for each program are aligned with the City of Austin's Strategic Direction 2023 and the Arts Commission's Four Pillars, which are used as criteria to evaluate Cultural Funding programs:

> **Ensure and Encourage Equity** – reflect the growing diverse population of Austin
> **Cultivate Leadership** – develop current and emerging leaders
> **Foster Collaboration** – contribute to Austin's robust arts ecosystem
> **Inspire Evolution** – achieve advancement through innovation and resiliency

Applicants will only receive points that apply to their project; we anticipate that most applications will *not* receive the maximum number of points available.

We encourage prospective applicants to review the program rubric before applying to see whether your project is a fit for one or more of the available funding programs. If you choose to apply, the rubric will be a useful tool in helping you complete your application in a way that will earn points that are applicable to your project.

SCORING CRITERIA AND RUBRICS

Nexus: Applications will be reviewed and scored by an internal panel of staff from the City of Austin.

Thrive and Elevate: Applications will be reviewed by an outside panel.

PANEL PROCESS

Panel Recruitment

Panel recruitment begins on June 23, 2022.

Economic Development Department panel application will open in Portal on June 23 and will remain open as an ongoing panelist recruitment tool.

Panels are composed of individuals who represent a broad range of artistic and cultural viewpoints, as well as wide geographic and ethnic diversity. Our panels are composed of both arts professionals and knowledgeable community members. Most panelists are arts professionals who are qualified by their activities, training, skills, and/or experience in one or more art forms. Every panel also includes at least one community member – someone knowledgeable about the arts and their community but not engaged in the arts as a profession either full- or part-time.

Recruitment efforts will be supported by the full Economic Development Department and will continue until appropriate panel teams are formed. Recruitment support will include:

- Department newsletters and social media
- Press release
- Posting on industry message boards
- Arts Commission
- While recruitment will be ongoing, extra marketing efforts will occur at least annually

Panel Composition and Selection

At least one month before the close of an application, Cultural Funding Staff will select a minimum of 15 potential panelist candidates per anticipated panel from the applications submitted through the Portal tool. These panelists will be asked to complete a secondary application form to get more detail about their experience as well as confirm that they will be available to participate in scheduled meeting dates (if applicable) and can commit to reviewing and scoring the applications in advance of the meeting dates.

Cultural Funding staff will contact selected panelists by email. A call will be scheduled where the Cultural Funding staff will go over the panelist process/ compensation/ answer any questions. From this call, the panelist can confirm their participation and Cultural Funding staff will send the contract documents/attestations for the panelist to sign.

All panels will have an odd number of panelists (5-7 panelists).

Review and select up to 15 top potential candidates to be pre-approved by Arts Commission per panel. Submit to Arts Commission for approval at least one month prior to the panel meeting.

Verify the top 7-9 candidates are available to serve on the scheduled Panel dates.

Cultural Funding staff will select the top candidates from the panelist database in Portal based on the minimum needs for a particular panel.

Cultural Funding panelists will play a key role in reviewing and scoring applications for funding. We will select panels that are inclusive of a broad range of artistic and cultural viewpoints and a wide range of ethnic and geographic diversity. Our panels will be composed of arts professionals and knowledgeable community members (someone knowledgeable of the arts but not an active art professional). Most panelists will be individuals who are also experienced in community-centric work and equity through their personal and professional practices. Alignment with the priories of the City's Equity Office will be essential for all Cultural Funding panelists.

We hope to include the following characteristics in panels, recognizing that individual panelists will encompass more than just one characteristic.

Panels will include:

- A mix of local and out of town panelists
- A mix of arts administrators and practicing arts professionals
- A mix of artistic discipline expertise
- Equity expertise
- Community-based artistic practice expertise
- Non-profit expertise

Thrive

- A single multidisciplinary panel will be selected to review all Thrive applications.
- The panel will review and score applications prior to the virtual in-person panel meeting.
- The 50 top scoring applications will be reviewed during the panel meeting.
- Panelists have the option to select one additional application that did not score in the top 50 that they feel has merit to be discussed at the virtual panel meeting.

Elevate

Due to the volume of applications anticipated for the Elevate program, there will be a two-round review process. All Elevate panels will be multidisciplinary; however, nonprofit applications will be reviewed separately from individual/creative groups.

