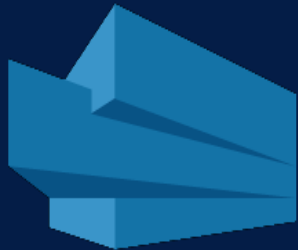


# Nexus Detailed



**Economic  
Development**  
CITY OF AUSTIN

# Nexus Grant Overview

The Nexus program is designed to nurture new and emerging applicants in the creative community.

Funds support creative public activities for the city and its tourists through community-centered arts activities and collaboration.

This program funds community-centered art projects of all kinds.

Nexus will prioritize applicants who are new to City funding, particularly those who have been at immediate risk of cultural erasure and displacement within Austin and/or have been institutionally marginalized.



# Applicant Eligibility

1. 501(c) Arts Organizations, Individual Artists and Creative Businesses with **annual expenses \$150,000 or less**
2. Headquartered in Austin Metropolitan Statistical Area (MSA)
3. Minimum 1 Year of Creative Production in Austin
4. Hotel Occupancy Tax (HOT) Compliance
5. No current funding from other City Grants (Nexus, Thrive, Elevate, or Live Music Fund)
6. Fiscal Sponsorship is optional

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

# Funding Priorities

Priority will be given to:

- Applicants who have never received City of Austin Cultural Funding awards in the last five years.
- Applicants that serve **Key Constituencies** that are at **immediate risk of cultural erasure and displacement** and **other forms of intuitional marginalization**.
- Projects that **invest in local artists**
- **Community-centered art projects of all kinds.**

# Nexus Scoring Rubric

First-time Applicant	10 points
Key Constituencies & Creative Mission	15 points
Cultural Leadership	15 points
Cultural Activities	10 points
Creative Collaboration	10 points
Accessibility	10 points
Language Accessibility	10 points
Marketing	10 points
Budget	10 points

<b>Total</b>	<b>100 points</b>
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# Key Constituencies

**Key Constituencies** are the people deeply impacted by your work, which may include your audience, community members, and/or participating artists and administrators. These ‘key constituencies’ are identified and named by the applicant.

For the purposes of this program, key constituencies that will be prioritized are community groups that are at immediate risk of cultural erasure and displacement within Austin and/or have been institutionally marginalized and under-funded by the City of Austin Cultural Arts Division. Any reference to ‘key constituencies’ in a program application and scoring rubric will be referring to the community groups that meet this definition and that has been directly identified by the applicant.



# First-Time Applicant

## Up to 10 Points

In the last 5 years (2019-2024), how many City of Austin Cultural Arts Division Grants (Thrive, Elevate, Nexus, Core, Community Initiatives, Capacity Building, or Cultural Heritage Festivals Program) have you received?

This would not include other City of Austin Economic Development Department Grants.

**10 points**

0-1 grants in the last 5 years

**5 points**

2-3 grants in the last 5 years

**1 point**

4+ grants in the last 5 years

# Key Constituencies & Creative Mission

## Up to 15 points

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

Answer must include:

- Identify your key constituencies (see [Additional Program Details](#) for definition)
- Creative mission and/or artistic goals

### 15 points

Their artistic vision/mission **IS** rooted in **serving communities that are at immediate risk of cultural erasure and displacement within Austin** and/or have been institutionally marginalized and under-funded by the City of Austin Cultural Arts Division.

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

### 10 points

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

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

### 1 point

Their artistic vision/mission **IS NOT** rooted in serving communities that are at immediate risk of cultural erasure and displacement within Austin and/or have been institutionally marginalized and under-funded by the City of Austin Cultural Arts Division.

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



## **Key Constituencies & Creative Mission - 15 points**

Their artistic vision/mission **IS** rooted in **servicing communities that are at immediate risk of cultural erasure and displacement within Austin** and/or have been institutionally marginalized and under-funded by the City of Austin Cultural Arts Division.

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

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

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

**(Video work sample shows that reaching under-served communities is central to their mission)**

## **Key Constituencies & Creative Mission - 10 points**

Their artistic vision/mission **IS** rooted in **servicing communities that have experienced other forms of institutional marginalization** and have been under-funded by the City of Austin Cultural Arts Division.

