

Data and Diversities

We believe the processes were successful with the multiple community touches, accountabilities, and grounding in equity and vision. The initial 390 applicants reflect the broad diversity of Houston's BIPOC populations across the collected demographics of County of Residence, Cultural History, Creative Discipline, Gender/Sexual Identity, and Career Stage. We have named a strong cohort of artists that reflects the diversity and potential of Greater Houston's BIPOC arts ecosystem. As demonstrated in *Appendix A: Awardees v Applicant Charts*, the cohort of awardees closely mirrors the diversities discovered in the applicant pool.

The selected award recipients reflect the applicant pool in almost all demographic categories, with a few notable exceptions. Concerning Cultural History identification, the percentage representation of each category is greater than the respective percentage of applicants except for those who self-identified as White (4% applicant, 0% Awardee) or Mid-Eastern (5% applicant, 4% awardee). Two categories of most significant underrepresentation – emerging artists and artists aged 25-34 – may be related to the criteria regarding evidence of a history of service to the community. Also, the artistic discipline of Film/Photography/Digital is the only creative discipline underrepresented among the awardees cohort by comparison to the application pool: six out of nine artistic discipline categories are considerably more represented.

SHARING AND ACTIVATION

This is not a summative report but a Learnings Document, a sharing of our ideas, processes, and outcomes as we now understand them. By sharing this learning in "real-time," we hope that our communities and the publics we engage are able to utilize and activate the knowledge. As we continue to work with our communities, process data, and fully understand direct and indirect impacts, we can better activate the learning and adjust processes.

Additionally, we will soon publish our Learnings website that shares the process, observations, and outcomes from year one and this awards process. Further, we have plans to work with our community partners and the broader network to host discussions and public gatherings based on the data and learnings from our process.

Learnings

We have much work to do to synthesize hours of conversations that began in Fall 2022. We have insights from the Community Partners, readers, BANF leadership, and the information sessions. Throughout the process, we learned through questions submitted by community members and artists, responses to which were shared in a public FAQ. Finally, and most importantly, we are still learning from the 390 artists who submitted applications for the award and the hundreds of advocates who submitted statements of support.

We have so much data to synthesize, and we are being deliberate in the framing, reporting, and prioritization of these reflections. We are taking time to ensure that the synthesis fairly represents our communities' participation and co-creation of the award and the new Learning Community.

