

# MEMORANDUM

**TO:** City of Austin Parks and Recreation Department Executive Team

**FROM:** Latino Arts Residency Program Review Panel

Rosemary Banda, Emma S. Barrientos Mexican American Cultural Center Advisory Board  
Nelly Garcia, Emma S. Barrientos Mexican American Cultural Center Advisory Board  
Jill Ramirez, Hispanic/Latino Quality of Life Resource Advisory Commission  
Amanda Afifi, Hispanic/Latino Quality of Life Resource Advisory Commission  
Jaime Castillo, Arts Commission

**DATE:** March 28, 2019

**SUBJECT:** Latino Arts Residency Program Review Recommendations

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## **I. Background**

The Austin Parks and Recreation Department (PARC) initiated a review of the Latino Arts Residency Program (LARP) in December 2018. To outline the review, PARC created a Community Engagement Plan that outlined the process (see "Attachment A. LARP Review Cmnty Eng't Plan"). The plan was reviewed by the LARP Working Group of the Emma S. Barrientos Mexican American Cultural Center Advisory Board (ESB-MACC Board) and then approved by the ESB-MACC Board as a whole. As part of the review, PARC recommended assembling a Community Engagement Panel to receive input and provide recommendations on 5 key areas of LARP: Mission and Purpose, Application, Selection Process, Expectations and Procedures, and the Contract. The named members above were selected by their respective board or commission to be a part of the Panel. Based on feedback from the ESB-MACC Board, the engagement process was reduced to 3 meetings to be completed by the end of March.

## **II. Community Engagement Process**

PARC created a community engagement process that allowed for focused conversation by those with the most experience with LARP: Past and present LARP participants and ESB-MACC staff. In addition, a meeting open to the community was planned to educate them about the program and receive additional input. Each meeting had at least two Panel members attending with the other members receiving meeting notes and meeting audio recording when possible. Before the engagement, the 5 Panel members attended an Orientation Meeting where they learned about the history of LARP, past and present issues, and received current LARP documents to review.

### *A. Small Group Discussions*

1. ESB-MACC Staff discussion on February 28, 2019: The ESB-MACC Staff assembled to discuss the five areas of review. Please see "Attachment B. ESB-MACC Staff Small Group Discussion Meeting Notes" for details. One Panel member was present in person, Rosemary Banda, and Amanda Afifi was participating over the phone. 10 staff members attended.
2. LARP Past and Present Participants Discussion on March 4, 2019: This small group discussion brought in 8 current and previous LARP participants. Panel members Nelly Garcia and Amanda Afifi were present. Please see "Attachment C. LARP Past and Present Participants Small Group Discussion Meeting Notes" for detailed comments.
3. Panel Meeting on March 20, 2019: On March 20, all 5 Panel members joined together to discuss the feedback received to date and review additional feedback since the meetings (see "Attachment F. Additional Comments"). Panel members began discussion on recommendations based on input so far.

*B. Community Meeting on March 25, 2019*

On March 25, approximately 25 community members attended the community meeting. Those in attendance consisted of past LARP participants, Latino artists in Austin, past and current ESB-MACC Board members, and curious community members. Attendees learned about LARP through a short presentation at the beginning and then asking questions to staff members and previous participants.

In order to give feedback, 5 stations were set up displaying comments from the small group discussions. Each station had a table topic to provide idea-sparking or discussion as well as a comment card specific to the topic (*see "Attachment D. Cmnty Mtg. Comments"*). In addition, for attendees who desired more conversation, a discussion circle was set up to the side to emulate a family room where people could talk openly about the program or any other topics brought up in the circle (*see "Attachment E. Notes from plática de la familia"*). Panel members in attendance were Rosemary Banda, Amanda Afifi, Jill Ramirez, and Jaime Castillo.

*C. Additional Feedback*

- A. In addition to the opportunities above, community members seeking to provide feedback could send additional feedback directly through email or online through the SpeakUp Austin LARP Review webpage. Those additional comments and SpeakUp Austin input are attached as "Attachment F. Additional Comments" and "Attachment G. SpeakUp Austin LARP Review."

**III. Recommendations based on input received**

On March 28, the LARP Review Panel met once more for final discussion and to put together our recommendations for the future of the Latino Arts Residency Program. These recommendations are based on the helpful contributions by the individuals who gave their time to see this program grow and improve. The recommendations below are broken down by areas of review. Some recommendations may crossover into multiple sections of the review, so it will be up to PARD to edit each of these areas.

*A. Mission and Purpose*

1. Current status: In its current form, the mission and purpose statements create significant ambiguity regarding what the program is, its goals, and what it can offer artists (*see "Attachment H. LARP Residency Agreement," p. 1*).
2. Community Input Summary: Feedback from the community acknowledged the space as one of the greatest benefits. In addition, people were grateful for the connections to community and encouraging diversity in the arts, both by discipline and by encouraging the Latino presence. Using the term "residency" came up several times. This term has significant meaning, but that meaning is not encapsulated in this program. One of the questions was, "What does the MACC and PARD actually have the capacity to offer?" In addition, input was given regarding using the term "Latino" or "Latinx."
3. Recommendations: The LARP Review Panel recommends changing the name of the program from Latino Arts Residency Program to Latino Arts Access Program. One of the greatest needs for all artists in Austin is space to do their art. Another key component of the program at the ESB-MACC is the way in which it provides artists access to the community and the community access to the artists. "Creative placemaking" happens here. The community building starts with providing the space. Then community is both brought in and created.

Regarding the question of Latino or Latinx, the Review Panel thinks that being more inclusive is better. However, the term "Latinx" does not have wide acceptance in some of

the older community. With that in mind, we recommend calling it the “Latino Artist Access Program” and referring to participants as Latinx within the mission, purpose, and guidelines.

Finally, the program must set realistic expectations on what it can offer artists and what artists may be able to gain during their time here. Phrases such as “enabling artists to become self-sustaining . . . more funding, increased partnerships . . .” may create unmet expectations as well as ambiguity on what this program is. The Panel recommends developing a mission and purpose that clearly addresses access to space, access to community, and access to Latino arts in Austin.

*B. Application and Application Guidelines*

1. Current status: In its current form, the Application is intimidating and asks for more information than is necessary (see “Attachment I. LARP Guidelines & Application,” p. 6).
2. Community Input Summary: The budget question was the area of the application that received the most feedback with people wondering why it is needed and whether that level of detail is necessary. One comment said, “If budget needed, explain why and what you are looking for.”
3. Recommendations: The LARP Review Panel recommends using the same questions as the Artist Access Program with a few recommended changes (see “Attachment J. AAP Application - Review Panel Edits”). Among the edits, we recommend an explanation of why budget information is requested. This can happen on the application itself as well as the application guidelines. Included in the edits are specific questions relating the application to the ESB-MACC. In addition, we recommend the application and related materials be available in Spanish. Finally, we recommend that there be an information session regarding the application process.

*C. Selection Process*

1. Current status: In its current form, the selection process typically allows panelists who are Latino/a to rate the applications received in order to determine who is selected (see “Attachment K. LARP Selection Evaluation Criteria & Scorecard”). Representatives on the selection panel are from the community along with one ESB-MACC Board Member and one PARD staff member.
2. Community Input Summary: Comments noted the value of a diverse panel from the Latino community to select Latino artists. Some comments included a desire to see each artistic discipline represented through experienced judges. Questions were also presented as to whether ESB-MACC Board members or staff members should be on the selection panel.
3. Recommendations: The LARP Review Panel recognizes that one of the main issues is scheduling and finding people with expertise to serve on the selection panel. The Review Panel recommends that the selection panel be primarily comprised of artists from the community. ESB-MACC Board members may not have expertise, but as valued contributors to the vision of the ESB-MACC, we recommend that at least one Board member be on the panel as well as the staff member who serves as the program contact. The Board member and staff member will serve as advisors but will not score the artists. In addition, at least one panel member should be a former or non-returning program participant if available. Finally, community members who are not artists can be invited to serve on the selection panel if the ESB-MACC Board panelist and staff member panelist agree to invite these community members. The panel should be selected after applications have been received in order that the artistic disciplines of applicants are represented on the selection panel. The selection panel should have at least 3 scoring members and 2 advisors, and we recommend an odd number. This Panel also recommends that the ESB-MACC staff generate a list of

possible panelists to invite, and the Program Working Group of the ESB-MACC Board invite potential selection panel members.

Regarding the application scoring, each of the panel members who are not a Board member or staff members will complete a score on the applicants. Currently a rubric articulating what equals a 1-point answer versus a 5-point answer is missing. This Panel recommends PARD develop a rubric to further guide panelists.

*D. Expectations and Procedures*

1. Current status: In its current form, the program expectations and procedures are the source of most of the frustration between LARP participants and ESB-MACC staff (see Attachment I. LARP Guidelines and Application). The procedures and expectations are based on a contract that provides too much space on both sides.
2. Community Input Summary: Participants get space, equipment, access to staff, some marketing support. But there is a lot of ambiguity. There is confusion on deadlines, processes, and hours of operation. Sometimes LARP participants have shown up without reservations or cancel with insufficient notice. Issues have arisen when equipment is not working for participants and staff has unsuccessfully tracked its last user. Comments from some artists said that the procedures do not reflect the reality of artists, especially emerging artists. On the other side, staff members cannot effectively manage scheduling and budgeting for the ESB-MACC. In addition, feedback was received that there should be limits on terms and that “new blood” should be allowed into the program.
3. Recommendations: The LARP Review Panel recommends using the AAP Contract as a baseline for future expectations and procedures. We recommend that there be an orientation session regarding the procedures and expectations before signing the contract.

We recommend that expectations of support, such as marketing support, grant-writing and funding support, should not be offered as a service of staff. Rather, the ESB-MACC staff should create a resource guide that provides marketing guidelines and resources for grant writing, obtaining or operating additional equipment, health services, liability insurance providers, and other pertinent resources for emerging artists. For visual artists, messaging should be clear that they are welcome to apply but studio space is not currently available.

One expectation that we think should be met is a clearer web presence. We recommend obtaining the shortlink URL: [austintexas.gov/laap](http://austintexas.gov/laap). In addition, create a page highlighting former artists in order to keep them connected to the renamed program. Finally, update the program logo.

With the new guidelines, we recommend that a new contract be introduced that will be adhered to and enforced from the beginning. The contract should outline expectations on equipment usage, reservations and cancelations, facility hours, storage, and basic procedures. With the new contract, we recommend that ESB-MACC staff members also participate in a staff training on the new contract in order to understand their roles and responsibilities.

Finally, regarding the length of the term and number of terms, we recommend a two-year term with a maximum of two terms (four consecutive years). Applicants can have the option of doing a one-year term. If possible and if there is availability in the calendar, selection at the one-year mark (halfway through 2-year term cycle) can occur according to the application and selection process. For artists returning for a consecutive term, these participants will apply again with all potential participants. We recommend this for the current LARP Participants as well as future returners. The Panel also recommends that for



current LARP Participants, the current term or any previous terms will count as one of the two terms that artists are limited to. This is to allow greater space for new artists to apply.

**E. Contract**

1. Current status: In its current form, the contract has confusing and unclear terms as well as unenforced terms, but it is short and concise (see Attachment H. LARP Residency Agreement).
2. Community Input Summary: Input was mixed on this topic, sometimes from the same people. Some individuals would like a short, concise contract, but they also want the contract to address many specific areas that may be areas of future conflict. LARP participants shared a desire to have greater burden on PARD, creating more accountability.
3. Recommendations: The LARP Review Panel recommends using the AAP Contract as a baseline. In the legal review of this new contract, another opportunity may exist for community members, including ESB-MACC Board, staff, and LARP participants to provide feedback. We recommend PARD seek this feedback during the contract review process.

For some participants who may be excellent additions to the program, an educational project may not be a good idea. We recommend that the educational program be optional.

**IV. Conclusion**

We know that the primary need for artists in Austin is space to create and share their art. The ESB-MACC has a special opportunity to address this need for Latinx artists in particular. Overall we recommend that the program is clear about what it is, what is provided for and expected of participants, and what roles and responsibilities are expected of staff.

**Attachments**

- A. LARP Review Community Engagement Plan
- B. ESB-MACC Staff Small Group Discussion Meeting Notes, Feb. 28, 2019
- C. LARP Past and Present Participants Small Group Discussion Meeting Notes, Mar. 4, 2019
- D. LARP Review Community Meeting Comments, Mar. 25, 2019
- E. LARP Review Community Meeting Notes from *plática de la familia*, Mar. 25, 2019
- F. Additional Comments
- G. SpeakUp Austin LARP Review feedback
- H. LARP Residency Agreement
- I. LARP Guidelines and Application
- J. Artist Access Program Application – Review Panel Edits
- K. LARP Selection Evaluation Criteria and Scorecard
- L. Email Approval of Memorandum of Recommendations by LARP Panel Members

A.

LARP Review

Community Engagement Plan

# Community Engagement Plan – Latino Arts Residency Program

## About the project

### Brief Description

The Latino Arts Residency Program (LARP) is a City of Austin Parks and Recreation program that began in 2013 at the Emma S. Barrientos Mexican American Cultural Center (ESB-MACC). LARP fosters the development of Austin-area Latino arts organizations and artists in all disciplines in an effort to build and enhance quality, sustainable community arts, and cultural programming. Parks and Recreation grants LARP participants the opportunity to use public facilities managed by the City of Austin at no charge in order to tangibly benefit participants to graduate from the residency with a greater ability to sustain artistic production.

In 2018, the citywide Artist Access Program (AAP) was created in order to create artist residencies at all of its cultural centers, including the ESB-MACC. The Artist Access Program would have replaced the LARP program. However, the ESB-MACC Advisory Board passed a resolutions on November 7, 2018 and December 5, 2018 essentially advising that the ESB-MACC not participate in the AAP but instead continue the existing LARP program. The Advisory Board passed this resolution due to concerns that the AAP would not allow Latino artists the same level of opportunities as LARP. As a result, PARD leadership chose to respect the Board's advice and continue LARP, on the condition that the program would go through a community engagement process in order to update the program's application, selection process, and other aspects of the program.

### Purpose

The Latino Arts Residency Program is The LARP Community Engagement process will provide a program review by the Latino Arts community in Austin and the ESB-MACC staff. This program review will examine the overall mission and purpose of LARP, the current application, selection criteria and process, contracts, and guidelines and procedures. The overall goal of the review is to make adjustments to the current program that further define its purpose, strengthen its contract, and give clearer guidelines to all parties. It should be noted that when the LARP program was originally created, the city's current standards of community engagement were not in place at that time. Updates will give the program more longevity and will seek to refine and revise it to reflect the current needs of the ESB-MACC and the artists in residence.

### Scope of the Project

The community engagement for this project will:

- create a LARP Review Community Engagement Panel ("Panel") that will compile and prepare recommendations for program revisions to PARD executive staff;
- identify key stakeholders for outreach and methods for connecting them to engagement opportunities;
- create engagement opportunities that educate potential stakeholders on the current LARP;
- elicit feedback from stakeholders on areas of the LARP mission, application, selection criteria and process, contracts for LARP artists, and procedures and expectations for program participants;

- receive consultative input from ESB-MACC staff members regarding feasibility of procedures as well as contract enforceability expectations; and
- adhere to an open process where all recommendations and decisions are inclusive of and reviewable by community members.