**AND** documentation provided **DOES** show that reaching under-served communities is central to the applicant's mission.

ABC Records currently **provides a safe and affirming space for LGBTQIA+ and allies** to learn about vinyl records and the industry and grow skills and competencies in this active community. All services and events exist to support these values and mission, and funds will be used to continue community outreach and marketing efforts in the various settings that ABC Records occupies.

All events serve to amplify the voices and talent of our key constituencies local to Austin.

**(Website link and provided work samples shows that reaching their key constituencies is central to their mission)**

## Key Constituencies & Creative Mission - 1 point

Their artistic vision/mission **IS NOT** rooted in serving communities that are at immediate risk of cultural erasure and displacement within Austin and/or have been institutionally marginalized and under-funded by the City of Austin Cultural Arts Division.

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

VISION: By utilizing new technologies, **women will be able to achieve merit-based success** no matter their age, race, familial status, or orientation. Future generations will use and expand on these **strategies to realize gender equity in a historically male-dominated industry.**

MISSION & KEY CONSTITUENCY: We are committed to **supporting female musicians (no matter their age, race, orientation, or familial status)** who want to grow their revenue and expand their audience.

(Applicant's key constituency is not one of the priority community groups defined in the [guidelines](#) and [additional program details](#))

# Cultural Leadership

## Up to 15 Points

**Who holds decision-making power in your creative practice and how do you/they represent your key constituencies?**

Your answer could include:

- You, the individual artist applicant
- Executive and Creative Leadership
- Advisory Board
- Creative Advisors

### 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**

### 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 **their listed key constituency groups.**

### 1 Point

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

## Cultural 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**

As an individual artist, and founder and artistic director of a new creative collective - I would say that I hold the decision-making power. **I represent my community as a queer Latinx creative, who grew up under the poverty line. My intersections and experience growing up in Austin, allow me to understand a very wide range of communities.** I seek to serve them, and curate safe spaces for self-expression and growth.

**(The proposal references their key constituencies from the previous question, describing how they represent them, and their leadership role.)**

## Cultural Leadership - 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**.

Gals Gallery Theatre is a theater group co-founded by Gale Smith and Galena Jones. Gale and Galena share responsibilities for the organization and are the group's joint creative directors and producers. **Gale and Galena both identify as women with disabilities.** In the past, Gals Gallery Theatre has been able to hire creative collaborators who contributed to their production history. **Notably, Gals Gallery Theatre hired the choreographer, Galaxie Adams, who identifies as a queer woman of color.**

**(Proposal goes on to define roles of key leaders and how they ALL represent their key constituency groups)**

## **Cultural Leadership - 5 Points**

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

I am applying for this grant as myself, Sophie Anderson, representing a community of intergenerational artists from diverse backgrounds who make their home in Austin. We are musicians, artists, and teachers, we are low-income residents, we are parents. **I am neurodivergent and I represent my students and their families who are living with disabilities.**

**My creative advisors include members of the Austin music community, my band mates and close collaborators, and fellow teachers.**

**(Though Sophie is a member of the key constituency group, it is not clear if her creative advisors also have a cultural understanding/lived experience within these groups.)**

## **Cultural Leadership - 1 Point**

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

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

Isabella Bennett is Ethereal Visions Gallery's curator and handles all operations of the gallery. Isabella has been a part of the Austin arts and music community since 2012 and has been facilitating art shows since 2014 in Austin. In 2019 she was able to open Ethereal Visions Gallery, which exists as the community outreach branch of her primary business. Isabella has deep ties to the community and cultural heart of Austin.

**(Proposal does not describe how the leadership has lived experience within the key constituency groups they serve.)**



# Cultural Activities

## Up to 10 Points

### What is your proposed public activity?

Your answer must address:

- Description of proposed activities (who, what, when, where)
- Desired outcome or impact of your proposed activities, including how equity is centered.
- How key constituencies are involved in the development of the activities

#### 10 Points

Applicant clearly describes their proposed event.

**Proposal centers content that is developed by and for key constituency groups that are at immediate risk of cultural erasure and displacement within Austin.** Proposal will serve and be accountable to these communities.

