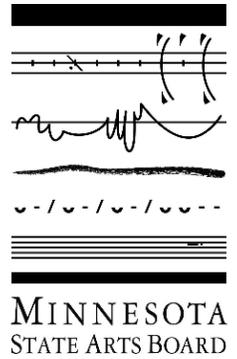


Minnesota State Arts Board Equity-Based Funding

A Literature Review of Approaches for Equity-Based Funding in the Public Sector

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J U L Y 2 0 2 0

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Summary and recommendations

To assist the Minnesota State Arts Board (MSAB) in implementing an equity-based approach for the allocation of funding to under-resourced groups, Wilder Research conducted a literature review of equity-based funding allocation approaches used by public entities, with an emphasis on public arts funding. The groups that MSAB is considering prioritizing include: people of color and Indigenous people, people who live in greater Minnesota, and people with disabilities. In total, Wilder Research identified 41 articles, of which we closely reviewed 14 for their pertinence to MSAB's learning goals. Of those 14 articles, 10 provided actionable insight for MSAB in regards to implementing an equity-based approach for the allocation of public funding.

MSAB is already pursuing or considering many of the recommendations and strategies identified by this literature review, such as collecting demographic information in grant applications, pursuing applicant-centered outreach and support, including equity-focused scoring criteria as part of the scoring rubric, and using funding formulas that direct resources to under-resourced groups. That being said, this review also highlighted a number of strategies that MSAB could consider as it implements an equity-based funding allocation approach. These recommendations include:

1. Including equity-focused application questions that explicitly address MSAB's priority groups. Historically, MSAB has included questions in its grant applications that are similar to the equity-focused questions highlighted by this review (the "Commitment to and from community" application section). That being said, the questions in the "Commitment to and from community" section may not provide information about how the applicant intends to engage people who identify with MSAB's priority groups. Based on this literature review, we recommend adding specific questions about MSAB's priority groups, currently identified as: people of color and Indigenous people, people who live in greater Minnesota, and people with disabilities. Doing so will allow for panelists to readily assess applications for their relevance to and potential impact for the target groups, in particular if an applicant does not identify with one of the priority groups and plans to engage people from those groups.

2. Adopting panel policies stating that review panels must include at least three panelists who identify with the applicable priority groups, or providing the option for separate equity review panels for pertinent applications. This literature review highlighted the importance of targeted recruitment for panelists who identify with under-resourced or underserved groups. We recommend adopting a panel policy stating that all panels must include at least three panelists (or a certain proportion of all panelists) who identify with each priority group, or otherwise providing the option for separate equity review panels for pertinent applications.

For example, for applications from artists with disabilities or who will primarily engage people with disabilities, the review panel should include at least three people with a disability or who otherwise have extensive experience with people with disabilities. Alternatively, for such applicants MSAB should provide the option for the applicant to request a separate panel review wherein the panel is comprised solely of people with disabilities or people with extensive knowledge or experience with people with disabilities.

3. Creating and using a more detailed and instructive scoring rubric (see Appendix B).

MSAB's current preliminary scoring rubric is fairly vague and, as such, offers opportunity for the implicit biases of panelists to affect application scoring. We recommend creating and using a more detailed and instructive scoring rubric, an example of which is the South Dakota Art Council's equity and access domain on page 5. Additionally, we offer another example of a more detailed and instructive scoring rubric in Appendix B. We created this scoring rubric in partnership with the Minnesota Historical Society's Native American Artist-in-Residence program. The rubric includes three domains, each with a number of criteria. The scoring options for these criteria are defined and ordinal, which often facilitates more consistent reviewing practices across reviewers as well as among applications reviewed by the same reviewer.

It is also common when assigning a numerical score to qualitative information (such as narrative information in a grant application) to use a "wider" scale. For instance, instead of using a 1-3 three-point scale (with the scoring options being "1," "2", and "3" as seen in Figure 1), many scoring rubrics use a wider scale, such as a 1-9 three-point scale (with the scoring options being "1," "5," and "9" as seen in Figure 2). It is important to note that in this example both scales are *three-point scales*, meaning that they provide three distinct scoring options regardless of the total number of points. This means that, when tabulating the scores, the highest scored applications are more readily identifiable due to the greater range of total points.

