

## **Community Initiatives FY 16 Recommendations**

### **February**

#### **16 CI 38 SP, Big Medium/Alejandra Almuelle-Locus**

Recommended for Funding as an Individual Artist

The artist will present a three week visual art exhibition in April featuring the ceramic sculptures of Alejandra Almuelle. The event will take place at 979 Springdale Road in District 1. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

#### **16 CI 39 SP, Big Medium/Colby Brinkman-Hexapoda**

Recommended for Funding as an Individual Artist

The artist will present a three week visual art exhibition in May featuring the metal sculptures of Colby Brinkman. The event will take place at 979 Springdale Road in District 1. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

#### **16 CI 40 SP, Big Medium/Olaniyi Rasheed Akindaya-Moments in Life**

Recommended for Funding as an Individual Artist

The artist will present a three week visual art exhibition in August featuring the installation art works and sculptures of Olaniyi Rasheed Akindaya. The event will take place at 979 Springdale Road in District 1. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

#### **16 CI 41 SP, Big Medium/Haley Woodward-Illuminated**

Recommended for Funding as an Individual Artist

The artist will present a three week visual art exhibition in September featuring the metal sculptures of Haley Woodward. The event will take place at 979 Springdale Road in District 1. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

#### **16 CI 43, Girls Rock Austin**

Recommended for Funding as a 501 (c) 3 Organization

The Organization will present Girls Rock Camp, a week-long summer camp designed to empower girls, gender nonbinary, and trans-youth through musical education and performance. The camp will take place at the Trinity United Methodist Church in District 9 and the performances will take place at The North Door in District 3. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$7,500 award.

**16 CI 44 SP, VSA Arts of Texas/AllRhythms Youth Ensemble**

Recommended for Funding as an Unincorporated Group

The group will present the 3<sup>rd</sup> Annual Summer Concert featuring youth ensemble performers. The event will take place at Austin Symphony Square in District 1. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

**16 CI 45 SP, Austin Creative Alliance/The Theorists**

Recommended for Funding as an Unincorporated Group

The group will present a free full-length contemporary dance performance titled "Tribe". The event will take place at Zilker Hillside Theatre in District 8. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

**16 CI 46 SP, Austin Creative Alliance/Jieun Beth Kim**

Recommended for Funding as an Individual Artist

The artist will present an exhibition titled "I Am" which will showcase the work of Asian American artists. The event will take place at Asian American Resource Center in District 1. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$1,000 award.



**Cultural Arts  
Division**

CITY OF AUSTIN

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City of Austin Cultural Arts Division  
Economic Development Department - Cultural Arts Division  
**City of Austin Cultural Arts - Community Initiatives Funding**  
7/5/2016 deadline

**Big Medium  
Locus**

**\$ 3,000 Requested**

Submitted: 1/8/2016 2:43:43 PM (Pacific)

**Project Contact**

Tiffany Coghill

[Coghill@bigmedium.org](mailto:Coghill@bigmedium.org)

Tel: 512-939-6665

**Additional Contacts**

moyakhabele@gmail.com

**Big Medium**

916 Springdale Road  
Bldg 2, #101  
Austin, TX 78702

Telephone 512-939-6665

Fax

Web [bigmedium.org](http://bigmedium.org)

**Executive Director**

Shea Little

[Little@bigmedium.org](mailto:Little@bigmedium.org)

**Additional Information**

**AUTHORIZING OFFICIAL**

This person should be a member of your board's Executive Committee, generally the Board Chair unless the Board Chair is the person already listed in the Applicant Information section above. Alternative Authorizing Officials may be the Board Vice Chair, Treasurer or Secretary.

**1. First Name**

Keith

**2. Last Name**

keith@kreegerpottery.com

**3. Title**

Board President

**4. Email**

keith@kreegerpottery.com

**5. Street Address**

979 Springdale

**6. City**

Austin

**7. State**

TX

**8. Zip/Postal Code**

78702

**District Number**

**9. Applicant Organization District Number**

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**APPLICANT RACE CODE**

**10. Applicant organizations select an option based on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.**

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☐ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☒ 99 - No single group listed above represents 50% or more of staff, board, or membership

**FISCAL SPONSOR ELIGIBILITY**

**11. Does your organization meet the following fiscal sponsor eligibility criteria?**

*Please check all that apply. You are not required to serve as a fiscal sponsor even if you meet all the eligibility criteria. This question is for internal Cultural Arts Funding Program purposes only.*

- ☒ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)
- ☒ Been in existence for a least one year prior to application due date
- ☒ Your board meets at least 3 times per year
- ☒ Annual Operating Budget of at least \$50,000 as evidenced by the most recently completed Form 990
- ☒ Salaried Executive Director
- ☐ Our organization does not meet any of the above criteria

**Section II. Eligibility**

**1. Please select the item that best describes you/your organization.**

*If you are fiscally sponsored, please answer for your sponsored group or if you are an individual artists select the individual artist statement. If none of the statements apply to you then you are unfortunately not eligible to apply for funding.*

- ☐ An incorporated, tax exempt, 501(c) ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An incorporated, tax exempt, 501(c) NON-ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An INCORPORATED (registered with the State of Texas as a non-profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programs and APPLYING UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ An UNINCORPORATED (not registered with the State of Texas as a Non-Profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic /cultural programming and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☒ An INDIVIDUAL ARTIST residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of ONE YEAR PRIOR to the application submittal date and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ None of the above

**2. When did your organization or if you are an individual artist, you, locate to Austin or its Extra Territorial Jurisdiction (ETJ)? This can be your incorporation date.**

*Please provide the month and year.*

1988

**3. Have you produced artistic work within your artistic expertise with a budget history of the same for a minimum of 1 year prior to the application deadline?**

- ☒ Yes

☐ No

**4. Are you able to provide a 1:1 match for the funding that you are requesting**

*A 1:1 match is required for all awards. Up to one half of the match (50%) is allowable as well-documented in-kind support. Only funds acquired and used to support activities specified in the application will be accepted as matching funds.*

☒ YES

☐ NO

**5. Is the proposed project/activity a nonprofit arts event? The project that you wish to fund must be a nonprofit arts event, which exists for educational or charitable reasons, and from which its shareholders or trustees do not benefit financially.**

*This does not mean that you can't make a profit or that you are not able to pay yourself of other participants. Any money earned by a non-profit organization must be retained by the organization, and used for its own expenses, operations and programs*

☒ YES

☐ NO

**6. START DATE / END DATE - Enter the dates of your project. Include implementation and project completion date. These dates must be within the period of October 1, 2015 through September 30, 2016.**

*If the application is on behalf of a sponsored project, the start/end date will correspond with that sponsored project's activity.*

Start Date (MM/DD/YYYY)

End Date (MM/DD/YYYY)

TOTAL

**7. Are you a new applicant?**

*Is this the first time that you or your group have applied for Cultural Art Funding?*

☒ Yes

☐ No

**Section III. Application Questions**

Some answers will not be presented because they are not part of the selected group of questions based on the answer to #1.

**1. Is this application for a Sponsored Project**

*If the application is NOT on behalf of a sponsored project please select no and skip to question 13.*

☒ YES

☐ NO

**2. Please tell us the name of your Sponsored Project.**

*If the application is on behalf of an Sponsored Project that is an individual artist please put the full name of the individual artist in the space below.*

Locus

**3. Sponsored Project Contact Information - FIRST NAME**

Alejandra

**4. Sponsored Project Contact Information - LAST NAME**

Almuelle

**5. Sponsored Project Contact Information - EMAIL**

alejandra.almuelle@gmail.com

**6. Sponsored Project Contact Information - TELEPHONE**

5122633350

**7. Sponsored Project Mailing Address - ADDRESS**

1503 Miami Drive

**8. Sponsored Project Mailing Address - CITY**

Austin

**9. Sponsored Project Mailing Address - STATE**

TX

**10. Sponsored Project Mailing Address - ZIP/POSTAL CODE**

78733

**11. Sponsored Project DISTRICT NUMBER - Enter your organization's City of Austin voting district number (effective January 1, 2015). You can access district location via the interactive map at <http://www.austinredistricting.org/maps/interactive-final-map>**

*The District Number should be based on the mailing address of the Sponsored Project unless the mailing address is a PO Box. If a PO Box use the district number of the Sponsored Project's primary contact's physical address.*

- ☒ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**12. SPONSORED RACE CODE** - Sponsored entities should select an option base on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☒ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☐ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

**13. PROJECT RACE CODE** - To which designated population listed below are the majority of the project activities intended to deliver services or to involve or act as a clear expression or representation of cultural traditions?

*If the activity is not designated to represent or reach any one particular group, choose "No single group".*

- ☐ A - Asian
- ☐ B - Black/African American
- ☒ H - Hispanic/Latino
- ☐ N - American Indian/Alaska Native
- ☐ P - Native Hawaiian/Pacific Islander
- ☐ W - White
- ☐ M - Majority Ethnic Minority/Multi-Ethnic
- ☐ 99 - No single group

**14. PRIMARY ARTISTIC DISCIPLINE** - Select the option that best describes the artistic discipline of your project/organization.

*If the application is on behalf of a sponsored project, select the option that corresponds to the artistic discipline of the sponsored project.*

- ☐ Dance
- ☐ Music
- ☐ Literature
- ☐ Opera/Musical Theatre
- ☐ Film/Media Arts
- ☐ Theatre/Performance Art
- ☐ Multidisciplinary
- ☒ Visual Arts/Public Art

**Project Narrative** - The narrative is vitally important as it tells the story of your project, and should include details such as the 'who, what, when, where, why, and how much.'

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#### **Narrative Part I - Project**

**15. Project 1** - What are the specifics of the project for which funding is sought? i.e. list specific date(s), time(s), activity(ies), participant(s), location(s).

The project is a three week visual arts exhibition featuring the work of Alejandra Almuelle. The show will open with an opening reception on April 7th from 8 to 11pm and will be open to the public on the Saturdays and Sundays from 12 to 6pm until April 24th. The show will take place at 979 Springdale.