## Community Engagement Objectives

Objectives include:

- **Outreach and engagement with stakeholders:** The outreach will focus primarily on Latino artists and other artists throughout Austin who are current participants, past participants, potential future participants, and artists who are supportive of the overall creative communities. In addition, engagement with the ESB-MACC staff who will manage the day-to-day operations of LARP will be essential.
- **Education:** Engagement activities should result in stakeholders being informed about LARP opportunities, mission, and ways to be involved.
- **Diverse stakeholder representation:** Diversity of thought should be achieved through engagement with community members across the City who come from different backgrounds and represent different artistic expressions with a concerted effort to reach out to local Latino artists.
- **Consultation:** Engagement activities should be designed in a way that gathers input from stakeholders to inform the plan. It should be clear how the input will help develop the plan.
- **Inclusion and engagement of Spanish-speaking community:** The Panel will collaborate with ESB-MACC and PARD CEU to provide Spanish translations of all written and digital material including media advisories, website content, meeting minutes, community meeting information, documents to review and provide feedback on, and any other significant written materials. In addition, interpretation should be provided upon request from community members. Finally, the Work Group will be key partners in outreach, connecting to communities to inform them of the process and engagement opportunities.
- **Documentation of public process:** Every meeting presentation and all meeting materials, sign-in sheets, and meeting minutes are provided to PARD CEU for posting on website within 48 hours. Meeting materials will be included in the final plan's appendix. Every piece of public feedback, including feedback from meetings, online surveys, emails and phone calls, will be documented in final plan's appendix.

## Decision Makers and How Decisions Will Be Made

The Community Engagement Panel will include two members of the ESB-MACC Advisory Board, two members of the Hispanic Quality of Life Commission, and one member of the Arts Commission. These Panel members will be assisted by PARD staff members. The final deliverable by the Panel will be to provide a report of recommendations.

Final decisions will be made by PARD executive leadership based on the recommendations of the Panel.

## Roles and Responsibilities

The following is meant as a general guideline for the LARP Review. Roles and responsibilities can shift through the process.

## Community Engagement Panel Members

The Community Engagement Panel is established as a specialized review board for LARP. At the end of the engagement period, the Panel will present final recommendations to the PARD Executive Team.

Additional responsibilities include:

- Review all current LARP documents, including application, contracts, policies, and procedures.
- Review all AAP documents, including application, contracts, policies, and procedures.
- Actively reach out to key stakeholders in each Panel member's network in order to encourage involvement with the process.
- Attend all scheduled community engagement meetings.
- Review all feedback and input received and compile a final report of recommendations.

## ESB-MACC Staff Members

Culture and Arts Education Manager – Herlinda Zamora

Responsibilities include:

- Facilitate community meeting and LARP past and current participants stakeholder meeting.
- Reach out to personally invite as many Latino artists as possible to participate.
- Provide additional support to the Panel as needed.

Culture and Arts Education Coordinator – Lorie Martinez

Responsibilities include:

- Scheduling and reserving meetings at ESB-MACC.
- Reach out to personally invite as many Latino artists as possible to participate.
- Create a history of past issues related to LARP to be addressed by LARP Review process.

Culture and Arts Education Coordinator – Olivia Tamzarian

Responsibilities include:

- Write and disseminate media releases, stakeholder emails, and social media posts for meetings.
- Creating flyers to be posted for engagement opportunities.
- Assist in the creation of a survey that reflects issues to be reviewed in the process.
- Assist Panel in collection of feedback and data.
- Collect and manage meeting notes and comments, sign-in sheets, online comments, and any survey results.
- Assist in the community engagement evaluation at the end of the review.

## Other ESB-MACC Staff Members

The primary role of other ESB-MACC staff members will be to provide input as key stakeholders in the process. Staff members may be asked to assist with meeting preparations as well.

## PARD Communications and Engagement Unit

Community Engagement Specialist – Justin Schneider

PARD CEU, specifically the Community Engagement Specialist, will assist the Panel throughout the community engagement process. The CE Specialist's responsibilities include:

- Review all current LARP documents.
- Review all AAP documents.
- Develop meeting designs and assist with meeting facilitation when available.
- Support writing and disseminating media releases, stakeholder emails, and social media posts for meetings.
- Facilitate stakeholder meeting with ESB-MACC staff.
- Assist Panel in collection of feedback and data.
- Assist Panel in preparing formal recommendation to PARD Executive Team.
- Evaluate community engagement at the end of the review.

## Level of Public Participation

**Public Participation Goal:** Consultation – Community members will provide key information that influence the recommendations of the Panel.

**Level of Engagement:** Educate and solicit input – Community members will learn about LARP and provide input on how the program can be strengthened to achieve its purpose of developing sustainable Latino arts organizations or artists upon graduating from their residency. Past and present LARP participants and ESB-MACC staff will offer specialized input.

## Stakeholders and Key Issues

### Preliminary Identified Stakeholders

The LARP review process will utilize the connections the ESB-MACC has developed over the years as well as other creative and collaborative communities. Key stakeholders include:

- LARP past and current participants
- Current and past user groups of the ESB-MACC
- ESB-MACC Advisory Board members
- ESB-MACC staff members
- Arts Commission
- Hispanic Quality of Life Commission
- Latino artists in Austin: visual, performing, and music
- City of Austin Law Department
- Community members who visit the ESB-MACC
- MexicArte and other arts organizations emphasizing Latino cultural heritage

### Key Issues in the Community

LARP has faced a number of issues over the past 6 years. Past issues include adherence to certain program guidelines by LARP groups, enforcement of guidelines by ESB-MACC staff, conflicts over scheduling and observation by staff, allegations of improper behavior by prior ESB-MACC staff members.

Potential issues that may arise through the engagement process include:

- Using past issues to negatively impact the legitimacy of the process and future recommendations. Past mistakes and errors on either side should serve to inform the program review to prevent similar mistakes from occurring again. However, they should not be abused

and stretched into a tool for discounting the agreed upon process of feedback, recommendation, and approval.

- As in most processes, the vocal minority of participants may overshadow a significant but quieter majority of community members. Engagement activities should counter this by allowing for shared time, opportunities, and methods of feedback.
- Key potential stakeholders may be unknown or difficult to reach out to. Efforts should be made for each member of the Panel, ESB-MACC staff, ESB-MACC Advisory Board, and other PARD staff to use partners at every level to reach out to key stakeholders.
- The “right to be consulted” may be interpreted as the “right to be heeded.” The decision-making process should be clear from the start. Consultation will be accepted, but the recommendations will be made by the Panel with the PARD Executive Team making the final decisions.
- Active participants in the process may be deemed to speak for the entire community. However, the process should remind all parties that they speak for themselves and strength of the LARP future comes by bringing more people to the conversation.

## Inclusive Public Involvement and Equity Strategy

### Outreach and Communication

This is a program review of the Latino Arts Residency Program. Targeted outreach will include smaller stakeholder groups and a broader community outreach. Meetings should be hosted at the ESB-MACC to provide a consistent, known meeting location.

The process will be open and accessible to all stakeholders including initial and ongoing outreach, communications, engagement activities, and feedback. Though some meetings may focus on smaller stakeholder groups, the meeting notes and accessibility to the meetings themselves will be posted for complete transparency.

- *Stakeholder Databases:*
  - Past and current LARP participants
  - MACC Master Plan Stakeholder List
  - MACC Newsletter List
  - AAP stakeholder list
  - Additional contacts through MACC Advisory Board and Community Engagement Panel
- *News Media:* Press releases for community meetings will be sent to the PARD Media, Community Media, and Hispanic/Latino Media lists compiled by the City of Austin.
- *Flyers/Posters:* Utilized in print and electronic form, flyers are a tool to inform community members about community meetings and other scheduled events. The flyers/posters will be disseminated electronically to stakeholder email databases or group listservs and will be available on the City’s website. This will include basic information in English and Spanish. Additional flyers/posters should be disseminated at other popular performance or gathering areas for Latino artists.
- *Social Media:* PARD and ESB-MACC will utilize their social media accounts and manage content.
- *Website:* A project website will provide stakeholders with a one-stop-shop for information on all of the project components, a schedule of the community engagement activities and updates, draft documents, frequently asked questions, public notices, and links to related websites. The

website will include presentations, surveys, and other exercises from the various meetings for those individuals who are unable to attend in person. A feedback form will be provided for community members to submit questions or comments and requests for additional information.

- *Community Engagement Panel Outreach and Engagement:* One of the significant roles of the Panel members will be to reach out to community members known to the Panel to encourage engagement with the process.

## Anticipated Timeline and Events

### Timeline

#### January 2019:

- Meet with ESB-MACC LARP Working Group
- Recruit members for the Community Engagement Panel
- Meet with Community Engagement Panel
- Set first engagement opportunities with LARP past and current participants and ESB-MACC staff

#### February 2019:

- Finalize Community Engagement Plan (after review by LARP Working Group and Community Engagement Panel)
- Stakeholder Meeting with past and current LARP participants
- Stakeholder Meeting with ESB-MACC staff
- Synthesize feedback

#### March 2019:

- Community Engagement Meeting for all stakeholders and interested people
- Synthesize feedback
- Community Engagement Panel creates report of recommendations to present to PARD Executive Team
- Final decisions by PARD Executive Team

### Community Engagement Events

- |   |                             |
|---|-----------------------------|
| • Stakeholder Meeting with past and current LARP participants | Late February               |
| • Stakeholder Meeting with ESB-MACC staff                     | Late February               |
| • Community Survey  | Mid-February to Early March |
| • Community Meeting   | Early March                 |
| • Summary and presentation                                    | Late March                  |

## Evaluation

At the end of the LARP Review, PARD Community Engagement staff will evaluate the process to identify any stakeholders who felt uninformed or not reached out to. In addition, all people who participated in the review process will be reached out to with a short City of Austin Community Engagement survey. Results will be shared with ESB-MACC Advisory Board.



B.

ESB-MACC Staff Small  
Group Discussion Meeting  
Notes, February 28, 2019

2/28/19 – Raul Salinas Room ESB-MACC

1. Mission/Purpose - What has worked?

- Parallel to MACC Mission
- Talented people/staff ready to serve
- Bringing in high numbers
- Setting harmony between artist and MACC
- Echoes EDU Programming
- The LARP programming does fit the MACC mission. The programs do enhance the MACC's mission of presenting and promoting Latinx cultural arts.

Mission/Purpose - What has not worked?

- Too broad, what are we actually doing
- Need clear outcomes
- Propensity of professionalism needed from artists
- Self-sustaining incubator
- Inconsistent with Edu Programs
- Need to be more specific with artists
- Doing so much – not specific
- Rethinking “residency” – define this
- Needs to be: helping artists that are already established
- Some programs with low numbers
- Negativity of one group overshadows other great collaborations
- Need to promote collectively
- Artists do not know and do not follow mission/not clear
- Need to be languages on different types of art- can MACC handle
- Need to talk about the integration with the MACC – define collaboration
- Need to expand move and grow market
- Hard to determine and balance needs
- Need to clarify mission & purpose with artist
- Need list that explains limitations & resources available @ MACC
- Not meeting level of professionalism expected (some artists)
- Accountability needed to meet mission
- What is the purpose or accomplishments/goals on opening the facility to these programs, or of having these programs?
- Is the MACC helping a start-up organization, an organization that is mid-career, or a professional organization that is already established? Needs to be further defined.

2. Contract – What has worked?

- Get to use spaces

- Artists have access with City
- Very minimal requirements
- Like the requirement – that there is an EDU component
- Events relevant to mission
- Need boundaries & limitations of use of space
- Nothing work
- Clear about EDU programs & parameters
- Current Artist Access Program contact could help with current issues

### Contract – What has not worked?

- A more clear understanding of EDU team's role in LARP
- Depending on Art form, facility usage may be different
- Need more accountability measures in space reservations
- Timelines need to fit MACC schedules
- Need to enforce – dollar per ticket – clear due dates
- Need clear outlines of how to work with artists
- Use of space (different types of usage needs to be outlined)
- Peak hours- clear guidelines on booking and space reservations
- Deadlines need to be realistic
- Deadlines in the contract are not really realistic. The timelines in the contract have not been vetted by MACC Staff- in fact, this week was the first the MACC staff had seen the LARP contract.
- Also, no accountability for resident.
- Somewhat confusing. Not really specifies the roles of both parties.
- Clarification of their each other roles.
- Defining consequences of not meeting contract guidelines
- Boundaries + limits to respect staff resources and time
- “We recognize different forms of art but – this is what we require”
- Cancellation policy – need to be enforced
- Applicants presumed they would get a stipend
- Need clear guidelines on both sides
- Need stipulation when rental/reservations of room space scheduling need to be defined
- With collaborations needs to be clearly defined between MACC and artists
- Space scheduling needs to be defined
- Need to be cognizant of other groups who use space
- Need to be clear in order to respect staff resources & funds
- Need measurement/performance reviews
- Respect of MACC time + hours = respecting city resources
- Not meeting deadlines

### 3. Application – What has worked?

- Marketing Program is good to push more visual artists
- What are MACC staff responsibilities in LARP
- The matrix to rate and accept the applications seems to be working.

#### Application – What has not worked?

- We should be clear on limits of the application
- Need to include – have they been a LARP participant before?
- How many times can someone apply? It is not specified in the application. This doesn't give opportunity to other entities to utilize the space of this program for starting artistic companies.

#### 4. Selection Process – What has worked?

- No responses.

#### Selection Process – What has not worked?

- MACC staff not involved in process
- Musicians & visual artists did not feel program was good for them
- Language needs improvement
- Needs to be broader than theater programs

#### 5. Procedures/Expectations -What has worked?

- Staff is flexible and skillful
- Brings in cultural awareness and engagement
- Superstar Staff!
- Not much is working as far as policy/ procedures, staff roles, and expectations. These are the biggest problem areas.
- MACC staff approachable and friendly

#### Procedures/Expectations – What has not worked?

- Checking in & providing updates – not there
- 15 days – too short for marketing materials
- Scheduling inconsistency affects staff morale
- Hard to monitor equipment for last minute requests
- Need to abide by scheduling procedures
  - Two mindsets:
  - City's dedication to arts
  - Entitled artists divide MACC and artists
- Resources wasted when last minute requests are given
- Need improved deadlines to get marketing materials
- Late stays effects budget and staff time
- Late stays = compromises safety
- On the city's side needs to be enforced
- Cancellations effect resources
- No shows – effects rentals and resources
- Starting late – not professional
- Showing up without communicating
- Need to respect set up times to prepare for facility use
- Staff losing trust because of inconsistent regulations of space use
- Ripple effect – problems build up effect staff and culture @ MACC
- Scheduling conflict and coordination

- Leaving supplies/equipment at MACC – creates more time wasted and responsibility
- Deadlines are rarely met. This creates a domino effect with internal programming, staff scheduling, marketing, and accurate documentation.
- Communication is not efficient. Meetings are missed and then the communication goes in a roundabout way, instead of being direct and clear.
- They LARP artists have all the privileges of a full time staff member, but none of the responsibilities. The LARP artists don't have MPR's, weekly check-ins, required meetings with other city staff and upper management, etc.
- There are no limits on how many times a performance space can be booked through out a year.
- There are no limits on how many spaces can be booked, how many spaces can be booked simultaneously, and how long they book each space. This is a huge problem.
- Staff scheduling issues with LARP groups are a major problem, since they affect the MACC budget.
- Cancelling rehearsals the day of. If we don't have events/ rehearsal we have to send staff back home.
- Staff have to drive in traffic to get to the MACC for 6pm, only to be notified when they arrive to work that the event or rehearsal got cancelled. This has been documented multiple times.
- There have been many issues with temp staff which have created unnecessary animosity.
- Adding events/ adding requests after deadlines, and closer to event date
- Creates confusion on temp staff, it adds more work to the production department, rental coordinator, and marketing department. On top of our already internal program.
- I am changing my staff schedule a lot of time throughout the month. It is harder to plan budgeting.
- Inventory: disrupts planning of equipment maintenance, inaccurate equipment work status, harder to monitor equipment provided to them.
- Staffing: doesn't work as efficient because we are catering late request, not letting us do our job properly. It does affect customer service overall because as we are catering to last-minute requests, we cannot do our job efficiently and serve the public with the best possible customer service.
- Hours of operations: Events end 11:00pm. Most event start late. This is a budget issue. Staff stays late, sometimes doesn't give us time to set for the event after. It is a safety concerned, because staff have to close the facility around 11-1midnight sometimes. There are a lot of homeless on the plaza. It is unsafe to be exiting the facility so late at night.
- Customer's service: they never start performances at the time that is promoted on our website. They don't tell us they have moved their start time back; they just start late, sometimes an hour late, leading to attendees coming to the Front Office asking why they were misinformed about the start time. It doesn't build trust and loyalty among the public when performances are not starting at the advertised time. We have observed reception supplies getting delivered at 8pm when the start time of the show was supposed to be 8pm and there are already people lined up. Unprofessional, and not in keeping with MACC standard operating procedure.
- The LARP groups often want to rehearse past 10:00pm. Are we a rehearsal facility or a cultural center? They cannot just rehearse whenever is convenient for them, or work late into the night at the MACC's expense.
- Scheduling spaces they are not utilizing: We encountered this issue a lot, where the space is booked through the month but isn't used all the days it is booked. They either cancel last minute or completely no-show, meaning they are on the schedule, the room has been vacated for them,

staff is here to work so they can rehearse, and they just don't show up. This really affects budget because we have to send staff home, having the facility open: utility services, time invested on coordination internally and externally. We are getting paid, but the space itself was not utilized. Internal programming often has to plan around an empty space that at the end isn't even used. If you observe the Outlook Event calendar that the MACC uses to book its space, the majority of space being used is for LARP. Yet for example they could spend a whole month using spaces every day to rehearse, and have no public performances that month. Whereas the MACC reserves space just for the performances- we hardly have any time to rehearse or stage events before the actual day of the performance. A real difference in how we utilize and share the space.

