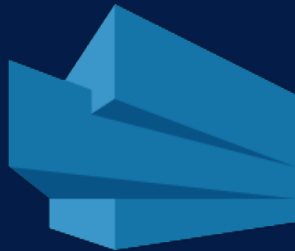


Panel Orientation



**Economic
Development**
CITY OF AUSTIN

Panel Orientation Table of Contents

- ❑ Chapter 1: City of Austin Equity Focus (35 minutes)
- ❑ Chapter 2: Equity in Arts Philanthropy (30 minutes)
- ❑ Chapter 3: Cultural Equity in Austin (15 minutes)
- ❑ Chapter 4: Panel Logistics 101 (15 minutes)
- ❑ Chapter 5: Hotel Occupancy Tax (HOT) Grants (30 minutes)
- ❑ Chapter 6: Program Rubrics (20 minutes)
- ❑ Chapter 7: Background Materials and Resources

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

CHAPTER 1

CITY OF AUSTIN EQUITY FOCUS

35 MINUTES

PANEL ORIENTATION



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

City of Austin Strategic Direction 2023



[**Click HERE for a detailed introduction**](#)

City of Austin Equity Vocabulary

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

- ❑ [Equity Vocabulary](#)

Legal Consideration related to Equity in City Programs

Music Commission February 7, 2022

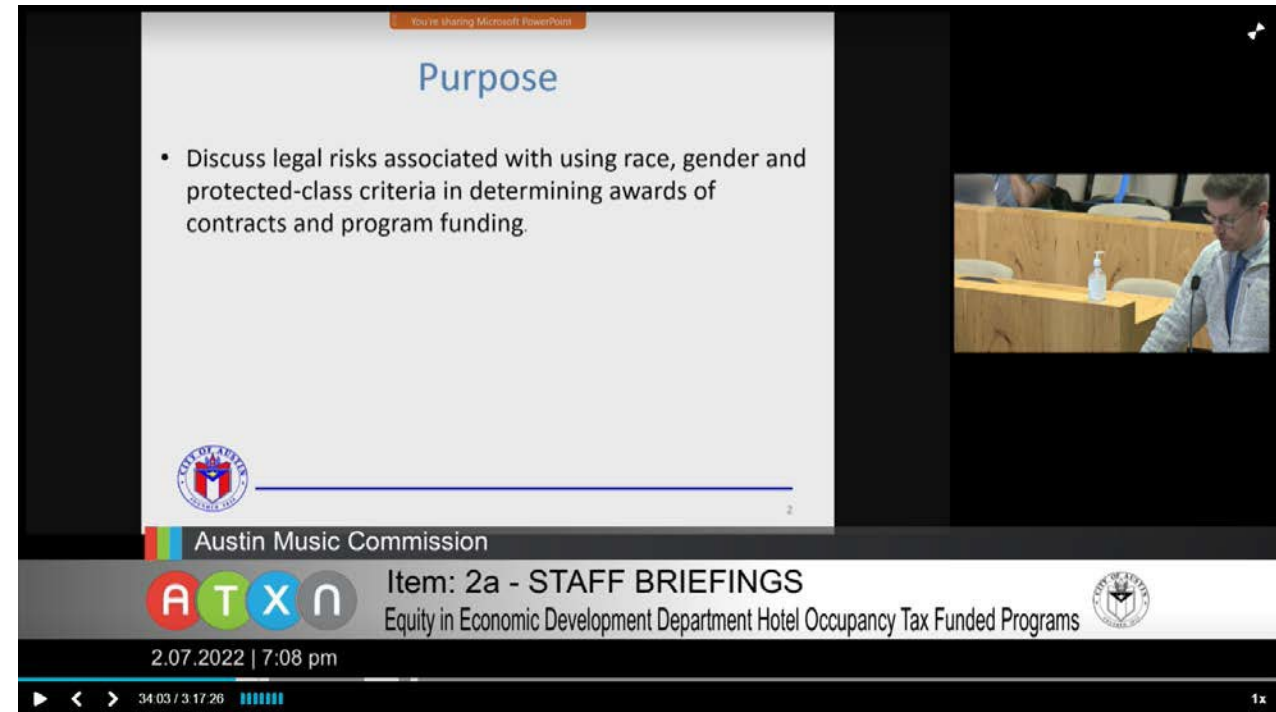
Presented by Neal Falgoust, Attorney, City of Austin Law Department