Round 1

- Minimum of 3 people will review each application. Panelists must provide comments that justify the score.
- A minimum of 100 top scoring Nonprofit applications will move on to Round 2.
- A minimum of 50 top scoring Individual/Creative Groups will move on to Round 2.
- Panelist will have two weeks to review a maximum of 15 applications each.
- Round 1 panelists will receive payment for completing the panelist training as well as reviewing the assigned applications.

Round 2

- Minimum of 5 panelists review each application.
- A single panel will be held for top-scoring nonprofit applications and a separate single panel will be held for individual/creative groups.
- Round 2 panelists will receive payment for completing the panelist training as well as reviewing the assigned applications.

Training for Panelists

Participating panelists will be paid for training. All selected panelists will be required to complete three training modules. These modules will be available in English and Spanish as videos and PDFs.

- Equity and unconscious bias training
  - Will include an Austin context
  - Guided discussion
- Panel Expectations, Program Guidelines, and Rubrics
- Technical Training for using the Portal system to score applications

Each module is recorded and can be viewed at any time. Each module will have a short quiz to verify the completion of the modules.

Panelists must complete all training modules before they will be eligible for the training stipend.

At the conclusion of the training, panelist will then receive application assignments. Those panelists who will be participating in the virtual portions of the review panels will also be assigned as Primary and Secondary reviewers on a selection of the assigned applications.

Panelists should notify staff of any known conflicts of interest once they receive the list of assigned applications.

Panel Meeting

Panelists are expected to review and tentatively score all assigned applications prior to the panel meeting.

Panelists for Thrive and Round 2 of Elevate will have 3-4 weeks to review and score all assigned applications and must have entered tentative scores and comments on all applications one week prior to live panel discussion.

Round 1 reviewers will have 2 weeks to review, comment on, and score all assigned applications.

Each panelist for Thrive and Round 2 of Elevate will be assigned as a Primary or Secondary reviewer to a selection of the applications. As a Primary reviewer, the panelist will need to present the application to the full panel and provide detailed comments. The Secondary reviewer should be prepared to present the application to the full panel as well as provide detailed comments.

Panelists will attend a live virtual session where they will review the top scoring applications (2-3 days of discussion for no more than 4 hours a day).

Applicants will be able to watch the live sessions or request access to the recording.

Applicants will not be able to interact with the panelists during the panel review meeting.

Panelist Expectations:
- Each application is reviewed individually
- Look beyond grantsmanship
- Comment on each application
    - Should be related to the evaluation criteria
    - Should be constructive criticism
    - Should correspond with preliminary numeric score
- First-hand experience of applicant is allowed
- Geographical service is not allowed
- A panelist can be dismissed for:
    - Not being prepared
    - Not completing the training
    - Not complying with panel procedures/guidelines

Day of Panel

One hour closed session

Panel introductions and welcome (5 minutes)

Training review – Panel review service dos and don'ts and funding program guidelines (30 minutes)

Review and confirm conflicts of interest (15 minutes)

Questions (10 minutes)

Panel review (general overview)

Panel meeting is recorded

Review in order provided by CAD Staff

Average 5-8 minutes per application, 10 minutes max

Final 30 minutes of the meeting will be used to review any outstanding application questions/concerns and to finalize scores/award recommendations

Review of individual applications:
- Primary Reviewer
- 30-second introduction & 2-3 minutes to comment
- Secondary Reviewer
- 1-2 minutes to comment
- Open up to other panelist comments
- Revise tentative scores if needed and move on to next application
- Scores remain confidential

YOUR SCORE

When the award notice is released, your application scores will be available to you. Applicant may request a meeting with staff to review the submitted application to help identify areas that can be improved, should they wish to apply to a future cycle.

APPEALS PROCESS

The City of Austin Cultural Arts Division of the Economic Development Department (EDD) has adopted an appeals process for declined applications. Declined applicants who requested funds in Elevate or Thrive may appeal only for the reasons listed below.
- Review panelist or staff error - incorrect information by the Cultural Funding staff or reviewers at the time of scoring, despite the presence of the correct information as part of the original application.
- Conflict of interest - influence of evaluation panel or Arts Commissioners who willfully failed to disclose conflicts of interest.