For example, compare the total points between Figures 1 and 2; while scored with the same scoring options (two "high" scores and one "low" score), the wider point values (Figure 2) more readily identify the strength of the application. We expect that a wider scale with 3-4 designated scoring options (for example, three scoring options may be "high," "medium," and "low" whereas four scoring options may be "high," "medium high," "medium low," and "low") will be particularly useful for identifying strong applications from an equity standpoint.

5. Example scoring rubric for 1-3 three-point scale

<i>Scoring options (High, Medium, Low)</i>			
Domain	High: 3 points	Medium: 2 points	Low: 1 points
<i>Criterion 1</i>	X (3 points)		
<i>Criterion 2</i>	X (3 points)		
<i>Criterion 3</i>			X (1 point)
Total	7 points total		

6. Example scoring rubric for 1-9 three-point scale

<i>Scoring options (High, Medium, Low)</i>			
Domain	High: 9 points	Medium: 5 points	Low: 1 points
<i>Criterion 1</i>	X (9 points)		
<i>Criterion 2</i>	X (9 points)		
<i>Criterion 3</i>			X (1 point)
Total	19 points total		

4. Adding equity criteria to each scoring domain (in addition to having an equity-specific scoring domain). Lastly, a few scoring rubrics that we identified in this literature review included equity criteria within each scoring domain. To give adequate weight to applications from an equity perspective, we suggest that MSAB consider adding equity criteria to each scoring domain *in addition* to having an equity-specific scoring domain. For instance, for MSAB’s preliminary “feasibility” domain, an equity-focused criterion may be: “The degree to which the applicant has engaged with a priority group(s) in the planning for the proposed project, program, or idea.” Such a criterion acknowledges the importance of engaging with targeted audience groups in the planning stages of a project, program, or idea. Likewise, criteria like this are distinct from criteria that may be found in an equity-specific scoring domain, such as the applicant’s overall experience with a priority group in the past few years.

Additionally, while we assume it is not possible for this upcoming grant application period, we recommend that, in the future, MSAB consider updating its funding formula based on priority groups’ opportunities to experience and practice art, similar to the prioritization calculations used by the Minneapolis Park and Recreation Board (page 7). Pursuing a funding formula like this will likely entail ongoing data collection about Minnesota residents’ interests and desires to experience or practice art and the opportunities that exist to do so in their daily lives. Collecting this information will function as a measure of arts access that incorporates residents’ interests and desires for such access, and will likely be useful for prioritizing funding from an equity standpoint. We also expect that collecting information like this over time will provide MSAB with highly pertinent information regarding which groups of people consistently lack access to the arts, and may subsequently guide MSAB as it considers which groups to prioritize from a funding equity standpoint in the future.

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Introduction

To assist the Minnesota State Arts Board (MSAB) in implementing an equity-based approach for the allocation of funding to under-resourced groups, Wilder Research conducted a literature review of equity-based funding allocation approaches used by public entities, with an emphasis on public arts funding. The groups that MSAB is considering prioritizing include: people of color and Indigenous people, people who live in greater Minnesota, and people with disabilities.

In total, Wilder Research identified 41 articles, of which we reviewed 14 closely for their pertinence to MSAB's learning goals. Of those 14 articles, 10 provided actionable insight for MSAB in regards to implementing an equity-based approach for the allocation of public funding. This literature review organizes findings in five sections: 1) application content; 2) applicant outreach and support; 3) panel recruitment and orientation; 4) application scoring and funding allocation; and 5) outcomes measurement.

The findings in this report represent a summary of actionable insights as they pertain to MSAB's equity goals for its three new FY2021 grant programs:

- **MN CARES Act grant program.** The federal Coronavirus Aid, Relief, and Economic Security (CARES) Act recognizes that the nonprofit arts industry is an important sector of America's economy. The Minnesota State Arts Board will award MN CARES Act grants to nonprofit arts organizations across the state to help these entities, their employees, and their contracted artists and workers endure the economic hardships caused by the forced cancellation of their activities or closure of their operations due to the spread of COVID-19.
- **Creative Support for Organizations.** The purpose of this grant program is to help Minnesota-based arts organizations adapt to the changing environment in which they work. Creative Support grants are for general operating support, not projects. This grant program is intended to help arts organizations maintain their financial sustainability and long-term viability. The program's intended outcome is: Minnesota arts organizations will maintain their connection to Minnesota residents and communities.
- **Creative Support for Individuals.** The purpose of this grant program is to help artists and culture bearers adapt to the changing environment in which they work. Creative Support grants are for general operating support, not projects. Applicants may be working in a variety of art forms. "Culture bearers" refers to individuals who have been trained by traditional elders or master artists and whose artistic practice is reflective of the cultural life of a community that shares a common ethnicity, geographic or regional identity, occupation, language, and/or tribal affiliation. The program's intended outcome is: Minnesota artists and culture bearers maintain their connection to Minnesota residents and communities.