- Abusing of the facility: Not communicating if they leave gear behind. This adds an extra step to our procedure. Because when we arrive with that surprise before setting the coming event. It creates friction, new planning, more time invested on resolving someone else's responsibility.
- It is harder to monitor equipment, test equipment, and affects customer service. Also, is not efficient.
- Showing up without communicating or reserving a specific area.
  - This creates a lot of confusion, and credibility to our staff. Also affects planning for other internal, rentals, or collaboration events.
- I think overall there is a misunderstanding in their roles and responsibilities at this facility.
- The requests are unlimited, they have no limits in how many times someone can book a space.
- Because of how accessible this place is for them, that all the factors behind planning a successful event sometimes are forgotten. And the effects when planning is not done on time, they are repercussions in a lot of staff involved.
- Late Calendar submission
  - Unfortunately, we receive monthly workshops/performance calendar days before the starting month, or one to two days into the month. By doing so, it creates an obstacle to process and send production staff their monthly calendar on time.
- Scheduling staff uncertain everytime
- Budget planning uncertain everytime
- Inventory monitoring uncertain everytime
- Space utilizing and planning uncertain everytime
- Your work ethic/morals does affect all of us at the long run. It definitely affects my staff. We do love our job, and we like to serve. But all this has felt abusive, and ungrateful sometimes.
- Booking the space for events in a monthly basis, and not providing all the information in advance, it is a constant issue we the facility are always encountering, not letting us to work on other internal projects.
- That is part of contract clarification.
- At least one staff person has had a conversation where a LARP artist was criticizing/demanding why they didn't get special treatment, because he was the artist of the MACC. Clearly there is a misunderstanding of the expectations and responsibilities of MACC staff and LARP artists.

C.

LARP Past and Present  
Participants Small Group  
Discussion Meeting Notes,  
March 4, 2019

## MEETING: LARP REVIEW STAKEHOLDER MEETING FOR PAST/CURRENT ARTISTS

3/4/19 – Raul Salinas Room ESB-MACC

### Mission/Purpose - What has worked?

- Happy that the Visual Arts were involved/Let's add to it.
- Great way to present diversity in the arts.
- Having reliable space is great.
- Instagram account and social media partnering.
- Knowing that there is a group here producing arts/creates a platform of possibility.
- Pulsing artist community.
- Availability of space/access.
- There is a go to place for artists.
- The Community knows where to find us.

### Mission/Purpose - What has not worked?

- Mission should include the visual arts.
- Mission seems outdated and does not include Latinx community.
- Use the Art Pace residency as a model.
- "Residency" term brings up idea of funding, staff support, etc.
- Should we call it Residency or is it a subsidized rental.
- Representation on the website for the visual arts and LARP in general is missing.
- Lacks structure/should be a go to place to learn about opportunities.
- False advertising. What does the MACC & PARD actually have the capacity to offer?
- Rigger & Discipline bring up significant definitions.
- Staff cannot provide support for the mission.
- Funding, partnerships, support, etc. are things that are not being fulfilled.
- Need to shift expectation of artists.
- Infrastructure needs to assist emerging artists.
- City needs to ask itself. What is this? and Who is this is for?
- Fear of burnout. These artists are the mirror of our community.
- Burden falls on the artists, especially on marketing materials, artists need more support.

### Contract – What has worked?

- Short and sweet.
- Schematics of how reservations work/understanding everything.
- "Latino" was used a lot in the 1<sup>st</sup> contract.
- Collaboration model was helpful.
- Scheduling priorities on 1<sup>st</sup> contract was helpful.

### Contract – What has not worked?

- Length of residency was unclear. Was told the contract was only for 1 year.
- Website – have to dig to find LARP.



- Needed clarity of what was offered to artists.
- Burden on artist to produce and everything else.
- Shared responsibility on PARD, burden is artists.
- Marketing was part of the contract but it did not seem to help.
- Supposed to get exposure but it was difficult to get.
- Interpretation of the contract in a fair way (not just in City's favor)
- How does the City envision this public asset to make it easier to open up the facility?
- Put burden back on PARD- sometimes they commit errors or need to have more accountability.
- Monthly meetings.
- Should not mix procedures in the contract.
- There should be an interpretation clause.
- What pieces are unnecessary or put artists in danger of breach if misunderstood?
- Should differentiate between renters and LARP artists.
- What is the recourse if PARD does not clean up? (fulfill their responsibilities)
- Marketing clause- burdensome w/o City support.
- Marketing Specialist-contract should reflect needs of the artists.

#### Application – What has worked?

- Submitting by email was good.

#### Application – What has not worked?

- Very intimidating for artists, budget.
- Budget part.
- Individual artist application different for artist organizations.
- Shorter cycles, should have opportunity to renew within cycle.
- Overwhelming and confusing.
- Offer rolling applications.
- Community initiatives – individual artist guidelines.
- Application should put \$ value to the facilities provided.
- Budget: Is it money is bringing? Or do I have bring it?
- Place need activity, when my spot ends, it should open to others.
- Advising/info sessions for applicants – lay out expectation and guidelines.
- Show will cost \$4k, but is MACC covering or me?
- Maintain a certain # of artists even if one artist's term end.
- Community initiative workshops.
- Hard to find- make it accessible on the home page.
- 80% cut & paste from cultural contracts and a lot is unnecessary, e.g. budget.
- This is for emerging artists- help guide them and prepare them.
- Technical issues with PDF.
- Budget in requested form is unnecessary.
- Spanish language.
- Connect to monolingual community.
- If budget needed, explain why and what you are looking for.

#### Selection Process – What has worked?

- Diverse panel from the Latino community.
- Panelists who are guest judges worked.

#### Selection Process – What has not worked?

- Each discipline should have a representative with credentials.
- Need subject matter experts evaluating.
- Highest quality panel is needed for each discipline.

#### Procedures/Expectations -What has worked?

- Centralized coordination of logistics reservations and scheduling.
- Support from technical staff, which is actual \$ value.
- Good technical equipment and space/well stacked.
- Great opportunity to connect to the community.
- Opportunity to created educational programming for my community.

#### Procedures/Expectations – What has not worked?

- No visual arts stipend and dedicated space for visual artists.
- Marketing.
- Provide additional guidance and professional development.
- LARP Levels: level (1) and level (2) growth of artists.
- Access to space; getting keys and having to wait for staff.
- Marketing; must be approved but no support to create.
- Constant evaluation for both sides; monthly meetings is helpful for communication.
- Access to equipment has been challenging; procedures should be streamlined.
- Equipment has been used by others who don't know how to use it.
- Expectations of "residency" did not happen.
- Musician residencies to renew with cycle.
- Procedures should reflect reality of artists, e.g. sometimes a rehearsal needs to be cancelled (2) hours before.
- Evaluation of all programs and what is unnecessary for the reality of artists.
- Equipment set aside for LARP artists.
- Engagement among LARP artists and other MACC programs.
- One space for all artists to be promoted, not separated.
- Treated as City property (adhere to all procedures) but don't receive all support of the City.
- Expectations should reflect, we are emerging artists.
- Access to other City resources outside of the MACC including tech equipment from other centers and grants.
- Not having support matters: managing LARP, production, marketing, and tech support.

D.  
LARP Review Community  
Meeting Comments,  
March 25, 2019

1. Selection Process
  - Transparent matrix
  - Allow for new emerging artists
2. Procedures & Expectations
  - Constant open communication between LARP artists and MACC staff
  - Access to space – one time or temporary access – informal
  - Residency – formalized, defined access on an ongoing or long term basis
3. Application
  - What has been important for MACC to get in the community
  - Why workshops have not work?
  - The application needs to be clear and direct on what is the MACC looking.
  - What is the most important part of the application and have and emphasis on it
  - Board Chair – What if an arts organization or individual don't have a board?
  - Alignment to cultural center mission
  - How Long is a LARP term, can a LARP participant “re-up”?
4. Mission & Purpose
  - Support emerging Latino artists
5. Contracts
  - Contracts should be clear, simple – out line what is provided by venue & what is expected by LARPist.
  - Clear understanding of marketing support and access of equipment or other MACC resources
6. LARP Review Community Meeting (Sit-Down Corner Discussion Notes)
  - Outreach person to bring community here
  - Events for the residence program.
  - Fundraising opportunities.
  - Grant written by staff.
  - Provide a service for the people. Share & plant seeds & growth
  - Young artists are coming here, the burden of price should not be here at the MACC
  - Stimulation of arts
  - Share experience & skills of Chicano theater & written.
  - More people in literacy program.
  - Activism.
  - We need funding so we don't charge people. Lack of clarity with the funds.
  - If you want to do some-thing free to the community, the MACC should pay.
  - Residency should be define.
  - Fellowship is probably better.
  - The MACC should be able to help bring the people is on the artist. There is no marketing to help on success.

- The program should have its own website.
- Does the MACC need to keep a listing of all the participants.
- Lack of understanding for what visual artists need. It is more like for a group such as dance and music.
- The website should have all the arts and events display and easy to find.
- People should know there is a LARP easy to find.
- We need to make it easier to find the events
- Staff need to have the lens of artistic. It is becoming like a rental homes.
- I want to be important for visual artists, we need space. Basically is a good name. For me, includes studio space, stipend.
- You are here for a period of time and you are taken care of.
- Residency should include more services, including money. The application asks for a budget and it sounded like we were going to get funding but did not happen.
- If this is a cultured arts center, staff should have culture and arts competency.
- Staff should have arts experience.
- Interested in the program I was part I did workshops for a year.
- Application process was for theater, dance not for individual artist.
- Are activities here to serve the community or city staff? The use of city staff is a problem because there is no conversation with community.
- Separate contract for individual artist.
- We need political will for funds for all arts.
- Dance from 9 to 16 and adults lessons.
- Add ability to do fundraising for programs such as endowments.
- Arts connections networking.
- If you finish the arts program you should be a mentor.
- Mentorship.
- Studio space is expensive.
- I wish someone at the MACC to help me write the grant.
- Latino Arts Residency Program
- Visual Arts Program with technology.
- I have to turned people down because no space.
- I work with people from parts of Mexico.
- Ficera Project.
- Place all cultural facilities under the roof of Economic Development.
- Foundation for MACC
- Website to know what is happening.
- Sometimes you need to be all artist under an umbrella to apply for grants.
- MACC should be under cultural arts program not PARD.
- Space is a big issue to include all the arts.
- Other issues, we can't fundraise.
- Development of a foundation "Friends of the MACC".

- When you are born here, you forget your culture, so we start from the beginning.
- Need space for individual artist.
- Why is MACC managed by PARD what is the history?
- LUCHA board we pushed for the MACC in the 80's.
- Research grants and funding opportunities.
- Resources to promote with the press.
- Coordination with staff what projects are happening.
- We don't have space for print making.
- Print making Issue of space expensive equipment struggle with space
- Danza Venezuela Ensayo espacio Encuentro Queremos que sea gratuito
- I want to do more, but I could not because the way I apply.
- Individual artists should be able to apply
- The artists of the residency need to be knowledgeable of the arts. Staff needs to know about arts, workshops, marketing.
- We need artists to run the program.
- Equipment, storage, carving linoleum cultural Chicano arts.
- We need a subcategory for the type of art for example "writers"
- Orientation for application process.
- Museum from Columbia.
- Traditional Columbia music.
- Hora Once.
- Former LARP 2<sup>nd</sup> generation. Museum and producer. Recording artist.
- The program should be like the fuel for the center.
- The program should have several projects at the time. Need for growth.
- Association or someone to help grant writing.
- We want space for everything like film, print, dance, everything.

E.

LARP Review Community  
Meeting Notes from  
*plática de la familia*,  
March 25, 2019



Separate contract  
for individual artist.

We need political  
will for funds  
for all arts.

Add ability to do  
fundraising for  
programs such as  
endowments.

If you finish the  
arts program we you  
should be a mentor

I wish someone at  
the HACC to help me  
write the grant.

Mentorship.

Latino Arts  
Residence  
Program.

Visual Arts Program  
w/ technology.

Dance  
From 9 to 16  
& Adults  
lessons.

Arts  
Connections  
Networking

Studio space is  
expensive.

I have to turn people  
down because no space.

I work w/ people from  
parts of Mexico.

Ficera Project.

Place all cultural  
coalition under the  
roof of Economic  
Development.

Foundation for HACC

Website to know  
what is happening.

Museum from  
Colombia.

Traditional Colombia  
music.

Horn Once.

Sometimes you need to  
be an artist under an  
umbrella to apply for  
grants.

Why is HACC  
managed by PARD  
what is the history?

Print making  
Issue of space  
Expensive  
Equipment  
struggle with  
space

Equipment, storage,  
carving linoleum  
cultural  
Chicano Arts

Former LAPD 2<sup>nd</sup>  
generation.  
Museum of producer.  
recording artist.

The program should be  
like the fuel for the  
center.

HACC should be  
under cultural  
Arts program  
not PARD.

LUCHA board  
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HACC in the 80s.

Danza Velozina  
Ensayo espacio  
Encuentro  
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for example  
"writers"

The program should have  
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the time. Need for  
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to include all the arts.

Other issues, we can't  
fundraise.

Development of a foundation  
"Friends of the HACC"

Research grants &  
funding opportunities.

Resources to promote  
with the press.

Coordination w/ staff  
what projects are  
happening.

I want to do more, but  
I could not because the  
way I apply.

Individual artists  
should be able to apply.

Orientation  
for application  
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Association or someone  
to help grant writing.

When you are born  
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your culture, so  
we start from  
the beginning

We don't have  
space from for  
print making.

The artists of the  
residency need to be  
knowledgeable of the arts.  
Staff needs to know  
about arts, workshops,  
marketing.

We need artist to run  
the program.