The applicant must be able to show a link between one of these circumstances and a low score or negative reviewer comment. Dissatisfaction with the denial of an award or with the amount of the award is an insufficient reason for appeal.

The following are NOT subject to appeal
- The subjective opinions of application reviewers
- The scores assigned in the application review process
- Award amount
- Issues of eligibility, guidelines, or policy

Grounds for appeal are based on the panel review process; therefore, there is no appeal process during Year 2.

The appeals process is a review of decisions reached on an application as submitted. New application information and later application clarification are not considered. Outlined below are the four steps of the appeals process.

1. Submit Appeal Request Form

Submit Appeal Request Form (INSERT LINK to FORM) no later than 10 business days from the date of the City funding notification letter.

2. Determination of eligible appeal criteria

If it is determined to have met the appeal criteria, the appeal will move forward to Appeal Hearing.

3. Appeal Hearing

The appeal will be forwarded to the Arts Commission, where an Appeal Working Group will be formed. The appeal hearing will be scheduled within 30 days of the formation of the Appeal Working Group.

The Working Group may be composed of:
- Arts Commissioners, who will serve as Chair and Vice Chair of the Working Group,
- Members of the review panel that reviewed the application,
- Cultural Art Division Manager or designee, and
- If appropriate, other community members appointed by the Arts Commission.

A maximum of three (3) appellant representatives may attend the meeting.

After review of the originally submitted appeal form, the Appeal Working Group will prepare a recommendation to the Arts Commission for consideration at its next scheduled meeting.

A copy of the Working Group report will be provided to the appellant and the Arts Commission. All appeals recommendations will be submitted to the Arts Commission for their consideration.

The appellant is welcome to attend the Arts Commission meeting where the recommendation will be voted on. They will be notified in writing of the Arts Commission's final decision.

The decision transmitted to the appellant is final. Only one appeal consideration per application is allowed.

4. Appeal Funding is Approved

The Arts Commission and staff will consider the following factors in determining a successful

appeal award amount:

- at a level commensurate with other similar contracts,
- at a special level based on City priorities,
- at a reduced level based upon the current status of the activity, or
- at an adjusted level based on funds available.

(Staff monitored form) **Appeal Form**

Applicant Name   Date of Award Letter

_____   _____

Information about the person completing the form

Name _____

Title _____

Phone _____

Email _____

Program Applied

☐ Thrive

☐ Elevate

Reason for Appeal Consideration. Select all that apply.

☐ Panel or staff administrative error - incorrect information by the reviewers or Cultural Funding staff or at the time of scoring, despite the presence of the correct information as part of the original application.

Nature of the error: _____

Where was this information included in the original application materials?

_____
_____

How did this error result in a low score or negative panel comment?

_____
_____

☐ Conflict of interest - influence of evaluation panel or Arts Commissioners who willfully failed to disclose conflicts of interest

Name of the person(s) who had the conflict: _____

Nature of the conflict of interest: _____

How did this conflict-of-interest result in a low score or negative panel comment?

_____
_____

CONTRACTUAL OBLIGATIONS

City staff is working to develop a clear process for contracting with Economic Development Department Finance and will be available when program launches.

REPORTING REQUIREMENTS

Contractors will be required to submit a report annually. Nexus and Elevate will have an annual Final Report. Thrive will have an Interim Report and a Final Report.

Final Report

A final report is due within thirty days of the final activity date. Workshops on how to complete your report will be made available and supporting materials can be found in the Contractor Library.   The report will require but is not limited to:

- Proof of award expended
- Audience data
- Proof the funded activities were executed
- Proof that marketing requirements were met
- *(Thrive only)* Final goals assessment and program assessment with assigned contract administrator

Interim Report *(Thrive Only)*

The interim report will be used by CAD staff to update and revise your contract as necessary for any year two changes. Disbursement of the remaining 10% of that year's contract will not be issued without approval of the submitted interim report. The report will require but is not limited to:

- proof of first year's award expended
- audience data
- proof the funded activities occurred
- proof of use of required publicity statement and logo
- interim goals assessment check-in with assigned contract administrator
    - updated information on year 2 funded activities
    - updated information on year 2 organizational and professional development goals

INSURANCE REQUIREMENTS

Contracted applicants are required to carry insurance as determined by an insurance assessment completed during the contracting process. A current certificate of insurance is due prior to entering into contract. Certificates of Insurance must be written by a company licensed to do business in the State of Texas at the time the policy is issued and shall be acceptable by the City.