**16. Project 2** - How does the project contribute to and fill a need in Austin's artistic and cultural community?

This project contributes to and fills the need in Austin's artistic and cultural community because it highlights and makes public the sculptural work of a

talented local artist. Almuelle is a masterful ceramicist, which is a medium that is unfortunately represented in most gallery or museum settings. This show is a way to facilitate the opportunity for local Austinites and visitors to experience this medium.

## **Narrative Part II - Artistic/Cultural Merit**

### **17. Artistic/Cultural Merit 1 - How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?**

Alejandra Almuelle produces quality work that contributes to the unique artistic/cultural landscape in Austin. Alejandra Almuelle was born in Arequipa, Peru. She is a self taught ceramic artist working on this medium for the past 24 years. Before moving to the United States, she spent time with a community of potters in Pizac in the Sacred Valley of Cuzco, a major center for ceramic making in Peru. Peru is a country in which the abundance of clay has made this medium a language of artistic expression. Clay is its own idiom, and being there, she began to speak it. After she moved to Austin, she started working with clay. Addressing the functionality of the medium as well as its sculptural expression has been equally important for her.

### **18. Artistic/Cultural Merit 2 - To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?**

Alejandra Almuelle is a Latin-American female artist and her work connects with the Latin-American community.

## **Narrative Part III - Administrative Capability**

### **19. Administrative Capability 1 - How does the applicant (or sponsored project if applicable) demonstrate production and business skills needed to complete the proposed programming/project?**

Almuelle is partnering with Big Medium and Moya Khabele on the production of this one-month event. Big Medium is an Austin-based non-profit organization dedicated to supporting visual arts and artists in Texas. Big Medium was also the fiscal sponsor for the this project.

Moya Khabele is a professional fundraiser, education administrator, and event producer. She founded and managed a local nonprofit school for over a decade with a \$6 million budget. She also managed on a volunteer basis, a local dance company, and has produced educational, arts and performance events with average attendance of 100 to 400 people.

### **20. Administrative Capability 2 - How will the project be evaluated to measure project effectiveness? Describe methods.**

The project will be measured by the following metrics:

Number of people attending the show during the three week period – 500

Number of youth attending – 50

Successful adherence to the budget submitted in this grant

Number of articles written in local media outlets and national art media outlets (which helps to promote the artist's work and helps to promote Austin as an artistic city) – 3

### **21. Administrative Capability 3 - How will the applicant collect data regarding audience demographics, audience involvement, and tourists in attendance from in state, out of state, or outside the USA? Describe methods**

We plan to collect sign in cards from each participant as they enter the show, which requests their name, address, and email. This will allow us to quantify the number of local and tourist participants.

### **22. Administrative Capability 4 - If applicable, is the fiscal sponsor capable of managing the administrative and financial aspects of the project?**

*If not Applicable please type 'N/A'*

Yes

## **Narrative Part IV - Economic, Cultural, and Social Impact**

### **23. Economic, Cultural, and Social Impact 1 - Does the proposed programming/project meet any identified community social or cultural needs?**

Yes, the proposed project meets the community's need to have free and accessible sculptural work available to locals and visitors. It also connects directly with the Latin American community.

### **24. Economic, Cultural, and Social Impact 2 - How does the project market to a broad constituency (including residents, visitors and tourists)?**

The project is accessible to economically disadvantaged audiences in that it is free and open to the public. The gallery is on the main bus route and is located in a blossoming arts district in East Austin. We will also be marketing the show to local hotels, restaurants, and other art organizations to help encourage participation from tourists.

### **25. Economic, Cultural, and Social Impact 3 - How is the proposed programming/project accessible to audiences with disabilities?**

There is a handicap ramp to enter and exit the building and our staff and volunteers are available to help visitors who have disabilities.

### **26. Economic, Cultural, and Social Impact 4 - How is the proposed programming/project accessible to economically disadvantaged audiences?**

The project is accessible to economically disadvantaged audiences because it is free. It is open during the day on weekend hours, to facilitate

attendance from people who work "normal" jobs.

**27. Economic, Cultural, and Social Impact 5 - Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?**

We plan to market the show to local hotels, restaurants, and arts organizations to help connect with tourists and visitors.

**Organizational History**

**28. Please indicate in which years (if any) COA Funding was received.**

*If applicable, please indicate the dates that the fiscally sponsored organization has received funding, not the fiscal sponsor.*

- ☐ 2011-2012  
☐ 2012-2013  
☐ 2013-2014  
☐ 2014-2015  
☒ Have not received funding in the last 5 years

**29. Was this project funded previously under a different organization name or sponsor?**

- ☒ NO  
☐ YES - Please use the 'explain' box, to the right, to indicate in what year and under what name, explain:

**30. Organizational History - Provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.**

*If application is on behalf of a sponsored individual or (un)incorporated group this information should reflect that individual, group, or organization, leaving the final paragraph for description of the applicant (fiscal sponsor).*

Alejandra Almuelle produces quality work that contributes to the unique artistic/cultural landscape in Austin. Alejandra Almuelle was born in Arequipa, Peru. She is a self taught ceramic artist working on this medium for the past 24 years. Before moving to the United States, she spent time with a community of potters in Pizac in the Sacred Valley of Cuzco, a major center for ceramic making in Peru. Peru is a country in which the abundance of clay has made this medium a language of artistic expression. Clay is its own idiom, and being there, she began to speak it. After she moved to Austin, she started working with clay. Addressing the functionality of the medium as well as its sculptural expression has been equally important for her. She has participated in different art fairs, shows, galleries and museums with both pottery and sculpture including the Texas Clay Festival, San Angelo Museum of Fine Arts, the Mexic-Arte Museum, Fiesta Arts and Crafts Fair, the Bronx Show, Laguna Gloria, and Cherry Creek Art Festival. She has been accepted several times to the National Ceramic Competition.

**Big Medium History**

Big Medium-originally Bolm Studios-was founded by east Austin artists Shea Little, Jana Swec and Joseph Phillips in 2002. The group was a part of an emerging community of artists and creative types living and/or working on the east side seeking to sustain themselves through their art. Bolm Studios sought to raise visibility for the visual arts and artists in east Austin. The East Austin Studio Tour was incamated to introduce the artists to the public and welcome the public to the east Austin studios and creative spaces. So one weekend in fall 2003, 28 studios opened their doors, and the public met them with open arms. It became a tradition and then it became an institution. In fall 2013, 426 artists showcased their work and studio spaces to over 15,000 visitors in two subsequent weekends in celebration of Austin arts and culture. Incorporated in 2007, Big Medium has risen to become synonymous with cultural taste-making and programmatic excellence. Through a process of rigorous curating, Big Medium ensures that its public programming meets standards of artistic excellence. Big Medium was founded by and largely employs artists and graphic designers, so several tastes are accounted for in reviewing artist submissions to be featured in Big Medium's galleries or in its public programming. The products of Big Medium's programming, its catalogs, have become local collectors' items—well designed, durable and aesthetically pleasing, the catalogs serve as coffee table books in many homes of the Austin art patron. Big Medium's mission is to promote the contemporary arts in Texas through civic engagement and community enterprise. Big Medium's core programming includes the East Austin Studio Tours (EAST), the West Austin Studio Tours (WEST), the Texas Biennial (TXB) with statewide programming in Austin, Dallas, Houston, San Antonio and Marfa.

**Online Documentation**

**31. In lieu of or in addition to hard copy documentation (Attachment #5 on the Documents Tab), you may provide one (1) web link for documentation located online.**

*The link provided here should serve as either a replacement for the hard copy documentation, or as a supplement. If you do not wish to provide a link enter 'N/A' below and be sure to upload documentation in the Documents Tab*  
n/a

**Section IV. Budget and Activity Summary**

**OPERATING BUDGET HISTORY**

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 15,000	\$ 20,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 22,000
Expenses	\$ 15,000	\$ 20,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 22,000
Total	\$ 0	\$ 0			\$ 0



## PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
<b>Earned Income</b>		
1. Total Admissions	\$ 0	\$ 0
2. Total Other Earned Income	\$ 0	\$ 0
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 0</b>	<b>\$ 0</b>
<b>Unearned Income</b>		
4. Total Private Support (Corp, Foundation, Individual)	\$ 0	\$ 0
5. Total Public Support (Government Grants)	\$ 0	\$ 0
6. Total Other Unearned Income	\$ 0	\$ 0
7. Applicant Cash	\$ 1,500	\$ 1,500
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 1,500</b>	<b>\$ 1,500</b>
9. COA Request Amount	\$ 3,000	\$ 3,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 4,500</b>	<b>\$ 4,500</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 1,500 Venue rental donation	\$ 1,500
<b>12. TOTAL INCOME (displayed below, calculated automatically on page refresh)</b>	<b>\$ 6,000</b>	<b>\$ 0</b>
<b>Total</b>	<b>\$ 6,000</b>	<b>\$6,000</b>

## PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL   Description
13. Administrative Employee Costs	\$	\$	\$ 0
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$ 500	\$	\$ 500 Administrative, PR, event management
16. Artistic Non-Employee Costs	\$ 2,300	\$	\$ 2,300 Creation of artistic work
17. Travel	\$	\$	\$ 0
18. Space Rental	\$	\$ 1,500	\$ 1,500
19. Equipment Rental	\$	\$	\$ 0
20. Supplies and Materials	\$ 250	\$	\$ 250 Materials for making art
21. Marketing and Promotion	\$	\$	\$ 0
22. Production/Exhibit Costs	\$ 750	\$	\$ 750 Materials for exhibition and lighting pieces plus labor for installation
23. Other	\$ 700	\$	\$ 700 Insurance and fiscal sponsorship fee
<b>24. TOTAL EXPENSES</b>	<b>\$ 4,500</b>	<b>\$ 1,500</b>	<b>\$ 6,000</b>
<b>Total</b>	<b>\$ 4,500</b>	<b>\$ 1,500</b>	<b>\$6,000</b>

## Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Opening reception	April 7, 2016, 8pm to 11pm	979 Springdale	979 Springdale	1
Activity 2	Public gallery hours	Saturdays and Sundays through to April 24th from 12pm to 6pm	979 Springdale	979 Springdale	1
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
<b>Total</b>					<b>2</b>

**Documents Requested \***

**PROOF OF TAX EXEMPT STATUS** - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable items: articles of incorp, bylaws, or proof of sales tax exemption

**SPONSORED ONLY - PROOF OF TEXAS STATE**

**INCORPORATION** - Sponsored entities wishing to apply as a sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).

**BOARD LIST** - Provide a roster of your governing board, including names, e-mail and mailing addresses, telephone numbers, professions or areas of expertise, and ethnic make-up.