Equity is a core part of the proposed activities and will benefit these communities

#### 7 Points

Applicant clearly describes their proposed event.

**Proposal centers content that is developed by and for key constituency groups that have experienced other forms of institutional marginalization.** Proposal will serve and be accountable to these communities.

Equity is a core part of the proposed activities and will benefit these communities

#### 4 Points

Applicant describes their proposed event but provides little detail.

**Proposal includes content for key constituency groups of Austin but is not developed by or is not accountable to these communities.**

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

#### 1 Point

Applicant does not sufficiently describe their proposed event.

Equity is not part of the proposal

OR is considered but is likely to have minimal benefits.

## **Cultural Activities - 10 Points**

Applicant clearly describes their proposed event.

**Proposal centers content that is developed by and for key constituency groups that are at immediate risk of cultural erasure and displacement within Austin.** Proposal will serve and be accountable to these communities.

Equity is a core part of the proposed activities and will benefit these communities

Funds are requested to support **a festival produced by African martial arts experts to showcase a wide range of African, African diaspora, and South Asian martial arts.** This workshop will bring together artistic talent from diverse traditions. It will be open to the public and accessible to all skill levels. **Particular emphasis will be made to welcome youth, people of color, and women.**

**(Proposal details the three-day festival and highlights the performers representing key constituency groups and activities occurring during the event. Equity is a core part of the proposed activities.)**

## **Cultural Activities -7 Points**

Applicant clearly describes their proposed event.

**Proposal centers content that is developed by and for key constituency groups that have experienced other forms of institutional marginalization.** Proposal will serve and be accountable to these communities.

Equity is a core part of the proposed activities and will benefit these communities

The Austin Feel the Beat Music Concert will feature **live performances showcasing the musical talents of Austin's blind and visually impaired community.**

**(Proposal details the event and highlights the performers representing key constituency groups. Applicant discusses how this annual performance provides lasting benefit to these communities. Equity is a core part of the proposed activities.)**

## Cultural Activities - 4 Points

Applicant describes their proposed event but provides little detail.

**Proposal includes content for key constituency groups of Austin but is not developed by or is not accountable to these communities.**

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

John Doe's "Be a Drag" Project captures commentary on issues facing the LGBTQIA+ community through the medium of photography. The project features portraits of local Austin drag performers as well as quotes from the artists on recent political discourse surrounding their community. **Doe hopes that the series will shed light and invite open dialogue on current issues facing the Queer community.**

**(John Doe does not have lived experience within the key constituency group served, and does not include the project participants from these communities in the curatorial decision-making process. The event details are vague.)**

## **Cultural Activities - 1 Point**

Applicant does not sufficiently describe their proposed event.

Equity is not part of the proposal

OR is considered but is likely to have minimal benefits.

Austin Comedy Club operates 6 days a week. The grant would enable us to reach more broadly to the Austin community. We attract tourists to our shows through our partnership with a neighboring hotel.

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

# Creative Collaboration

## Up to 10 Points

Provide the name(s) of creative collaborator(s) and their role(s) producing your proposed activities.

### 10 points

Proposal lists at least one collaborator.

Provides detailed description of the collaborator's role in the development and implementation of the proposed activity

### 5 points

Proposal lists at least one collaborator.

Provides minimal details of the collaborator's role

### 1 point

Proposal does not list any collaborators

## **Creative Collaboration - 10 points**

Proposal lists at least one collaborator.

Provides detailed description of the collaborator's role in the development and implementation of the proposed activity

### **Collaboration with Local Organizations:**

To ensure a broad spectrum of voices, we plan to partner with organizations like Austin Justice, Allgo, and OfColor. Through these alliances, we will launch an open call targeting female, Latinx, LGBTQIA+, and BIPOC artists, aiming to foster inclusivity and represent the varied fabric of our community.

### **Maria Garza:**

As a curator and mixed media artist, we would like Maria to play a pivotal role in conceptualizing and curating our exhibitions and art showcases. Her expertise ensures that the themes we aim to highlight are presented compelling and thought-provoking.

## **Creative Collaboration - 5 points**

Proposal lists at least one collaborator.

Provides minimal details of the collaborator's role

Courney Redd - Would help with the space for the event.