Insurance is an eligible budgetary expense and as such should be researched in advance of submitting any budget proposals so it can be included in the project budget. Specific insurance requirements can be found in the results of your insurance assessment (completed in the pre-contract phase) and in your contract. General requirements are outlined below.

Commercial General Liability Insurance with a minimum combined single limit of $500,000 per occurrence for Coverage's A (bodily injury and property damage) & B (personal and advertising injury). The policy shall also provide blanket contractual and coverage for independent contractors. Three endorsements shall be added in favor of the City of Austin: 1) additional insured, 2) waiver of subrogation, and 3) 30-day notice of cancellation.

Automobile Liability Insurance for all owned, non-owned, and hired vehicles with a minimum combined single limit of $500,000 per occurrence. Three endorsements shall be added in favor of the City of Austin: 1) additional insured, 2) waiver of subrogation, and 3) 30-day notice of cancellation.

In the event the Contractor will serve liquor to individuals for entertainment purposes, the Contractor shall carry **Host Liquor Liability Coverage** of $500,000 per claim. In the event the Contractor will sell liquor, the Contractor shall carry **Liquor Liability or Dram Shop Act Liability Coverage** of $500,000 per claim.

Workers Compensation and Employer's Liability Insurance for all activities being held on City of Austin premises with minimum policy limits for Employer's Liability of $100,000 bodily injury each accident, $500,000 bodily injury by disease policy limit and $100,000 bodily injury by disease each employee. Two endorsements shall be added in favor of the City of Austin: 1) waiver of subrogation and 2) 30-day notice of cancellation. *Exception: Reservations made through the City of Austin's Parks and Recreation Department (PARD) include a waiver of worker's compensation. Confirmation of your reservations at any PARD-managed site is required to waive the worker's compensation requirement.*

The following are required on the insurance certificate:
1. Proper office of the insurer,
2. Locations and operations to which the insurance applies, and
3. Expiration date of coverage.

The following endorsements are required:
1. City of Austin, Economic Development Department, Cultural Arts Division, 5202 E Ben White Blvd, Suite 400, Austin, TX 78741 as an additional insured,
2. Waiver of Subrogation in favor of the City of Austin, and
3. 30-day cancellation clause obligating the insurance company to notify the Cultural Arts Division Office and City Purchasing Office, Insurance Processing, 124 W 8th St, Ste 310, Austin, Texas 78701 of cancellations or material changes.

MARKETING REQUIREMENTS

Contractors will be required to post all city-funded events and projects on the arts calendar of Visit Austin: https://www.austintexas.org/things-to-do/arts/submit-event/
Contractors are also required to acknowledge the City's support in all appropriate materials and media by using the Economic Development Department logo and/or official publicity statement.

ATTRACTING CULTURAL TOURISM

The following suggestions are examples of ways in which you can advance your project's reach while also strengthening the impact on cultural tourism to Austin:

- Link your website and post all events to VisitAustin.com via the special submission link for cultural contractors.
- Note nearby lodging facilities through promotional materials and webpages related to a program.
- Partner with an area hotel for a block of rooms for visiting artists or for out-of-town audience members and promote the negotiated lodging rate in marketing materials.
- Invite front-line staff of the hospitality industry to attend an event as a guest and encourage them to become a spokesperson for your organization or project.
- Drop off program materials to Austin Convention and Visitors Bureau and/or to travel centers.
- Coordinate collective marketing with similar or comparable organizations or projects by advertising in a statewide, national, or international publication.
- Become a member of Travel Industry Association of America (TIA).
- Plan for an effective social media outreach strategy for tourism-related audience development.

