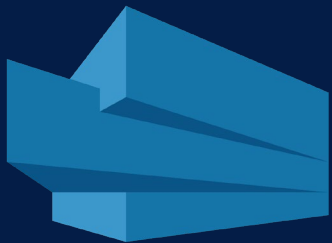


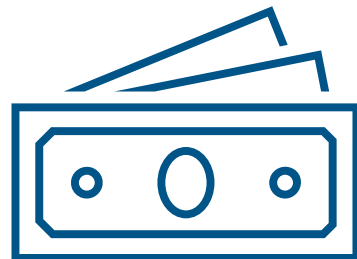
Thrive/Elevate Reviewer Orientation



Economic
Development
CITY OF AUSTIN

Elevate Grant Overview

The Elevate grant seeks to provide funding in support of arts and cultural organizations, individual artists, and creative businesses that produce culturally vibrant and diverse artistic content for the public. This funding broadly supports the creative, administrative, and operational expenses incurred in the production of creative activities and events for the people of Austin and its tourists.



Thrive Grant Overview

The Thrive grant seeks to intentionally invest in and develop arts and cultural organizations that:

- Impact communities at immediate risk of cultural erasure and displacement within Austin
- Have been institutionally marginalized and underfunded by the City of Austin Cultural Arts Division.





Elevate Applicant Eligibility

1. 501(c) Arts Organizations of **ANY** budget size,
2. Headquartered in Austin Metropolitan Statistical Area (MSA)
3. Minimum 1 Year of Creative Production in Austin
4. Hotel Occupancy Tax (HOT) Compliance
5. No current funding from other City Grants (Nexus, Thrive, Elevate, or Live Music Fund)

City of Austin Employees are ***not eligible*** to apply for Economic Development Department Funding Opportunities.



Thrive Applicant Eligibility

1. 501(c) Arts Organizations of **ANY** budget size,
2. Headquartered in Austin Metropolitan Statistical Area (MSA)
3. Minimum 5 Years of Creative Production in Austin
4. Hotel Occupancy Tax (HOT) Compliance
5. No current funding from other City Grants (Nexus, Thrive, Elevate, or Live Music Fund)

City of Austin Employees are ***not eligible*** to apply for Economic Development Department Funding Opportunities.



Funding Priorities

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 measurable commitment to the equity goals and principles of the City of Austin's Equity Office through representation in leadership and program development.
- Applicants that have faced barriers in obtaining institutional resources and assets.

Panel Orientation Table of Contents

- ❑ Chapter 1: City of Austin Equity Focus (35 minutes)
- ❑ Chapter 2: Equity in Arts Philanthropy (30 minutes)
- ❑ Chapter 3: Cultural Equity in Austin (26 minutes)
- ❑ Chapter 4: Panel Logistics 101 (10 minutes – no video)
- ❑ Chapter 5: (Optional) Hotel Occupancy Tax (HOT) Grants (20 minutes)
- ❑ Chapter 6: Program Rubrics (20 minutes – no video)
- ❑ Chapter 7: Background Materials and Resources

NOTE: If something is blue, please click the link to watch the required video!

CHAPTER 1

CITY OF AUSTIN EQUITY FOCUS

35 MINUTES

PANEL ORIENTATION



“To advance equitable outcomes, the City of Austin is leading with a lens of racial equity and healing. Race is the primary predictor of outcomes and it is time to recognize, understand, and address racism at its various levels: personal, institutional, structural, and systemic.”

City of Austin Strategic Direction 2023 (page 7)



[Click HERE for a detailed introduction](#)

City of Austin Equity Vocabulary

We will be referring to many terms as we move forward in the panel process. For everyone to start from a similar place of understanding, please complete this **interactive learning tool** developed in partnership with the Equity Office and the Organizational Development team of the Human Resources Department:

- ❑ [Equity Vocabulary](#)

Note: Quiz is not required, but feel free to take it to check your understanding

Legal Consideration related to Equity in City Programs

[Music Commission February 7, 2022](#)