**FORM 990** - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. **SPONSORING ORGANIZATIONS AND 501(c) APPLICANTS** -

**DOCUMENTATION** - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) **REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION (Question 31).**

**INSURANCE ASSESSMENT FORM** This form will be used to determine your Insurance requirements.

[download template](#)

**Accessibility Assessment**

[download template](#)

**ASSURANCES** - . Provide the signature of the authorized official, or board designee, including the date signed. Also provide the signature of the sponsored individual/organization/group if applicable.

[download template](#)

Required?

**Attached Documents \***

[501c3 Letter for Big Medium](#)



[Big Medium Board List](#)



[Big Medium 990 2012](#)

[Big Medium 990 2013](#)



[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Media Mentions - Almuelle](#)



[Insurance form](#)



[Accessiblity quiz](#)



[Assurances](#)

[Assurances](#)

[Alejandra, board chair](#)

\* ZoomGrants™ is not responsible for the content of uploaded documents.

Application ID: 49529

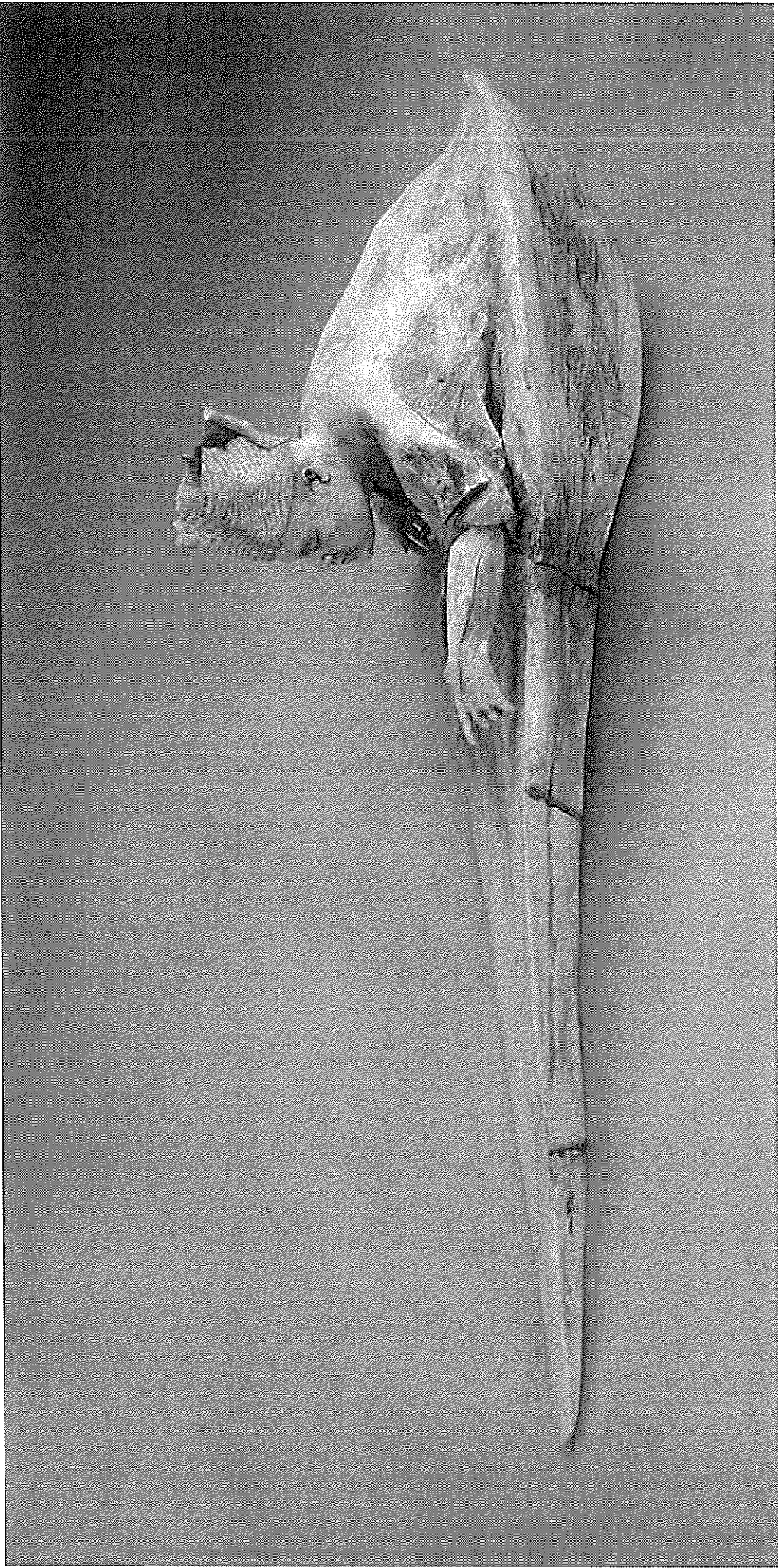
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**City of Austin 2015-2016  
Attachment # 10 - Insurance Information Form**

Please complete this form, and fax or e-mail it to Jesús Pantel at 512-974-9315 or [jesus.pantel@austintexas.gov](mailto:jesus.pantel@austintexas.gov). Your insurance requirements will be based upon this information. Risk Management will notify the Cultural Arts Division of the results of the assessment. Please note Certificates of Insurance must have been issued within the past 6 months. If you have any questions regarding insurance requirements please contact Benny VandenAvond: phone: 512-974-3264, fax: 512-974-3411, e-mail: [bernard.vandenavond@austintexas.gov](mailto:bernard.vandenavond@austintexas.gov).

**RETURN THIS TO THE CULTURAL ARTS DIVISION**

**Name of Applicant**     Alejandra Almuelle

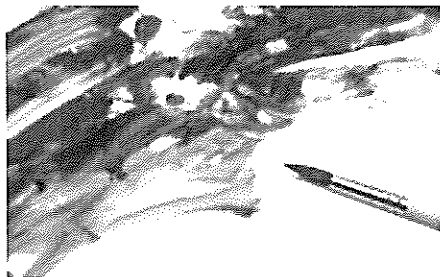
**Contact Name**         Moya Khabele

**Phone Number**        512.947.8772

**Fax Number**

**E-mail Address**        moyakhabele@gmail.com

1. Will your activity take place in a public location or will the public be involved by attending or participating in the activities associated with this contract?	Yes		
2. Will alcoholic beverages be sold during this event(s) by someone other than the owner of the venue?		No	
3. If yes to #2, will your group be responsible for hiring someone to sell the alcoholic beverages?			N/A
4. If no to #3, will your group be selling the alcoholic beverages?		No	
5. Are you responsible for providing seating, props, sound, lighting or other types of equipment and supplies for the event(s)?		No	
6. If yes to #5, will members of your group be using their own vehicles or renting a vehicle for this transportation?		No	
7. If no to #6, will you hire someone outside of your group to provide this transportation?			N/A
8. Will you be using a City facility for your activity?		No	
9. If yes to #8, are you using the City's reservation agreement process to reserve your space?			N/A



## Reaching out to Customers with Disabilities Quiz – FY16

### Reading Material:

Dept of Justice Online course Introduction & Lessons 1 & 2 at

<http://www.ada.gov/reachingout/intro1.htm>,

NEA ADA Tip Sheet and Cultural Contractor ADA Fact Sheet attached as PDFs.

Applicant Name Alejandra Almuelle

Sponsored Project (SP) Name (if applicable) Locus

Contact (if an SP the contact person of SP) Moya Khabele

Email moyakhabele@gmail.com

Phone 512.947.8772

1. Sally, wheelchair user, hears a radio announcement about your upcoming performance and the website is mentioned. She is excited to go online to get tickets for her and her friend Patty, who loves this artist. Tickets are on sale and Sally goes to the website. She finds out that, in order to obtain wheelchair accessible tickets, she is directed to call during limited business hours on specific days. Accessible seats are not available online! Sally is frustrated and ultimately decides to not go through the hassle.



There is an ADA obligation to provide tickets for accessible seating the same as everyone else. True



2. A family attends your puppet show. The parents are deaf. They show up to the event without notice, and request an American Sign Language Interpreter for the performance. You are not able to provide the services on such short notice, but the family decides to stay since the children are hearing and can still enjoy the show.



What could you have done to avoid this situation?

**You could have advertised a selected night to have an interpreter. You could also have an interpreter on call that you had previously set up to be available if needed.**



3. If your theater has 151– 300 seats, how many wheelchair accessible seats are required under the new ADA?



4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it?

No

5. A patron requests Audio Description for your performance, who do you contact locally to request that service?



6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?

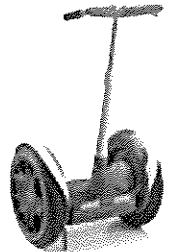
A. What a kind of tasks has your dog been trained to do for your disability?

7. Wheelchair accessibility does not need to be considered in an outdoor venue event. False



8. Under the new ADA requirements, a Segway is not considered a mobility device. False

9. Your museum is hosting a traveling exhibition of mummies from ancient Egypt. The policy of the lending museum is that the artifacts may not be touched. You have a patron who is blind visit the exhibit. Would it be considered a “fundamental alteration” or a “reasonable modification” to let the visitor touch the art?



No

Once you have completed the quiz please email to [lee.nguyen@austintexas.gov](mailto:lee.nguyen@austintexas.gov) for grading.