LARP  
Review  
Community  
Meeting

- March 25, 2019

Need space for  
individual  
artist.

We want space  
for all things  
like film, print,  
dance, everything



Outreach person to bring community here.

Events for the residence program.

Funding opportunities.

Grant writer or staff.

Provide a service for the people. Share & plant seeds of growth.

Young artists are coming here, the burden of price should not be here at the HACC.

stimulation of arts

Share experience & skills of Chicago theater & writers.

More people in literacy program.

Activism.

We need funding so we don't change people. Lack of clarity on the funds.

If you want to do something free to the community, the HACC should pay.

Residency should be defined.

Fellowship is probably better.

The HACC should be able to help to bring the people, the effort to bring people is on the artist. There is no marketing to help on the success.

The program should have its own website.

Does the HACC need to keep a listing of all the participants.

Lack of understanding for what visual artists need. It is more like for a group such as dance & music.

The web site should have all the arts & events and play easy to find.

People should know this is a LARP easy to find.

We need to make it easier to find the events.

Staff need to have the voice of artistic.

It is becoming like a rental house.

I want to be important for visual artist, we need space. Residency is a good name. For me, includes studio space, stipend.

You are here for a period of time & you are taking care of.

Residency should include more services, including money. The application asks for a budget & it sounded like we were going to get funding, but did not happen.

If this is a cultural arts center, staff should have cultural arts competency.

Staff should have arts experience.

Interested in the program I was part of the program & did workshops for a year.

Application process was for theater, dance not for individual artist.

Are activities here to serve the community? or city staff?

The use of city staff is a problem because there is no connection w/ community.

March 25, 2019

LARP Review Community Meeting



Mexican American, territorial, let's not forget this is the Mexican American Cultural Center.

Mexican American

Music commission need representation on the allocation

we should make it easier.

Oliya has been very helpful.

We need the HACC to help market the events.

People are the resources.

~~we want to do~~

40% of funds for Latino arts  
where is our equity?

Community of color should control the arts. We need to support the HACC. Fundraising.

Equity

variety of cultural practices that was build by city.

City controls the funding

HACC should control funding of events.

How we can be more known. HACC is here for all Latinos.

We are a source from Venezuela.

~~We come from here~~  
We need to be here in the community.  
Here from Venezuela

Making connection with the other practices is important so we all can grow th.

Artists know the art.

Coordinate collaborations.

HACC could be an umbrella for all the types of arts.

The "collective" should be artists to run the programs.

We need a sub panel to help grow the program.

~~Should the Advisory board continue~~

"Friends of the HACC" should help.

Mentorship, fundraising

We should look for representation. For example what is % of representation.

The mission statement include all Latinos.

We want to help work together.

LARP Review  
Community Meeting  
March 25, 2019



# F.

## Additional Comments

Notes from April Garcia,  
past LARP participant

Email from April Garcia, past  
LARP participant

Comments from Ernesto Garza,  
ESB-MACC Staff Member

I'm here because I truly love this residency program and what it did for me. I hope that this program continues to encourage the creative Latinx community to believe in themselves and their dreams and that they can come to this center and share those ideas with the community. So that we connect and become stronger as a community.

It was a pleasure and an honor to participate in the program that helped me learn so much about myself as a visual artist. To be of service to my community and provide an educational art class and space for people to come and connect and create a work of art. At this time the Harvey hurricane was happening and everyone was so stressed with it all. It felt good to provide people with a space to relax and breathe and just create something and just be free in this moment. Everyone showed up excited and ready to create their own art doll. Everyone left so happy, proud and excited about what they had made. That's when I knew I wanted to continue work as a community artist. Through this program I am now curating an intersectional feminist Latinx visual arts exhibit that will be on display in 2020. Currently also working on applying for my first grant for the exhibit. This program has given me the opportunity to challenge myself as an artist, but also find other qualities in me I had not discovered yet. There are many people to thank when I speak about this journey and experience as a LARP member and participant. I want to say thank you to everyone who created and helped keep this program going. Through all the growing pains this program has been going through, it's my greatest hope that LARP continues to uplift the Latinx artists in our community and give them a space to share their love for the arts.

April Garcia, 2016-2019 Latino Art Residency Program Participant (1st female visual artist)

March 4th, 2019

Community Engagement Meeting

My personal and professional opinion on the importance of LARP and how it can be improved

#ICYMI

On Tuesday, September 4, 2018, Merriam Webster Dictionary added Latinx

Latinx

Dictionary result for Latinx

/ləˈtēˌneks,ləˈtēˌneks/

NORTH AMERICAN

*noun*

1. 1.
2. a person of Latin American origin or descent (used as a gender-neutral or nonbinary alternative to Latino or Latina).
3. "the books share stories of the civil rights struggle for African Americans, Latinxs, and LGBTQ people"

*adjective*

1 1

2 relating to people of Latin American origin or descent (used as a gender neutral or  
nonbinary alternative to Latino or Latina)

3 "a unique Latinx perspective that other shows don't really capture"

Latinx represents an openness that is increasingly under threat in a political climate that is most intent on drawing borders, keeping outsiders out, and using violence to keep it that way.

1. Latinx needs to be apart of the content. No latino. Be more inclusive. The name of the program should change to Latinx Arts Residency Program. The LARP statement needs to be updated. Again, Latino does not include everyone. It speaks very masculine. Show inclusiveness with your mission and content. The Latino Arts Residency Program (LARP) fosters the development of Austin-area Latino arts organizations and artists in all disciplines in an effort to build and enhance quality, sustainable community arts and cultural programming. Logo should be recreated and include people who care about how it looks to have a voice about it.

2. Document and archive the program. Archive past LARP participants to give an example to future applicants what has been done with the program. Also, Archiving past participants like myself, makes the artist feel as though their work is and was appreciated by the program.

As I reviewed the LARP page, I noticed past participants, visual artists, were not being represented as being apart of the 2016-2019. Very upsetting for me to not see my work being represented. I worked so hard on my classes and it was such a success, it's unfortunate there is nothing being shared about all of my hard work. Artpace is a good example of archiving past residency participants.

3. We need a website for the program, not just a page on the city website. This is so important for marketing past, future and current programming.

4. The application to apply for the program seemed more for performance arts and was not friendly to a visual artists vision or project. I think there needs to be different questions for visual arts applicants. Especially the budget portion.

5. Artists who successfully apply to the program would have access to the centers to conduct rehearsals, classes and performances. Currently visual artists are not being designated a studio space to create art while participating in the program.

It would be nice if visual artists were offered a designated studio space to create art for solo show or programming at the center. Studio space could also be used as the place to give art workshops for community. Community participants get an up close look at the artists work space, process and experience the artists vision. A visual artist stipend should also be available to the artist in residence.

6. Artpace San Antonio is a great example of a residency. International and Tejana artists curated by guest curator. I think we should focus on specific art genres at a time, instead of doing everything all at once. Invite past LARP members to be apart of the curation selection process.

**From:** [April Garcia](#)  
**To:** [Schneider, Justin](#)  
**Subject:** Re: some thoughts on the subject of the LARP per April Garcia  
**Date:** Thursday, March 14, 2019 11:48:09 AM  
**Attachments:** [image001.png](#)  
[image002.png](#)  
[image003.png](#)

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Hi Justin,

I'm fine with my name being attached to my notes. I was thinking about attending the meeting. I understand this is more about getting the communities input. I want to hear what comes from the meeting. I do have some thoughts that have been floating around my head since the last meeting. Someone mentioned different levels in the "residency" and wanting the center to feel more like a campus. I don't think I agree with this idea. If we really want to create a residency then we need to stop with bringing back people who have already been in the residency. We need to be bringing in NEW artists. If we do this level 1,2,3 or whatever, all that is going to do is leave people in the program to say, "I've been here longer so I have seniority". There needs to be a separate application procedure for people who are returning artists or performers. The revisiting residency artists are taking space, money, and support, from other new artists coming into the residency program. Let's start with a strong residency that focuses on a few artists and one genre and then switch it up the next round.

I was just emailed on Monday that the director of this residency is interested in me being apart of their program soon. <http://dvcai.org/>

The program hasn't been around that long, but they have an archive of the artists that were in the program. We don't have to reinvent the wheel here. There are thousands of successful residencies out there that can be a great example for ours. I really hope we can find a way to secure space in this program that supports emerging artists in our Latinx community.

Thank you for looking over my notes.

April Garcia

On Thu, Mar 14, 2019 at 10:44 AM Schneider, Justin <[Justin.Schneider@austintexas.gov](mailto:Justin.Schneider@austintexas.gov)> wrote:

April,

I am definitely sharing this document with the Panel members, but I am also considering sharing this as a comment at the community meeting on March 25. I can share it with your name on it or anonymously, but I would like your permission either way.

Your comments are still accessible through a public information request if someone requests, but I still want to respect your wishes in how I choose to share them any other way.

Thank you,

Justin Schneider

Community Engagement Specialist

Austin Parks and Recreation Department

(512) 974-6572 – Office

(512) 974-6723 – Media Line

[www.austintexas.gov/parks](http://www.austintexas.gov/parks)

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*Our Parks, Our Future 2018-2028* is PARD's *Long Range Plan for Land, Facilities and Programs* (LRP). The LRP will focus on the vision for Austin's Park System in 2028, PARD'S 100<sup>th</sup> anniversary. To find out more and to get involved, visit <http://austintexas.gov/austinfutureparks>.

**From:** April Garcia [mailto: [REDACTED]]

**Sent:** Monday, March 4, 2019 9:00 PM

**To:** Schneider, Justin <[Justin.Schneider@austintexas.gov](mailto:Justin.Schneider@austintexas.gov)>

**Subject:** some thoughts on the subject of the LARP per April Garcia

Hello Justin,

Happy to share my thoughts on the residency. This program means a lot to me. I'm happy to meet up or talk on the phone if you need any more information from me.

Here's the link to the document

[https://docs.google.com/document/d/1Qvj50SAI7c92QJkxqhnrlAOIY7dsIa1NfOAHiv\\_2kI/edit?usp=sharing](https://docs.google.com/document/d/1Qvj50SAI7c92QJkxqhnrlAOIY7dsIa1NfOAHiv_2kI/edit?usp=sharing)



# Mission

## What works?

The LARP programming does fit the MACC mission. The programs do enhance the MACC's mission of presenting and promoting Latinx cultural arts.

## What doesn't work?

What is the purpose or accomplishments/goals on opening the facility to these programs, or of having these programs?

Is the MACC helping a start-up organization, an organization that is mid-career, or a professional organization that is already established? Needs to be further defined.

# Contract

## What works?

Nothing work

## What doesn't work

Deadlines in the contract are not really realistic. The timelines in the contract have not been vetted by MACC Staff- in fact, this week was the first the MACC staff had seen the LARP contract.

Also, no accountability for resident.

Somewhat confusing. Not really specifies the roles of both parties.

Clarification of their each other roles.

# Application & Selection Process

## What works?

The matrix to rate and accept the applications seems to be working.

## What doesn't work?

How many times can someone apply? It is not specified in the application. This doesn't give opportunity to other entities to utilize the space of this program for starting artistic companies.

# **Procedures/ Expectations**

## **What works?**

Not much is working as far as policy/ procedures, staff roles, and expectations. These are the biggest problem areas.

## **What doesn't work?**

Deadlines are rarely met. This creates a domino effect with internal programming, staff scheduling, marketing, and accurate documentation.

Communication is not efficient. Meetings are missed and then the communication goes in a roundabout way, instead of being direct and clear.

They LARP artists have all the privileges of a full time staff member, but none of the responsibilities. The LARP artists don't have MPR's, weekly check-ins, required meetings with other city staff and upper management, etc.

There are no limits on how many times a performance space can be booked through out a year.

There are no limits on how many spaces can be booked, how many spaces can be booked simultaeously, and how long they book each space. This is a huge problem.

Staff scheduling issues with LARP groups are a major problem, since they affect the MACc budget.

Cancelling rehearsals the day of. If we don't have events/ rehearsal we have to send staff back home.

Staff have to drive in traffic to get to the MACC for 6pm, only to be notified when they arrive to work that the event or rehearsal got cancelled. This has been documented multiple times.

There have been many issues with temp staff which have created unnecessary animosity.

Adding events/ adding requests after deadlines, and closer to event date

Creates confusion on temp staff, it adds more work to the production department, rental coordinator, and marketing department. On top of our already internal program.

I am changing my staff schedule a lot of time throughout the month. It is harder to plan budgeting.

Inventory: disrupts planning of equipment maintenance, inaccurate equipment work status, harder to monitor equipment provided to them.

Staffing: doesn't work as efficient because we are catering late request, not letting us do our job properly. It does affect customer service overall because as we are catering to last-minute requests, we cannot do our job efficiently and serve the public with the best possible customer service.

Hours of operations: Events end 11:00pm. Most event start late. This is a budget issue. Staff stays late, sometimes doesn't give us time to set for the event after. It is a safety concerned, because staff have to close the facility around 11-1midnight sometimes. There are a lot of homeless on the plaza. It is unsafe to be exiting the facility so late at night.

Customer's service: they never start performances at the time that is promoted on our website. They don't tell us they have moved their start time back; they just start late, sometimes an hour late, leading to attendees coming to the Front Office asking why they were misinformed about the start time. It doesn't build trust and loyalty among the public when performances are not starting at the advertised time. We have observed reception supplies getting delivered at 8pm when the start time of the show was supposed to be 8pm and there are already people lined up. Unprofessional, and not in keeping with MACC standard operating procedure.

The LARP groups often want to rehearse past 10:00pm. Are we a rehearsal facility or a cultural center? They cannot just rehearse whenever is convenient for them, or work late into the night at the MACC's expense.

Scheduling spaces they are not utilizing.

We encountered this issue a lot, where the space is booked through the month but isn't used all the days it is booked. They either cancel last minute or completely no-show, meaning they are on the schedule, the room has been vacated for them, staff is here to work so they can rehearse, and they just don't show up. This really affects budget because we have to send staff home, having the facility open: utility services, time invested on coordination internally and externally. We are getting paid, but the space itself was not utilized. Internal programming often has to plan around an empty space that at the end isn't even used. If you observe the Outlook Event calendar that the MACC uses to book its space, the majority of space being used is for LARP. Yet for example they could spend a whole month using spaces every day to rehearse, and have no public performances that month. Whereas the MACC reserves space just for the performances- we hardly have any time to rehearse or stage events before the actual day of the performance. A real difference in how we utilize and share the space.

Abusing of the facility: Not communicating if they leave gear behind. This adds an extra step to our procedure. Because when we arrive with that surprise before setting the coming event. It creates friction, new planning, more time invested on resolving someone else's responsibility.

It is harder to monitor equipment, test equipment, and affects customer service. Also, is not efficient.

Showing up without communicating or reserving a specific area.

This creates a lot of confusion, and credibility to our staff. Also affects planning for other internal, rentals, or collaboration events.

I think overall there is a misunderstanding in their roles and responsibilities at this facility.

The requests are unlimited, they have no limits in how many times someone can book a space.

Because of how accessible this place is for them, that all the factors behind planning a successful event sometimes are forgotten. And the effects when planning is not done on time, they are repercussions in a lot of staff involved.

### Late Calendar submission

Unfortunately, we receive monthly workshops/performance calendar days before the starting month, or one to two days into the month. By doing so, it creates an obstacle to process and send production staff their monthly calendar on time.

Scheduling staff uncertain everytime

Budget planning uncertain everytime

Inventory monitoring uncertain everytime

Space utilizing and planning uncertain everytime

Your work ethic morals does affect all of us at the long run. It definitely affects my staff. We do love our job, and we like to serve. But all this has felt abusive, and ungrateful sometimes.