Findings

Application content

Demographic information

We understand that MSAB typically collects demographic information from individuals and organizations applying to its grant programs. This practice was affirmed by the articles in this review (Fan et al., 2018; Greater Pittsburgh Arts Council, 2018; Savage, 2017). Regarding the collection of demographic information, the Greater Pittsburgh Arts Council (2018) and Savage (2017) both recommended a wide range of response options for demographic questions, with Savage suggesting that applicants should have the option to self-identify demographic characteristics rather than select from predetermined response options. For examples of various options for collecting race/ethnicity information that is reflective of Minnesota's diverse cultural communities, please see Appendix A (these demographic questions are from past Wilder Research surveys).

Additionally, Savage recommended gathering demographic information at the end of the grant application, so that other application components (such as the proposed project or program) are prioritized. In addition to collecting demographic information for organizational representatives (such as executive, management, and staff personnel, and board members), the Greater Pittsburgh Arts Council and Savage likewise recommended collecting demographic information for contracted personnel and audiences, customers, or clients.

Equity-focused questions

The Greater Pittsburgh Arts Council (2018), Savage (2017), and the City of San Antonio Office of Equity (2020) also recommended including equity-focused questions in grant applications. In particular, they recommended collecting the following information in applications: applicants' mission; applicants' previous experience with and effectiveness at working with particular audiences, customers, or clients; and applicants' degree of success in reaching underserved or under-resourced communities.

The intention of questions like these is similar to MSAB's "Commitment to and from the community" grant application section (which has been included in many of MSAB's previous grant applications). We edited some example questions from the literature that, if included in applications, will provide information from applicants about their experiences working with and intentions to engage people who identify with MSAB's priority groups:

- How will a grant from the Minnesota State Arts Board increase or maintain your or your organization's capacity to engage with and include people who identify with the following groups: 1) people of color and Indigenous people, 2) people who live in greater Minnesota, and/or 3) people with disabilities? What are the anticipated positive outcomes of how you or your organization will engage with one or more of these groups?

- In preparation for this grant application, how did you or your organization engage with people who identify with these groups? How will you or your organization continue to engage with these groups to identify programming interests, promote ongoing participation, and address access considerations?
- Please highlight your or your organization’s activities over the last two years working with people who identify with these groups. As applicable, please describe specific projects or programs.

Applicant outreach and support

Regarding applicant outreach and support, the reviewed articles affirmed MSAB’s applicant outreach and support practices of delivering in-person workshops, hosting webinar presentations, and offering application feedback by request. In particular, the Greater Pittsburgh Arts Council (2018) noted that the Pennsylvania Council on the Arts similarly reaches out to underserved or under-resourced communities to build awareness of its grant opportunities, which aligns with Fan et al.’s (2018) observation: “Artists are more likely to apply for grants and residencies when they are both familiar and comfortable with the organization offering them” (p. 17).

Savage (2017) suggested furthering these practices by proactively asking what support is needed from potential applicants from under-resourced groups and exploring how best to provide this support. The Greater Pittsburgh Arts Council (2018) noted that the Pennsylvania Council on the Arts offers training in grant writing and portfolio creation as part of its equitable funding strategy. Lastly, Savage suggested providing comprehensive support throughout the application process, including translation help (as needed), multi-modal communication strategies, and payment for time spent completing the application:

Designate staff to help applicants navigate the application. Provide financial support to applicants to compensate for their time to apply. If your application is in English, provide translation support for non-English speaking applicants. Provide multiple ways for applicants to understand the application: webinars to review guidelines, ‘how to’ instructions to complete the application, designated office hours for call-in support, in-person meetings, and downloadable PDF instructions (p. 14).

Panelist recruitment and orientation

Regarding MSAB’s equity goals and its three equity priority groups—people of color and Indigenous people, people who live in greater Minnesota, and people with disabilities—the literature presented two options for the panel review process. These options include:

1. Continue with MSAB’s typical panel process with some modifications (in particular, ensuring that at least three panelists, or a certain proportion of all panelists, on any panel identify with each of the priority groups)

2. Expand MSAB’s panel process so that applications from (or on behalf of) the three priority groups are reviewed by a separate equity-focused review panel comprised of panelists who have deep experience with or possess a thorough understanding of the three priority groups.