## Assurances

By submitting this application, the applicant hereby gives assurance to the City of Austin that:

1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(j) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1988;
5. The applicant will comply with Section 10(7)(b) of the Texas Commission on the Arts' Enabling Legislation, which prohibits the TCA and its grantees from knowingly fostering, encouraging, promoting, or funding any project, production, workshop, and/or program which includes obscene material as defined in Section 43.21 Penal Code of Texas;
6. The applicant is a nonprofit project as defined by the I.R.S.;
7. The application has been duly authorized by an authorized official for the applying organization, a principal of the organization with legal authority to certify the information contained in the application and sign contracts for the organization; he/she must read and guarantee the compliance of the organization with the requirements listed. Sponsored applications must be signed by the principal of the nonprofit umbrella organization with legal authority to certify the information contained in the application and a representative of the sponsored group/individual;
8. The applicant understands that the City of Austin actively reviews and evaluates all aspects of the programs and processes and incorporates changes which may occur at any time throughout the funding calendar. Cultural Arts Division staff will provide updates on changes as they are adopted;
9. The City of Austin reserves the right to make special stipulations on how specific cultural contract funds may be spent;
10. Neither the applicant nor any of its agents, representatives, subconsultants, nor I have undertaken or will undertake any activities or actions to promote or advertise any cultural arts funding proposal to any member of any City Commission reviewing the proposals, any member of the Austin City Council, or any City staff except in the course of City-sponsored inquiries, interviews or presentations;
11. The filing of this application by the undersigned, officially authorized to represent the applicant organization, has been duly approved by the governing board of the applicant organization.

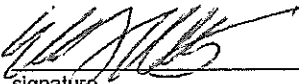
☐ This application was approved by the applicant's board on \_\_\_\_\_

☒ This application is scheduled to be approved by the applicant's board on 1/20/2016

*Note: If the application has not been approved by the governing board, you must notify the City as soon as action is taken.*

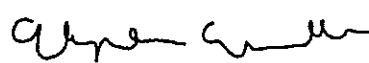
### Applicant Authorized Official

Shea Little, Executive Director

name (typed) \_\_\_\_\_ title \_\_\_\_\_  
 1/9/16  
signature \_\_\_\_\_ date \_\_\_\_\_

### Sponsored Organization/Group/Individual (if applicable)

Alejandra Almuelle

name (typed) \_\_\_\_\_ title \_\_\_\_\_  
  
signature \_\_\_\_\_ date \_\_\_\_\_

### City of Austin

name (typed) \_\_\_\_\_ title \_\_\_\_\_  
signature \_\_\_\_\_ date \_\_\_\_\_





**Cultural Arts  
Division**  
CITY OF AUSTIN

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City of Austin Cultural Arts Division  
Economic Development Department - Cultural Arts Division  
**City of Austin Cultural Arts - Community Initiatives Funding**  
7/5/2016 deadline

## Big Medium Hexapoda

**\$ 3,000 Requested**

Submitted: 1/13/2016 8:28:42 AM (Pacific)

**Project Contact**

Tiffany Coghill

[Coghill@bigmedium.org](mailto:Coghill@bigmedium.org)

Tel: 512-939-6665

**Additional Contacts**

[moyakhabele@gmail.com](mailto:moyakhabele@gmail.com), [keith@kreegerpottery.com](mailto:keith@kreegerpottery.com)

### Big Medium

916 Springdale Road  
Bldg 2, #101  
Austin, TX 78702

Telephone 512-939-6665

Fax

Web [bigmedium.org](http://bigmedium.org)

**Executive Director**

Shea Little

[Little@bigmedium.org](mailto:Little@bigmedium.org)

### Additional Information

#### AUTHORIZING OFFICIAL

This person should be a member of your board's Executive Committee, generally the Board Chair unless the Board Chair is the person already listed in the Applicant Information section above. Alternative Authorizing Officials may be the Board Vice Chair, Treasurer or Secretary.

**1. First Name**

Keith

**2. Last Name**

Kreeger

**3. Title**

Board Chair

**4. Email**

[keith@kreegerpottery.com](mailto:keith@kreegerpottery.com)

**5. Street Address**

2513 Spring Lane

**6. City**

Austin

**7. State**

TX

**8. Zip/Postal Code**

78703

**District Number**

**9. Applicant Organization District Number**

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**APPLICANT RACE CODE**

**10. Applicant organizations select an option based on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.**

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☐ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☒ 99 - No single group listed above represents 50% or more of staff, board, or membership

**FISCAL SPONSOR ELIGIBILITY**

**11. Does your organization meet the following fiscal sponsor eligibility criteria?**

*Please check all that apply. You are not required to serve as a fiscal sponsor even if you meet all the eligibility criteria. This question is for internal Cultural Arts Funding Program purposes only.*

- ☒ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)
- ☒ Been in existence for a least one year prior to application due date
- ☒ Your board meets at least 3 times per year
- ☒ Annual Operating Budget of at least \$50,000 as evidenced by the most recently completed Form 990
- ☒ Salaried Executive Director
- ☐ Our organization does not meet any of the above criteria

**Section II. Eligibility**

**1. Please select the item that best describes you/your organization.**

*If you are fiscally sponsored, please answer for your sponsored group or if you are an individual artists select the individual artist statement. If none of the statements apply to you then you are unfortunately not eligible to apply for funding.*

- ☐ An incorporated, tax exempt, 501(c) ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An incorporated, tax exempt, 501(c) NON-ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An INCORPORATED (registered with the State of Texas as a non-profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programs and APPLYING UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ An UNINCORPORATED (not registered with the State of Texas as a Non-Profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic /cultural programming and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☒ An INDIVIDUAL ARTIST residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of ONE YEAR PRIOR to the application submittal date and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ None of the above

**2. When did your organization or if you are an individual artist, you, locate to Austin or its Extra Territorial Jurisdiction (ETJ)? This can be your incorporation date.**

*Please provide the month and year.*

August 1999

**3. Have you produced artistic work within your artistic expertise with a budget history of the same for a minimum of 1 year prior to the application deadline?**

- ☒ Yes

☐ No

**4. Are you able to provide a 1:1 match for the funding that you are requesting**

*A 1:1 match is required for all awards. Up to one half of the match (50%) is allowable as well-documented in-kind support. Only funds acquired and used to support activities specified in the application will be accepted as matching funds.*

☒ YES

☐ NO

**5. Is the proposed project/activity a nonprofit arts event? The project that you wish to fund must be a nonprofit arts event, which exists for educational or charitable reasons, and from which its shareholders or trustees do not benefit financially.**

*This does not mean that you can't make a profit or that you are not able to pay yourself of other participants. Any money earned by a non-profit organization must be retained by the organization, and used for its own expenses, operations and programs*

☒ YES

☐ NO

**6. START DATE / END DATE - Enter the dates of your project. Include implementation and project completion date. These dates must be within the period of October 1, 2015 through September 30, 2016.**

*If the application is on behalf of a sponsored project, the start/end date will correspond with that sponsored project's activity.*

Start Date (MM/DD/YYYY)

End Date (MM/DD/YYYY)

TOTAL

**7. Are you a new applicant?**

*Is this the first time that you or your group have applied for Cultural Art Funding?*

☒ Yes

☐ No

**Section III. Application Questions**

Some answers will not be presented because they are not part of the selected group of questions based on the answer to #1.

**1. Is this application for a Sponsored Project**

*If the application is NOT on behalf of a sponsored project please select no and skip to question 13.*

☒ YES

☐ NO

**2. Please tell us the name of your Sponsored Project.**

*If the the application is on behalf of an Sponsored Project that is an individual artist please put the full name of the individual artist in the space below.*

Revised Imaginings

**3. Sponsored Project Contact Information - FIRST NAME**

Colby

**4. Sponsored Project Contact Information - LAST NAME**

Brinkman

**5. Sponsored Project Contact Information - EMAIL**

metalmantis@gmail.com

**6. Sponsored Project Contact Information - TELEPHONE**

1-512-699-9738

**7. Sponsored Project Mailing Address - ADDRESS**

1402 Cedar Ave

**8. Sponsored Project Mailing Address - CITY**

Austin

**9. Sponsored Project Mailing Address - STATE**

Tx

**10. Sponsored Project Mailing Address - ZIP/POSTAL CODE**

78702

**11. Sponsored Project DISTRICT NUMBER - Enter your organization's City of Austin voting district number (effective January 1, 2015). You can access district location via the interactive map at <http://www.austinredistricting.org/maps/interactive-final-map>**

*The District Number should be based on the mailing address of the Sponsored Project unless the mailing address is a PO Box. If a PO Box use the district number of the Sponsored Project's primary contact's physical address.*

- ☒ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**12. SPONSORED RACE CODE -** Sponsored entities should select an option base on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☐ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☒ 99 - No single group listed above represents 50% or more of staff, board, or membership

**13. PROJECT RACE CODE -** To which designated population listed below are the majority of the project activities intended to deliver services or to involve or act as a clear expression or representation of cultural traditions?

*If the activity is not designated to represent or reach any one particular group, choose "No single group".*

- ☐ A - Asian
- ☐ B - Black/African American
- ☐ H - Hispanic/Latino
- ☐ N - American Indian/Alaska Native
- ☐ P - Native Hawaiian/Pacific Islander
- ☐ W - White
- ☐ M - Majority Ethnic Minority/Multi-Ethnic
- ☒ 99 - No single group

**14. PRIMARY ARTISTIC DISCIPLINE -** Select the option that best describes the artistic discipline of your project/organization.

*If the application is on behalf of a sponsored project, select the option that corresponds to the artistic discipline of the sponsored project.*

- ☐ Dance
- ☐ Music
- ☐ Literature
- ☐ Opera/Musical Theatre
- ☐ Film/Media Arts
- ☐ Theatre/Performance Art
- ☐ Multidisciplinary
- ☒ Visual Arts/Public Art

**Project Narrative -** The narrative is vitally important as it tells the story of your project, and should include details such as the 'who, what, when, where, why, and how much.'

---

#### **Narrative Part I - Project**

**15. Project 1 -** What are the specifics of the project for which funding is sought? i.e. list specific date(s), time(s), activity(ies), participant(s), location(s).

The project is a three week visual arts exhibition featuring the work of Colby Brinkman. The show will open with an opening reception on May 12th from 8 to 11pm and will be open to the public on the Saturdays and Sundays from 12 to 6pm until May 29th. The show will take place at 979 Springdale.

**16. Project 2 -** How does the project contribute to and fill a need in Austin's artistic and cultural community?

This project contributes to and fills the need in Austin's artistic and cultural community because it highlights and makes public the sculptural work of a

talented local artist. Brinkman is a masterful metal sculptor, which is a medium that is unfortunately not represented in most gallery or museum settings. This show is a way to facilitate the opportunity for local Austinites and visitors to experience this medium.