Booking the space for events in a monthly basis, and not providing all the information in advance, it is a constant issue we the facility are always encountering, not letting us to work on other internal projects.

That is part of contract clarification.

At least one staff person has had a conversation where a LARP artist was criticizing/demanding why they didn't get special treatment, because he was the artist of the MACC. Clearly there is a misunderstanding of the expectations and responsibilities of MACC staff and LARP artists.

G.  
SpeakUp Austin  
LARP Review  
Feedback

## SpeakUp Austin LARP Review (<https://www.speakupaustin.org/larp>)

### Comments Received

#### I. Ideas

- a. **Mission and Purpose** – Please take a look at the purpose and mission of LARP below. After reading it, share your thoughts on what is missing, what is there that shouldn't be, what you appreciate about it, or general ideas to improve the program's focus.

##### i. Comments:

- Idea: Distinction between performing arts and visual arts Description: - Where possible, I would suggest creating specific content based on the applicant's medium. For example, a page that clearly shows what a dance or theater production could stand to gain from participating in LARP, and another that shows what a visual artist could stand to gain from LARP. As a visual artist, my first impression was that LARP was mainly for people in the performing arts because most of the benefits / opportunities seem related to those area (e.g., assistance with ticket sales, performance spaces, AV, etc.), so helping to sell LARP to the various audiences could be helpful. - "Residency" has multiple meanings in arts (e.g., a theater company in residence that takes advantage of the venue's facilities and performs a run of shows; a visual arts residency usually offers studio space, materials funding, and exhibition opportunities), so helping to make that distinction clear for the different audience seems important. (elijahbarrett) (2 likes)
- Idea: Visual arts: clarification on gallery spaces Description: For the visual arts, I'm unsure how participating in LARP gives artists access to exhibition opportunities beyond those that are already available through the ESB-MACC website (see gallery application at the bottom of page here: <http://www.austintexas.gov/page/emma-s-barrientos-macc-exhibitions>) Does LARP allow participants to have first priority to those spaces? Additional marketing help? Making those distinctions (if any) clearer would be helpful to make LARP stand out as a unique program. (elijahbarrett) (1 like)
- Idea: Intended audience Description: From my own ideation, a lot of art toes the line between what's considered appropriate and what's considered necessary (ie. to say, do, express, etc) by the artists. Is there a particular theme that the Cultural Arts Center wishes to establish or wishes to condone? I'll be honest, I imagine Latino art to be characteristically revolutionary and almost antithetical to the 'professional' setting I feel is being called for in the description. I'm curious if we're interested in brandishing folk/'naive' arts, muralisms, critical arts within any destabilized urban settings; or are we wanting to condone more visually pleasing and admissible forms of art (allowable or theme specific), you know, for public viewing and general appreciation. Some theme ideas: pre-European art, mestizo art, afro-latino art, futurism art, oppression art, culture loss,

realism, revolutionary art, art for the sake of art, or just general cool stuffs and experimentations. Thank you for your hard work!! ep (ecoanimus)

- b. **Application** – Please take a look at the [LARP Application](#). After reading it, share your thoughts on what is missing, what is there that shouldn't be, what you appreciate about it, or general ideas to improve the program's focus.

i. **Comments**

- Idea: Clarification on Applicant Race Code's 50% Description: Some clarity on the 50% rule for the Applicant Race Code. For example, a 6 person group with 3 members of 2 different races might have a difficult time choosing which Race Code to use as each of the 2 groups represents 50% (davenoliver)
- Idea: Electronic Submissions of Applications Description: Austin is considered a high-tech, environmentally responsible town and yet we are still requiring a hard-copy of forms and paperwork. Not mentioning the cost incurred with the printing incurred by the applicants, the use of 'snail mail' is inefficient especially of an organization looking to a leader in Austin. (davenoliver)

- c. **Selection Process** – The selection committee is made up of ESB-MACC Advisory Board Members, community members, and artists who review the LARP applications received. The committee then makes a decision on whether the applicants are accepted into the program. [Current evaluation criteria](#).

i. **Comments**

- Idea: Representation across the Latinx diaspora Description: Some serious thought given to the entirety of Latin American cultures, not just the ones closest to Texas or ones \*most\* represented in Austin (davenoliver)

- d. **Guidelines and Procedures** – Please take a look at the [Guidelines and Procedures of LARP](#). After reading it, share your thoughts on what is missing, what is there that shouldn't be, what you appreciate about it, or general ideas to improve the program's focus.

i. **Comments:**

- Idea: Visual arts: streamlining participation process Description: For the visual arts, my main concern is that the guidelines, procedures, application, process, contract, and final report may be too onerous for many artists and may dissuade many from participating. For comparison, in a private setting or even a university setting, an artist might (1) submit a simple application with key documents (artist statement, exhibition narrative, CV, samples of work) (2) be available to show their work either in a studio visit or by bringing the work to the gallery (3) sign a simple liability contract, including a inventory of the work (4) install the work. The reporting / analyzing of the project's success (counting attendance, analyzing outreach to specific audiences, recording marketing efficacy) is typically handled by the gallery

itself rather than the artist. I'm still coming to know LARP better, but my impression is that for visual artists, the main upside of participating is access to gallery space rather than specific funding opportunities. If that is the case, the visual artist will be bringing completed artwork to install in the gallery, and so my impression is that the application, selection, and reporting processes should be more streamlined. For example, asking the artist to provide a budget and budget history seems unnecessary if the expectation is that the artist will bring completed work. I think a focus on simplicity, fewer procedures, less paperwork, fewer hoops, should be a priority. (elijahbarrett)

- e. **Contract** - Please take a look at the [LARP Contract](#). After a quick scan, share your thoughts on what is missing, what is there that shouldn't be, what you appreciate about it, or general ideas to improve the program's focus.

- **No Comments**



# H. LARP Residency Agreement

Purpose and Mission on page 1

## **Emma S. Barrientos Mexican American Cultural Center Latino Arts Residency Program – Residency Agreement**

### **PURPOSE AND MISSION OF LARP**

The Latino Arts Residency Program was founded in 2013 by the Emma S. Barrientos Mexican American Cultural Center (ESB-MACC) to develop local sustainable Latino arts organizations or working artists that will tangibly benefit the public through increased exposure to the process and the product of quality Latino art work of every discipline. Art work developed at the Emma S. Barrientos Mexican American Cultural Center will be publicly presented with the highest professional quality and will help position the Center as a national presenter of performing and visual arts.

The residency also enables the artist or arts organizations to become self-sustaining as evidenced by: a) more funding, b) increased partnerships, c) more artistic production, and d) greater audience awareness of the artist(s)' work. One goal of the residency is to provide a supportive environment of rigor and discipline to promote greater focus and professionalism to every aspect of the art making process.

In addition, opportunities for public education will be supported at the ESB-MACC by involving the public in the process of art production. We look for opportunities to share the process of your art making with the public. In addition, partners help provide educational programming at the ESB-MACC for young and old. Finally, opportunities to collaborate abound in a residency program as artists are encouraged to create community and make art together.

### **ABOUT THE ESB-MACC**

#### **Mission**

*The Emma S. Barrientos Mexican American Cultural Center (ESB-MACC) is dedicated to the preservation, creation, presentation, and promotion of the cultural arts of Mexican Americans and other Latino cultures.*

#### **Vision**

*Austin will have a greater awareness of the history and contributions of our Mexican American and Latino communities, enhancing quality of life for everyone.*

*The ESB-MACC will foster, engage, and empower the greater Austin community through renowned arts education and enriching experiences of art and culture. The Center will be a celebrated Pan American cultural institution that will enhance the quality of life for its patrons.*

#### **Values**

**Excellence:** We pursue excellence in all aspects of cultural programming and operations.

**Respect:** We respect artists and the art work that they share with public at our sites.

**Innovation:** We support creativity and experimentation in our cultural programs and operations.

**Collaboration:** We seek innovative ways to collaborate with Latino/a artists and organizations throughout the region.

**Community:** We are accessible, responsive, and welcoming to all.

**Responsibility:** We are fiscally responsible.

Updated: February 2016

## TERMS AND CONDITIONS OF YOUR RESIDENCY

### Scheduling

Guidelines for scheduling assure that space can be reserved for resident artists. Once the residency is confirmed, artists are required to make their reservations two years in advance. Because there are many users of the ESB-MACC facility, we require discipline in making your presentations and rehearsals manifest on the days that you select. Your professional commitment to the agreed-upon schedule will be an essential component of the evaluation of your residency.

Calendar Availability by Reserving Group	
Calendar Opens (x months before requested use of room)	Level of Priority by rental / reservation group.
25 months	MACC Special Events & Education
24 months	Latino Arts Incubator Project
18 months	MACC Collaborations
12 months	Cultural & Arts Rentals
10 months	Civic Rentals
9 months	Educational Rentals
6 months	Office of the CM & City Council
5 months	City Wide Events
3 months	Parks & Recreation Department
2 months	ALL City of Austin Departments

### Production Scheduling

- Resident organizations submit a request for facility use 24 months in advance.
- To request facility use for rehearsals, load-in, tech and production complete and return a 'Latino Arts Residency Production Date Request' form.
- One form must be completed for each requested production.
- The resident reservations do not extend to any other spaces other than the space expressly reserved in the Production Date Request form.

### Workshop Scheduling

- Resident organizations may submit a request for facility use 24 months in advance.
- To request facility use for a workshop or class complete and return a 'Latino Arts Residency Workshop Date Request' form.
- One form must be completed for each requested workshop.
- If the requested workshop will culminate in a final production a 'Latino Arts Residency Production Date Request' form must be attached.

### Changes to Scheduling

- Participation in ESB-MACC Latino Arts Residency Program allows for use of the ESB-MACC only. Privileges of use are not transferable to other Parks & Recreation Department or any other City of Austin property or facility.
- Reservations of two weeks or more may only be rescheduled or canceled once a year.

Updated: February 2016

- In order to request a change, a revised ‘Workshop Date’ or ‘Production Date’ request must be submitted.
- Requests for changes must be submitted a minimum of 30 days in advance for reservations booked of more than one week. This also applies to any venue changes. There is no guarantee the requested dates will be available.
- If an addition of hours is desired for days that have been previously scheduled, a request for change must be submitted a minimum of 7 days in advance.
- Requests for additional dates to an already confirmed reservation must be submitted a minimum of 7 days in advance.
- Approvals for changes will be made by the ESB-MACC Manager & LARP Coordinator.
- Requests for extensions beyond the park curfew hour of 10pm must be approved by the ESB-MACC Manager & PARD Director.
- Load-in, presentation, and load-out dates agreed upon are to be observed.
- Outdoor performances must be approved by the ESB-MACC Manager, LARP Coordinator and Division Manager 90 days in advance and abide by all City ordinances for sound, pyrotechnics, etc.
- Failure to meet production deadlines and/or cancellations beyond the one allowable rescheduling will result in forfeiture of room deposit.

**Initial:** \_\_\_\_\_

## **Preproduction requirements**

### Content

The presentation must take into account the venue where the work will be presented and content of material to be presented. During the scheduling process, the appropriate audience for all presentations and productions will be pre-identified ( all-ages, youth, only, young-adult and higher, strictly adult content) etc.”

If a presentation includes material that is adult-oriented it is the resident’s responsibility to notify staff by presenting a final working script or visual concept to ESB-MACC staff 90 days in advance of production rehearsals, gallery load-in and/or any marketing.

Adult material may be presented in locations that can be isolated from children (ie. indoor locations) and all marketing materials and signage must indicate that the show includes adult-only material—“discretion advised.”

### Special Effects

- Plans to use fire, pyrotechnics, smoke, strobe lights, gun fire simulation, etc. must be presented to ESB-MACC staff 90 days in advance of production rehearsals, gallery load-in and/or any marketing if to be used as elements of production.
- The resident must provide all required documentation and/or certifications at the request of the permitting department.
- The ESB-MACC will incur no costs, fees or charges for the permitting process.
- The ESB-MACC will incur no costs to make facility modifications in support of special effects requirements.
- The ESB-MACC will make the facility available during business hours to permitting

Updated: February 2016

departments in consideration of the resident organization's permit request.

## **Fees Associated with Programming**

### Productions

- Residents are responsible for paying a refundable room deposit before use of the facility.
- Failure to meet the guidelines of facility use will result in forfeiture of deposit. This includes failure to load out completely on the specified date.
- A deposit must be collected before any production or use of performance spaces.
  - Deposits required for each area are:
    - Zocalo / plaza - \$800
    - Auditorium - \$300
    - Black Box - \$100
    - Dance Studio - \$100
    - Concession Stand - \$100
- If a deposit is forfeited the resident artists is responsible for paying the appropriate deposit again.
- Once approval of facility use requests have been granted, resident organizations may conduct public presentations of their work for a ticket fee to be determined by the resident organization.
- Of that determined fee the resident organization will pay a rental fee of \$1 per ticket to the ESB-MACC (except for gallery presentations.)
- Private presentations to donors and/or sponsors are considered fundraisers and will be responsible for paying the \$1 per ticket rental fee for every attendee or every ticket sold.
- Free presentations provided to the general public and previously approved by the ESB-MACC will be considered a collaboration (see below.)
  - Collaborations will not be responsible for paying the \$1 per ticket sold fee, but will be required to meet marketing guidelines of collaborations.

### Concessions

- Concessions may be sold during productions. Organizations are not responsible for paying a portion to the ESB-MACC.
  - Proper permitting must be secured and guidelines established must be followed.
    - Health Department
- Alcohol may be served or sold during performance ONLY. Organizations are not responsible for paying a portion of sales to the ESB-MACC.
  - A request to serve alcohol either sold or free, must be submitted 30 days in advance for approval from the ESB-MACC Manager and PARD Director.
  - TABC Guidelines must be followed and permits secured by the resident.
  - Increases in insurance coverage may be required by ESB-MACC management for productions requesting use of alcohol.
  - Additional requirements may be deemed necessary by either the ESB-MACC management or PARD Director.

▪ **Initial:** \_\_\_\_\_

### Workshops & Classes

- Residents are required to present, produce or innovate at least one educational offering per

Updated: February 2016

year that will benefit the public. Additional educational offerings are highly encouraged, although not required.

- Once approval of facility use requests have been approved resident organizations may request presentation of workshops and classes on a 70/30 contract (70% of educational revenue benefiting the resident company or artist; 30% is paid to the City's General Fund for rent.
- 70/30 split is a general rule, but may be adjusted pending costs to the ESB-MACC.
  - Resident's programs may be responsible to pay greater or less than the 30%. Split will be determined and agreed upon at time of program scheduling.
- Appropriate fees will be determined by the resident organizations to cover associated costs such as additional staff required.
- If a workshop culminates in a final production, fees for a production as outlined above will apply. In some cases, the ESB-MACC Manager may consider and select the final production for a collaboration.
- Details of the process for 70/30 contracts are attached.

### **Collaborations**

- Collaborations between residents are encouraged but not required.
- Collaborations are typically free presentations to the public for one or two nights, in which the ESB-MACC becomes the "presenter."
- Any program receiving funding from the ESB-MACC by way of artists fees paid by the Center will be considered a "presentation of the ESB-MACC" and an agreement will need to be approved by the Site Manager.
- Collaboration programming will require a heading of "The Emma S. Barrientos Mexican American Cultural Center in collaboration with RESIDENT COMPANY NAME presents..."
- Collaboration programming requires the following logos - ESBMACC logo, City of Austin logo, CAPRA logo, ADA statement.

