



City of Dallas

Allocations Committee

June 5, 2025

Office of Arts and Culture
City of Dallas

Agenda



- Community Arts Division Briefing
- COP Panel Wrap Up
- Staff Updates
- Chair Updates



Community Arts Division



Funding Reallocation Briefing

- Per the CAP Guidelines:

At the discretion of Community Arts staff, funding may be reallocated from artists/organizations who have not, by May 15, 2025, spent at least 40% of their award. Reallocation may be a minimum of \$2,000.00 up to 50% of awarded funds and will be determined on a case-by-case basis.



Community Arts Division



- Total Funding Available for Reallocation Breakdown:
 - Available funds from unused awards = \$54,150
 - CAP artists receiving additional funding totaling \$52,200:
 - Gloria Agudelo
 - Herbie K. Johnson
 - Infinite Arts Movement
 - Kamica King
 - Krystal Dorsey
 - Linda Jones
 - Luis Enrique Villar
 - Natalia Padilla
 - Ofelia Faz-Garza
 - Prism Movement Theater
 - Raquel Zamora
 - Renee Micheal Jones
 - Representa Foundation
 - Sorany Gutierrez
 - Taylor Michelle Moseley
 - Urban Arts Collective



Community Arts Division



- Community Artist Program (CAP) Funding Reallocation
 - Dallas Black Dance Funds = \$70,000
 - CAP artists additional funding (\$20,000)
 - Dallas Live Concert Series in collaboration with Parks (\$20,000)
 - Summer Camp Programming for Rec. Centers and Libraries. (\$25,000)
 - AAPI Heritage & Dragon Boat Festival (\$5,000)
 - Funding reallocated from May audit = \$52,200
 - Funding allocated for Rainbow Days Summer Camp = \$21,950
 - "Provides support groups and life enrichment services to homeless children and families living in emergency, transitional, and domestic violence shelters."
 - Total funding used for reallocation = \$74,150



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Review: Cultural Organizations Program



- The COP is used to annually contract cultural services with established nonprofit cultural organizations.
- Eligibility includes:
 - At least \$100K in annual revenue
 - At least 3 years' 501c3 status in good standing
 - At least 1 staff member paid through W2
 - Dallas (non-P.O. box) location, with >50% programming located in Dallas
- Typically, organizations are awarded funding as a percentage of revenue (either last year or 3-year-average).
- Significant changes in recent years:
 - Two years ago, Allocations also instituted a “minimum” for each tier, as a percentage of revenue.
 - Last year, Allocations used a significant portion of the HOT tax to cover costs, and changed Guidelines for 2026 to begin a 3-year cycle.



Review: COP Selection Process



March through October, 2025



68 out of 70 applicants went to panel



- Every organization funded in 2025-26 reapplied (54 organizations).
- Additionally, the following 14 new or immediately returning organizations applied and went to panel review:
 - Tier 1: Pegasus Contemporary Ballet*, Swan Strings*^, The Women's Chorus of Dallas*#, Urban Arts Collective*^
 - Tier 2: Ochre House Theater, The Texas Supremacy of Music and Arts*^, Texas Folklife Resources, Inc.
 - Tier 3: Agape Broadcasting Foundation (dba KNON)*, Lone Star Circus Arts Center\$, SPARK! Dallas*, Young Leaders Strong City*^
 - Tier 4: Dallas Black Dance Theater*#^, Dallas Contemporary
 - Tier 5: n/a
 - Tier 6: Dallas Symphony Association (*FULL, not just Children's Chorus*)#
- Two organizations submitted letters of intent and/or applications, but did not go to panel:
 - Beyond the Ball – decided that their programming was not a fit
 - Let the Beat Build – not yet 3 years old; will reapply in the future

* Past ArtsActivate Awardee
Past COP Awardee
^ ALAANA organization
\$ Community Arts partner



COP Panels, May 13 - 20



- Representatives from 68 applicant organizations attended individual, 10-minute Q&A sessions. **EVERY organization attended their assigned time, with limited technical issues (!)**
- OAC selected 49 panelists. Each panelist was assigned between 12 – 15 applications to review.
- 31 panelists completed their reviews and attended in person. An additional 6 completed all reviews and scoring, but had a last-minute conflict (car trouble, illness, etc.) that prevented them from attending in person.
- **NEW:** This year, current COP awardees were required to nominate a panelist to serve on their organization's behalf (staff, volunteer, artist, etc.) during any funding round of the year. 6 organizations sent affiliated panelists to serve -- in tiers other than their own – on COP, which helped add credibility to the panel.
- Each panel met from 12:00-5 p.m. Panels were in person; organizations met virtually.
- All panels received at least 6 - 9 scores. (The Cultural Policy requires 5.)



COP Panels, May 13 - 20



- Sessions were recorded for panelists unable to attend. Links will be emailed to Commissioners next week.
- At conclusion of funding cycle, all applicant organizations may request average scores for each section, feedback from panelists, and an optional, 30-minute conversation with staff about suggestions for next year, based on panelist and administrative comments.
- Special thank you to Commissioners Trizila, Jalomo, and Bragalone for attending virtually with us – we appreciate you!