Pedro Lopez - Would help set up the lights, projectors.

Micah Paulson - Would help set up sound for the event.



## Creative Collaboration - 1 point

Proposal does not list any collaborators.

This project will solely be produced and presented by myself and **will not involve** any additional artistic or production **collaborators**.

# Accessibility for Individuals in the Disability Community

## Up to 10 Points

**Describe the specialized accommodations and/or programming for individuals with disabilities that you intend to provide at your proposed activities, if any.**

Your answer should address:

- Specific services or adaptations you will provide
- Name(s) of service provider and/or participation of a trained professional in administering services or adaptations

*Accessibility accommodations that are “upon-request only” are not considered to be specialized.*

*Hosting activities in an ADA accessible facility, by itself, is also not considered to be specialized.*

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

### 10 points

Proposed activities include deep and impactful adaptations or services for individuals with disabilities and **includes participation of trained professionals.**

### 5 points

Proposed activities provide some expanded ADA access, however there is not a clear plan for implementation **or** services are not provided by a trained professional

### 1 point

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

## **Accessibility for Individuals in the Disability Community - 10 points**

Proposed activities include deep and impactful adaptations or services for individuals with disabilities, and **includes participation of trained professionals**

**Deaf Slam has historically and continues to have staff and board members on hand to offer American Sign Language translation at all times. Deaf Slam is in an ADA accessible space and ensures that all programming is ADA accessible. We also have a history of working with community members who require additional support services. Our education manager is trained in program development and implementation that supports participants with different cognitive abilities.**

## Accessibility for Individuals in the Disability Community - 5 points

Proposed activities provide some expanded ADA access, however there is not a clear plan for implementation **or** services are not provided by a trained professional

It is extremely important to me that this event be accommodating to anyone in the disabled community. I will only choose a venue that is wheelchair accessible with wide pathways in the gallery to navigate. Should anyone who identifies as visually impaired like to partake in our event, **we will have volunteers to assist them** in the space from everything to helping them grab food, find a comfortable place to sit for the music and I myself would love to tell them about some of the works and hear how they experience the art and what it means to them.

**(No clear plan for implementation, and it is not clear if trained service providers are involved)**

## Accessibility for Individuals in the Disability Community - 1 point

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

As an individual artist I am committed to ensuring that everyone has access to the arts, including people with disabilities. **I work to make my programs and facilities accessible.**

(Hosting activities in an ADA accessible facility is not considered a specialized accommodation. No clear description of services is provided.)

# Accessibility for non-English speaking communities

## Up to 10 Points

**Describe the specialized language access accommodations or programming for non-English speaking communities that you intend to provide at your proposed activity, if any.**

Your answer should address:

- Specific services or adaptations you will provide (including the language(s) they will be provided in)
- Name(s) of service providers and/or participation of a trained professional in administering services or adaptations

*Accessibility accommodations that are “upon-request only” are not considered to be specialized.*

### 10 points

Proposed activities include specialized adaptations or services for non-English speaking communities and **includes participation of trained professionals.**

### 5 points

Proposed activities provide some expanded language access, however there is not a clear plan for implementation, **and/or** services are not provided by a trained professional.

### 1 point

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

## **Accessibility for non-English speaking communities - 10 points**

Proposed activities include specialized adaptations or services for non-English speaking communities **includes participation of trained professionals.**

**Arts Access Texas is an Austin-based nonprofit, transforming the lives of people with disabilities through the creation of art.** With five core programs and additional special projects, ArtMix serves more than 6,000 people annually.

In addition, the ArtMix event now offers **certified interpreters in American Sign Language, Mexican Sign Language, Spanish Sign Language, and Spanish.** We plan to continue to grow these access and language resources.

## Accessibility for non-English speaking communities - 5 points

Proposed activities provide some expanded language access, however there is not a clear plan for implementation, **and/or** services are not provided by a trained professional.

A volunteer interpreter will be present at the event. Additionally, many of the performers are bilingual.

(The response does not make it clear if the volunteer is a trained interpreter. It is not clear how the performers will be involved in language access services. )



## Accessibility for non-English speaking communities - 1 point

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

Music is a universal language and therefore does not require specialized translation or interpretation.