Run-time: 00:23:59 minutes

Video will start from 33:15 through 56:16

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

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



Legal Considerations: Commissioner Response

Music Commission February 7, 2022

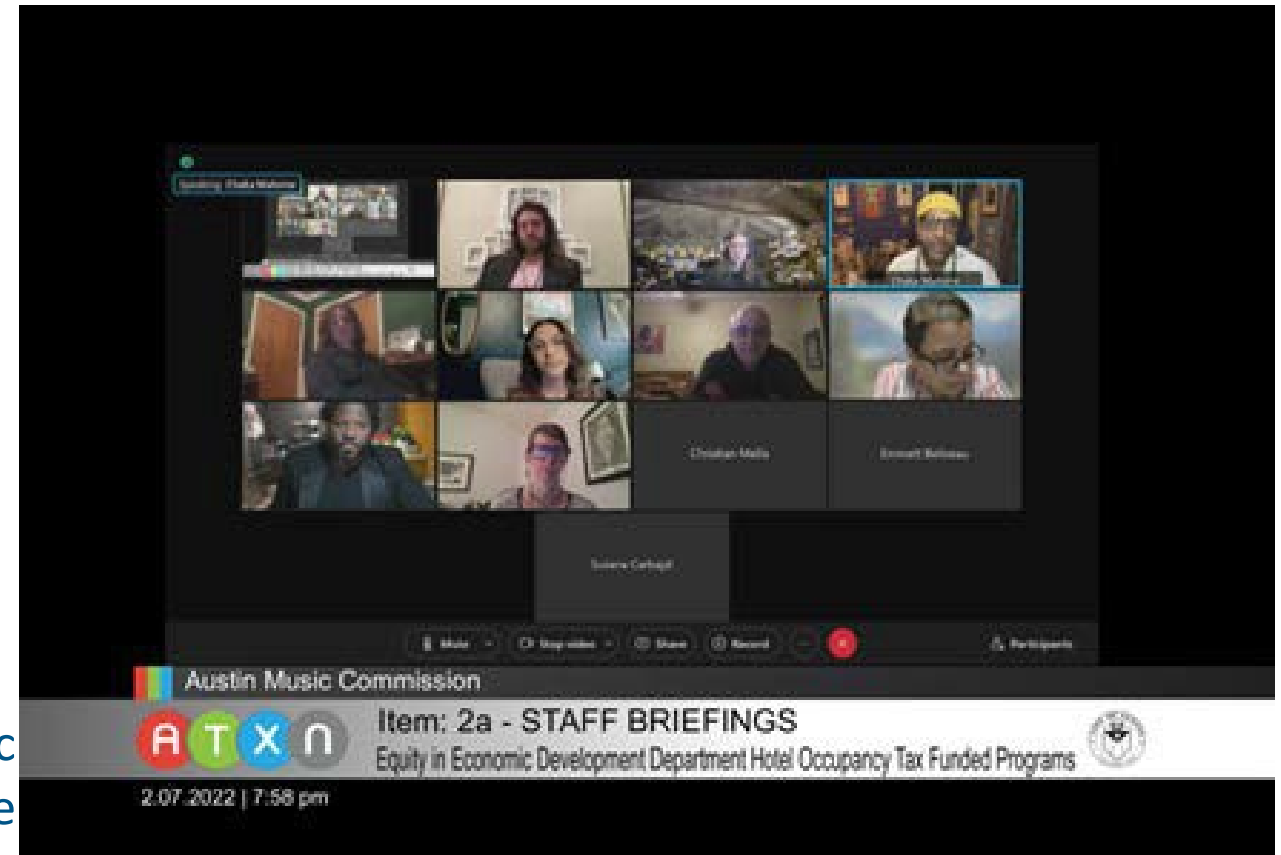
Presented by Music Commissioner

Run-time: 00:07:30 minutes

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

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

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



Time for reflection

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

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

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

CHAPTER 2

EQUITY IN ARTS PHILANTHROPY: UNDERSTANDING THE NATIONAL CONTEXT

30 MINUTES

PANEL ORIENTATION

Equity in Philanthropy

Cultural Policy Public Learning Series: Public Investment & Grantmaking

Presented by Grantmakers in the Arts

Run-time: 00:4:48 minutes

Video will start from 7:45 through 12:33

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

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



Equity in Philanthropy

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

Presented by Grantmakers in the Arts and Race Forward

Runtime: 25 minutes

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

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

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



Time for reflection

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

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

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CHAPTER 3

CULTURAL EQUITY IN AUSTIN: UNDERSTANDING THE LOCAL CONTEXT

26 MINUTES

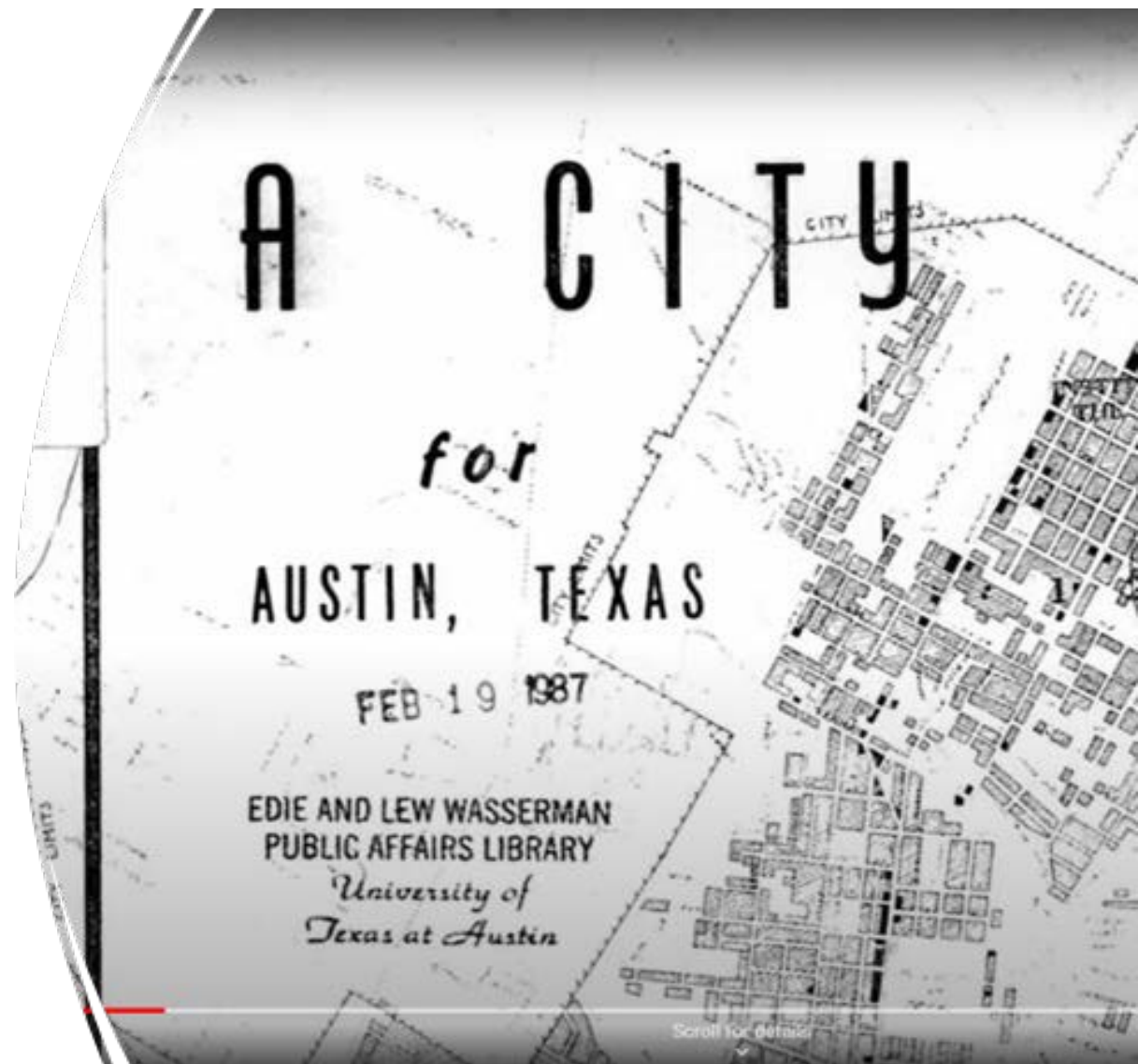
History of Redlining in Austin

A City Divided

Austin American-Statesman

Run time 2:22

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



Venue Exclusion in Austin

The Space Did not Go To Everybody: Mélat