For more guidance, access the Texans for the Arts Foundation's HOT Toolkit at https://www.hottoolkit.com/

ACCESSIBILITY

Applicants are encouraged to provide broader access by providing sign language interpretation, assisted listening devices, closed captioning, or other accessibility services. An Americans with Disabilities Act (ADA) resource guide can be found at https://atxgo.org/ada-toolkit/ . Refer to the "Access Resources in Central Texas" PDF to find local vendors who provide accessibility services.

City of Austin Americans with Disabilities Program Office
The Americans with Disabilities Act (ADA) is a civil rights law that was enacted on July 26, 1990. The ADA guarantees equal opportunity for individuals with disabilities in public accommodations, employment, transportation, State and local government services, and telecommunications.

As one of the most accessible cities in the United States, the Austin ADA Program Office ensures that all city services and programs are accessible to all people, including those with disabilities. https://www.austintexas.gov/department/americans-disabilities-act-office

GLOSSARY OF TERMS AND DEFINITIONS

The below terms are provided to assist program applicants in better understanding our program goals and priorities. Some of these terms are directly referenced within the program guidelines. These terms and definitions were developed for the Cultural Funding programs by Cultural Arts Division staff in collaboration with the City of Austin Equity Office and drawn from the following resources:

Grantmakers in the Arts - https://www.giarts.org/racial-equity-arts-funding-statement-purpose
Americans for the Arts - https://www.americansforthearts.org/about-americans-for-the-arts/our-statement-on-cultural-equity
American Civil Liberties Union - https://www.aclu.org/other/kimberle-williams-crenshaw-ira-glasser-racial-justice-fellow
Race Forward - https://www.raceforward.org/about/what-is-racial-equity-key-concepts
Racial Equity Tools - https://www.racialequitytools.org/glossary
National Assembly of State Arts Agencies - https://nasaa-arts.org/nasaa_research/inclusive-language-guide/#framing
The People's Institute of Survival and Beyond - https://pisab.org/
The City of Austin's Racial Equity Anti-Displacement Tool
The University of Texas at Austin, Uprooted Report - https://sites.utexas.edu/gentrificationproject/..austin-uprooted-report-maps/

Appropriation (Cultural Appropriation)
Is the theft of cultural elements—including symbols, art, language, customs, etc.—for one's own use, commodification, or profit, often without a lived experience in, understanding of, acknowledgement of, or respect for its value in the original culture. This results from the assumption of a dominant (i.e., white) culture's right to take other cultural elements. Cultural appropriation can happen without thought or intent to harm but it is still harmful.

Arts and Cultural Organization
An organization that either has Federal 501 (c) status or is incorporated within the State of Texas, and its primary mission is to produce, present or promote arts and culture.

Audience Served
The general audience, community groups, neighborhoods, attendees, and individuals supported by an applicant's proposed activities.
Note about audience served: this is not the same as service to key constituencies (community groups in alignment with the City's equity goals). Please see the definition for key constituencies for more information.

Capital Expenses

Any single capital expenditure over $2,000 must be pre-approved by the staff contract administrator to ensure compliance with the contract and City policy. Capital expenditures include but are not limited to the purchase, repair, or renovation of equipment or property like speaker systems, theater seats, artwork, etc. These are examples and not an exhaustive list. Please contact your contract administrator for further questions about specific expenses

Commercial

An arts/project activity prepared, done or acting with sole or chief emphasis on salability, profit, or success of a product or service.

Community Based Entities

Such entities include but are not limited to culturally based organizations or groups. Community based entities could also include groups or organizations representing LGBTQIA and disability communities, non-profits, affordable housing developments, and similar.

Community Outreach

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

Note about community outreach: this is not the same as inclusion and community outreach without inclusion and shared decision-making power is not considered a metric for equity. Please see the definitions of inclusion, decision making power and equity for more information

Creative Business

A creative business is an individual or a group whose primary activities are arts and culture based, and does not have a 501c non-profit status. Creative businesses with annual operating budgets below $500,000 can apply as an individual or arts group in Nexus and Elevate.

Creative Collaborator

A creative contributor that has a share in the creative direction of the project or proposal.

Cultural Arts

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

Culturally Based Organization
An arts organization run by and for members of a specific culture, as understood by the commonly used elements of that term. An arts organization whose artistic efforts reflect a stewardship of a deeply rooted cultural heritage as reflected in the customs, traditions, language, history, art, and institutions of the represented group.