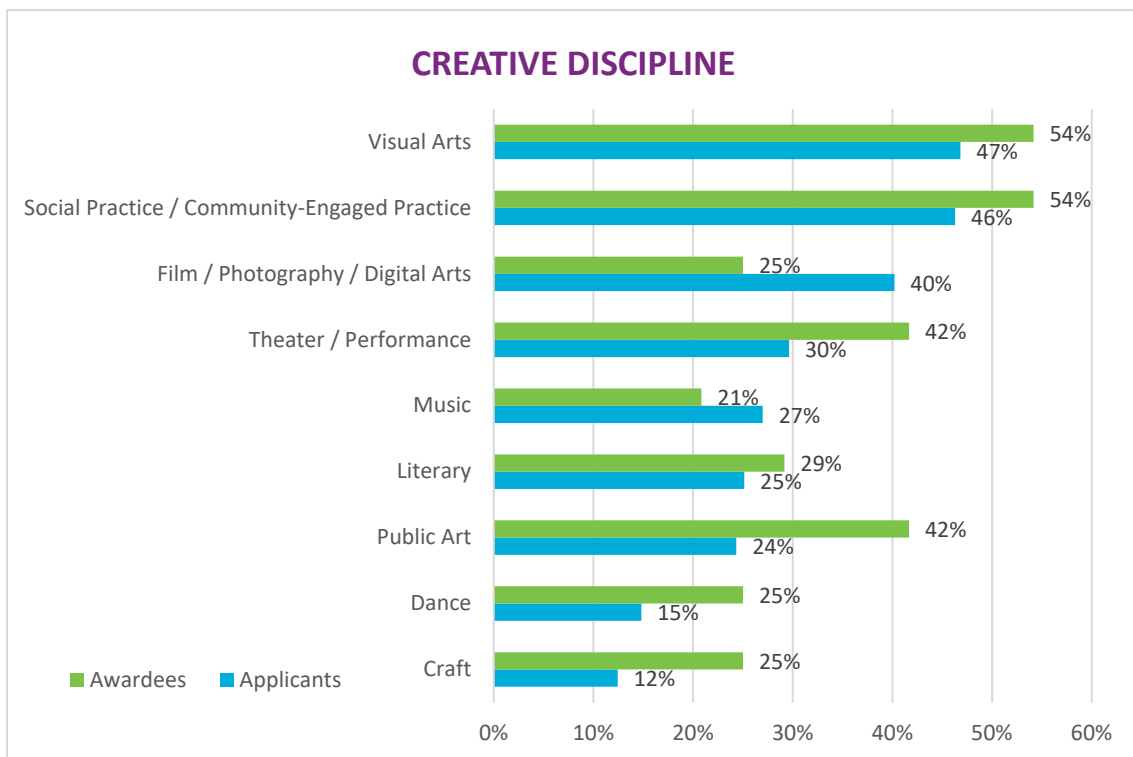
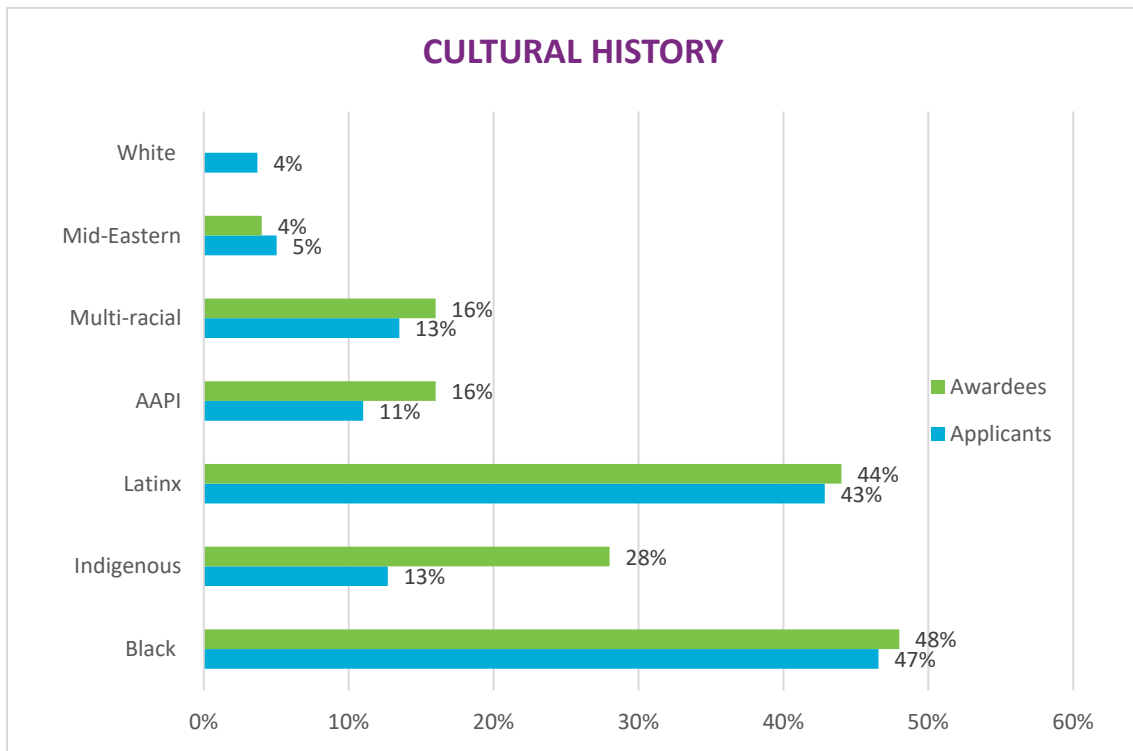
For now, we can at least identify in broad strokes some consistent themes, thoughts, and questions that emerged in these many conversations as significant future investments:

- Importance of challenging conditioned behaviors and historic practice
- Amplifying narratives and resources that reinforce validation and recognition of BIPOC communities
- Need to support network relationships and related infrastructures
- Increased space to dream and create

We plan to host virtual information sessions, informed by these learnings, to support the second round of Artist Award applicants.