Kutx 98.9

Run time: 4:12

In the midst of the recent social justice movement spurred by the killing of George Floyd, Austin musicians have urged their city to examine racism embedded in the music scene itself. KUTX Multi-Media Producer Julia Reihs connected with R&B artist Mélat - native Austinite and former KUTX Artist of the Month (February 2018).



Scroll for details
v



Chicano Identity in the Arts

Austin Revealed: Chicano Civil Rights "Role of Chicano Identity in Arts"

Austin PBS

Runtime : 13:43

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



Black, Brown, ATX

Black, Brown, ATX

Faces of Austin 2017

Runtime 1:42

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



Scroll for details
v



CITY OF AUSTIN



ECONOMIC DEVELOPMENT

Cultural Erasure – LGBTQIA+ Community

Gay Bars Threatened by Downtown Development

Reporting Texas TV

Run time: 1:52

The Iron Bear and some queer-friendly spaces on Fourth Street may be demolished to make room for new developments in downtown Austin. Many in the queer community decried the proposed demolition of the Iron Bear, which led to the city's Historic Landmark Commission initiating historic zoning on the bar's building.

Saved By Cultural-Historical Significance



Cultural Erasure – Transgender Community

Transgender Community rallies in Downtown Austin

KVUE

Run time: 1:41

Apr 2, 2022 - Advocates said recent attacks on the transgender community make them want to celebrate harder this year.



Time for reflection

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

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

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

CHAPTER 4

PANEL LOGISTICS 101

15 MINUTES

PANEL ORIENTATION

Panel Logistics 101



Time for reflection

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

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

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

CHAPTER5

HOTEL OCCUPANCY TAX (HOT) GRANTS