How we prepared organizations for Q&A



- Everyone was sent an email with their assigned time as well as “top tips.” These included:
 - More people do not equal more points. **While organizations should be represented by principal individuals, two to three are often plenty**; having more folks in the room who need to talk means that panelists can ask fewer questions.
 - **Please be familiar with your application.** Panelists will ask questions based on your application and their rubric. While you may follow up with panelists if there are questions that you are unable to answer in the time given, we recommend knowing all programs referenced in your application.
 - Panelists often ask questions about access, impact, and public benefit since these are given the most weight in their rubric. Be ready to discuss your organization’s **outreach to the community**, the **impact of your work in the Dallas area and beyond**, and **programs that you’re excited about in the new year**, especially if they are new!



Overall Q&A Themes (1/2)



This year's panel was extremely thoughtful, so most questions were tailored to the individual organizations' application. However, here are key questions that repeated through the panel:

- Can you describe your programming for the year?
 - A: Several organizations, especially theaters, pride themselves on work responsive to the community, so the scope of work isn't final. Most organizations in this situation were able to discuss the process of creating the work.
- How is your organization supporting themselves financially (especially organizations with a deficit)?
 - A: Many organizations have smaller headcounts due to what they can afford currently. They are also are relying on funding from donations, sponsorships, and revenue from events and activities.
 - A: Several smaller organizations have referenced the TACA Accelerator program for new ideas for marketing, budgeting, board, and strategic planning support.
- Can you explain a reduction in programs?
 - A: Several organizations cited cost increases, as well as diminishing support from funders and DISD. Several have also set major, public fundraising goals for the year to address gaps.



Overall Q&A Themes (2/2)



- What is your strategy to diversify audiences, artists on your stage, and board? How are you marketing events to diverse communities?
 - A: Some organizations are partnering together to diversify and expand their outreach.
 - A: Board diversity continues to be a challenge for many organizations. Several cited TACA's Board Speed Dating.
- How are you sustaining local artists in **Dallas**?
 - A: In general, organizations are promoting working with Dallas artists by connecting them to opportunities through partnerships, performances and exhibitions.



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ArtsActivate 2026 R1 is OPEN



- ArtsActivate is an annual, three-round funding program to support art projects across Dallas.
- Individual artists may receive up to \$8K per project, and 501c3 organizations may receive up to \$16K per project based on organization revenue.
- Announcement email sent today. Continued social media posts will resume through June.
- Bilingual marketing materials will be available, as well as a Spanish application and bilingual office hours/info sessions.



ArtsActivate 2026, R1 is OPEN



Date	Step
June 4 th	Application Opens
June 5 th – July 7 th	Information sessions, application support available (see website)
11:59 p.m. on July 7 th	Application Closes
July 8 th – August 6 th	Panel and Administrative Review
August 7 th	Allocations Vote on Funding for Round 1 [<i>earlier than usual to accommodate more time between announcement and project start dates</i>]



COP Organizations May Change Scope



- COP applications are a “snapshot in time” of the organization in April.
- Sometimes, organizations’ plans change by the following October. OAC asks funded organizations to finalize scopes of work – i.e. titles of performances, etc. – in September, pre-contract. Typically, these changes are minor.
- The Dallas Children’s Theater announced post-panel that the scope of their work will need to change, due to a wide layoff of staff to address their deficit. This was not brought up in panel; however, the organization has been in contact with OAC.
 - OAC assumes that this year, due to multiple funding environment changes, DCT will not be the only organization in this situation.
- Staff will work on a process for amending application scopes in the coming month, with updates in July.



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Appendix



- Themes from last year's Q&A



Overall Q&A Themes: LAST YEAR



- How well are you reaching out to marginalized communities?
 - A: Many organizations have stretched their efforts to make sure people from these communities feel heard, valued and included. Many expressed they have discounted ticket sales or given free tickets, or that they're telling stories of people from different backgrounds and they're diversifying or creating new content.
 - A: However, panelists also were listening for long-term engagement with marginalized, not just around giving free tickets, but going out to workshops, teaching classes, etc. While many organizations have this, many do not.
- What is your strategy to diversify audiences? How are you marketing these events to diverse communities?
 - A: Some organizations are partnering together to diversify and expand their outreach.
- How are you sustaining local artists?
 - A: In general, organizations are promoting working with Dallas artists by connecting them to opportunities through partnerships, performances and exhibitions.
- How is your organization supporting themselves financially (especially organizations with a deficit)?
 - A: Many organizations have smaller headcounts due to what they can afford currently. They are also are relying on funding from donations, sponsorships, and revenue from events and activities.
- Have you considered working with DISD students? What schools are you currently working with?
 - A: Majority of the groups are currently working with DISD schools or have plans to through partnerships. However, most already partner with Booker T Washington, which several panels felt did not accurately represent the full DISD community.