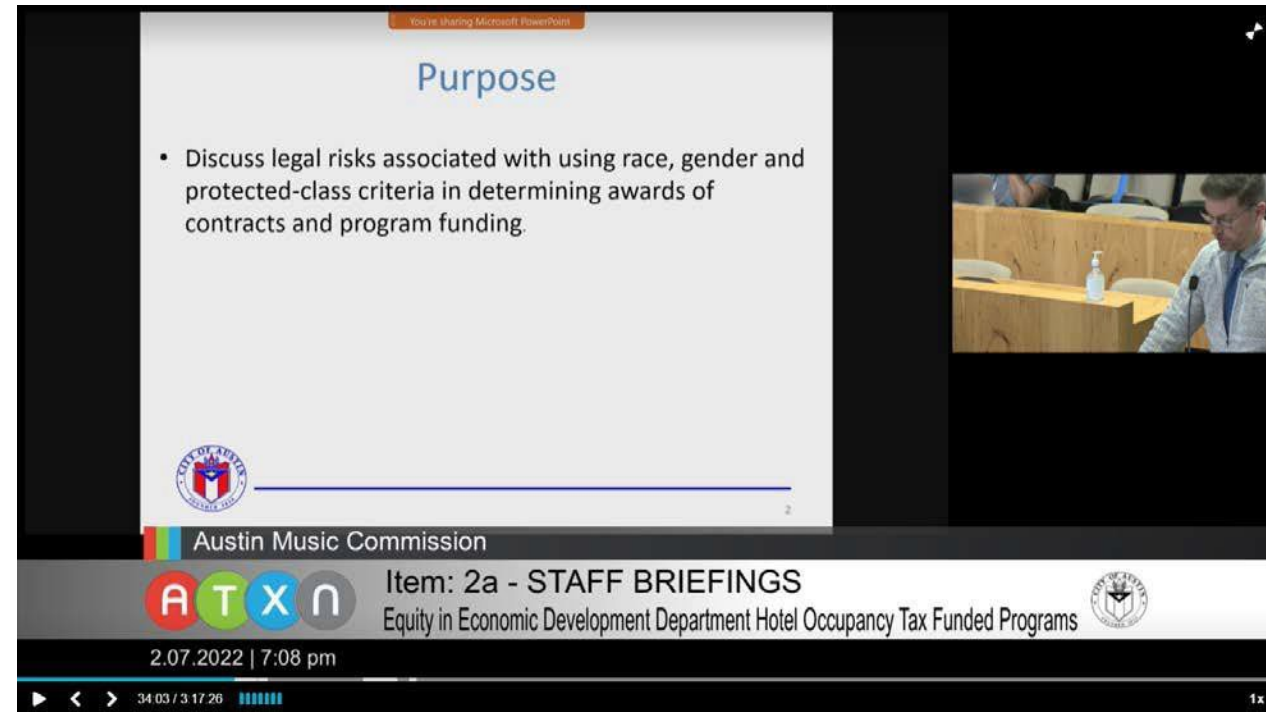
*Presented by Neal Falgoust, Attorney,
City of Austin Law Department*

Run-time: 00:23:59 minutes

Video will start from 33:15 through
56:16

You will need to pause the recording at 56:16 minutes

In this clip, you will hear how the City's
Legal risks associate with using race,
gender, and sexual orientation as scoring
criteria.



Legal Considerations: Commissioner Response

[Music Commission February 7, 2022](#)