30 MINUTES

PANEL ORIENTATION

Source of Program Funds

Hotel Occupancy Tax (HOT)

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

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

HOT Economic Development Grants

If you are an Heritage Preservation Panelist:

- Watch the [Heritage Preservation Program Overview \(English\)](#),
or
- Watch the [Heritage Preservation Program Overview \(Spanish\)](#)

If you are an Elevate Panelist:

- Watch the [Elevate Program Overview \(English\)](#),
or
- Watch the [Elevate Program Overview \(Spanish\)](#)

CHAPTER 6

PROGRAM RUBRIC: Elevate

30 MINUTES

PANEL ORIENTATION

Heritage Preservation Scoring Rubric – [Click Here](#)

Preservation Impact	32 Points Total
Significance of Historic Site	8 points
Preservation-Related Work and Use of Funds	8 points
Endangerment	8 points
Long-Range Goals / Diversity & Stabilization	8 points
Tourism Impact	32 Points Total
Target Audiences and Strategies	8 points
Attract New, Diverse Tourists	8 points
Tourism Data	8 points
Performance Measures	8 points
Access and Impact	18 Points Total
Preservation Technical Assistance	6 points
Community Collaborators	6 points
East Austin Historic Survey	6 points
Project Viability	18 Points Total
Project Team	6 points
Budget and Funding Plan for Preservation Priorities	6 points
Bids	6 points
Total	100 points

Elevate Scoring Rubric:

Operations	45 Points Total
Mission and Key Constituencies	15 points
History of Service	10 points
Cultural Leadership	15 points
Community Voice	5 points
Cultural & Social Impact	55 Points Total
Cultural Activities Relevance & Responsiveness	15 points
Intersectionality & Inclusion	5 points
Community Relationships	5 points
Opportunity Creation & Community Benefit	10 points
Accessibility	10 points
Programmatic Reach	5 points
Budget	5 points
Total	100 points



Things to remember

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

Your expertise in cultural equity issues will be invaluable in this process!