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 Equity
Embodies the values, policies, and practices that ensure that all people—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion—are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving venues for expression; and the fair distribution of programmatic, financial, and informational resources. Achieving cultural equity requires in inclusion of and direct investment in Black/African American, Native American, Asian, Hispanic/Latino, Middle Eastern, and Pacific Islander communities.

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.

Cultural Institution
The Cultural Funding programs define this as an entity whose primary mission is to present and produce arts and cultural activities, has a high degree of financial sustainability, and is seen as an indispensable part of a community. It is important to note that an organization can be an indispensable part of the community but has not received the historical financial support necessary to achieve cultural institution status as defined here.
A cultural institution will have reliable and consistent access to **multiple types of these hallmark attributes**, including but not limited to:
- multiple paid full-time staff, including dedicated development and marketing staff, often with access to employment benefits such as health insurance and/or paid leave
- an endowment and/or cash reserves

- a diversity of operating support grants
- consistent corporate sponsorship and private donations
- steady earned income (representing a significant percentage of the annual budget)
- a permanent location in the form of owned property or a long term (10+ years), rent controlled lease
- a diversity of capital campaign or physical infrastructure funds (grants, government contracts, individual, and corporate)
- fee based membership to industry networks such as Americans for the Arts

Cultural Tourism

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

Decision Making Power

An individual and/or a community's ability to name, define, decide, influence, and set or change the standards, policies, and rules that favor their own causes and interests. Decision making power can manifest on personal, social, institutional, or structural levels:
- Personal Power - Self-determination. Power that an individual possesses or builds in their personal life and interpersonal relationships.
- Social Power - Communal self-determination. A grassroots collective organization of personal power. Power that social groups possess or build among themselves to determine and shape their collective lives.
- Institutional Power - Power to create and shape the rules, policies, and actions of an institution. To have institutional power is to be a decision maker or to have great influence upon a decision maker of an institution.
- Structural Power - To have structural power is to create and shape the rules, policies, and actions that govern multiple and intersecting institutions or an industry.

Diversity

Includes all the ways in which people differ, encompassing the different characteristics that make one individual or group different from another. Individuals can affiliate with multiple identities. Diversity alone as a strategy will not lead to equity. For instance, Baltimore Racial Justice Action states: "Diversity is silent on the subject of equity. In an anti-oppression context, therefore, the issue is not diversity, but rather equity. Often when people talk about diversity, they are thinking only of the "non-dominant" groups."

An important note about diversity: focusing on diversity, without addressing equity, can be superficial and problematic. Centering equity can benefit everyone. You can have diversity without inclusion (e.g. tokenism, assimilation). You can't have inclusion without diversity. Focusing on inclusion gets you further than just focusing on diversity. Likewise, you can have diversity, but not equity. For example, you may have a diverse classroom or school, but if mostly white students are in

the advanced classes, while kids of color are mostly placed into remedial classes and face disproportionate suspensions, you don't have equity.

Equity
Identifying and eliminating barriers that have prevented the full participation of some groups to ensure the fair treatment, access, opportunity, and advancement for all people. Equity ensures that outcomes in the conditions of well-being are improved for marginalized groups, lifting outcomes for all. Improving equity involves increasing justice within the procedures and processes of institutions or systems, as well as in their distribution of resources. Tackling equity issues requires an understanding of the root causes of outcome disparities within our society.
An important note about equity: "fair treatment" or fairness is not the same as equity. Access to the same resources without recognition of and direct adjustments to the imbalances that have historically existed and currently exist with those resources will not result in equity.

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

Fiscal Sponsor
A nonprofit corporation with 501(c) status that applies for financial support on behalf of another organization or individual in order to enable the latter to receive the benefits of tax-exempt status. There are several forms that fiscal sponsorship can take, but in every case, the fiscal sponsor takes responsibility for external parties that the funding will be utilized for tax-exempt, charitable purposes as defined in the internal revenue code.