**(Applicant does not offer language access beyond the performance. Applicant should consider points where audience members may seek details about the event as an important part of their language access plan. (I.E., marketing materials, program brochure, event welcome or introductions, etc).)**

# Marketing

## Up to 10 Points

### Describe how you will market your proposed activities.

Your answer should include your **marketing platforms** (ex: social media, web, newsletter, print, radio/tv, etc.) and specialized marketing efforts to reach:

1. Audiences within **your** key constituencies
2. **New** audiences within the City of Austin's Priority Key Constituencies
3. Audience members with disabilities and/or audience members whose primary language is not English
4. Tourists

*An applicant's key constituencies are **NOT** required to align with the City's priority key constituencies (as defined in the Additional Program Details) to receive points for Item 1. **HOWEVER**, Item 2 requires the applicant to reach **NEW** audiences within the City's priority key constituencies that are **not reached through Item 1**.*

*Utilizing two or more forms of social media (ex: Facebook and Instagram) will only count as **ONE** marketing platform.*

# Marketing (Continued)

## Up to 10 Points

Describe how you will market your proposed activities.

### 10 Points

Marketing efforts includes **ALL** the following:

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, web, newsletter, print, radio/tv, etc.)

### 7 Points

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

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, web, newsletter, print, radio/tv, etc.)

### 4 Points

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

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, web, newsletter, print, radio/tv, etc.)

### 1 Point

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

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, web, newsletter, print, radio/tv, etc.)

**OR** Applicant does not have a clear marketing plan.

## Marketing - 10 Points

Marketing efforts includes **ALL** the following:

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, newsletter, print, radio/tv, etc.)

With grant funds, I will be able to use a considerable amount of time and energy to promote my studio and exhibition; targeting **Latino audiences, Spanish speakers, and those who have been historically underrepresented in public art.**

Our marketing plan:

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

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

## Marketing - 7 Points

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

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, newsletter, print, radio/tv, etc.)

This funding will allow our gallery exhibit to reach audiences **residing in Austin or its ETJ as well as tourists** coming to visit our city through:

- **Printed marketing** including a commissioned ad in the Austin American Statesman
- Purchase sponsored **social media content on TikTok and Instagram and Facebook**
- Upgrade newsletter service to professional platform: Mailchimp
- **Engage our current LGBTQIA+, gender nonconforming artists, and reach NEW African American and African Diaspora audiences** by centering campaigns around artists' backgrounds/work, and communities for diverse audience development

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

## Marketing - 4 Points

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

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, newsletter, print, radio/tv, etc.)

Through organic marketing, the podcast has yielded over **900 Facebook** followers. **By receiving this grant, the podcast can utilize paid Instagram Ads to expand its reach in the growing AAPI community in Austin, as well as AAPI tourists to Austin. We wish to expand our reach into Austin's LGBTQIA+ community through targeted X (formerly known as Twitter) ads.**

(Proposal does not include explicit efforts to reach audience members with disabilities or whose primary language is not English and only lists one marketing platform – Social Media)

## **Marketing - 1 Point**

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

1. Efforts to reach applicant's key constituencies
2. Efforts to reach **new** audiences within the City's priority key constituencies
3. Efforts to reach audience members with disabilities and/or audience members whose primary language is not English
4. Efforts to reach tourists
5. Utilize two or more marketing platforms (ex: social media, newsletter, print, radio/tv, etc.)

**OR**

Applicant does not have a clear marketing plan.

**The Austin Heritage Museum (AHM) has an active social media presence, which our members actively engage with our posts.**

# Budget

## Up to 10 Points

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

Your answer should address **payment to artists and/or administrators** and:

1. Estimated expenses related to providing specialized accessibility and/or language access services
2. Estimated expenses related to marketing to current or new audiences
3. Explanation of expenses to produce your activities
4. Budget should be reflective of this application



# Budget

## Up to 10 Points

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

### 10 Points

Project budget includes **all** the following:

1. Payments to artists **and/or** project administrators.
2. Expenses for specialized accessibility and/or language access services
3. Marketing expenses
4. Production expenses
5. Uploaded budget form matches the budget narrative

### 7 Points

Project budget includes payments to artists **and/or** project administrators.