Many of these proposals will have great value to community even if they don't score well. The scoring should speak to the priorities of the Elevate grant program and are not a referendum of the creative value of the applicant in general.

Readers and Panelists will score all rubric sections with set numerical values for each scoring option.

For example: When scoring *History of Service* you will enter either 15, 10, 5, or 1 based on the information provided.



Mission and Key Constituencies

15 points

What is your mission, vision, and primary production history?

Please identify your key constituencies and provide information about applicant's service to them.

15 points

if their mission **IS** rooted in serving communities that are at immediate risk of cultural erasure and displacement within and under-funded by the City of Austin Cultural Arts Division.

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

10 point

if their mission **IS** rooted in serving communities that have experienced other forms of institutional marginalization and have been under-funded by the City of Austin Cultural Arts Division.

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

1 point

if their mission **IS NOT** rooted in serving communities that are at immediate risk of cultural erasure and displacement within Austin and/or have been institutionally marginalized.

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

History of Service

10 Points

In what ways have you maintained a responsive approach to the needs of your key constituencies?

10 Points

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

The response clearly describes how the organization has directly served these communities.

7 Points

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

The response clearly describes how the organization has directly served these communities.

4 Points

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

1 Point

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

AND/OR

The organization has a history of service that seeks to **broadly serve all communities** and/or supports these key constituencies through a charity mindset.



Cultural Leadership

15 Points

Who holds power in your organization and how do they represent your community?
Decision-making power includes executive level creative, administrative, and/or board leadership.

15 Points

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

10 Points

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

5 Points

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

1 Point

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

OR

The organization's leadership has no lived experience within the key constituencies they serve.



Community Voice

5 Points

In what ways are the voices from the community amplified and involved in the creative direction of your project?

5 Points

Project **centers from the start** the stories and experiences of key constituency groups that have disproportionately experienced the negative impacts of systemic racism

4 Points

Project **centers from the start** the stories and experiences of key constituency groups that have disproportionately experienced other forms of institutional marginalization.

3 Points

Project involves the stories and experiences of key constituency groups later in the process.

1 Point

Project attempts to involve inclusive or intersectional voices but the proposal presents issues of tokenism or cultural appropriation

OR

Project does not mention how voices from the community are involved in the project creative direction.

Cultural Activities Relevance and Responsiveness

15 Points

What are your proposed activities and how is your proposal relevant to the current social and cultural needs of the community?

15 Points

Applicant clearly describes how they are elevating the City's diverse arts and cultural sector. Proposal centers content that is developed by and for key constituency groups that have disproportionately experienced the negative impacts of systemic racism. Proposal will serve and be accountable to these communities.

Racial equity is a core part of the proposed activities and will have great/lasting benefits for these communities

10 Points

Applicant clearly describes how they are elevating the City's diverse arts and cultural sector. Proposal centers content that is developed by and for key constituency groups that have experienced other forms of institutional marginalization. Proposal will serve and be accountable to these communities.

Proposed activities will have great/lasting benefits for these communities

5 Points

Applicant describes how the proposal centers content that will serve and elevate diverse arts and cultural sector. Proposal includes content for key constituency groups of Austin but is not developed by or is not accountable to these communities.

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

1 Point

Applicant does not sufficiently show how the proposal will elevate the City's diverse arts and cultural sector.

Equity is not part of the proposal OR is considered but is likely to have minimal and/or temporary benefits.

Intersectionality and Inclusion

5 Points

In what ways is intersectionality a key component of your activities?