### **Marketing**

- All marketing material including print, electronic, social media, etc. must be approved by ESB-MACC staff and PARD management prior to release through any platform.
- Resident presentation marketing material must include ESB-MACC logo and City of Austin ADA statement.
- ESB-MACC email blast newsletters are distributed on a predetermined scheduled in which resident artists may list programming.
- Fliers must be approved to meet marketing guidelines as well.
- Resident artist programming will be included in ESB-MACC website on LARP page and/or others depending on program type.
- All copy and/or marketing material must be submitted 15 working days in advance of deadlines for marketing distribution deadlines.
- Residents should follow marketing deadlines as established by staff and follow approval timelines when submitting marketing material. Approval timelines for marketing material will vary from 5-10 business days prior to publication.

**Initial:** \_\_\_\_\_

Updated: February 2016

## **Protocols**

- Alcohol, drugs and firearms are strictly prohibited to be brought onto the property by resident artists. Failure to observe will result in removal from the Latino Arts Residency Program.
- Any damages to ESB-MACC facility, equipment, etc. must be communicated to ESB-MACC manager and/or program coordinator within 12 hours of the occurrence.
- Any contact with emergency service departments (Police, Fire Department, EMS, Animal Control, etc.) must be communicated to ESB-MACC manager and/or LARP program coordinator immediately.
- Participant Incidents or injuries must be documented by completing the appropriate form within 24 hours. Incidents must be communicated to ESB-MACC manager and/or program coordinator within 24 hours.
- The ESB-MACC facility spaces used for artistic process should be kept reasonably clean and neat.
- Residents are responsible for returning the room to the condition in which it was provided. No trash, lost items, materials, etc. are to be left immediately following use of a room.
- Load-in and tech dates should also observe this standard as well, with some exceptions. The room must still be left in a safe condition with no items left on the floor, exits not blocked and in an overall presentable condition.
- Latino Arts Partner meetings called by staff are mandatory. All meetings will be called with consideration for Residents' scheduling needs. Attendance and collaborative engagement at these meetings will be included in the evaluation of the residency.
- Latino Arts Partner will be required to attend one Board Meeting each quarter to provide an update on their residency activities and a 'look ahead' for upcoming events, collaborations and/or performances.
- All Latino Arts Partners will be required to complete an intake survey deliverable within one month of beginning the residency to determine the services that the City can provide to support the sustainability of the resident partner.
- The residency does not include permanent office space or storage space. Arrangements should be made off site for these needs.

**Initial:** \_\_\_\_\_

## **PROFESSIONAL CONDUCT**

The staff of the ESB-MACC value professional conduct because they value:

- Great customer service
- Equal treatment and respect of all protected groups
- Non-violent communications for a non-violent world
- Great public relations.

In that regard, professional conduct is considered calm, respectful speech and conduct at all times. Direct and polite communications of concerns or issues to the personnel involved is also considered professional conduct. In addition, appropriate conduct at events is considered professional conduct. All residents are required to adopt professional conduct.

**Initial:** \_\_\_\_\_

Updated: February 2016

## **EVALUATION**

Latino Arts Partner will be evaluated by staff both quarterly and annually. The quarterly evaluation will include a one-on-one meeting to recognize achievements and successes, offer guidance and feedback, and to discuss any issues and concerns the Residents might have. In addition, the following measures may be discussed:

- Review the stated goals of the partner's residency.
- Evaluate the ability to successfully adhere to deadlines for scheduling submissions, permits, staff notifications, etc.
- Review the ability to follow through on scheduled programming and rehearsal times.
- Review the ability to follow through on facility protocols including condition of the facilities after load-out.
- Attendance of meetings including quarterly reporting to the ESB-MACC Board prior to productions
- Participation in workshops and trainings requested by the Residents.
- Completion of the intake survey
- Review Educational programming (internal as well as external.)
  
- Review any violation of the program's code of professional conduct.
  - Issues related to incidents involving any of the above will be discussed with the Partner. Repeated incidents may be cause for terminating the residency prior to its completion.

Annual written evaluations for long-term (2 years or more) resident partners will be conducted by staff and a working group of the Board. The evaluation will include a discussion of the above in addition to a written evaluation of:

- The organization's success in increasing capacities for fundraising, marketing, and educational programming.
- The organization's artistic development.
- The successful development of the organization's long-range strategic goals.

**Initial:** \_\_\_\_\_

## **Contacts**

ESB-MACC Manager – Herlinda Zamora – 512.974.3771  
Latino Arts Residency Program Coordinator –  
Division Manager—Laura Esparza - 512.974.4001

**Initial:** \_\_\_\_\_

Signature: \_\_\_\_\_  
Latino Arts Partner

Date: \_\_\_\_\_

Signature: \_\_\_\_\_  
Herlinda Zamora, ESB-MACC Manager

Date: \_\_\_\_\_

Updated: February 2016



# I. LARP Guidelines and Application

Application begins on p. 6

# City of Austin Latino Arts Residency Program

## Guidelines for the Latino Arts Residency Program Fiscal Year 2013

***The City of Austin offers artistic residencies for service providers identified through a competitive application and review process.***

This booklet contains requisite information and forms to help qualified organizations and individuals interested in applying for the Latino Arts Residency Program (LARP), a component of the City of Austin's Emma S. Barrientos Mexican American Cultural Center program. The Latino Arts Residency Program takes place year round on a rotational basis for a minimum residency period of three months or a potential maximum of three years for a residency.

The Latino Arts Residency Program is a developmental program for Latino arts organizations and artists in all disciplines that provide quality arts and cultural programming to the Austin community and the Extra Territorial Jurisdiction. The purpose of this program is to reinforce the artistic and cultural industry representing an important component of the economy of Austin and to celebrate and promote Austin as an exciting, vibrant, and diverse cultural destination for visitors and tourists throughout the world.

All applicants are required to read the guidelines and application instructions for details of program eligibility, requirements, and evaluation criteria prior to beginning the application process. The FY 2013 Guidelines reflect criteria adopted by the Emma S. Barrientos Mexican American Cultural Center Board in an effort to streamline the application and review process and to maintain accountability and integrity of the allocation of public funds. Program guidelines are reviewed periodically throughout the year; any changes adopted by the Parks and Recreation Department (PARC) will be distributed by PARC.

## INTRODUCTION

On August 25, 2011, Austin's City Council passed Resolution 71 directing the City Manager to research and consider a plan to fund and implement the creation of a ***Latino Artist Residency Program*** at the Emma S. Barrientos Mexican American Cultural Center (ESB-MACC).

Responding to Resolution 71 and the directive "to research and consider a plan to fund and implement the creation of a ***Latino Artist Residency Program*** at the Emma S. Barrientos Mexican American Cultural Center (ESB-MACC)," the PARC Staff and Working Group Board Members of the ESB-MACC formulated a plan to fund and implement the creation of the ***Latino Artist Residency Program (LARP)*** at the Emma S. Barrientos Mexican American Cultural Center (ESB-MACC), based on the specific needs articulated by the stakeholders: the Latino arts organizations and artists and the ESB-MACC. In order to understand the specific stakeholder needs, members of the ESB-MACC Advisory Board and Parks staff met with Latino arts community leaders and representatives in 17 different interviews and focus groups in all artistic disciplines.

The proposal was accepted as part of the budget process in September 2012 to develop a Latino Arts Residency Program at the ESB-MACC for non-profit arts organizations or arts organizations with fiscal sponsorship as well as individual Latino artists who produce art products pertaining to the Emma S. Barrientos Mexican American Cultural Center mission (ESB-MACC)\*.

## PURPOSE AND MISSION OF LARP

- Develop sustainable Latino arts organizations or artists that will tangibly benefit from a residency enabling the artist or arts organizations to graduate from the residency with a greater ability to

- sustain artistic production as evidenced by: a) more funding, b) increased partnerships, c) more artistic production, and d) greater audience awareness of the artist(s)' work.
- Develop art products that are publicly presented of the highest professional quality.
- Involve the public in the process of art production in order to provide educational exposure to the arts.
- Provide educational programming at the ESB-MACC.

## **BENEFITS OF RESIDENCY AT ESB-MACC**

- Use of ESB-MACC facilities as scheduling permits.
- Use of the facility for performances based on a rental fee of \$1 per ticket.
- Use of the facility for rehearsals of productions for the ESB-MACC including after hour access with approval from ESB-MACC staff and PARD director.
- Programming spaces include the Raul Salinas classroom, Multi-Purpose room, Performance Lab, Black Box Theater, the Community Gallery and the outdoor plaza or Zocalo. (See appendix "A".)
- Opportunity to produce educational programming on a 70/30 contract (70% of educational revenue benefiting the resident company or artist.)
- Joint promotions with the ESB-MACC.
- Professional non-profit development activities.
- Collaborations among ESB-MACC LARP resident artist and groups.
- Availability of an ESB-MACC theater coordinator.
- Marketing services, including but not limited to: research and/or audience development, identifying target markets, brand identity, and collaborative marketing.

## **ELIGIBILITY**

- Applicants may have IRS 501(c) designation and be a **culturally-based producing** arts organization or artist residing in Austin or its Extra Territorial Jurisdiction with representative staff and board.
- Applicants may be arts organizations with fiscal sponsorship.
- Applicants may be individual artists.
- Organizations must have a history of ongoing artistic/cultural programs for at least three years prior to the application deadline.
- Provide programs and services primarily to culturally-based and/or historically underserved communities and audiences.
- Provide programming that pertains to the ESB-MACC mission and is open to Austin residents, visitors, and tourists.
- Provide content that meets the PARD criteria of presenting family oriented programming.

## **CRITERIA FOR SELECTION WILL INCLUDE:**

- A review of the organization's non-profit status.
- An evaluation of the organization's production history and ability to produce artistic product at the ESB-MACC.
- A review of the organization's financial solvency (free of liabilities).
- An analysis of the types of audiences (size and diversity, as well as age-group and language).
- A review of the organization's ability to provide educational programs on-site at the ESB-MACC.
- The alignment with the ESB-MACC mission.
- The ability to pass CBI's by the organization's leadership.
- The proposed number of productions and length of rehearsal period.
- The public benefit of at residency of the ESB-MACC.
- The organization's ability and desire to collaborate with other artists.

- The organization's ability to achieve the goals of its residency within a maximum of a 3 year period or a minimum of a 3 month period.

## **REQUIREMENTS FOR LATINO ARTS RESIDENCY APPLICANTS:**

- A statement of mission and non-profit status.
- A detailed history of the organization or individual with resumes of principal artists and a three (3) year production history.
- Financial reports for the past three (3) years.
- Description of audience profile and a current marketing plan summary.
- A document outlining a three (3) year history of the organization's Educational Programming.
- A proposed production schedule with rehearsal schedule (titles of art work do not have to be included).
- A proposed educational programming strategy for residency at ESB-MACC.
- A description of how the Austin public will benefit by the organization's residency at the ESB-MACC.
- An outline of the organization's specific development goals during the residency at the ESB-MACC including a projected goal-achievement timeline.
- Long term goals of the applicant.

## **IMPORTANT DEADLINES AND DELIVERY DETAILS**

Application and support material deadline:

**2pm, March 30, 2013**

**2pm, April 27, 2013** (*Visual arts only*)

Standard mailed applications must be postmarked no later than:

**March 30, 2013**

**April 27, 2013** (*Visual arts only*)

City of Austin Parks Department  
LARP Application Process  
c/o Dougherty Arts Center  
1110 Barton Springs Road  
Austin, TX 78704

Hand-delivered applications must be received by:

**2pm, March 30, 2013**

**2pm, April 27, 2013** (*Visual arts only*)

City of Austin Parks Department  
LARP Application Process  
c/o Dougherty Arts Center  
1110 Barton Springs Road  
Austin, TX 78704

Parks and Recreation Department contact: (512) 974-4001

**Late applications will NOT be accepted.** Metered mail is **NOT** acceptable

## **CITY OF AUSTIN VISION AND GOALS**

### **City of Austin Vision**

*To be the most livable city in the country. The City of Austin's vision of being the most livable city in the country means that Austin is a place where all residents participate in its opportunities, its vibrancy, and its richness of culture and diversity.*

## **Parks Department Mission**

*The purpose of the Parks and Recreation Department is to provide, protect and preserve a park system that promotes quality recreational, cultural and outdoor experiences for the Austin community.*

## **HAND Mission**

*The History, Arts and Nature Division honors the Austin sense of community by engaging citizens and visitors in creative arts, history, and environmental experiences. Through community events, exhibits, classes and performances in publicly owned spaces, we celebrate Austin's diverse history, culture and environment, cultivate lifelong learning and create significant opportunities for advancing quality of life in Austin.*

## **\*ESB Mission**

*The Emma S. Barrientos Mexican American Cultural Center is dedicated to the preservation, creation, presentation, and promotion of Mexican-American cultural arts and heritage in Austin, Texas.*

## **Goals for Residencies**

1. Support arts, culture, and creativity as an integral component of a vibrant community and a thriving economy:
  - Foster sustainable growth and development of the creative community
  - Build and diversify audiences through research and marketing strategies
  - Attract the workforce and businesses that value a creative community
  - Contribute to cultural tourism development.
2. Preserve the unique character of Austin while encouraging artistic and cultural excellence and innovation:
  - Increase and diversify the production of arts and cultural activities
  - Enhance the presentation of emerging and established culturally-diverse arts organizations
  - Encourage partnerships and creative collaborations within the community
  - Provide opportunities for active participation in Austin's cultural life.
3. Support artists and arts organizations of all disciplines as they engage in meaningful work:
  - Encourage excellence, innovation, and collaboration in the creation and presentation of artistic and cultural work
  - Support artists and organizations in developing their organizations as well as new programs and activities
  - Promote the value of arts, culture, and creativity.

## **NEED ASSISTANCE?**

All applicants are encouraged to attend an application workshop. Please find dates and times for the workshops on the Emma S. Barrientos Mexican American Cultural Center website at [www.maccaustin.org](http://www.maccaustin.org).

For initial inquiries or general assistance, please contact the Latino Arts Residency Program staff at: (512) 974-4001.

## **INELIGIBLE ORGANIZATIONS AND ACTIVITIES**

### **The City of Austin will NOT choose the following for residencies:**

- Projects not open to the general public
- Governmental agencies or public authorities
- Educational institutions, including public or private schools, colleges, and/or universities
- Applicants that have a delinquent status with the Cultural Arts Funding Programs
- An operating deficit or budget shortfall projected for the residency period or incurred within

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

**The Latino Arts Residency Program is not a funding program. The following will NOT be funded by LARP:**

- Costs associated with the start-up of a new organization
- Direct project costs incurred more than 60 days prior to the grant starting date
- Fund-raising expenses
- Consultants who are members of an applicant's staff or board
- Payments to students
- Grant management costs, grant writing fees, application preparation costs, sponsorship fees, or any other grant preparation and management fees
- Operating costs not associated with the Project
- Purchase of awards, cash prizes, scholarships, contributions or donations
- Food or beverages
- Entertainment, reception, or hospitality functions
- Existing deficits, fines, contingencies, penalties, interest, or litigation costs
- Internal programs at colleges or universities
- Curriculum development or curricular activities
- Scholarly or academic research, tuition, and activities which generate academic credit or formal study toward an academic or professional degree
- Creation of textbooks/classroom materials
- Property taxes or any other tax with the exception of sales receipt and payroll tax.

**The City of Austin will NOT SUPPORT:**

- Programs and/or services of Austin-based arts and cultural organizations that benefit other cities or regions
- Applications that do not support nonprofit, public art activities or projects that benefit a for-profit business or activity
- More than one application per eligible program
- Programming that does not include an open and advertised event to City of Austin residents, its visitors, and tourists.

**IMPLEMENTATION**

Following the approval of the panel recommendation, the City will enter into an agreement with the applicant organization or individual. The agreement will establish procedures and responsibilities for both the City and the LARP resident. Scheduling of spaces with all resident arts organizations and artists will be negotiated with ESB-MACC management and the other residents.