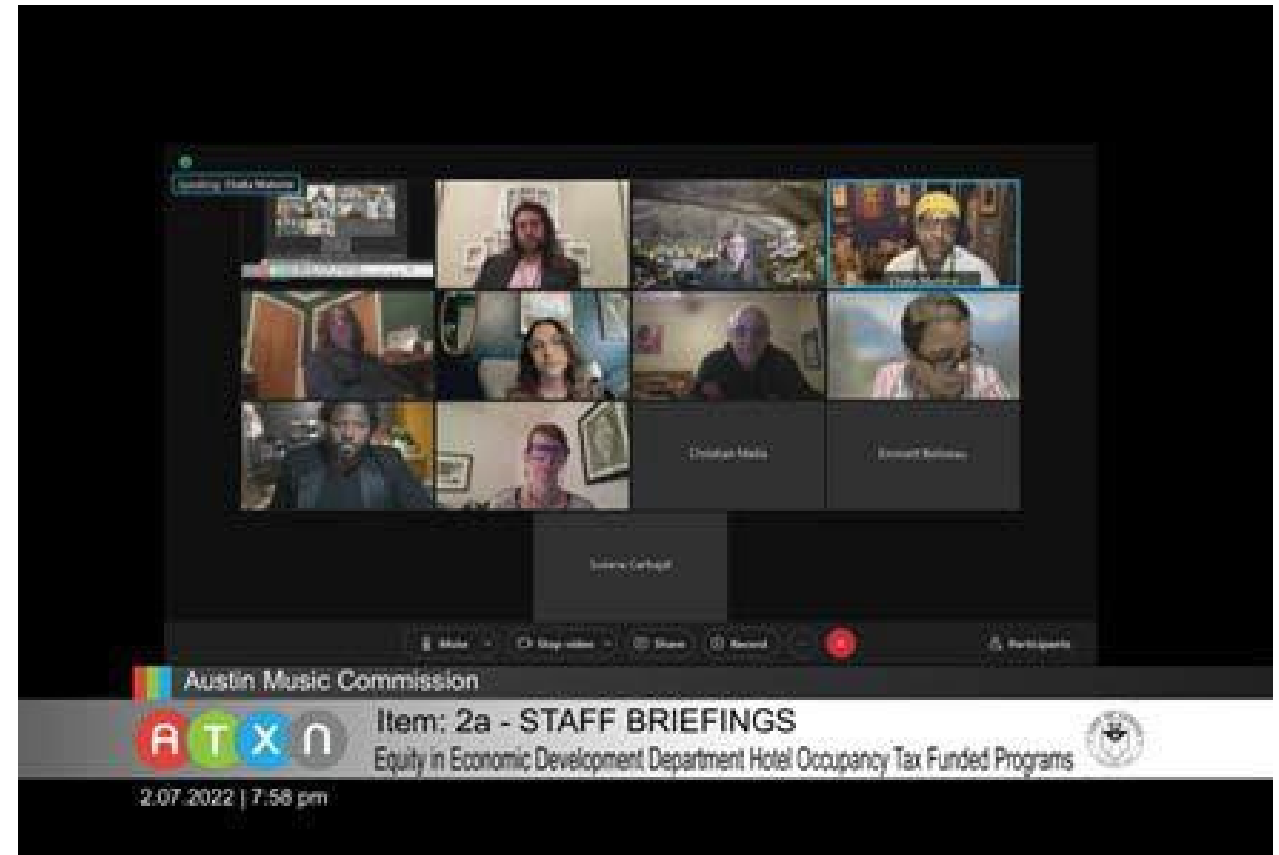
Presented by Music Commissioner

Run-time: 00:07:30 minutes

Video will start from 01:20:14 through 1:27:44

You will need to pause the recording at 1:27:44 minutes

In this clip, you will hear the reaction from Music Commissioner Jonathan "Chaka" Mahone to the presentation by City Attorney, Neal Falgoust.



End Chapter 1

Time for reflection

If you would like to pause reviewing the prep work this is a good stopping point. While you step away consider taking some time to reflect on the materials presented so far:

- Was there anything new that you learned?
- Was there something that surprised you?

Please take note of any questions that you have and bring those with you to the Panel Orientation Meeting.

CHAPTER 2

EQUITY IN ARTS PHILANTHROPY: UNDERSTANDING THE NATIONAL CONTEXT

30 MINUTES

Equity in Philanthropy

Cultural Policy Public Learning Series: Public Investment & Grantmaking

Presented by Grantmakers in the Arts

Run-time: 00:4:48 minutes

Video will start from 7:45 through
12:33

You will need to pause the recording at 12:33 minutes

In this clip, you will hear how Grantmakers in the Arts is leading with a racial equity lens, and why race should be at the forefront of equity work.



Equity in Philanthropy

Real and Not Real: The history of racialization in the United States

Presented by Grantmakers in the Arts and Race Forward

Runtime: 25 minutes

Video will start from 42:48 through 1:07:27

You will need to pause the recording at 01:07:27

In this clip, you will receive a refresher on some distinctions or racial equity from other similar terminology. You will also hear a brief history of arts philanthropy and its role continuing a system of oppression.



Time for reflection

If you would like to pause reviewing the prep work this is a good stopping point. While you step away consider taking some time to reflect on the materials presented so far:

- Was there anything new that you learned?
- Was there something that surprised you?

Please take note of any questions that you have and bring those with you to the Panel Orientation Meeting.