The term intersectionality was coined by Kimberlé Williams Crenshaw. Intersectionality is where race, class, gender, and other vulnerabilities overlap. It describes the many ways in which various forms of discriminations can intersect, creating special vulnerabilities for some.

5 points

Intersectionality is a key component of this proposal.

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

1 point

Proposal does not center people from communities that are at immediate risk of cultural erasure and displacement within Austin as well as other forms of marginalization.

Proposal attempts to be inclusive or intersectional but involves community voices late in the process. Or, the proposal contains risk of tokenism or cultural appropriation.

Community Relationships

5 Points

Describe the non-financial ways your community supports your organization and how that support has short and long-term impact on your organization's success.

Describe the ways your community financially supports your organization and how that support has had a short and long-term impact on your organization's success. If your community does not financially support your organization, please explain why.

5 Points

Investment from the community in the form of relationship-oriented contributions.

AND Application shows investment from the community that is a balance of asset-based and relationship-oriented contributions.

3 Points

Investment from the community in the form of relationship-oriented contributions.

OR Application shows investment from the community that is a balance of asset-based and relationship-oriented contributions.

1 Point

Application lacks proof of community non-financial AND financial investment from the key constituencies named in the proposal.

Opportunity Creation

10 Points

Describe the ways your creative work invests in your community. Include information on the systemic and long-term benefits your programming has for the community.

10 Points

Applicant shows a direct investment in programs and opportunities that have a systemic and long-term benefit explicitly for one or more communities that are at immediate risk of cultural erasure and displacement within Austin.

7 Points

Applicant shows a direct investment in programs and opportunities that have a systemic and long-term benefit explicitly for communities that have experienced other forms of institutional marginalization.

4 Points

Applicant shows a direct investment in programs and opportunities that have temporary or individual benefit for previously identified key constituencies

1 Point

Applicant does not have a clear description of how their programs will have a benefit explicitly for previously identified key constituencies.

Accessibility for Individuals in the Disability Community

5 Points

Does your proposal include specialized programming or accommodations for individuals with disabilities?

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

5 points

Proposed activities include adaptations or services for individuals with disabilities

1 point

Proposed activities do not provide expanded ADA access beyond the federally mandated ADA Accessibility Requirements of the proposed activity venue.

Accessibility for non-English speaking communities

5 Points

Does your proposal include specialized language access accommodations or programming for non-English speaking communities?

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

5 points

Proposed activities include specialized adaptations or services for non-English speaking communities.

1 point

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

Programmatic Reach

5 Points

How will the requested funding help you expand your programmatic reach and amplify Austin's diverse arts and cultural sector?

5 Points

Applicant has a clear marketing plan to retain existing audiences and reach new audiences within communities that have disproportionately experienced communities that are at immediate risk of cultural erasure and displacement within Austin.

AND

Proposal showcases work **by and for** communities that have disproportionately experienced communities that are at immediate risk of cultural erasure and displacement within Austin.

4 Points

Applicant has a clear marketing plan to retain existing audiences and reach new audiences within key constituency groups that have experienced other forms of institutional marginalization.

AND

Proposal showcases work **by and for** audiences within key constituency groups that have experienced other forms of institutional marginalization.

3 Points

Applicant has a clear marketing plan to retain existing audiences and/or reach new audiences within key constituency groups that have experienced other forms of institutional marginalization.

OR

Proposal showcases work **by and for** audiences within key constituency groups that have experienced other forms of institutional marginalization.

1 Point

Applicant does not have a clear marketing plan to retain existing audiences and/or reach new audiences within key constituency groups that have experienced other forms of institutional marginalization.

OR

Proposal does not showcase work **by and for** audiences within key constituency groups that have experienced other forms of institutional marginalization.



Budget

5 Points

How will you use these funds to produce your events?

5 Points

Proficient details to clearly understand all components of the proposed budget.

AND

Project budget includes payment for participating artists and project administrators.

AND

Budget history shows no deficits or deficits are explained well.

4 Points

Budget meets two of the following:

Sufficient details to understand all components of the proposed budget

Project budget includes payment for participating artists &/or project administrators.