**Residency Cycles**

The LARP will require a panel review process. Participation in LARP is not guaranteed, nor is there a commitment to this program or participating organizations at previous or current levels.

**Reports**

A final report must be submitted within 30 days of completion of the project activities. The report will require production history, audiences served, demographics data, and proof that programming was executed as well as the use of required publicity verbiage and logo(s).

**EVALUATION CRITERIA**

Applications to LARP will be reviewed according to the following evaluation criteria. Each of the

following four criteria points total a maximum of 100 points. A score of at least 75 points must be earned for the application to receive a residency recommendation. The proposal must address each of the four areas. Therefore, the review criteria should serve as an outline for your proposal narrative. Each application will be scored individually based on the following evaluation criteria:

**Organizational/Project Need: 35 Points**

**Management and Capability: 25 Points**

**Community Involvement and Impact: 20 Points**

**Project Feasibility: 20 Points**

## **Review Process**

Applications for LARP are processed and reviewed in the following sequence: 1) City of Austin Parks Department processes the receipt of applications; 2) staff reviews documents, distributes materials to reviewers, and facilitates the peer review panel process.

Panels are comprised of objective and knowledgeable arts professionals, artists, arts administrators, educators, and community representatives with arts expertise. Peer review panels will consist of panelists from Austin, as well as a small percentage of panelists who generally represent a regional, state, and national perspective.

Panelists, approved by the ESB-MACC Board, review the panel process to ensure a fair and impartial evaluation. Panels are structured to ensure the integrity of the process, absence of conflicts of interest, and diversity of aesthetic expertise. Panelists are directed to score the applications according to established criteria, making significant contributions of expertise and time to assure that resources are wisely and fairly allocated.

## **Primary and Secondary Readers**

Each application will be assigned a primary and secondary panel reader. Each of the primary and secondary readers receive complete applications and documentation packets and are responsible for presenting a summary of the assigned projects to the rest of the review panel members as part of the review process.

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

## **Evaluation Process**

Each application is presented to the review panel by the panelists assigned as the primary and secondary readers. Applicants may have representatives present to answer questions from review panelists.

During the panel review meeting, panels review organizations' supplemental documentation materials (Attachment #7) including samples of past work in manuscript, photo, digital video, and/or recorded format, and promotional materials.

Panelists will score applications individually in accordance with established evaluation criteria.

Panel meetings are open to the public for observation only. All applicants are given an opportunity to respond to specific questions from the panel if called upon during the peer panel review process. No new materials may be distributed nor new information introduced to the panel at this time.

# **Application Instructions**

Applications must be typed. Before preparing your application, fully read the guidelines and application instructions. The guidelines provide important information about types of projects the City will support and the criteria by which your application will be reviewed.

## Section 1: Summary Information

### Applicant Name

Enter the legal name of the organization. Use exact spellings. Do not use abbreviations unless part of the official name.

### Projects/Activity Title

Provide a brief title to which the proposed project will be referenced. Please provide a start date and end date of the proposed project. Services supported through the LARP must take place within the fiscal years for which the residency is awarded (October 1st - September 30th annually).

### Organization Size

Check the box that corresponds to your organization's annual budget.

### Project Summary

Provide a clear and concise summary of the organization's goals for the residency. In addition to the applicant's name and the length of the residency request, include a brief timeline and number and types of activities and development goals. Use only the space provided. If chosen, this will be the basis for the scope of services for which the applicant will be accepted.

## Section 2: Applicant Information

### Name, Address and Telephone Number

Enter the legal name, other commonly used name, official mailing address, and telephone number of the organization. Use exact spellings. Do not use abbreviations unless part of the official name. Correspondence will be sent to this address including notification of receipt of your application.

### Federal Tax I.D. Number

Applicants must provide the organization's 9 digit Federal Identification Number. This number (also known as Federal Employer Identification) is recorded on 990 Tax Returns and on W-2 forms.

### Project Contact

This is the person to whom questions concerning this application will be addressed. Include title, telephone, fax number, and an email address. **Note: This individual and the Board Chair should not be one and the same.**

### Board Chair

Enter the name and title of the Board Chair or Board Member with legal authority and responsibility on behalf of the applicant organization to certify the information and enter into agreement. **Note: This individual and the Project Contact should not be one and the same. Board Chair phone number, email address, and street address must be different from those of the applicant.**

### Applicant Race Codes

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

- A - 50% or more Asian
- B - 50% or more Black / African American;
- H - 50% or more Hispanic / Latino;
- N - 50% or more American Indian / Alaska Native
- P - 50% or more Native Hawaiian / Pacific Islander
- W - 50% or more White



M - Majority ethnic-minority/multi-ethnic  
99 - No single group listed above represents 50% or more of staff or board or membership

### **Project Race Code**

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

A - 50% or more Asian  
B - 50% or more Black / African American;  
H - 50% or more Hispanic / Latino;  
N - 50% or more American Indian / Alaska Native  
P - 50% or more Native Hawaiian / Pacific Islander  
W - 50% or more White  
M - Majority ethnic-minority/multi-ethnic  
99 - No single group

### **Start date/end date**

Enter the proposed dates of your residency.

## **Section 3: Organizational Budget History**

Enter annual operating budget information as submitted on your IRS form 990 for the years indicated. Enter cash only; do not include in-kind amounts. This number is NOT your City of Austin funded amount, nor is it your project budget.

## **Section 4: COA Funding History**

Check whether or not you have received funding through the City of Austin Cultural Arts Funding Programs for the years indicated.

## **Section 5: Projected Budget**

The Budget Itemization must follow the same format as the projected budget and break down income and expenses in detail.

### **Income**

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

### **Expenses**

Include all expenses for artistic production. List cash expenses under cash column. List the dollar value of all donated programming space, goods, and/or service hours under in-kind. All expenses must be fully explained in the budget itemization.

## **Section 6: Application and Attachments Checklist**

The Attachments and Application Checklist must be submitted with your application.

### **Attachment #1: Project Narrative**

The Project Narrative is vitally important to the Peer Panel Reviewers as it tells the story of your proposed residency and includes details such as the "who, what, when, where, why, and how much." The narrative should address short term and long term goals, and the total scope of activities of the residency. It must

respond to the specific evaluation criteria from page 2. The Narrative should be written so that it can be easily understood by someone not familiar with the applicant organization. Please be concise and to the point.

Submit no more than 3 pages and label as Attachment #1 - Narrative. Narrative must be typed single spaced, on 8 1/2" x 11" sheets of white paper, one-sided only. Collate and number each page in the upper right corner. Be sure to include the name of the organization and narrative question on each page. Do not use smaller than 12- point type. A proposed schedule of activities (including rehearsal, performances and workshops) should be included in Attachment #1. The final schedule will be confirmed by ESB-MACC management through a completed room reservation form.

#### **Attachment #2: Budget Itemization**

Each revenue and expense budget figure from Section 5, Projected Budget, must be itemized, including all payments to artists and in-kind. Indicate the source (for revenue amount) and use (for an expense amount) for each figure in the itemization. The itemization of all artists' payments should identify artists or groups who will be paid by name and the fee for each (the fee for a group of artists along with the type and number of artists to be paid may be substituted for the listings of the artists' names). The itemization must be accurate and balance with the projected budget in Section 5. You must indicate if amounts listed on lines 1 through 7 are pending or confirmed by placing a "p" or "c" next to the dollar amount. A Sample Budget Itemization is provided on pages 21-22.

#### **Attachment # 3: Organizational History**

In not more than one page, provide a brief description of the applicant organization including history and activities and collaborations. Be sure to include the organization's mission statement.

#### **Attachment # 4: Board List**

Provide a roster of your governing board, including names, mailing addresses, e-mail addresses, telephone numbers, professions or areas of expertise, and ethnic make- up.

#### **Attachment # 5: Proof of Tax Exempt Status**

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

#### **Attachment #6: Documentation**

Provide a concise but representative sample of materials (promotional materials, pamphlets, brochures, annual reports, programs, season brochure, catalogues, newsletters, digital videos, CDs, etc.), to acquaint panelists with your organization and its programs. Each item should be labeled and numbered in the right, top corner. You may submit as much documentation as will fit in a 9"x12" envelope. No "oversized" (larger than 9"x12") items may be submitted. The review panelists may not be aware of your organization or activities.

### **Section 7: Assurances**

By submission of an application for residency, the applicant agrees to comply with all requirements as outlined in the program guidelines and the assurance page. Please review the assurance page carefully, sign, and submit with the application. Provide the signature of the contact person and of the Board Chair; include the meeting and signing dates.

## **Delivery Instructions**

**Applications are due by 2pm, March 30, 2013**

**2pm, April 27, 2013** (*Visual arts only*)

**Late applications will NOT be accepted. Metered mail is NOT acceptable.**

Applications must be hand delivered or mailed. Mailed applications must be postmarked by the **U.S. Post Office** or **dated by a commercial carrier** on or before the application deadline.

**Hand delivered applications must be delivered to the City of Austin Parks Division DAC by 4:00 P.M. the day of the deadline.** Hand delivered applications must be dated and documented received by the receptionist on or before the application deadline. Late or significantly incomplete applications will not be accepted.

**Applications will be evaluated by review panels as submitted.** Metered mail will not be accepted as proof of meeting deadlines. Faxed applications are unacceptable.

The original and four copies [total of five (5)] of completed forms and required attachments must be collated and placed in its own envelope. Each envelope should be labeled with the organization's name and identified according to the checklist.

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

The six (6) envelopes (five applications with attachments, and one documentation envelope) are to be submitted in a single package.

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

The Emma S. Barrientos Mexican American Cultural Center is not responsible for loss or damage of application materials. The City of Austin Parks Department Residency Programs reserves the right to retain a copy of application materials for archival purposes and its permanent record.

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

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

Standard mail delivery: LARP c/o Dougherty Arts Center, 1110 Barton Springs Road, Austin, Texas 78704

Hand delivery and express mail: LARP c/o Dougherty Arts Center, 1110 Barton Springs Road, Austin, Texas 78704

### **Application Preparation**

Have you completed all the required forms (Sections 1 – 7) and assembled all the required attachments (Attachments 1 – 7)?

Have you prepared six separate envelopes labeled with the organization's name (one original and four copies) each containing completed forms with required attachments identified according to the checklist?

Do you have one separate envelope with optional documentation labeled with the organization's name and identified according to the checklist? These combined with the five envelopes containing the application and required attachments should equal a total of six envelopes, which are to be submitted in a single package.

J.

# Artist Access Program Application - Review Panel Edits

**FY20 Artist Access Program**

**Application**

**Please fill out the application with answers no longer than 250 words in length. Attach requested materials and press SUBMIT at the end of the form. Materials must be received by the deadline date of December 16th, 2018.**

**SECTION 1: SUMMARY INFORMATION**

First Name of Applicant:

Last Name of Applicant:

Organizational Name:

Check if you have a 501c3 organization

Check here if individual artist:

Check here if you are currently a Cultural Contractor:

Name you applied under:

If you have a fiscal sponsor, what is their name:

Preferred Start and End Date of your project(s):

Applicant Race/Ethnicity/Culture:

White/Non-Hispanic Latino/Latinx/Hispanic Black/African American Asian/Pacific Islander Native

Other

Project Race/Ethnicity/Culture:

White/Non-Hispanic Latino/Latinx/Hispanic Black/African American Asian/Pacific Islander Native

Other

**Commented [SJ1]:** Questions regarding this question. We should address this in the guidelines. Should we limit it or have the perception of limiting applicants to this?

Official Mailing Address:

Street:

City:

State & Zip:

Telephone:

Email:

Website:

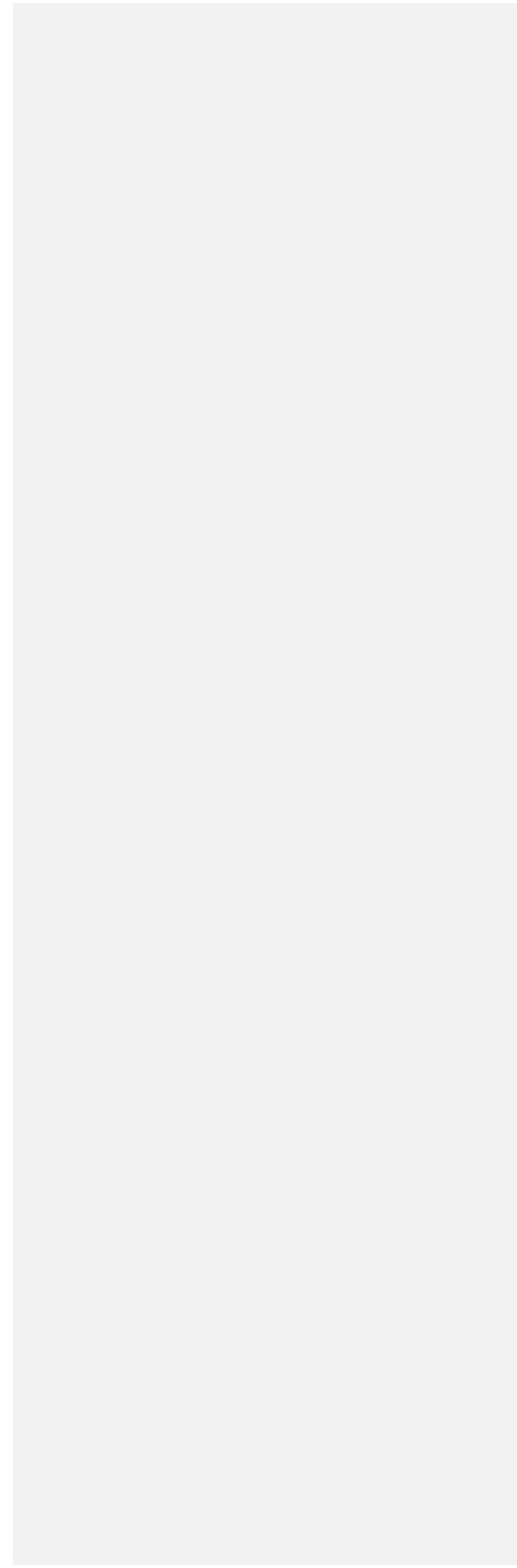
Secondary Contact or Board Chair (if applicable)

Name:

Title:

Telephone:

Email:



## SECTION 2: QUESTIONS RELATED TO APPLICANT CRITERIA

*Each question is worth 5 points.*

### 1. Organizational/Project Quality (30 points)

- Summarize your artistic/organizational and production history.  
How many shows do you produce per year; how many shows have you produced as this company/band/organization?
- How do you get your work done? Describe the support you receive from staff, volunteers, board and/or contractors and their roles.
- Provide us with your audience reach and attendance for previous events you have produced and samples of audience or critical response.
- Provide a sample of your work (attach video, audio or photos.)
- Provide your Artistic Statement.
- Describe your short and long term goals for your proposed project(s).

### 2. Management Capability: (20 points)

- In order to demonstrate your ability to produce your desired artistic product, please share ~~What is~~ your Artistic or Organizational Budget for expenditures and revenue for the past year and coming years? Please provide a summation of your past budget year, for the current year and for next year.