In particular, the San Francisco Arts Commission (2019) provided the option for applications to be reviewed by a peer panel of community members who possess first-hand knowledge and experience related to the applicants’ cultural group and the art forms commonly practiced by culture bearers.

Regardless of whether MSAB pursues either option above, Savage (2017), Fan et al. (2018), and the Greater Pittsburgh Arts Council (2018) all recommended recruiting panelists who have experience with the groups that have been prioritized for equity purposes. In particular, the Greater Pittsburgh Arts Council reported that the Pennsylvania Council on the Arts provides guidance to its staff and partners for recruiting panelists with such experiences, noting that research suggests that at least three people who identify with a particular underserved group must be on a panel to meaningfully impact the panel process.

To assist agencies in fulfilling these panelist recruitment goals, Savage (2017) suggested issuing a call for nominations for panelists, inviting past grantees and potential applicants from under-resourced groups to serve as panelists, and compensating panelists for their time and expertise. In addition, Savage recommended explicitly stating the agency’s expectations of panelists and, in particular, highlighting the importance of demonstrated experience with under-resourced groups. Lastly, Savage recommended including information about priority groups (such as why they are a priority group) in panelist training as well as having panelists complete implicit bias training prior to reviewing and scoring applications.

Application scoring and funding allocation

We found a number of considerations for equity-focused scoring as well as some example scoring rubrics used by other public agencies for the purposes of equity-based funding allocation. We expect these findings will be useful for MSAB as it continues to develop the equity-based scoring criteria for these three new FY2021 grant programs.

For individual artists, for example, Savage (2017) suggested that the scoring criteria consider the individual’s relationship or connection to the communities involved in the proposed work. For organizations, Savage suggested that the scoring criteria consider the organization’s potential to engage underserved groups, as well as the diversity of their staff personnel, board members, contracted artists and personnel, and audiences, customers, or clients. The Pennsylvania Council on the Arts (Greater Pittsburgh Arts Council, 2018), as well as the Portland Regional Arts and Culture Council (2018) likewise considered organizational diversity when scoring applications.

We also found articles that detailed how agencies addressed equity considerations in their scoring rubrics. For instance, the Pennsylvania Council on the Arts had an “Access to the Arts” scoring domain, which accounted for 35 of 95 total possible points in their grant scoring criteria (Greater Pittsburgh Arts Council, 2018). In addition, a particular grant program through the Pennsylvania Council on the Arts used “Cultural Integrity” as a scoring criterion; they defined this criterion as “the creative work demonstrates integrity and ethical use of material with specific cultural origins and context.” Similarly, the San Francisco Arts Commission (2019) included “Cultural Significance” as a scoring domain, which accounted for 40 of 100 possible points. This domain included the following criteria:

1. The organization is deeply rooted in and able to express the experiences of historically marginalized communities, and
2. The organization demonstrates a thorough understanding of the project’s impact on intended audiences/communities and has a sound strategy for reaching them.

Further, Figure 3 provides details about how the South Dakota Arts Council (2019) addressed equity in their application scoring, with specific instructions for awarding different numbers of points.

3. South Dakota Arts Council scoring rubric selection

Criteria	High: 2 points	Medium: 1 point	Low: 0 points
Equity and access: Our most underserved constituencies in South Dakota include American Indian artists and the people in the communities within the borders of the nine Indian reservations in South Dakota; people of color; refugee and immigrant populations; people with disabilities; non-English speaking people; low-income individuals and families; rural communities that are geographically isolated; and K-12 students throughout our state.	The majority of participants are from underserved populations. Includes DETAILED explanation as to how project serves underserved audience. Explains expected outcomes and impact on audience.	A significant portion of participants are from underserved populations. VAGUE explanation as to how project serves underserved audience.	An insignificant portion of participants are from underserved populations or INADEQUATE explanation as to how project serves underserved audience.

The Portland Regional Arts and Culture Council (2018), on the other hand, integrated equity criteria into each scoring domain. Their “Community Impact” domain (24 of 60 total possible points) considered whether the applicant’s current audiences, customers, or clients identify with underserved groups and included an assessment of the applicant’s strategy for reaching underserved groups with the proposed project. Their “Operations” domain (20 of 60 total possible points) considered the diversity of the applicant’s board, staff, and volunteers. Lastly, the “Artistic” domain (16 of 60 possible points) considered evidence of equity, diversity, and inclusion efforts in past and proposed programming.