**And at least 3 of the following:**

1. Expenses for specialized accessibility and/or language access services
2. Marketing expenses
3. Production expenses
4. Uploaded budget form matches the budget narrative

### 4 Points

Project budget includes payments to artists **and/or** project administrators.

**And at least 2 of the following:**

1. Expenses for specialized accessibility and/or language access services
2. Marketing expenses
3. Production expenses
4. Uploaded budget form matches the budget narrative

### 1 Point

Project budget includes 2 or **fewer** of the following:

1. Payments to artists **and/or** project administrators.
2. Expenses for specialized accessibility and/or language access services
3. Marketing expenses
4. Production expenses
5. Uploaded budget form matches the budget narrative

## Budget - 10 Points

Project budget includes **all** the following:

- Payments to participating artists **and/or** project administrators
- Expenses for specialized accessibility and/or language access services
- Marketing expenses
- Production expenses
- Uploaded budget form matches the budget narrative.

### Budget Table: Harper Hill

<u>Administrative Fees</u>	<u>\$ 1,500</u>	<u>Equitable wages for Harper Hill</u>
<u>Artist Fees</u>	<u>\$ 700</u>	<u>Graphic Designer</u>
<u>Marketing</u>	<u>\$ 800</u>	<u>Social media ads \$400, Newspaper ad \$400</u>
<u>Space</u>	<u>\$ 1,000</u>	<u>Venue rental</u>
<u>Language Access</u>	<u>\$ 500</u>	<u>ASL Interpreters fee</u>
<u>Supplies/Materials</u>	<u>\$ 500</u>	<u>Art Supplies including canvas, paints, paintbrushes, etc.</u>
TOTAL	\$5,000	

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

## Budget - 7 Points

Project budget includes payments to participating artists **and/or** project administrators.

**And at least 3 of the following:**

1. Expenses for specialized accessibility and/or language access services
2. Marketing expenses
3. Production expenses
4. Uploaded budget form matches the budget narrative

### Budget Table: Melodic Generations

Administrative Fees	\$ 1,000	1 admin to work 40 hours at \$25/hour
Artist Fees	\$ 1950	3 professional musicians at \$500 each and 3 youth musicians at \$150 each
Marketing	\$ 900	Radio ad \$500, Social Media ad \$400
Space	\$ 1,150	Venue rental
TOTAL	\$5,000	

*(No expenses were listed for specialized accessibility or language access, The applicant's budget form mirrors this narrative.)*

## Budget - 4 Points

Project budget includes payments to participating artists **and/or** project administrators.

**And at least 2 of the following:**

1. Expenses for specialized accessibility and/or language access services
2. Marketing expenses
3. Production expenses
4. Uploaded budget form matches the budget narrative

### Budget Table: Frog and Toad Productions

<u>Administrative Fees</u>	<u>\$ 500</u>	<u>\$250 Stipends for 2 admins</u>
<u>Marketing</u>	<u>\$ 2,000</u>	<u>Boosted social media ads, Flyer distribution, and a newspaper ad</u>
<u>Space</u>	<u>\$ 2,500</u>	<u>Venue rental</u>
TOTAL	\$5,000	

*(No expenses were listed for specialized accessibility or language access. The applicant's budget form does not mirror this narrative.)*

## Budget - 1 Point

Project budget includes **2 or fewer** of the following:

1. Payments to participating artists **and/or** project administrators.
2. Expenses for specialized accessibility and/or language access services
3. Marketing expenses
4. Production expenses
5. Uploaded budget form matches the budget narrative

### Budget Table: Creative Horizons

<u>Space</u>	<u>\$ 5,000</u>	<u>Venue rental</u>
TOTAL	\$5,000	

*(Budget only shows production expenses. The applicant's budget form does not align with application narrative.)*

# Next Steps

## Questions?

Take your time reading through the rubric again.  
You can always contact us as questions come up.

## Virtual Open Office Hours

Every Tuesday in from April 16 through May 16  
**10am – 12pm**

On Zoom:

<https://bit.ly/EDDopenoffice>

## Primary Nexus Panelist Contact:

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