CHAPTER 3

CULTURAL EQUITY IN AUSTIN: UNDERSTANDING THE LOCAL CONTEXT

26 MINUTES

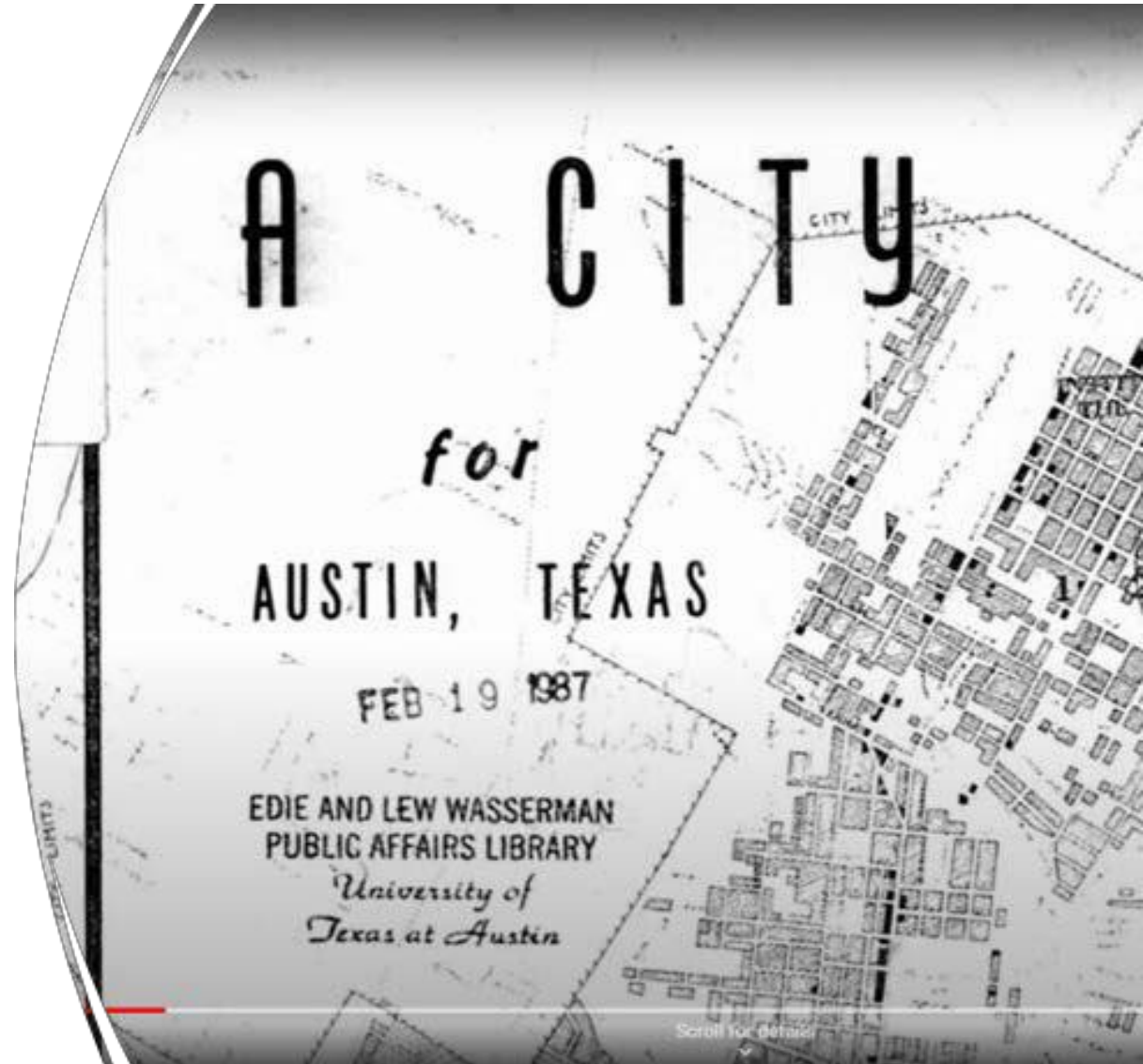
History of Redlining in Austin

[A City Divided](#)

Austin American-Statesman

Run time 2:22

This is a brief history of the impact of redlining in Austin, TX.



Cultural Erasure and Displacement: Venue Exclusion in Austin

The Space Did not Go To Everybody: Mélat

Kutx 98.9

Run time: 2:50

Video will start from 0:00 through 2:50

You will need to pause the recording at 2:50 minutes

Native Austinite and R&B artist Mélat addresses her experience as a black musician in Austin and how venue exclusion has pushed artists of color out of the city.



Cultural Displacement: Black, Brown, ATX

Black, Brown, ATX

Faces of Austin 2017

Runtime 1:42

Kelene Blake and Da'Shade Moonbeam team up to create a visual poem about Austin's gentrification issue.



Cultural Erasure: Chicano Identity in the Arts

[Austin Revealed: Chicano Civil Rights](#) ["Role of Chicano Identity in Arts"](#)

Austin PBS

Runtime 5:26

Video will start from 0:00 through 5:26

You will need to pause the recording at 5:26 minutes, but feel free to watch the full 13 minutes.

The Chicano movement empowered Mexican-Americans from all walks of life to celebrate their roots. Hear how local Tejanos came together to embrace their heritage through the arts, particularly Conjunto music.



Cultural Erasure – LGBTQIA Community

Anti-LGBTQ+ activists clash with inclusive values in a small Texas town

PBS Newshour

Run time: 9:09

June 5, 2023 – Explores the tensions over LGBTQ+ inclusion in a changing Texas, where a Christmas parade controversy became a battleground for the fight over rights and acceptance.



Cultural Erasure – Model Minority

How America Created the “Model Minority” Myth

TruTV

Run time: 5:37

When Soviet propaganda started to make America seem racist during the Cold War, America went from a country that despised Asians to one that held them up as a shining example of assimilation to gain them as allies.