Budget history shows no deficits or deficits are explained well.

3 Points

Budget and/or budget history lacks sufficient detail

AND/OR

Participating artists and project administrators are all volunteers.

1 Point

Budget details are unrealistic or inflated.

OR

Budget contains glaring oversights that are not clearly explained.

OR

Budget form is missing

Time for reflection

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

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

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

CHAPTER 7

BACKGROUND MATERIALS AND RESOURCES

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

Background Materials – City of Austin

☐ Cultural Funding Review Process resources

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

☐ Elevate Program Details

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

☐ Cultural Funding Additional Program Details

- ☐ https://www.austintexas.gov/sites/default/files/files/EDD/CulturalArts/Thrive_HOT/ProgramDetail_Appendix.pdf

Background Materials – External

☐ Texans for the Arts Foundation: HOT Toolkit

☐ <https://www.hottoolkit.com/>

☐ Grantmakers in the Arts

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

☐ Grantmakers in the Arts

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

Arts Commission Four Pillars

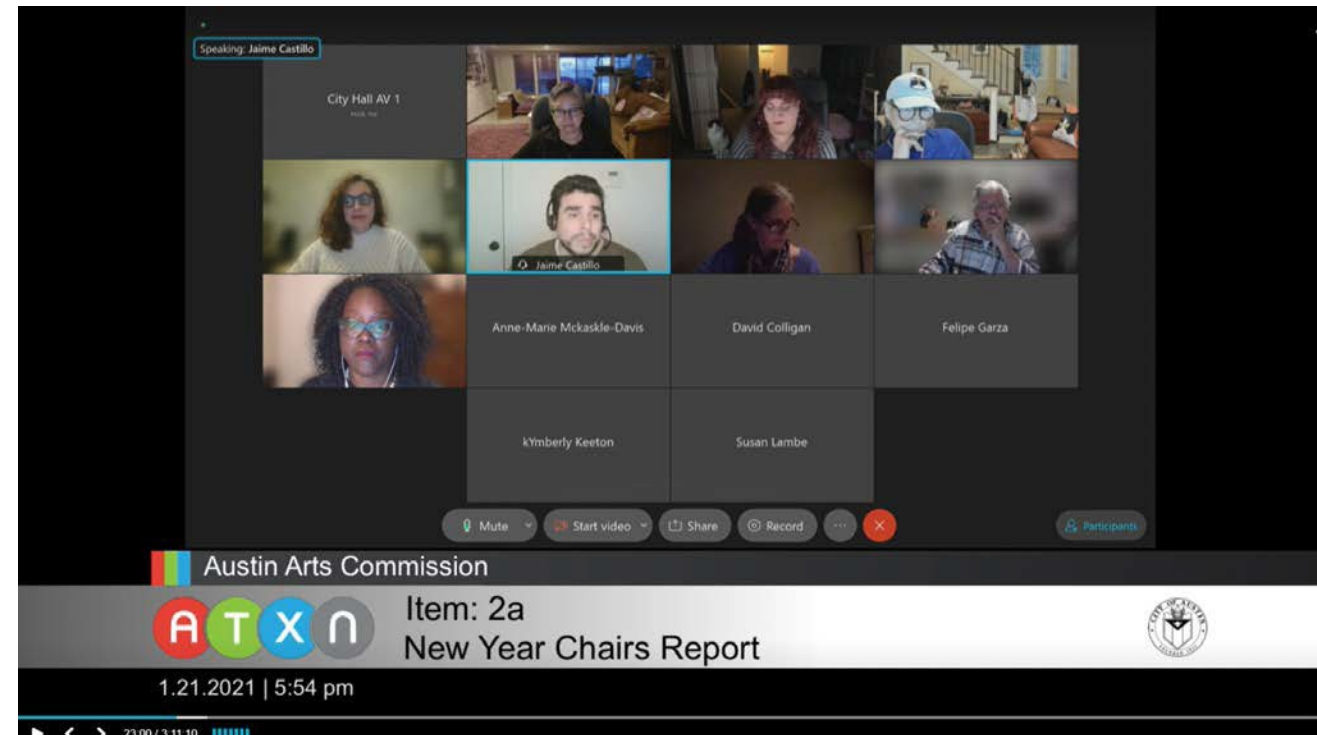
[Arts Commission Meeting, January 21, 2021](#)
Jaime Castillo, Former Arts Commission Chair