The Minnesota Department of Health Community Solutions for Healthy Child Development program (2020) likewise integrated equity criteria into multiple scoring domains (Figure 4). These equity criteria accounted for 110 of 300 total possible points.

4. Minnesota Department of Health equity-based scoring criteria

Domain	Criterion (points)
<i>Demographics</i>	Organization or entity is led by and serves people of color, or is led by and serves American Indians. (More than 50% of board, leadership, and staff identify as people of color or American Indian.) (50 points)
<i>Demographics</i>	Organization is located in a county with a higher proportion of American Indians and/or people of color than the state average. (10 points)
<i>Organizational capacity</i>	Organization has a strong history of working to promote healthy child development and/or family well-being for American Indian children and/or children of color. (5 points)
<i>Organizational capacity</i>	Organization has a strong history of working to advance racial equity. (5 points)
<i>Organizational capacity</i>	Organization demonstrates that it values the many identities and lived experiences of the population(s) served (e.g., people of color and American Indians who identify as LGBTQ, have a disability, live in rural areas and/or have low incomes) and cultivates a welcoming environment where people can be their full selves. (5 points)
<i>Project narrative</i>	Proposal demonstrates an understanding of social, economic and/or environmental conditions affecting children's health and development, family well-being, and/or racial and geographic equity, and the proposed activities/strategies address those conditions. (5 points)
<i>Project narrative</i>	Applicant addresses cultural considerations in explaining why they expect the project to be successful with the communities engaged and served. (5 points)
<i>Project narrative</i>	Proposal has a clear and strong focus on promoting racial equity and improving healthy child development outcomes related to the well-being of children of color and American Indian children from prenatal to grade 3 and their families. (5 points)
<i>Work plan</i>	Activities/strategies will contribute to improving child development outcomes related to the well-being of children of color and American Indian children from prenatal to grade 3 and their families. (5 points)

4. Minnesota Department of Health equity-based scoring criteria (continued)

Domain	Criterion (points)
<i>Work plan</i>	Activities/strategies will contribute to reducing racial disparities in children's health and development, from prenatal to grade 3. (5 points)
<i>Work plan</i>	Activities/strategies will promote racial equity. (5 points)
<i>Work plan</i>	Activities/strategies will promote geographic equity. (5 points)

The most explicit explanation of how an agency factored equity into their funding allocation came from the Toronto Arts Council's (2017) Equity Priority Policy:

The Toronto Arts Council has adopted an Equity Priority Policy, which states that if there are multiple well-assessed applications of equal merit but insufficient funds in the grants budget to support all deserving candidates, projects proposed by artists that self-identify as belonging to one of Toronto Arts Council's equity priority groups or that primarily involve or serve artists from these groups will be prioritized.

Additionally, the Minneapolis Park and Recreation Board (2017) used two equity-focused criteria to prioritize projects in neighborhood parks as part of its 20-Year Neighborhood Parks Funding Plan. In particular, the Minneapolis Park and Recreation Board used "racially concentrated areas of poverty" and "areas of concentrated poverty" to prioritize projects in neighborhoods with high levels of concentrated racialized poverty. The Minneapolis Park and Recreation Board offered the following definitions for these criteria:

Areas of concentrated poverty are census tracts where more than 40% of the population has a family income below 185% of the federal poverty threshold. Racially concentrated areas of poverty are defined as areas of concentrated poverty where more than 50% of the residents are people of color (p. 4).

Outcomes measurement

Some of the articles we reviewed also included information about how these various agencies measure the outcomes of their equity-focused funding. In terms of outputs, these articles identified the following: targeted outreach and support for priority groups, questions included in grant applications for equity purposes, equity-focused protocols for recruiting panelists who identify with priority groups, increased representation of priority groups on review panels, scoring criteria or domains that assess the equity focus of applications, and funding formulas that prioritize historically under-resourced groups (Fan et al., 2018; Greater Pittsburgh Arts Council, 2018; Savage, 2017). In terms of outcomes, the articles in this review were considerably less detailed, only noting three outcomes: more resources to priority groups, stronger and more relationships between the agency and priority groups, and increased professional opportunities for people who identify with priority groups (Fan et al., 2018; Greater Pittsburgh Arts Council, 2018; Savage, 2017).