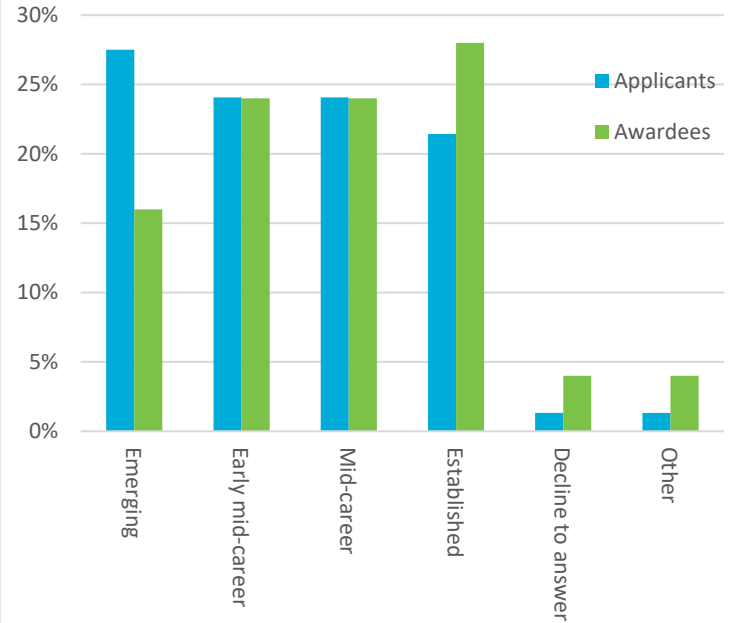
APPENDIX A: AWARDEE v. APPLICANT CHARTS

Note that all the data points are from the Artist's self-identification and that artists could select multiple identifiers for Cultural History and Creative Discipline.

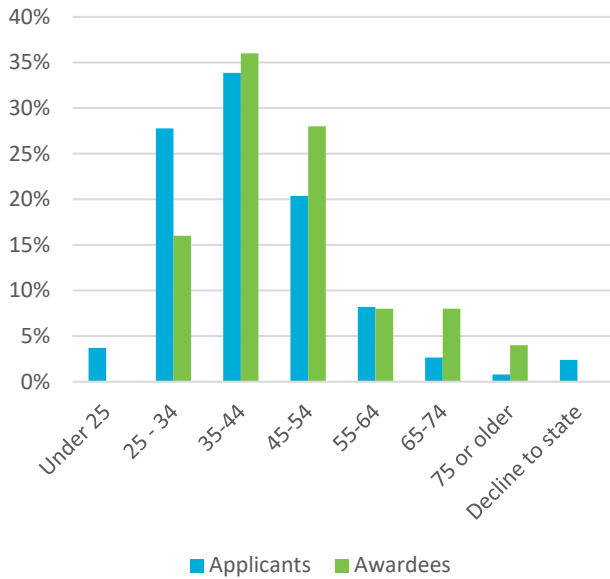


	Applicant	Awardee
Austin County	0%	0%
Brazoria County	3%	4%
Chambers County	0%	0%
Fort Bend County	6%	8%
Galveston County	2%	0%
Harris County	87%	88%
Liberty County	1%	0%
Montgomery County	1%	0%
Waller County	1%	0%