Run-time: 7:44

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

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

Setting the Stage for Cultural Equity in Austin



Program Development & Context: 08/24/2021

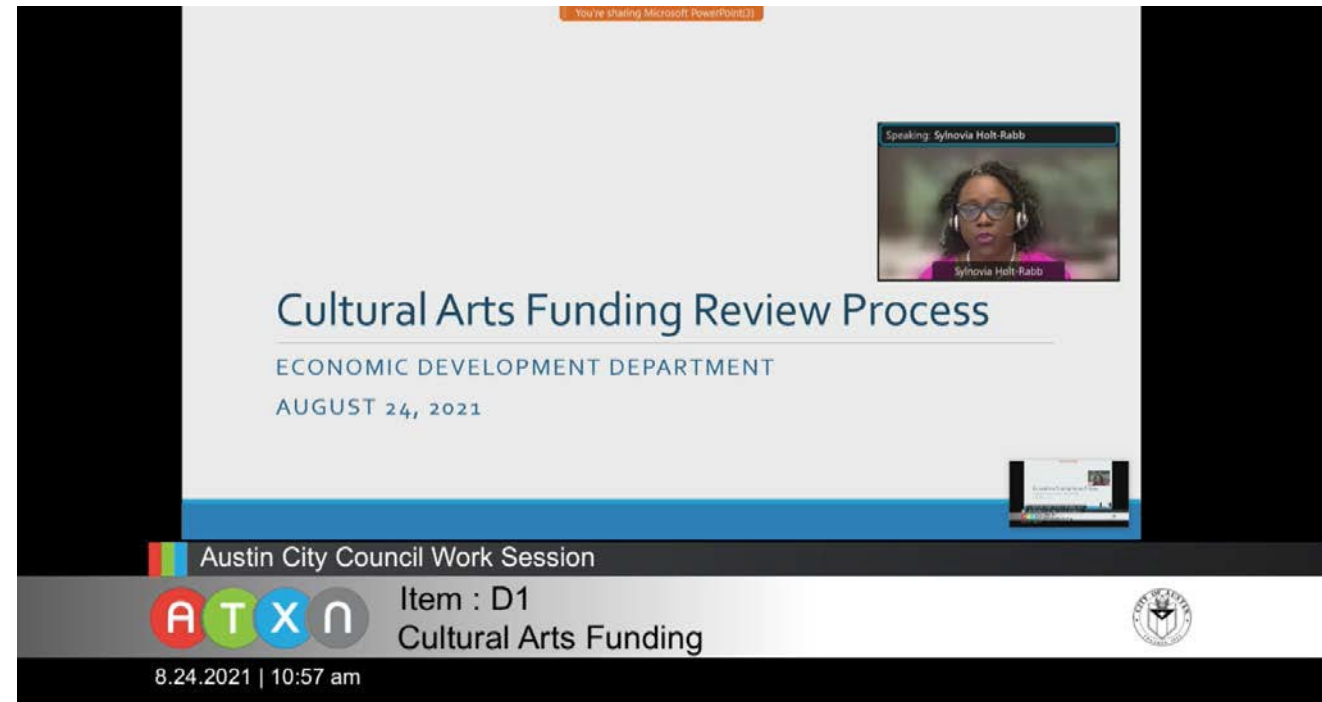
Austin City Council Work Session

Item D1- Cultural Arts Funding

*Presented by City of Austin Economic
Development Department*

Run-time: 21:54

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



MJR Partners Cultural Funding Review Process Final Report

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

Presented by Margie Reese, MJR Partners

Run-time: 7:53

Start from: 28:22 through 36:09

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

Closing thoughts on the Cultural Funding Review Process.