Recommendations

The Minnesota State Arts Board (MSAB) is already pursuing or considering many of the recommendations and strategies identified by this literature review, such as collecting demographic information in grant applications, pursuing applicant-centered outreach and support, including equity-focused scoring criteria as part of the scoring rubric, and using funding formulas that direct resources to underserved groups.

This review highlights a number of strategies that MSAB may consider as it implements an equity-based funding allocation approach. These recommendations include:

1. Including equity-focused application questions that explicitly address MSAB’s priority groups. Historically, MSAB has included questions in its grant applications that are similar to the equity-focused questions highlighted by this review (the “Commitment to and from community” application section). That being said, the questions in the “Commitment to and from community” section may not provide information about how the applicant intends to engage people who identify with MSAB’s priority groups. Based on this literature review, we recommend adding specific questions about MSAB’s priority groups, currently identified as: people of color and Indigenous people, people who live in greater Minnesota, and people with disabilities. Doing so will allow for panelists to readily assess applications for their relevance to and potential impact for the target groups, in particular if an applicant does not identify with one of the priority groups and plans to engage people from those groups.

2. Adopting panel policies stating that review panels must include at least three panelists who identify with the applicable priority groups, or providing the option for separate equity review panels for pertinent applications. This literature review highlighted the importance of targeted recruitment for panelists who identify with under-resourced or underserved groups. We recommend adopting a panel policy stating that all panels must include at least three panelists (or a certain proportion of all panelists) who identify with each priority group or otherwise providing the option for separate equity review panels for pertinent applications.

For example, for applications from artists with disabilities or who will primarily engage people with disabilities, the review panel should include at least three people with a disability or who otherwise have extensive experience with people with disabilities. Alternatively, for such applicants MSAB should provide the option for the applicant to request a separate panel review wherein the panel is comprised solely of people with disabilities or people with extensive knowledge or experience with people with disabilities.

3. Creating and using a more detailed and instructive scoring rubric (see Appendix B). MSAB’s current preliminary scoring rubric is fairly vague and, as such, offers opportunity for the implicit biases of panelists to affect application scoring. We recommend creating and using a

more detailed and instructive scoring rubric, an example of which is the South Dakota Art Council’s equity and access domain on page 5. Additionally, we offer another example of a more detailed and instructive scoring rubric in Appendix B. We created this scoring rubric in partnership with the Minnesota Historical Society’s Native American Artist-in-Residence program. The rubric includes three domains, each with a number of criteria. The scoring options for these criteria are defined and ordinal, which often facilitates more consistent reviewing practices across reviewers as well as among applications reviewed by the same reviewer.

It is also common when assigning a numerical score to qualitative information (such as narrative information in a grant application) to use a “wider” scale. For instance, instead of using a 1-3 three-point scale (with the scoring options being “1,” “2,” and “3” as seen in Figure 1), many scoring rubrics use a wider scale, such as a 1-9 three-point scale (with the scoring options being “1,” “5,” and “9” as seen in Figure 2). It is important to note that in this example both scales are *three-point scales*, meaning that they provide three distinct scoring options regardless of the total number of points. This means that, when tabulating the scores, the highest scored applications are more readily identifiable due to the greater range of total points.

For example, compare the total points between Figures 1 and 2; while scored with the same scoring options (two “high” scores and one “low” score), the wider point values (Figure 2) more readily identify the strength of the application. We expect that a wider scale with 3-4 designated scoring options (for example, three scoring options may be “high,” “medium,” and “low” whereas four scoring options may be “high,” “medium high,” “medium low,” and “low”) will be particularly useful for identifying strong applications from an equity standpoint.

5. Example scoring rubric for 1-3 three-point scale

Scoring options (High, Medium, Low)			
Domain	High: 3 points	Medium: 2 points	Low: 1 points
<i>Criterion 1</i>	X (3 points)		
<i>Criterion 2</i>	X (3 points)		
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Total	7 points total		

6. Example scoring rubric for 1-9 three-point scale

Scoring options (High, Medium, Low)			
Domain	High: 9 points	Medium: 5 points	Low: 1 points
<i>Criterion 1</i>	X (9 points)		
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Total	19 points total		

4. Adding equity criteria to each scoring domain (in addition to having an equity-specific scoring domain). Lastly, a few scoring rubrics that we identified in this literature review included equity criteria within each scoring domain. To give adequate weight to applications from an equity perspective, we suggest that MSAB consider adding equity criteria to each scoring domain *in addition* to having an equity-specific scoring domain. For instance, for MSAB’s preliminary “feasibility” domain, an equity-focused criterion may be: “The degree to which the applicant has engaged with a priority group(s) in the planning for the proposed project, program, or idea.” Such a criterion acknowledges the importance of engaging with targeted audience groups in the planning stages of a project, program, or idea. Likewise, criteria like this are distinct from criteria that may be found in an equity-specific scoring domain, such as the applicant’s overall experience with a priority group in the past few years.