#### FY18 Total Expenditures:

- Artistic Expenditures
- Administrative Expenditures
- Other Expenditures:

#### FY18 Total Revenue:

- Grant or Corporate Donation Revenue
- Earned Revenue
- Personal Funds Used
- Other Donations

#### FY19 Total Expenditures:

- Artistic Expenditures
- Administrative Expenditures
- Other Expenditures:

#### FY19 Total Revenue:

- Grant or Corporate Donation Revenue
- Earned Revenue
- Personal Funds Used
- Other Donations

#### FY20 Total Expenditures:

- Artistic Expenditures
- Administrative Expenditures

- Other Expenditures:
- FY20 Total Revenue:
- Grant or Corporate Donation Revenue
  - Earned Revenue
  - Personal Funds Used
  - Other Donations FY20 Total Projected Expenditures
- Describe your marketing plan for your projects.
  - How far ahead of your production date do you know the title and content of your work?
  - List three references that can comment on your management capability.
3. Project Feasibility: (10 points)
- Have you raised the funds for the proposed projects? If no, how do you plan to raise the funds?
  - What are your greatest needs to accomplish your projects' goals *and how do you plan to meet these needs?*
4. Community Involvement: (10 points)
- Describe how you wish to ~~get the community involved in~~ impact your Latin~~x~~ community with your artistic project.
  - How does the applicant provide leadership *to other Latin~~x~~ artists* and smaller organizations in their field and/or foster collaborations or partnerships between themselves and other arts organizations?
5. Relevancy to Site Mission: (30 points)
- Describe the relevancy of your project to ~~the site's~~ ESB-MACC's mission and audience
  - ~~What have you done to demonstrate prior interest in the site's mission and support the ESB-MACC?~~
  - Describe your outreach plans ~~for the site's~~ for the ESB-MACC's audience or community.
  - ~~Participants can choose to produce at least one education project each year. If you choose to produce an education project, d~~Describe the ~~educational~~ project that you wish to contribute to the ~~site~~ ESB-MACC ~~and how~~.
  - ~~How will your activity~~ it will build bridges *between the ESB-MACC and to other* communities?
  - ~~Provide letters of recommendation from stakeholders for this site. Discuss how your artistic presence at the ESB-MACC will build unity and understanding between the artists, the staff and the community.~~

Formatted: Not Strikethrough

Commented [SJ2]: 10 points each



### SECTION 3: PROJECT PLAN AND SCHEDULE

1. Project/Activity #1 Title:

Project Description:

Project Budget:

Preferred Rehearsal Period (if applicable)

Preferred Performance Period (if applicable)

Preferred Site & Room #1:

Why did you select this site?

Preferred Site & Room #2:

Preferred Site & Room #3:

What aspect of this project will be advertised and open to the public?

2. Project/Activity #1 Title:

Project Description:

Project Budget:

Preferred Rehearsal Period (if applicable)

Preferred Performance Period (if applicable)

Preferred Site & Room #1:

Why did you select this site?

Preferred Site & Room #2:

Preferred Site & Room #3:

Project Description:

Project Budget:

What aspect of this project will be advertised and open to the public?

3. Project/Activity #1 Title:

Project Description:

Project Budget:

Preferred Rehearsal Period (if applicable)

Preferred Performance Period (if applicable)

Preferred Site & Room #1:

Why did you select this site?

Preferred Site & Room #2:

Preferred Site & Room #3:

Project Description:

Project Budget:

What aspect of this project will be advertised and open to the public?

4. Project/Activity #1 Title:

Project Description:

Project Budget:

Preferred Rehearsal Period (if applicable)

Preferred Performance Period (if applicable)

Preferred Site & Room #1:

Why did you select this site?

Preferred Site & Room #2:

Preferred Site & Room #3:

Project Description:

Project Budget:

What aspect of this project will be advertised and open to the public?

K.

# LARP Selection Evaluation Criteria and Scorecard

**Emma S. Barrientos Mexican American Cultural Center  
Latino Arts Residency Program**

**LARP 2016 Application  
Selection and Evaluation Criteria**

**CRITERIA FOR SELECTION**

- Artistic evaluation of organization's past exhibitions, educational background, grant funding, portfolio, and skill abilities
- Proposed number of productions and length of rehearsal period
- Ability and desire to collaborate with other organizations, artists, and projects
- Review of artist or organization's creative potential to provide educational/ cultural programs onsite at the ESB-MACC
- An analysis of types of audiences (size and diversity, age groups, and language)
- The ability to pass CBI's by the organization's leadership
- Community benefit and involvement of facilitated cultural artist and/or art organization LARP programming
- Review of Artist's submitted application narrative, proposal, work plan, work samples, CV/Resume, and references (**Cultural Artists applicants**)

**IMPLEMENTATION**

Following the approval of the panel recommendation, the City will enter into an agreement with the applicant organization or individual. The agreement will establish procedures and responsibilities for both the City and the LARP resident. Scheduling of spaces with all resident arts organizations and artists will be negotiated with ESB-MACC management and the other residents.

**Residency Cycles**

The LARP will require a panel review process. Participation in LARP is not guaranteed, nor is there a commitment to this program or participating organizations at previous or current levels.

**EVALUATION CRITERIA**

Applications to LARP will be reviewed according to the following evaluation criteria. Each of the 6 following four criteria points total a maximum of 100 points. A score of at least 75 points must be earned for the application to receive a residency recommendation. The proposal must address each of the four areas. Therefore, the review criteria should serve as an outline for your proposal narrative. Each application will be scored individually based on the following evaluation criteria:

**Organizational/Project Need: 35 Points**

**Management and Capability: 25 Points**

**Community Involvement and Impact: 20 Points**

**Project Feasibility: 20 Points**

**Review Process**

Applications for LARP are processed and reviewed in the following sequence: 1) City of Austin Parks Department processes the receipt of applications; 2) staff reviews documents, distributes materials to reviewers, and facilitates the peer review panel process. Panels are comprised of objective and knowledgeable arts professionals, artists, arts administrators, educators, and community representatives with arts expertise. Peer review panels will consist of panelists from Austin, as well as a small percentage of panelists who generally represent a regional, state, and national perspective.

Panelists, approved by the ESB-MACC Board, review the panel process to ensure a fair and impartial evaluation. Panels are structured to ensure the integrity of the process, absence of conflicts of interest, and diversity of aesthetic expertise. Panelists are directed to score the applications according to established criteria, making significant contributions of expertise and time to assure that resources are wisely and fairly allocated.

### **Primary and Secondary Readers**

Each application will be assigned a primary and secondary panel reader. Each of the primary and secondary readers receive complete applications and documentation packets and are responsible for presenting a summary of the assigned projects to the rest of the review panel members as part of the review process. The primary and secondary readers have the chief responsibility to thoroughly review the assigned applications and request clarification from staff regarding any questions concerning the application prior to the peer panel review meeting. The staff requests appropriate clarification from the applicant and forwards the response as requested.

### **Evaluation Process**

Each application is presented to the review panel by the panelists assigned as the primary and secondary readers. Applicants may have representatives present to answer questions from review panelists.

During the panel review meeting, panels review organizations' supplemental documentation materials (Artist Application) including samples of past work in manuscript, photo, digital video, and/or recorded format, and promotional materials.

Panelists will score applications individually in accordance with established evaluation criteria.

Panel meetings are open to the public for observation only. All applicants are given an opportunity to respond to specific questions from the panel if called upon during the peer panel review process. No new materials may be distributed nor new information introduced to the panel at this time.

Emma S. Barrientos Mexican American  
Latino Arts Residency Program 2016-19  
Final Scoring

Panelist Name:

Signature: \_\_\_\_\_

Applicant Name:

Aggregate Score: \_\_\_\_\_

**Project Need: 35 Points Total (6pts per panelist)**

Panelist 1: 1 2 3 4 5 6

Panelist 2: 1 2 3 4 5 6

Panelist 3: 1 2 3 4 5 6

Panelist 4: 1 2 3 4 5 6

Panelist 5: 1 2 3 4 5 6

Panelist 6: 1 2 3 4 5 6

Total: \_\_\_\_\_

**Management & Capability: 25 points (4pts per panelist)**

Panelist 1: 1 2 3 4

Panelist 2: 1 2 3 4

Panelist 3: 1 2 3 4

Panelist 4: 1 2 3 4

Panelist 5: 1 2 3 4

Panelist 6: 1 2 3 4

Total: \_\_\_\_\_

Panelist Name: \_\_\_\_\_

Signature: \_\_\_\_\_

L.

Email Approval of  
Memorandum of  
Recommendations  
by LARP Panel  
Members

**From:** [Afifi, Amanda - BC](#)  
**To:** [Schneider, Justin](#)  
**Subject:** Re: Please Review Recommendations to PARD  
**Date:** Friday, March 29, 2019 10:50:17 AM

---

It looks good to me.

Amanda Afifi

Get [Outlook for iOS](#)

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**From:** Schneider, Justin <justin.schneider@austintexas.gov>  
**Sent:** Thursday, March 28, 2019 11:52 PM  
**To:** Castillo, Jaime - BC; Afifi, Amanda - BC; Ramirez, Jill - BC; Banda, Rosemary - BC; Garcia, Rosa - BC  
**Cc:** Zamora, Herlinda; Martinez, Lorie  
**Subject:** Please Review Recommendations to PARD

Dear LARP Review Panel members:

I have attached the draft completed at the meeting tonight. I have also included the Attachments. Please review this draft and respond to this email with your approval by noon on Friday, March 29, 2019.

If you have concerns that the draft does not reflect what was discussed, please let me know what is missing or what should be removed ASAP.

Thank you for your time.

Sincerely,

Justin Schneider

Amanda Afifi  
Boards and Commissions

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may be a member. In particular, the views expressed here do not necessarily reflect those of the City of Austin, or any of its departments, employees or officials. E-mail messages may be subject to required public disclosure under the Texas Public Information Act.

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**From:** [Banda, Rosemary - BC](#)  
**To:** [Schneider, Justin](#)  
**Cc:** [Zamora, Herlinda](#)  
**Subject:** Re: Please Review Recommendations to PARD  
**Date:** Friday, March 29, 2019 4:03:07 PM

---

I approve.

Get [Outlook for iOS](#)

---

**From:** Schneider, Justin <justin.schneider@austintexas.gov>  
**Sent:** Thursday, March 28, 2019 11:52 PM  
**To:** Castillo, Jaime - BC; Afifi, Amanda - BC; Ramirez, Jill - BC; Banda, Rosemary - BC; Garcia, Rosa - BC  
**Cc:** Zamora, Herlinda; Martinez, Lorie  
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Sincerely,

Justin Schneider

Rosemary Banda  
Boards and Commissions

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---

**From:** [Castillo, Jaime - BC](#)  
**To:** [Schneider, Justin](#); [Afifi, Amanda - BC](#); [Ramirez, Jill - BC](#); [Banda, Rosemary - BC](#); [Garcia, Rosa - BC](#)  
**Cc:** [Zamora, Herlinda](#); [Martinez, Lorie](#)  
**Subject:** Re: Please Review Recommendations to PARD  
**Date:** Friday, March 29, 2019 4:44:55 PM

---

one little thing:

In the Recommendation for Contracts, can we start a new paragraph for "Some participants [...]"

I don't want to lose the recommendation of the feedback opportunity in the clump of sentences.

Other than that, I APPROVE.

Jaime Salvador Castillo  
Chair, Arts Commission

---

**From:** Schneider, Justin  
**Sent:** Thursday, March 28, 2019 11:52:00 PM  
**To:** Castillo, Jaime - BC; Afifi, Amanda - BC; Ramirez, Jill - BC; Banda, Rosemary - BC; Garcia, Rosa - BC  
**Cc:** Zamora, Herlinda; Martinez, Lorie  
**Subject:** Please Review Recommendations to PARD

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Thank you for your time.

Sincerely,

Justin Schneider

Jaime Castillo  
Boards and Commissions

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**From:** [Garcia, Rosa - BC](#)  
**To:** [Schneider, Justin](#); [Ramirez, Jill - BC](#)  
**Cc:** [Zamora, Herlinda](#)  
**Subject:** Re: Please Review Recommendations to PARD  
**Date:** Monday, April 1, 2019 6:56:05 AM

---

Approved!

Nelly

Sincerely,

Nelly Garcia  
MACC Board of Directors

---

**From:** Schneider, Justin  
**Sent:** Sunday, March 31, 2019 10:57:53 PM  
**To:** Ramirez, Jill - BC; Garcia, Rosa - BC  
**Cc:** Zamora, Herlinda  
**Subject:** FW: Please Review Recommendations to PARD

Jill and Nelly,

I am still awaiting your approval. Once I get your approval, I will forward on the letter to the PARD Executive Team.

Thank you,

Justin Schneider

---

**From:** Schneider, Justin  
**Sent:** Thursday, March 28, 2019 11:52 PM  
**To:** Castillo, Jaime - BC <[bc-Jaime.Castillo@austintexas.gov](mailto:bc-Jaime.Castillo@austintexas.gov)>; Afifi, Amanda - BC <[BC-Amanda.Afifi@austintexas.gov](mailto:BC-Amanda.Afifi@austintexas.gov)>; Ramirez, Jill - BC <[bc-Jill.Ramirez@austintexas.gov](mailto:bc-Jill.Ramirez@austintexas.gov)>; Banda, Rosemary - BC <[BC-Rosemary.Banda@austintexas.gov](mailto:BC-Rosemary.Banda@austintexas.gov)>; Garcia, Rosa - BC <[BC-Rosa.Garcia@austintexas.gov](mailto:BC-Rosa.Garcia@austintexas.gov)>  
**Cc:** Zamora, Herlinda <[Herlinda.Zamora@austintexas.gov](mailto:Herlinda.Zamora@austintexas.gov)>; Martinez, Lorie <[Lorie.Martinez@austintexas.gov](mailto:Lorie.Martinez@austintexas.gov)>  
**Subject:** Please Review Recommendations to PARD  
**Importance:** High

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Thank you for your time.

Sincerely,

Justin Schneider

Rosa Garcia  
Boards and Commissions

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**From:** [Ramirez, Jill - BC](#)  
**To:** [Schneider, Justin](#); [Garcia, Rosa - BC](#)  
**Cc:** [Zamora, Herlinda](#)  
**Subject:** Re: Please Review Recommendations to PARD  
**Date:** Tuesday, April 2, 2019 2:22:56 PM

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Approved! Thank you for all your work. You all are awesome!

---

**From:** Schneider, Justin  
**Sent:** Sunday, March 31, 2019 10:57 PM  
**To:** Ramirez, Jill - BC; Garcia, Rosa - BC  
**Cc:** Zamora, Herlinda  
**Subject:** FW: Please Review Recommendations to PARD

Jill and Nelly,

I am still awaiting your approval. Once I get your approval, I will forward on the letter to the PARD Executive Team.

Thank you,

Justin Schneider

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**From:** Schneider, Justin  
**Sent:** Thursday, March 28, 2019 11:52 PM  
**To:** Castillo, Jaime - BC <[bc-Jaime.Castillo@austintexas.gov](mailto:bc-Jaime.Castillo@austintexas.gov)>; Afifi, Amanda - BC <[BC-Amanda.Afifi@austintexas.gov](mailto:BC-Amanda.Afifi@austintexas.gov)>; Ramirez, Jill - BC <[bc-Jill.Ramirez@austintexas.gov](mailto:bc-Jill.Ramirez@austintexas.gov)>; Banda, Rosemary - BC <[BC-Rosemary.Banda@austintexas.gov](mailto:BC-Rosemary.Banda@austintexas.gov)>; Garcia, Rosa - BC <[BC-Rosa.Garcia@austintexas.gov](mailto:BC-Rosa.Garcia@austintexas.gov)>  
**Cc:** Zamora, Herlinda <[Herlinda.Zamora@austintexas.gov](mailto:Herlinda.Zamora@austintexas.gov)>; Martinez, Lorie <[Lorie.Martinez@austintexas.gov](mailto:Lorie.Martinez@austintexas.gov)>  
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Sincerely,



Justin Schneider

Jill Ramirez  
Boards and Commissions

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