Implicit Bias
Also known as unconscious or hidden bias, implicit biases are negative associations that people unknowingly hold. They are expressed automatically, without conscious awareness. Even though individuals may not even be aware that those biases exist within themselves, studies have indicated that implicit biases affect individuals' attitudes and actions, creating real-world implications. Notably, implicit biases can override, even unconsciously, an individual's stated commitment to equality and fairness, producing behavior that diverges from the allyship/support that many people profess.

Inclusion
Authentically bringing traditionally excluded individuals and/or groups into processes, activities, and decision/policy making in a way that shares power. Inclusion is the act of creating environments in which any individual or group can be and feel welcomed, respected, supported, and valued to fully participate. For example, the inclusion of communities of color requires that those communities have legitimate decision-making power: if decision making power remains predominantly with white stakeholders, then it is not authentic inclusion.

An important note about inclusion: while an inclusive group is by definition diverse, a diverse group isn't always inclusive. Increasingly, recognition of unconscious or 'implicit bias' helps organizations to be deliberate about addressing issues of inclusivity. You can have diversity without inclusion (e.g., tokenism, assimilation). You can't have inclusion without diversity. Focusing on inclusion gets you further than just focusing on diversity.

Individual Artist Project
Artistic work, activities, or services created/performed by an individual artist, or a collection of artists not formally organized as a group. A group of artists collaborating on a project is not necessarily considered a formally organized group. Examples of formal organization include incorporating as a nonprofit organization or forming a Limited Liability Corporation.
Note: Individual Artist Projects are not eligible for the Thrive program.

Institutional Marginalization
The ways in which institutional policies and practices (such as government, nonprofit, and corporate structures and institutions) contribute to the marginalization of vulnerable community groups and contribute to different outcomes for these groups. For example, communities of color, LGBTQIA, and disability communities are often subject to the negative impacts of institutional marginalization.

Intersectionality
The term intersectionality was coined by Kimberlé Williams Crenshaw to highlight the overlapping vulnerabilities that are at play in shaping the life chances of some of society's most vulnerable populations, for example: women who are poor, of color, and/or who are undocumented. Intersectionality describes the many ways in which various forms of discriminations can intersect, creating special vulnerabilities for some. Vulnerabilities related to systemic and institutional racism are an integral part of intersectionality.

Key Constituencies
For the purposes of this program 'key constituencies' are community groups that have disproportionately experienced the negative impacts of systemic racism and/or have been institutionally marginalized and under-funded by the City of Austin Cultural Arts Division. These 'key constituencies' are identified and named by the applicant. 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.
This may refer to Black/African American, Native American, Asian, Hispanic/Latino, Middle Eastern, and Pacific Islander, the LGBTQIA and disability communities.
NOTE: Audience served is NOT the same as 'key constituencies' as the audience served may or may not include communities that have disproportionately experienced the negative impacts of systemic racism and/or have been institutionally marginalized.

Legacy Organization
An organization that is more than 10 years old and is seen as an important part of the cultural community in Austin.
Note: a legacy organization is not considered the same as a 'cultural institution' for the purposes of these funding programs

Lived Experience
Having personal knowledge about a community that is gained through direct, first-hand involvement in everyday events rather than through representations constructed by other people or one's observations of that community. Having a lived experience from/of/in a community implies that the individual is a member of and representative of that community, that the individual has a generational connection to the history and legacy of that community.

Marginalization
Is a social process by which individuals or groups are (intentionally or unintentionally) distanced from access to power and resources and constructed as insignificant, peripheral, or less valuable/privileged to a community or "mainstream" society. This term describes a social process, so as not to imply a lack of agency. Marginalized groups or people are those excluded from mainstream social, economic, cultural, or political life. For example, communities of color, LGBTQIA, and disability communities are often subject to marginalization.

New Applicant
An organization or artist that has not received funding through the City of Austin, Cultural Arts Division's Cultural Funding programs within the last five fiscal years.

Non-Arts Organization
A nonprofit 501(c) organization whose primary mission and purpose is not related to the arts even if the organization has a documented history of providing arts programming and/or services within the City of Austin and/or its Extra Territorial Jurisdiction.
Note: Non-Arts Organizations are not eligible for the Thrive program. Applicants concerned about their eligibility should contact Cultural Funding staff for assistance in determining eligibility

Non-Commercial
An activity that is not commercial as defined under Commercial under this Section.