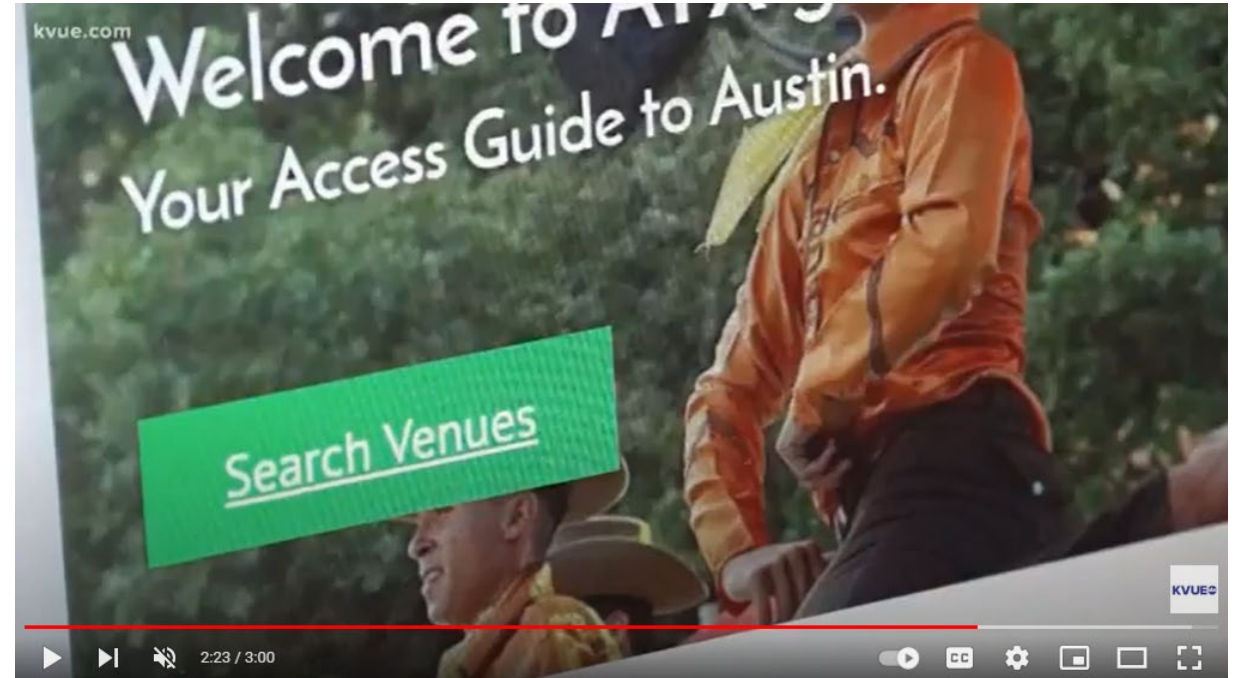
Cultural Erasure – Disability Community

[Austin's growth presents challenges for those with disabilities](#)

KVUE

Run time: 3:00

The city is taking those challenges on and creating solutions within our community.



Time for reflection

If you would like to pause reviewing the prep work this is a good stopping point. While you step away consider taking some time to reflect on the materials presented so far

- Was there anything new that you learned?
- Was there something that surprised you?

Please take note of any questions that you have and bring those with you to the Panel Orientation Meeting.

CHAPTER 4

PANEL LOGISTICS 101

10 MINUTES

PANEL ORIENTATION

Panel Logistics 101



Time for reflection

If you would like to pause reviewing the prep work this is a good stopping point.
While you step away consider taking some time to reflect on the materials presented so far

- What questions do you have about the day of the panel?

Please take note of any questions that you have and bring those with you to the Panel Orientation Meeting.

HOTEL OCCUPANCY TAX (HOT) GRANTS

(OPTIONAL) 6 MINUTE video: Details related to Funding Source

(Optional) 14 minute video: Nexus Program Overview that is provided to applicants

Source of Program Funds

Hotel Occupancy Tax (HOT)

- State Statute 351.101
- Austin City Code Chapter 11-2-7
 - Cultural Arts Fund
 - Heritage Preservation Fund

[Texans for the Arts](#) and [Texas Hotel & Lodging Association](#), two statewide organizations that advocate to protect the Hotel Occupancy Tax (HOT), share the goal of growing and advancing tourism and the convention and hotel industry through the collective promotion of the arts and the encouragement of tourists, convention and hotel guests to attend artistic and cultural events.

HOT Economic Development Grants

(Optional Videos) If you want to learn more about the grant programs:

- Watch the [Thrive/Elevate for Nonprofits Information Session](#)
- or
- Watch the [Elevate for Individuals/Creative Businesses Information Session](#)

CHAPTER 6

PROGRAM RUBRIC: Thrive and Elevate

30 MINUTES

PANEL ORIENTATION

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
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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.