Additionally, while we assume it is not possible for this upcoming grant application period, we recommend that, in the future, MSAB consider updating its funding formula based on priority groups’ opportunities to experience and practice art, similar to the prioritization calculations used by the Minneapolis Park and Recreation Board (page 7). Pursuing a funding formula like this will likely entail ongoing data collection about Minnesota residents’ interests and desires to experience or practice art and the opportunities that exist to do so in their daily lives. Collecting this information will function as a measure of arts access that incorporates residents’ interests and desires for such access, and will likely be useful for prioritizing funding from an equity standpoint. We also expect that collecting information like this over time will provide MSAB with highly pertinent information regarding which groups of people consistently lack access to the arts, and may subsequently guide MSAB as it considers which groups to prioritize from a funding equity standpoint in the future.

Works cited

These 10 articles provided actionable insights for the Minnesota State Arts Board (MSAB) in regards to implementing an equity-based approach for the allocation of funding to historically under-resourced groups. For the full list of 41 articles that we identified as part of this literature review, please contact the report author or another Wilder Research representative.

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Appendices

Appendix A

This appendix includes two examples of race/ethnicity questions from previous Wilder Research surveys that feature a wide range of response options.

Race/ethnicity question from the East Metro Pulse survey (2018)

Please indicate which cultural or ethnic groups are a part of your identity, or fill in the blank if appropriate. **(The groups listed here are the largest cultural groups in the East Metro.)**

- ¹ Ethiopian or Amharic
- ² Oromo
- ³ Somali

- ⁴ Ojibwe
- ⁵ Lakota or Dakota
- ⁶ Ho-chunk

- ⁷ Asian Indian
- ⁸ Hmong
- ⁹ Karen, Karenni or other Burmese ancestry
- ¹⁰ Vietnamese
- ¹¹ Lao
- ¹² German
- ¹³ Irish
- ¹⁴ Norwegian

- ¹⁵ Mexican
- ¹⁶ Puerto Rican

- ¹⁷ Another group that is not listed above, specify: _____

- ⁻⁷ Prefer not to answer
- ⁻⁹ None of the above

Race/ethnicity question from the Minneapolis Resident Survey (2016)

How do you identify your race(s), ethnicity/ies, and cultural group(s)? (Check all that apply.)

- ¹ American Indian – Ojibwe
- ² American Indian – Dakota or Lakota
- ³ American Indian – Ho-Chunk
- ⁴ American Indian/Alaska Native – Other, please specify: _____
- ⁵ Asian – Hmong
- ⁶ Asian – Cambodian
- ⁷ Asian – Vietnamese
- ⁸ Asian – Korean
- ⁹ Asian – Lao
- ¹⁰ Asian – Other, please specify: _____
- ¹¹ Black/African American – African American
- ¹² Black/African American – Somali
- ¹³ Black/African American – Oromo
- ¹⁴ Black/African American – Ethiopian
- ¹⁵ Black/African American – Liberian
- ¹⁶ Black/African American – Other, please specify: _____
- ¹⁷ Hispanic/Latino – Mexican
- ¹⁸ Hispanic/Latino – Ecuadorian
- ¹⁹ Hispanic/Latino – Puerto Rican
- ²⁰ Hispanic/Latino – Other, please specify: _____
- ²¹ Native Hawaiian/Pacific Islander
- ²² White/Caucasian – German
- ²³ White/Caucasian – Irish
- ²⁴ White/Caucasian – Norwegian
- ²⁵ White/Caucasian – Swedish
- ²⁶ White/Caucasian – Other, please specify: _____
- ²⁷ Some other race, ethnicity, or cultural group, please specify: _____
- ⁻⁷ Prefer not to answer

Appendix B

This appendix includes an example of a more detailed and instructional scoring rubric that Wilder Research created for the Minnesota Historical Society Native American Artist-in-Residence program. Please note that there are three scoring domains: 1) project proposal content/idea, 2) community outreach content/idea, 3) artistic quality.