## **Narrative Part II - Artistic/Cultural Merit**

### **17. Artistic/Cultural Merit 1 - How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?**

Colby Brinkman began his training as an artist and blacksmith in 1995. He spent two years as a journeyman under master smiths in Czech Republic, Italy and Spain. Since returning to Austin and opening Metal Mantis in 2005, Brinkman has applied his traditional blacksmithing to making metal sculptures, primarily larger-than-life insects — hence the name Metal Mantis. Brinkman is a founding member of the Austin Metal Authority, a collective of metal artists and blacksmiths. Brinkman says: "Blacksmiths are typically excluded from the art world by those who believe we are all farriers or bladesmiths from a long ago past. But being a blacksmith today is about channeling the skill of this "forgotten" craft."

### **18. Artistic/Cultural Merit 2 - To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?**

Brinkman has a long history of employing and collaborating with low income East Austin artists and artisans. His work and projects help to employ working artists in Central East Austin.

## **Narrative Part III - Administrative Capability**

### **19. Administrative Capability 1 - How does the applicant (or sponsored project if applicable) demonstrate production and business skills needed to complete the proposed programming/project?**

Brinkman is partnering with Big Medium and Moya Khabele on the production of this one-month event. Big Medium is an Austin-based non-profit organization dedicated to supporting visual arts and artists in Texas. Big Medium was also the fiscal sponsor for the this project.

Moya Khabele is a professional fundraiser, education administrator, and event producer. She founded and managed a local nonprofit school for over a decade with a \$6 million budget. She also managed on a volunteer basis, a local dance company, and has produced educational, arts and performance events with average attendance of 100 to 400 people.

### **20. Administrative Capability 2 - How will the project be evaluated to measure project effectiveness? Describe methods.**

The project will be measured by the following metrics:

Number of people attending the show during the three week period – 500

Number of youth attending – 50

Successful adherence to the budget submitted in this grant

Number of articles written in local media outlets and national art media outlets (which helps to promote the artist's work and helps to promote Austin as an artistic city) – 3

### **21. Administrative Capability 3 - How will the applicant collect data regarding audience demographics, audience involvement, and tourists in attendance from in state, out of state, or outside the USA? Describe methods**

We plan to collect sign in cards from each participant as they enter the show, which requests their name, address, and email. This will allow us to quantify the number of local and tourist participants.

### **22. Administrative Capability 4 - If applicable, is the fiscal sponsor capable of managing the administrative and financial aspects of the project?**

*If not Applicable please type 'N/A'*

Yes

## **Narrative Part IV - Economic, Cultural, and Social Impact**

### **23. Economic, Cultural, and Social Impact 1 - Does the proposed programming/project meet any identified community social or cultural needs?**

Yes, the proposed project meets the community's need to have free and accessible sculptural work available to locals and visitors.

### **24. Economic, Cultural, and Social Impact 2 - How does the project market to a broad constituency (including residents, visitors and tourists)?**

The project is accessible to economically disadvantaged audiences in that it is free and open to the public. The gallery is on the main bus route and is located in a blossoming arts district in East Austin. We will also be marketing the show to local hotels, restaurants, and other art organizations to help encourage participation from tourists.

### **25. Economic, Cultural, and Social Impact 3 - How is the proposed programming/project accessible to audiences with disabilities?**

There is a handicap ramp to enter and exit the building and our staff and volunteers are available to help visitors who have disabilities.

### **26. Economic, Cultural, and Social Impact 4 - How is the proposed programming/project accessible to economically disadvantaged audiences?**

The project is accessible to economically disadvantaged audiences because it is free. It is open during the day on weekend hours, to facilitate attendance from people who work "normal" jobs.

**27. Economic, Cultural, and Social Impact 5 - Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?**

We plan to market the show to local hotels, restaurants, and arts organizations to help connect with tourists and visitors.

**Organizational History**

**28. Please indicate in which years (if any) COA Funding was received.**

*If applicable, please indicate the dates that the fiscally sponsored organization has received funding, not the fiscal sponsor.*

☐ 2011-2012

☐ 2012-2013

☐ 2013-2014

☐ 2014-2015

☒ Have not received funding in the last 5 years

**29. Was this project funded previously under a different organization name or sponsor?**

☒ NO

☐ YES - Please use the 'explain' box, to the right, to indicate in what year and under what name, explain:

**30. Organizational History - Provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.**

*If application is on behalf of a sponsored individual or (un)incorporated group this information should reflect that individual, group, or organization, leaving the final paragraph for description of the applicant (fiscal sponsor).*

Colby Brinkman began his training as an artist and blacksmith in 1995. He spent two years as a journeyman under master smiths in Czech Republic, Italy and Spain. Since returning to Austin and opening Metal Mantis in 2005, Brinkman has applied his traditional blacksmithing to making metal sculptures, primarily larger-than-life insects — hence the name Metal Mantis. Brinkman is a founding member of the Austin Metal Authority, a collective of metal artists and blacksmiths.

Big Medium-originally Bolm Studios-was founded by east Austin artists Shea Little, Jana Swec and Joseph Phillips in 2002. The group was a part of an emerging community of artists and creative types living and/or working on the east side seeking to sustain themselves through their art. Bolm Studios sought to raise visibility for the visual arts and artists in east Austin. The East Austin Studio Tour was incarnated to introduce the artists to the public and welcome the public to the east Austin studios and creative spaces. So one weekend in fall 2003, 28 studios opened their doors, and the public met them with open arms. It became a tradition and then it became an institution. In fall 2013, 426 artists showcased their work and studio spaces to over 15,000 visitors in two subsequent weekends in celebration of Austin arts and culture. Incorporated in 2007, Big Medium has risen to become synonymous with cultural taste-making and programmatic excellence. Through a process of rigorous curating, Big Medium ensures that its public programming meets standards of artistic excellence. Big Medium was founded by and largely employs artists and graphic designers, so several tastes are accounted for in reviewing artist submissions to be featured in Big Medium's galleries or in its public programming. The products of Big Medium's programming, its catalogs, have become local collectors' items—well designed, durable and aesthetically pleasing, the catalogs serve as coffee table books in many homes of the Austin art patron. Big Medium's mission is to promote the contemporary arts in Texas through civic engagement and community enterprise. Big Medium's core programming includes the East Austin Studio Tours (EAST), the West Austin Studio Tours (WEST), the Texas Biennial (TXB) with statewide programming in Austin, Dallas, Houston, San Antonio and Marfa. Also included in its yearly programming are the Big Medium galleries at Bolm and Canopy, as well as the studios at Bolm and Canopy.

**Online Documentation**

**31. In lieu of or in addition to hard copy documentation (Attachment #5 on the Documents Tab), you may provide one (1) web link for documentation located online.**

*The link provided here should serve as either a replacement for the hard copy documentation, or as a supplement. If you do not wish to provide a link enter 'N/A' below and be sure to upload documentation in the Documents Tab*

<https://vimeo.com/32527370>

**Section IV. Budget and Activity Summary**

**OPERATING BUDGET HISTORY**

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 40,000	\$ 45,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 50,000
Expenses	\$ 40,000	\$ 45,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 50,000
Total	\$ 0	\$ 0			\$ 0

**PROPOSED BUDGET - PROJECT INCOME**

**PROJECT INCOME**

Earned Income

CASH | DESCRIPTION TOTAL

1. Total Admissions	\$	\$ 0
2. Total Other Earned Income	\$	\$ 0
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 0</b>	<b>\$ 0</b>
<b>Unearned Income</b>		
4. Total Private Support (Corp, Foundation, Individual)	\$	\$ 0
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 1,500	\$ 1,500
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 1,500</b>	<b>\$ 1,500</b>
9. COA Request Amount	\$ 3,000	\$ 3,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 4,500</b>	<b>\$ 4,500</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 1,500	\$ 1,500
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 6,000	\$ 0
<b>Total</b>	<b>\$ 6,000</b>	<b>\$6,000</b>

### PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL   Description
13. Administrative Employee Costs	\$	\$	\$ 0
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$ 500	\$	\$ 500 Administrative, PR, event management
16. Artistic Non-Employee Costs	\$ 2,300	\$	\$ 2,300 Creation of artistic work
17. Travel	\$	\$	\$ 0
18. Space Rental	\$	\$ 1,500	\$ 1,500 Space rental
19. Equipment Rental	\$	\$	\$ 0
20. Supplies and Materials	\$ 1,000	\$	\$ 1,000 Materials for producing art
21. Marketing and Promotion	\$	\$	\$ 0
22. Production/Exhibit Costs	\$	\$	\$ 0
23. Other	\$ 700	\$	\$ 700 Insurance and fiscal sponsorship
<b>24. TOTAL EXPENSES</b>	<b>\$ 4,500</b>	<b>\$ 1,500</b>	<b>\$ 6,000</b>
<b>Total</b>	<b>\$ 4,500</b>	<b>\$ 1,500</b>	<b>\$6,000</b>

### Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Opening reception	May 12th from 8 to 11pm	979 Springdale	979 Springdale	1
Activity 2	Public gallery hours	Saturdays and Sundays through to May 29th from 12pm to 6pm	979 Springdale	979 Springdale	1
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
<b>Total</b>					<b>2</b>

### Section V. Documents

#### Documents Requested \*

PROOF OF TAX EXEMPT STATUS - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable items: articles of incorp, bylaws, or proof of sales tax

Required?



#### Attached Documents \*

IRS letter

exemption

SPONSORED ONLY - PROOF OF TEXAS STATE INCORPORATION - Sponsored entities wishing to apply as a sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).



BOARD LIST - Provide a roster of your governing board, including names, e-mail and mailing addresses, telephone numbers, professions or areas of expertise, and ethnic make-up.



[Big Medium Board List](#)

FORM 990 - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. SPONSORING ORGANIZATIONS AND 501(c) APPLICANTS -



[Big Medium 990 2012](#)

[Big Medium 990 2013](#)

DOCUMENTATION - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION (Question 31).