Things to remember

- Focus on the content of the proposal and **not** on the grant writing skill of the applicant.
- The scoring should speak to the priorities of the Thrive and Elevate 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 select 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 **serving communities that are at immediate risk of cultural erasure and displacement within Austin** and/or have been institutionally marginalized and under-funded by the City of Austin Cultural Arts Division.

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

10 point

Their mission, vision, and artistic goals **ARE** 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.

1 point

Their mission, vision and artistic goals **ARE 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.

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.

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 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.

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.

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 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.

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.



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

Administrative Fees	\$ 10000	Equitable wages for Theater Hamlet's admin team 2 @ \$5000
Artists Fees	\$ 8,000	Actor fees 4 at \$2000 each
Marketing	\$ 2000	Social media ads \$500, Newspaper ads \$1500
Space	\$ 5000	Venue rental (Rehearsal studio \$1000; Performance venue \$2,100)
Language Access	\$ 5000	ASL Interpreters fees 5 at \$1000 each
Production Expenses	\$0	Organization Cash to pay for Visiting Actor Per Diems (6 @ \$500= \$3k)
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

Administrative Fees	\$ 5,000	200 hours at \$25/hour
Artist Fees	\$ 16,500	Payments to 3 professional musicians at \$5000 each and 3 youth musicians at \$500 each
Marketing	\$ 0	Social media ads \$400, Newspaper ad \$500 (\$900 paid w/personal funds and sponsorship sales)
Space	\$ 8,500	Venue rental
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>

Primary Panelist

Contact: Jesús

Pantel Jesus.Pantel@austintexas.gov

Elevate Grant Program Contact:

Peggy Ellithorpe

Peggy.Ellithorpe@austintexas.gov

Thrive Grant Program Contact:

Jesús Varela

Jesus.Varela@AustinTexas.gov

All Cultural Arts Staff:

CulturalArts@AustinTexas.gov

Time for reflection

If you would like to pause reviewing the prep work this is a good stopping point. While you step away consider taking some time to reflect on the materials presented so far:

- What questions do you have about the scoring rubrics?

Please take note of any questions that you have and bring those with you to the Panel Orientation Meeting.

CHAPTER 7

BACKGROUND MATERIALS AND RESOURCES

While this section is NOT REQUIRED, these materials provide additional context for panelists who want a deeper dive into this content.

Background Materials – City of Austin

☐ Cultural Funding Review Process resources

- ☐ <https://www.austintexas.gov/department/cultural-equity>

☐ Program Details

- ☐ <https://www.austintexas.gov/thrive>
- ☐ <https://www.austintexas.gov/elevate>

☐ Cultural Funding Additional Program Details

- ☐ https://www.austintexas.gov/sites/default/files/files/EDD/CulturalArts/Elevate_HOT/FY24/UpdatedProgramDetail_Appendix.pdf

Background Materials – External

❑ Texans for the Arts Foundation: HOT Toolkit

❑ <https://www.hottoolkit.com/>

❑ Grantmakers in the Arts

❑ Public Policy Action Lab: Public Investment & Grantmaking – Full Webinar - https://youtu.be/N_A0UnHN06g

❑ Grantmakers in the Arts

❑ Real and Not Real: The history of racialization in the arts – Full Webinar - https://youtu.be/8GESouGI_Pc

Arts Commission Four Pillars

[Arts Commission Meeting, January 21, 2021](#)