Native American Artist-in-Residence scoring rubric for project proposal content/idea

Criteria	Explanation/Evidence	Rating			
Evidence that art form is endangered or lost	Local endangerment: Regional endangerment: National endangerment:	Artist provided evidence art form endangered/lost <input type="checkbox"/> ¹	Artist provided evidence art form NOT endangered/lost <input type="checkbox"/> ²	Artist did not provide evidence <input type="checkbox"/> ⁴	
Scope of work clearly defined	Specific cultural area: Art form type: Specific time period:	Very clearly defined <input type="checkbox"/> ¹	Somewhat clearly defined <input type="checkbox"/> ²	A little clearly defined <input type="checkbox"/> ³	Not at all clearly defined <input type="checkbox"/> ⁴
Intended use of objects collections identified	Photographs: Books: Manuscripts: Oral Histories: Other: Objects:	Very clearly identified <input type="checkbox"/> ¹	Somewhat clearly identified <input type="checkbox"/> ²	A little clearly identified <input type="checkbox"/> ³	Not at all clearly identified <input type="checkbox"/> ⁴
Intended use of research collections at other institutions identified	Local: Regional: National: Other:	Very clearly identified <input type="checkbox"/> ¹	Somewhat clearly identified <input type="checkbox"/> ²	A little clearly identified <input type="checkbox"/> ³	Not at all clearly identified <input type="checkbox"/> ⁴
Intended experts/elders of art form identified	Experts: Elders: Other:	Very clearly identified <input type="checkbox"/> ¹	Somewhat clearly identified <input type="checkbox"/> ²	A little clearly identified <input type="checkbox"/> ³	Not at all clearly identified <input type="checkbox"/> ⁴
Overall Project Proposal Content/Idea Quality		Strongly meets criteria <input type="checkbox"/> ¹	Somewhat meets criteria <input type="checkbox"/> ²	Meets few criteria <input type="checkbox"/> ³	Does not meet criteria <input type="checkbox"/> ⁴

Native American Artist-in-Residence scoring rubric for community outreach content/idea

Criteria	Explanation/Evidence	Rating			
Explanation of project need in community	How cultural values will be enhanced:	Strong need in community <input type="checkbox"/> ¹	Some need in community <input type="checkbox"/> ²	A little need in community <input type="checkbox"/> ³	No need in community <input type="checkbox"/> ⁴
Plans for community workshop (including intergenerational transfer of knowledge)	Format of community workshop: Specific individuals or groups reached: Mentorship: Apprenticeship: Other:	Plan very detailed <input type="checkbox"/> ¹	Plan has some details <input type="checkbox"/> ²	Plan has few details <input type="checkbox"/> ³	Plan has no details <input type="checkbox"/> ⁴
Plans for use of community collaborators' resources	What potential collaborators will contribute: <ul style="list-style-type: none"> • Staff time: • Venue: • Advertising • Other: 	Plan very detailed <input type="checkbox"/> ¹	Plan has some details <input type="checkbox"/> ²	Plan has few details <input type="checkbox"/> ³	Plan has no details <input type="checkbox"/> ⁴
Overall Community Outreach Content/Idea Quality		Strongly meets criteria <input type="checkbox"/> ¹	Somewhat meets criteria <input type="checkbox"/> ²	Meets few criteria <input type="checkbox"/> ³	Does not meet criteria <input type="checkbox"/> ⁴

Native American Artist-in-Residence scoring rubric for artistic quality

Criteria	Explanation/Evidence	Rating			
Quality of digital portfolio (5-10 pieces)		Excellent quality <input type="checkbox"/> ¹	Good quality <input type="checkbox"/> ²	OK quality <input type="checkbox"/> ³	Poor quality <input type="checkbox"/> ⁴
Letter of support		Very supportive <input type="checkbox"/> ¹	Moderately supportive <input type="checkbox"/> ²	A little supportive <input type="checkbox"/> ³	Not supportive <input type="checkbox"/> ⁴
Overall Artist Quality		Strongly meets criteria <input type="checkbox"/> ¹	Somewhat meets criteria <input type="checkbox"/> ²	Meets few criteria <input type="checkbox"/> ³	Does not meet criteria <input type="checkbox"/> ⁴

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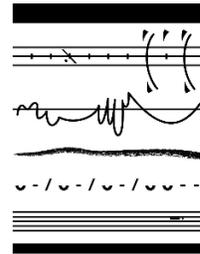
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