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

Operationalizing Equity
Shifting power and access to resources to advance transformative and equitable systems' change. This change involves building shared relationships within and across the breadth (all functions) and depth (up and down hierarchy) of organizations and sectors. Together, this changes the norms, practices, culture, and habits of thoughts within an organization and the outcomes produced by the organization. Operationalizing equity requires directly addressing systemic and structural racism in our organizations and sectors.

Philanthropic Racial Equity
Racial equity in funding is the investment of social and financial resources in policies, practices, and actions that produce equitable access, power, and outcomes for communities of color, in particular, Black/African American, Native American, Asian, Hispanic/Latino, Middle Eastern, and Pacific Islander communities.

Racial and Ethnic Identity
An individual's awareness and experience of being a member of a racial and ethnic group; the racial and ethnic categories that an individual chooses to describe him or herself based on such factors as biological heritage, physical appearance, cultural affiliation, early socialization, and personal experience.

Racial Equity
Is the condition that would be achieved if one's racial identity no longer predicted, in a statistical sense, how one fares. Racial equity is one part of racial justice. Racial equity requires that we work to addresses the root causes of inequities and not just their manifestation. This includes elimination of policies, practices, attitudes and cultural messages that reinforce differential outcomes by race or fail to eliminate them. The inclusion of Black/African American, Native American, Asian, Hispanic/Latino, Middle Eastern, and Pacific Islander communities is essential in moving towards racial equity.

Racial Justice
Is a vision and transformation of society to eliminate racial hierarchies and advance collective liberation of people of color. Working to ensure that Black/African Americans, Native Americans, Asian, Hispanic/Latino, Middle Eastern, and Pacific Islanders, in particular, have the dignity, resources, power, and self-determination to fully thrive.

Racism
Is the combination of racial prejudice and institutional power. As described by Dr. Maulana Karenga, race is "a specious classification created by Europeans during the time of colonial expansion to assign human worth and social status using themselves as a model of humanity, for the purpose of legitimizing white power and white skin privilege." The negative impacts of racism in the United

States of America are most often felt by Black/African American, Native American, Asian, Hispanic/Latino, Middle Eastern, and Pacific Islander communities.

Representation
Ensuring that the community served benefits from full access, empowered participation, true belonging, decision making, and power-sharing as it relates to the institutional and structural power of an organization.

Sponsored Project
The individual or group that is under the umbrella of the 501c organization, or fiscal sponsor
Note: Sponsored projects are not eligible to apply for the Thrive program.

Structural Racism
Is when policies, practices, and procedures across multiple institutions work better for white people at the expense of people of color—even if unintentional—over decades and generations. Structural racism has created a far-reaching system with devastating impact on communities of color. The negative impacts of structural racism in the United States of America are most often felt by Black/African American, Native American, Asian, Hispanic/Latino, Middle Eastern, and Pacific Islander communities.

Systemic Racism
Is a relationship between the individual, institutional and structural levels which function as a system of racism. These various levels of racism operate together in a lockstep model and function together as a whole system. These levels are:
- Individual (within interactions between people)
- Institutional (within institutions and systems of power)
- Structural or societal (among institutions and across society)

The negative impacts of systemic racism in the United States of America are most often felt by Black/African American, Native American, Asian, Hispanic/Latino, Middle Eastern, and Pacific Islander communities. The inclusion of these communities in addressing systemic racism is essential.

Tokenism
Tokenism prioritizes the appearance of diversity over meaningful inclusion and is covert racism. Racism requires those in power to maintain their privilege by exercising social, economic, and/or political muscle against people of color (POC). Tokenism gives those in power the appearance of being non-racist and even champions of diversity because they recruit and use POC as racialized props. Examples include:
- Recruit POC to leadership positions but keep all the power with non-POC decision makers.
- Only hire POC for POC "stuff."
- Convene Special "Diversity Councils" but don't build POC leadership on your main Board.

- Use POC as your mouthpiece and shield against other POC.

Tourist

An individual who travels from the individual's residence to a different municipality, county, state, or country for pleasure, recreation, education, or culture (Texas State Tax Code Chapter 351(p.1)).