[Colby Brinkman CV](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

INSURANCE ASSESSMENT FORM This form will be used to determine your Insurance requirements.  
[download template](#)



[Insurance form](#)

Accessibility Assessment  
[download template](#)



[Accessibility quiz](#)

ASSURANCES - . Provide the signature of the authorized official, or board designee, including the date signed. Also provide the signature of the sponsored individual/organization/group if applicable.  
[download template](#)



[Assurances - Brinkman](#)

[Brinkman](#)

\* ZoomGrants™ is not responsible for the content of uploaded documents.

Application ID: 49517

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## **Colby Brinkman – Metal Mantis Productions**

1402 Cedar Avenue

Austin, Texas 78702

(512) 699-9738

[metalmantis@gmail.com](mailto:metalmantis@gmail.com)

[www.metalmantis.com](http://www.metalmantis.com)

Blacksmiths are typically excluded from the art world by those who believe we are all farriers or bladesmiths from a long ago past. But being a blacksmith today is about channeling the skill of this “forgotten” craft with the unique finesse to shape metal as if it were clay, wood, glass, or any other 3D medium. My work, which often results in the creations of never before seen “insects,” illustrates this belief by incorporating the traditional skills of a blacksmith with the revised imaginings of a sculptor and artist.

### **Work Experience**

2004 – Current Metal Mantis Productions – Sole proprietor of a multifaceted metal shop specializing in ferrous and nonferrous welding and fabrication, as well as contemporary and traditional hot metal forging

2005 – Current Austin Metal Authority – Founding member of a collaborative metal shop focusing on teamwork and large scale metal sculpture and design

2003 – 2005 FireWork Blacksmithing Studio – Partner in a blacksmithing, welding and fabrication shop

2002 – 2003 Studio Claudio Bottero – Apprentice to contemporary Italian blacksmith Claudio Bottero in Piombino Dese, Italy

2002 Atelier Josef Muck – Apprentice to master restoration blacksmith Josef Mück in Prague, Czech Republic

2001 Sebastian Fisher Metal Work – Apprentice in high end architectural, ornamental metal shop, under the tutelage of Spanish blacksmith Sebastian Fisher in Casares, Spain

1999 – 2001 Rehme Custom Iron Work – Manager of a fourperson shop specializing in fabrication and forged architectural ornamental metal work.

1997 – 2000, 2006 – Lars Stanley Architects and Artisans – Under tutelage of architect and blacksmith Lars Stanley

### **Education and Certification**

-Austin Community College; Certificate in Art Metals

-Hrad Helfstyn, Czech Republic; tool making workshop with master blacksmith Alfred Habermann

-Cecati Trade School, Santa Clara del Cobre, Mexico; copper forging classes in copper smithing and vessel forming

-Penland School of Crafts; studio assistant to master blacksmith Claudio Bottero

-Certified Gas Tungsten Arc Welder

### **Teaching**

- Blacksmithing teacher, Penland School of Crafts
- Education coordinator and welding and blacksmithing instructor, Austin Metal Authority
- Austin Community College Welding Department advisory board member
- Iron Studio shop representative for the Instructors Retreat, Penland School of Crafts
- Blacksmithing instructor, Austin Waldorf School
- Blacksmithing instructor, The Steel Yard, Providence RI

### **Exhibitions**

- 2012 – Sisyphus, Club Deville
- 2011 – The People's Gallery, Austin City Hall – Hydra City
- 2011 – Swallow For Men, Austin Metal Authority
- 2010 – ABANA Conference Gallery – Hydra City
- 2010 – "Iron: Forged, Tempered, Quenched" Houston Center for Contemporary Craft
- 2008 – Maker Faire Austin
- 2008 – Vouch Vol.2
- 2006-2012 – East Austin Studio Tour
- 2006 – "Bloom: Forged with Fire and Force" Brookfield Craft Center
- 2006 – "The Floating Chair" Design Within Reach
- 2005 – "Anvil Art: Anchored by Architecture" Design Center of Austin
- 2004 – "Metalamongus" Austin Bergstrom International Airport
- 2003 – "Metalamongus" Gallery Lombardi

### **Awards/Demonstrations**

- 2014 California Blacksmith Association Demonstrator Oktoberfest
- 2013, Fire on the Mountain Blacksmith Festival Demonstrator
- 2012 ABANA Conference – Assistant to Claudio Bottero in the creation of the sculpture "Vertibratus"
- 2010 Austin Forging Competition 1st place and People's Choice winner
- 2010 ABANA "Wally Award" for Hydra City
- 2010 ABANA Conference – Lecture on the creation of Hydra City
- 2010 Maker Faire Austin Four Editor's Choice Ribbons Forging demonstration with the Austin Metal Authority
- 2002 Victorio Vineto Biennial Forging Competition, Italy. Demonstrated hand forging techniques and was awarded 3rd prize in the competition
- 2002 Biennial Europa d'Arte Fabril, Italy. Demonstrated hand forging techniques with German blacksmith
- 1999 Balcones Forge Association, Austin, Texas. Lecture on creation, design and

execution of sculpture.

### **Publications**

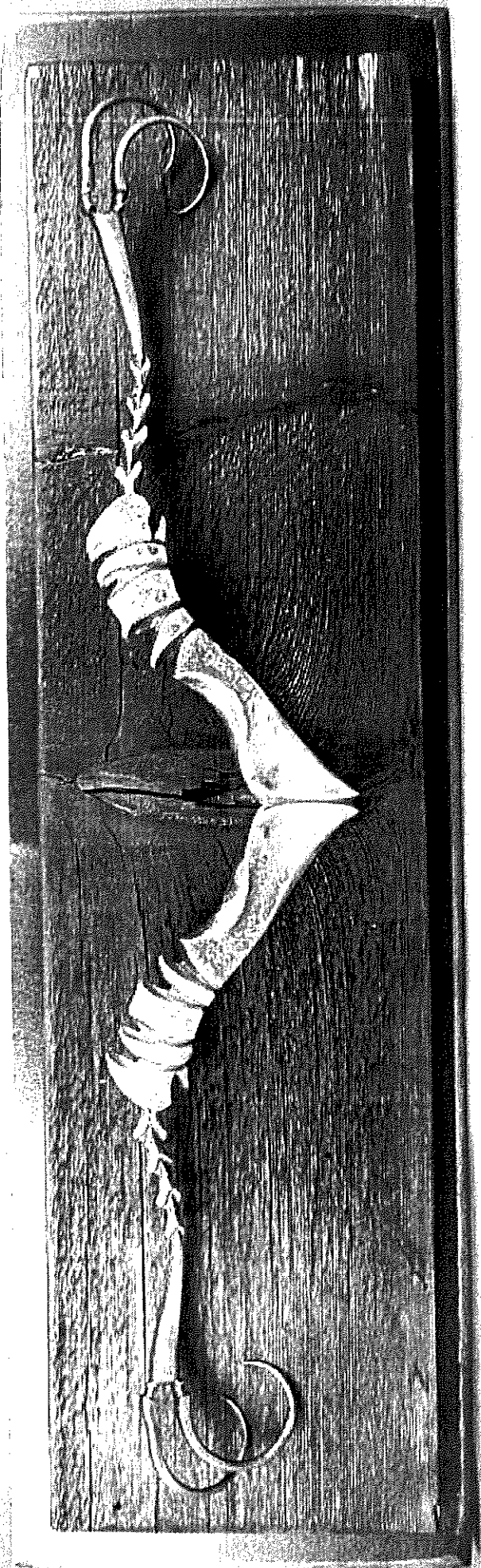
- The Anvils Ring – Spring 2010, article on Hydra City
- Artist Blacksmith Association of North America Scholarship Report  
<http://www.abana.org/resources/education/scholarshipreport.shtml>
- Austin Chronicle Heavy Metal  
<http://www.austinchronicle.com/gyrobase/Issue/story?oid=oid:507384>
- Loyal Magazine #10  
<http://www.loyalmagazine.com/loyalmagazine10.html>
- The Spark April 2006  
<http://www.thesteelyard.org/newsletters>