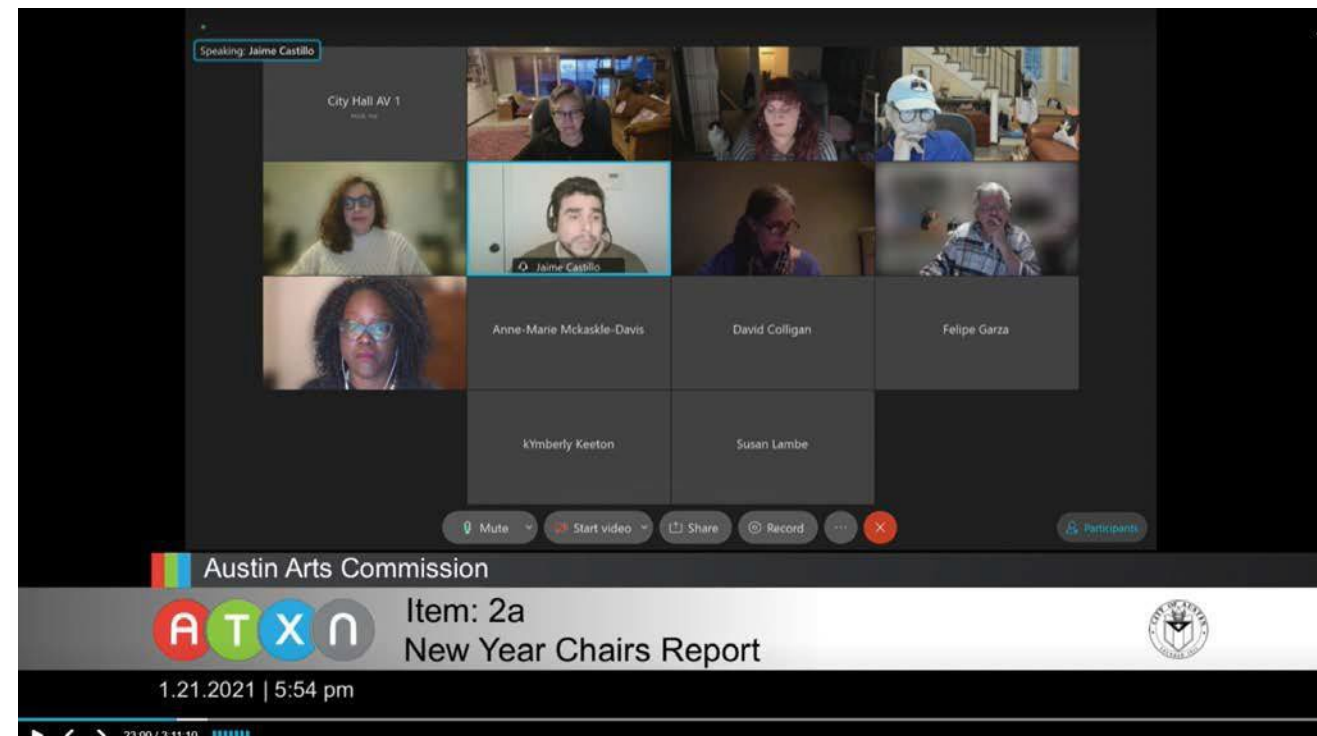
Jaime Castillo, Former Arts Commission Chair