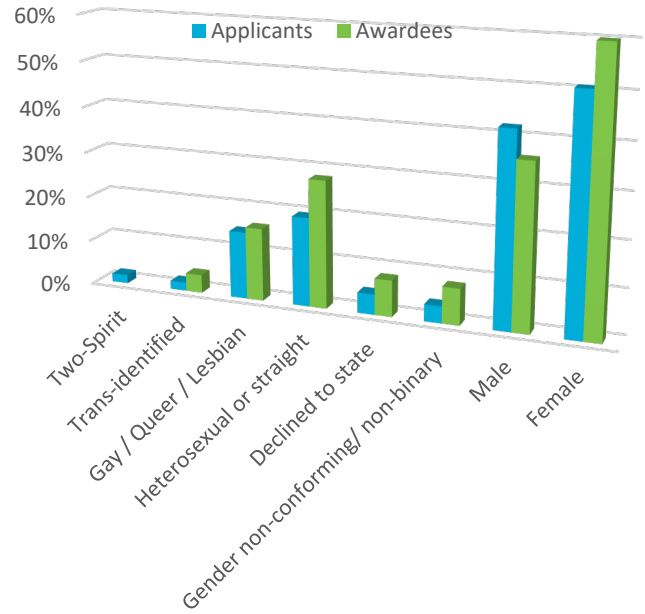
CAREER STAGE



AGE



Gender/Sexual Identity



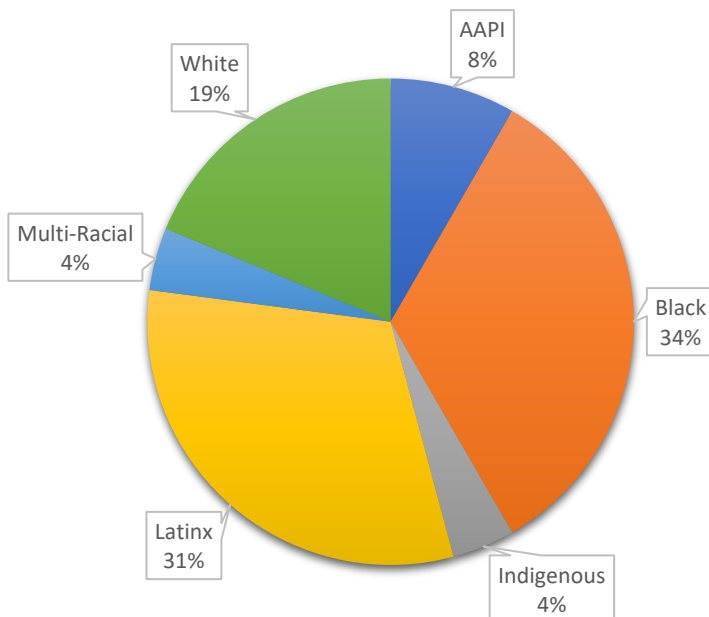
APPENDIX B: COMMUNITY READERS AND PANELISTS

The readers and panelists include artists, creatives, curators, and community leaders who reflect a diversity of our Houston arts ecosystem.

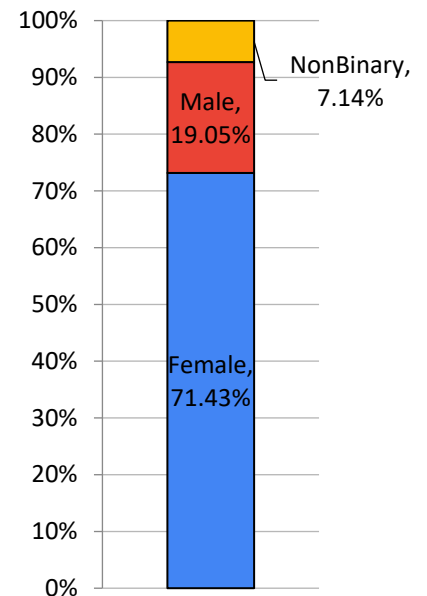
- W. KaNeesha Allen
- **ANTHONY ALMENDAREZ**
- Anthony Barilla
- Layla Bispo
- **SEBASTIEN BONCY**
- **MICHELLE BARNES**
- Michelle Bonton
- Bridget Bray
- **Danielle Burns Wilson**
- Sherry Cheng
- **Ashley Dehoyos Sauder**
- **TONY DIAZ**
- Kenzel Fallen
- Karen Fang
- Joyce Gabiola
- **TORRINA HARRIS**
- Silvina Hecker
- Brandi Holmes
- **ERIKA MEI CHUA HOLUM**
- **WALTER HULL**
- Veronica Ibarguengoitia
- **GABRIELA MAGANA**
- **ARIEL MASSON**
- Melinda Mejia
- **EILEEN MORRIS**
- Dennis Nance
- Ceci Norman
- **ROSA ANA ORLANDO**
- Johnathan Payne
- JD Pluecker
- Matthew Ramirez
- Kristi Rangel
- **LANECIA ROUSE TINSLEY**
- Merian Sherrod
- **ARMANDO SILVA**
- **SOPHIA TORRES**
- Michelle Tovar
- Liz Unaeze
- Stalina Villarreal
- Gayle Waden
- **dianne webb**
- Bailey Weiss

Names in blue identify as artists;
 Names in **boldface** served on the **community panels**;
 Names in ALL CAPS indicate COMMUNITY CONSULTANT and/or COMMUNITY PARTNER

REVIEWERS' CULTURAL HISTORY



GENDER IDENTITY



History With Greater Houston BIPOC Arts Community