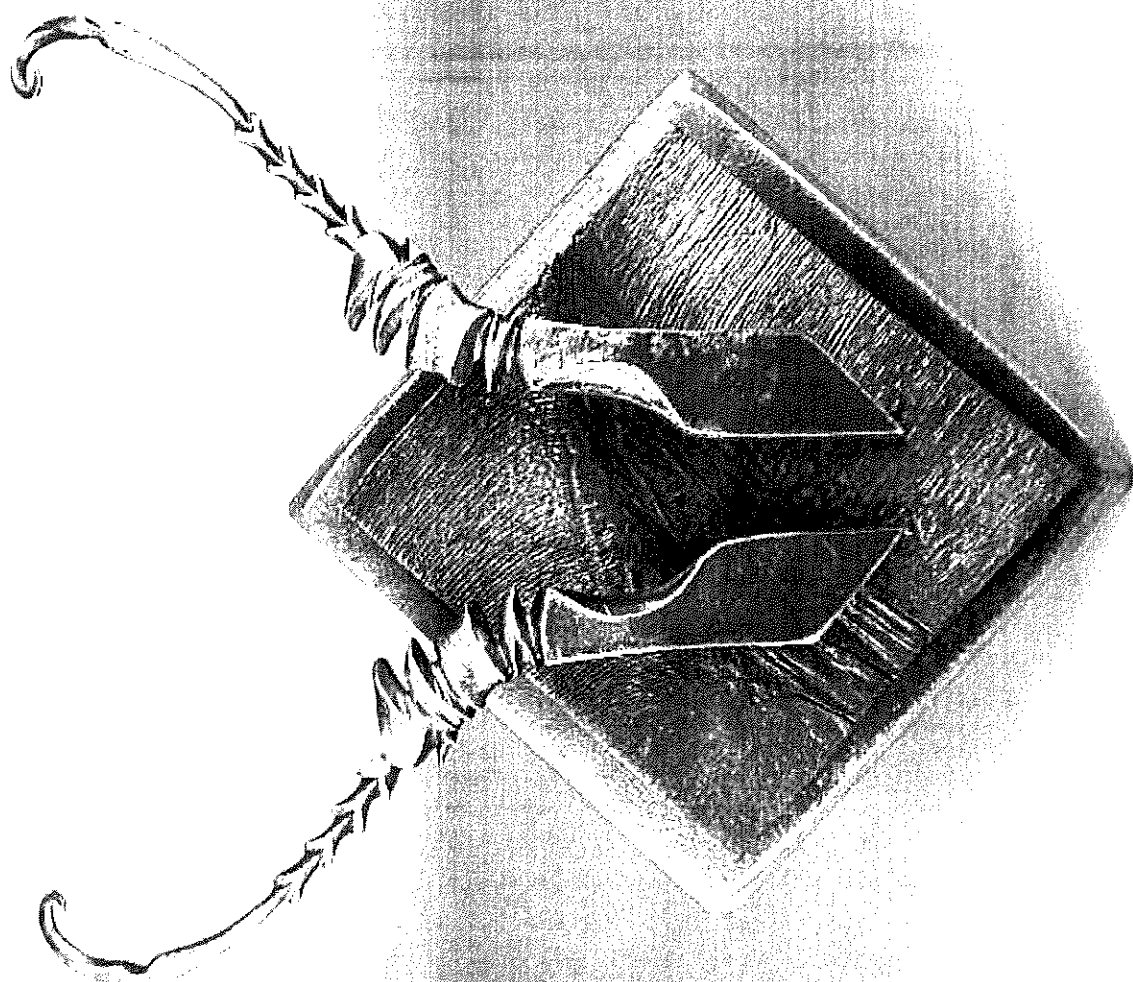
### **Consultation**

- HGR Surplus – Consultant on the 2011 “Chair and Tell” event, an opportunity for artists to use tool inventory to create chairs. Tasks include event logistics, call for entry judge, social media advertising, and design/build logistics.
- Eleanor McKinney Landscape Architects – Consultant on large scale steel trellis for the East 7th Street revitalization project.

### **Memberships**

Board member, Austin Community College Welding Department Advisory Board  
Board of Directors, Austin Area Artist Project  
Artist Blacksmith Association of North America  
Balcones Forge – Central Texas Blacksmiths  
The Guild of Austin Artisans





**City of Austin 2015-2016  
Insurance Information Form  
Core Funding Programs**

Please complete this form, and fax it to 512-974-6379 or e-mail it to your contract administrator: A through C to Jesús Pantel at [jesus.pantel@austintexas.gov](mailto:jesus.pantel@austintexas.gov) and D through Z to Anne-Marie McKaskle-Davis at [annemarie.mckaskle@austintexas.gov](mailto:annemarie.mckaskle@austintexas.gov). Your insurance requirements will be based upon this information. Risk Management will notify the Cultural Arts Division of the results of the assessment. Please note Certificates of Insurance must have been issued within the past 6 months. If you have any questions regarding insurance requirements please contact Benny VandenAvond: phone: 512-974-3264, fax: 512-974-3411, e-mail: [bernard.vandenavond@austintexas.gov](mailto:bernard.vandenavond@austintexas.gov).

**RETURN THIS TO THE CULTURAL ARTS DIVISION**

**Control Number**

**Name of Applicant**     Colby Brinkman

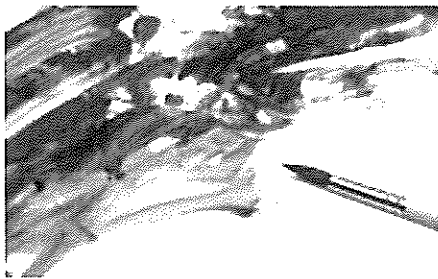
**Contact Name**     Moya Khabele

**Phone Number**     512.947.8772

**Fax Number**

**E-mail Address**     mkhabele@mac.com

1. Will your activity take place in a public location or will the public be involved by attending or participating in the activities associated with this contract?	Yes		
2. Will alcoholic beverages be sold during this event(s) by someone other than the owner of the venue?		No	
3. If yes to #2, will your group be responsible for <b>hiring</b> someone to sell the alcoholic beverages?			N/A
4. If no to #3, will your group be selling the alcoholic beverages?			N/A
5. Are you responsible for providing seating, props, sound, lighting or other types of equipment and supplies for the event(s)?	Yes		
6. If yes to #5, will members of your group be using their own vehicles or renting a vehicle for this transportation?	Yes		
7. If no to #6, will you hire someone outside of your group to provide this transportation?		No	
8. Will you be using a City facility for your activity?		No	



## Reaching out to Customers with Disabilities Quiz – FY16

### Reading Material:

Dept of Justice Online course Introduction & Lessons 1 & 2 at

<http://www.ada.gov/reachingout/intro1.htm>,

NEA ADA Tip Sheet and Cultural Contractor ADA Fact Sheet attached as PDFs.

Applicant Name Colby Brinkman

Sponsored Project (SP) Name (if applicable) Revisioned Imaginings

Contact (if an SP the contact person of SP) Moya Khabele

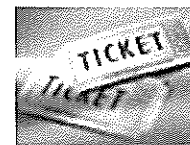
Email mkhabele@mac.com

Phone 512.947.8772

1. Sally, wheelchair user, hears a radio announcement about your upcoming performance and the website is mentioned. She is excited to go online to get tickets for her and her friend Patty, who loves this artist. Tickets are on sale and Sally goes to the website. She finds out that, in order to obtain wheelchair accessible tickets, she is directed to call during limited business hours on specific days. Accessible seats are not available online! Sally is frustrated and ultimately decides to not go through the hassle.



There is an ADA obligation to provide tickets for accessible seating the same as everyone else. True



2. A family attends your puppet show. The parents are deaf. They show up to the event without notice, and request an American Sign Language Interpreter for the performance. You are not able to provide the services on such short notice, but the family decides to stay since the children are hearing and can still enjoy the show.



You could have advertised a selected night to have an interpreter. You could also have an interpreter on call that you had previously set up to be available if needed.



3. If your theater has 151– 300 seats, how many wheelchair accessible seats are required under the new ADA?



4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it?

no

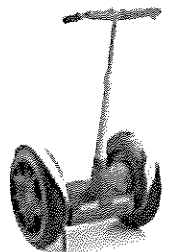
5. A patron requests Audio Description for your performance, who do you contact locally to request that service?



6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?

**A. What a kind of tasks has your dog been trained to do for your disability?**

7. Wheelchair accessibility does not need to be considered in an outdoor venue event. false
8. Under the new ADA requirements, a Segway is not considered a mobility device. False
9. Your museum is hosting a traveling exhibition of mummies from ancient Egypt. The policy of the lending museum is that the artifacts may not be touched. You have a patron who is blind visit the exhibit. Would it be considered a “fundamental alteration” or a “reasonable modification” to let the visitor touch the art? no



**Once you have completed the quiz please email to [lee.nguyen@austintexas.gov](mailto:lee.nguyen@austintexas.gov) for grading.**



## Assurances

By submitting this application, the applicant hereby gives assurance to the City of Austin that:

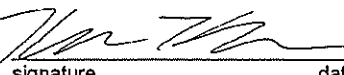
1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(j) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1988;
5. The applicant will comply with Section 10(7)(b) of the Texas Commission on the Arts' Enabling Legislation, which prohibits the TCA and its grantees from knowingly fostering, encouraging, promoting, or funding any project, production, workshop, and/or program which includes obscene material as defined in Section 43.21 Penal Code of Texas;
6. The applicant is a nonprofit project as defined by the I.R.S.;
7. The application has been duly authorized by an authorized official for the applying organization, a principal of the organization with legal authority to certify the information contained in the application and sign contracts for the organization; he/she must read and guarantee the compliance of the organization with the requirements listed. Sponsored applications must be signed by the principal of the nonprofit umbrella organization with legal authority to certify the information contained in the application and a representative of the sponsored group/individual;
8. The applicant understands that the City of Austin actively reviews and evaluates all aspects of the programs and processes and incorporates changes which may occur at any time throughout the funding calendar. Cultural Arts Division staff will provide updates on changes as they are adopted;
9. The City of Austin reserves the right to make special stipulations on how specific cultural contract funds may be spent;
10. Neither the applicant nor any of its agents, representatives, subconsultants, nor I have undertaken or will undertake any activities or actions to promote or advertise any cultural arts funding proposal to any member of any City Commission reviewing the proposals, any member of the Austin City Council, or any City staff except in the course of City-sponsored inquiries, interviews or presentations;
11. The filing of this application by the undersigned, officially authorized to represent the applicant organization, has been duly approved by the governing board of the applicant organization.

☐ This application was approved by the applicant's board on \_\_\_\_\_

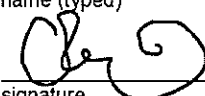
☒ This application is scheduled to be approved by the applicant's board on 1/20/16

*Note: If the application has not been approved by the governing board, you must notify the City as soon as action is taken.*

### Applicant Authorized Official

Keith Kreeger      Board Chair  
\_\_\_\_\_  
name (typed)      title  
      1/13/16  
signature      date

### Sponsored Organization/Group/Individual (if applicable)

Colby Brinkman      Artist  
\_\_\_\_\_  
name (typed)      title  
      \_\_\_\_\_  
signature      date

### City of Austin

\_\_\_\_\_  
name (typed)      title  
\_\_\_\_\_  
signature      date



**Cultural Arts  
Division**  
CITY OF AUSTIN

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City of Austin Cultural Arts Division  
Economic Development Department - Cultural Arts Division  
**City of Austin Cultural Arts - Community Initiatives Funding**  
7/5/2016 deadline

## Big Medium Moments of Life

**\$ 3,000 Requested**

Submitted: 1/13/2016 9:10:34 AM (Pacific)

**Project Contact**

Tiffany Coghill

[Coghill@bigmedium.org](mailto:Coghill@bigmedium.org)

Tel: 512-939-6665

**Additional Contacts**

[moyakhabele@gmail.com](mailto:moyakhabele@gmail.com), [keith@kreegerpottery.com](mailto:keith@kreegerpottery.com)

**Big Medium**

916 Springdale Road  
Bldg 2, #101  
Austin, TX 78702

Telephone 512-939-6665

Fax

Web [bigmedium.org](http://bigmedium.org)

**Executive Director**

Shea Little

[Little@bigmedium.org](mailto:Little@bigmedium.org)

### Additional Information

#### AUTHORIZING OFFICIAL

This person should be a member of your board's Executive Committee, generally the Board Chair unless the Board Chair is the person already listed in the Applicant Information section above. Alternative Authorizing Officials may be the Board Vice Chair, Treasurer or Secretary.