Run-time: 7:44

Video will start from: 15:10 through 22:54

You will need to pause the recording at 22:54 minutes

Setting the Stage for Cultural Equity in Austin



Program Development & Context: 08/24/2021

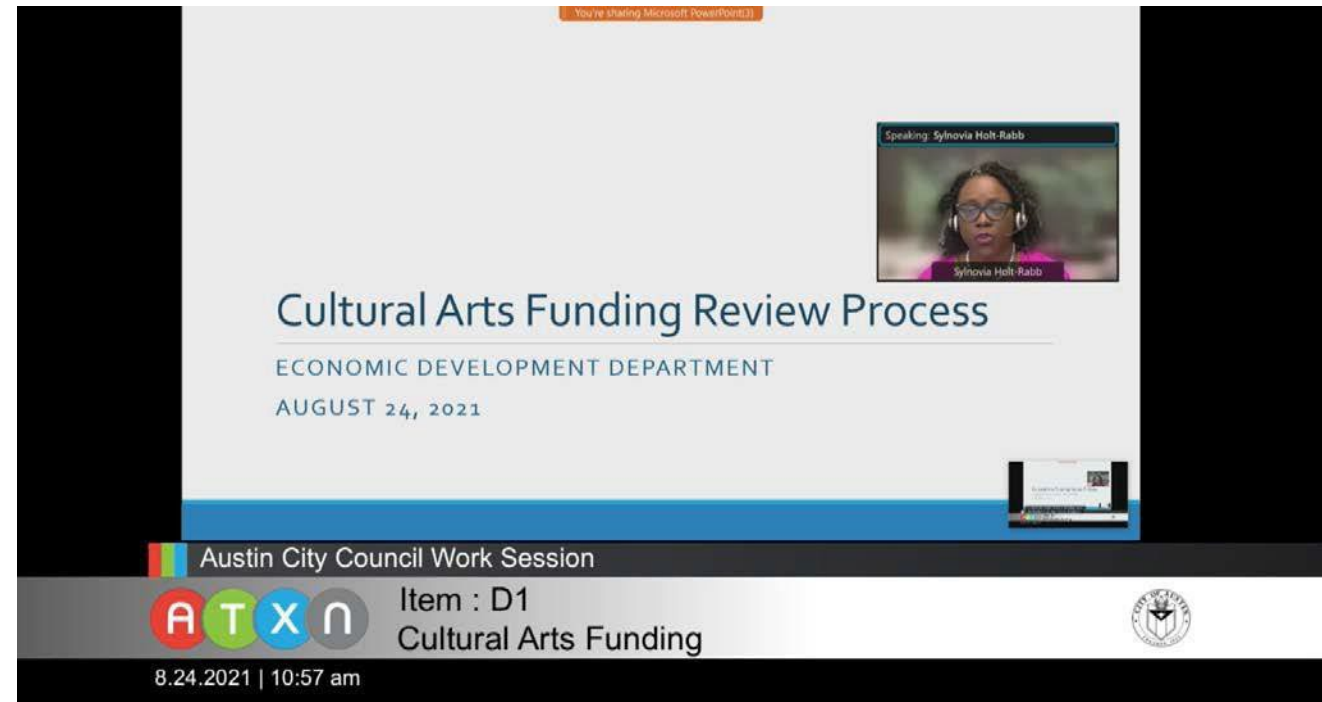
Austin City Council Work Session

Item D1- Cultural Arts Funding

*Presented by City of Austin Economic
Development Department*

Run-time: 21:54

Video will start from: 5:06 through 27:00
*You will need to pause the recording at 27:00
minutes*



MJR Partners Cultural Funding Review Process Final Report

[Arts Commission Meeting June 29, 2022](#)

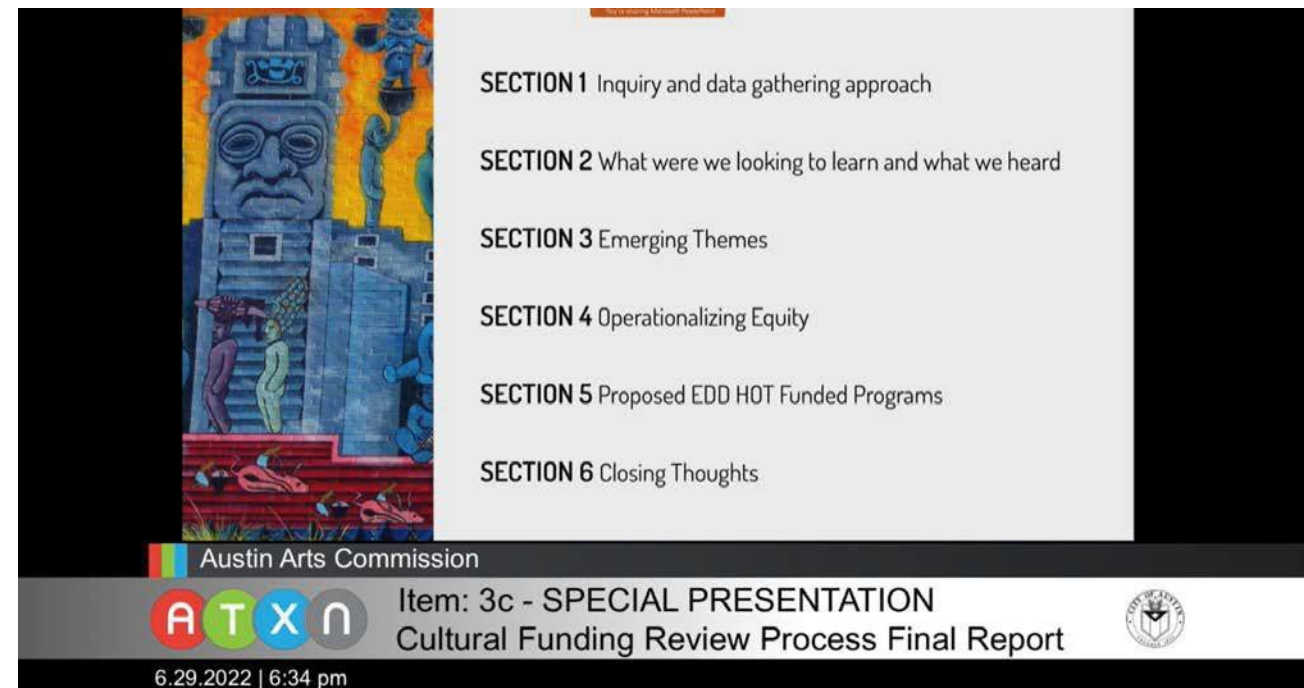
Presented by Margie Reese, MJR Partners

Run-time: 7:53

Start from: 28:22 through 36:09

You will need to pause the recording at 36:09 minutes

Closing thoughts on the Cultural Funding Review Process.



SECTION 1 Inquiry and data gathering approach

SECTION 2 What were we looking to learn and what we heard

SECTION 3 Emerging Themes

SECTION 4 Operationalizing Equity

SECTION 5 Proposed EDD HOT Funded Programs

SECTION 6 Closing Thoughts

Austin Arts Commission

ATXN

Item: 3c - SPECIAL PRESENTATION
Cultural Funding Review Process Final Report

6.29.2022 | 6:34 pm