**1. First Name**

Keith

**2. Last Name**

Kreeger

**3. Title**

President

**4. Email**

[keith@kreegerpottery.com](mailto:keith@kreegerpottery.com)

**5. Street Address**

916 Springdale

**6. City**

Austin

**7. State**

TX

**8. Zip/Postal Code**

78702

**District Number**

**9. Applicant Organization District Number**

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**APPLICANT RACE CODE**

**10. Applicant organizations select an option based on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.**

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☐ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☒ 99 - No single group listed above represents 50% or more of staff, board, or membership

**FISCAL SPONSOR ELIGIBILITY**

**11. Does your organization meet the following fiscal sponsor eligibility criteria?**

*Please check all that apply. You are not required to serve as a fiscal sponsor even if you meet all the eligibility criteria. This question is for internal Cultural Arts Funding Program purposes only.*

- ☒ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)
- ☒ Been in existence for a least one year prior to application due date
- ☒ Your board meets at least 3 times per year
- ☒ Annual Operating Budget of at least \$50,000 as evidenced by the most recently completed Form 990
- ☒ Salaried Executive Director
- ☐ Our organization does not meet any of the above criteria

**Section II. Eligibility**

**1. Please select the item that best describes you/your organization.**

*If you are fiscally sponsored, please answer for your sponsored group or if you are an individual artists select the individual artist statement. If none of the statements apply to you then you are unfortunately not eligible to apply for funding.*

- ☐ An incorporated, tax exempt, 501(c) ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An incorporated, tax exempt, 501(c) NON-ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An INCORPORATED (registered with the State of Texas as a non-profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programs and APPLYING UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ An UNINCORPORATED (not registered with the State of Texas as a Non-Profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic /cultural programming and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☒ An INDIVIDUAL ARTIST residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of ONE YEAR PRIOR to the application submittal date and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ None of the above

**2. When did your organization or if you are an individual artist, you, locate to Austin or its Extra Territorial Jurisdiction (ETJ)? This can be your incorporation date.**

*Please provide the month and year.*

January 2012

**3. Have you produced artistic work within your artistic expertise with a budget history of the same for a minimum of 1 year prior to the application deadline?**

- ☒ Yes

☐ No

**4. Are you able to provide a 1:1 match for the funding that you are requesting**

*A 1:1 match is required for all awards. Up to one half of the match (50%) is allowable as well-documented in-kind support. Only funds acquired and used to support activities specified in the application will be accepted as matching funds.*

☒ YES

☐ NO

**5. Is the proposed project/activity a nonprofit arts event? The project that you wish to fund must be a nonprofit arts event, which exists for educational or charitable reasons, and from which its shareholders or trustees do not benefit financially.**

*This does not mean that you can't make a profit or that you are not able to pay yourself or other participants. Any money earned by a non-profit organization must be retained by the organization, and used for its own expenses, operations and programs*

☒ YES

☐ NO

**6. START DATE / END DATE - Enter the dates of your project. Include implementation and project completion date. These dates must be within the period of October 1, 2015 through September 30, 2016. .**

*If the application is on behalf of a sponsored project, the start/end date will correspond with that sponsored project's activity.*

Start Date (MM/DD/YYYY)

End Date (MM/DD/YYYY)

TOTAL

**7. Are you a new applicant?**

*Is this the first time that you or your group have applied for Cultural Art Funding?*

☒ Yes

☐ No

**Section III. Application Questions**

Some answers will not be presented because they are not part of the selected group of questions based on the answer to #1.

**1. Is this application for a Sponsored Project**

*If the application is NOT on behalf of a sponsored project please select no and skip to question 13.*

☒ YES

☐ NO

**2. Please tell us the name of your Sponsored Project.**

*If the application is on behalf of an Sponsored Project that is an individual artist please put the full name of the individual artist in the space below.*

Moments of Life

**3. Sponsored Project Contact Information - FIRST NAME**

Olaniyi Rasheed

**4. Sponsored Project Contact Information - LAST NAME**

Akindaya

**5. Sponsored Project Contact Information - EMAIL**

artistsrootsembassy@yahoo.com

**6. Sponsored Project Contact Information - TELEPHONE**

5126941698

**7. Sponsored Project Mailing Address - ADDRESS**

2804A Thrushwood Dr

**8. Sponsored Project Mailing Address - CITY**

Austin

**9. Sponsored Project Mailing Address - STATE**

TX

**10. Sponsored Project Mailing Address - ZIP/POSTAL CODE**

78757

**11. Sponsored Project DISTRICT NUMBER - Enter your organization's City of Austin voting district number (effective January 1, 2015). You can access district location via the interactive map at <http://www.austinredistricting.org/maps/interactive-final-map>**

*The District Number should be based on the mailing address of the Sponsored Project unless the mailing address is a PO Box. If a PO Box use the district number of the Sponsored Project's primary contact's physical address.*

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☒ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**12. SPONSORED RACE CODE** - Sponsored entities should select an option base on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☐ W - 50% or more White
- ☒ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

**13. PROJECT RACE CODE** - To which designated population listed below are the majority of the project activities intended to deliver services or to involve or act as a clear expression or representation of cultural traditions?

*If the activity is not designated to represent or reach any one particular group, choose "No single group".*

- ☐ A - Asian
- ☒ B - Black/African American
- ☐ H - Hispanic/Latino
- ☐ N - American Indian/Alaska Native
- ☐ P - Native Hawaiian/Pacific Islander
- ☐ W - White
- ☐ M - Majority Ethnic Minority/Multi-Ethnic
- ☐ 99 - No single group

**14. PRIMARY ARTISTIC DISCIPLINE** - Select the option that best describes the artistic discipline of your project/organization.

*If the application is on behalf of a sponsored project, select the option that corresponds to the artistic discipline of the sponsored project.*

- ☐ Dance
- ☐ Music
- ☐ Literature
- ☐ Opera/Musical Theatre
- ☐ Film/Media Arts
- ☐ Theatre/Performance Art
- ☐ Multidisciplinary
- ☒ Visual Arts/Public Art

**Project Narrative** - The narrative is vitally important as it tells the story of your project, and should include details such as the 'who, what, when, where, why, and how much.'

---

#### **Narrative Part I - Project**

**15. Project 1** - What are the specifics of the project for which funding is sought? i.e. list specific date(s), time(s), activity(ies), participant(s), location(s).

The project is a three week visual arts exhibition featuring the work of Olaniyi Rasheed Akindaya. The show will open with an opening reception on August 11th from 8 to 11pm and will be open to the public on the Saturdays and Sundays from 12 to 6pm until August 28th. The show will take place at 979 Springdale.

**16. Project 2** - How does the project contribute to and fill a need in Austin's artistic and cultural community?

This project contributes to and fills the need in Austin's artistic and cultural community because it highlights and makes public the sculptural work of a

talented local artist. Akirash is a masterful installation artist originally from Nigeria. His work has roots in and connects to the African and African-American experience. Akirash's work focuses on moments of time, fleeting moments that can be easily forgotten or transformed. His work reflects on rural versus urban life, the accelerated pace of development, and social infrastructure. He explores the personal and the universal, investigating the invisible systems of power that govern everyday existence.

## **Narrative Part II - Artistic/Cultural Merit**

### **17. Artistic/Cultural Merit 1 - How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?**

Originally from Nigeria, Olaniyi R. Akindiya known as Akirash is a world-renowned multidisciplinary artist. For the last 15 years, he has won three international awards, seven grants, he has been featured in more than 10 solo shows, 50 group exhibitions, 28 performances, 20 artist residencies. He has been invited to many higher institutions as a visiting artist and has been written about in more than 60 articles and publications. He has created exhibitions in Texas, New York, Tanzania, South Africa, England, Canada, Ghana, Nigeria, Netherlands, Namibia, Russia, and Germany. Since 2012 he has been living in Austin, exhibiting his work at Co-lab, Mass Gallery, Fusebox, MOAH and Art on 5th.

### **18. Artistic/Cultural Merit 2 - To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?**

Akirash is African and his work is directly connected with African and African-American tradition.

## **Narrative Part III - Administrative Capability**

### **19. Administrative Capability 1 - How does the applicant (or sponsored project if applicable) demonstrate production and business skills needed to complete the proposed programming/project?**

Akirash is partnering with Big Medium and Moya Khabele on the production of this one-month event. Big Medium is an Austin-based non-profit organization dedicated to supporting visual arts and artists in Texas. Big Medium was also the fiscal sponsor for the this project.

Moya Khabele is a professional fundraiser, education administrator, and event producer. She founded and managed a local nonprofit school for over a decade with a \$6 million budget. She also managed on a volunteer basis, a local dance company, and has produced educational, arts and performance events with average attendance of 100 to 400 people.

### **20. Administrative Capability 2 - How will the project be evaluated to measure project effectiveness? Describe methods.**

The project will be measured by the following metrics:

Number of people attending the show during the three week period – 500

Number of youth attending – 50

Successful adherence to the budget submitted in this grant

Number of articles written in local media outlets and national art media outlets (which helps to promote the artist's work and helps to promote Austin as an artistic city) – 3

### **21. Administrative Capability 3 - How will the applicant collect data regarding audience demographics, audience involvement, and tourists in attendance from in state, out of state, or outside the USA? Describe methods**

We plan to collect sign in cards from each participant as they enter the show, which requests their name, address, and email. This will allow us to quantify the number of local and tourist participants.

### **22. Administrative Capability 4 - If applicable, is the fiscal sponsor capable of managing the administrative and financial aspects of the project?**

*If not Applicable please type 'N/A'*

Yes

## **Narrative Part IV - Economic, Cultural, and Social Impact**

### **23. Economic, Cultural, and Social Impact 1 - Does the proposed programming/project meet any identified community social or cultural needs?**

Yes, the proposed project meets the community's need to have free and accessible sculptural work available to locals and visitors. It also connects directly with African and African-American communities.

### **24. Economic, Cultural, and Social Impact 2 - How does the project market to a broad constituency (including residents, visitors and tourists)?**

The project is accessible to economically disadvantaged audiences in that it is free and open to the public. The gallery is on the main bus route and is located in a blossoming arts district in East Austin. We will also be marketing the show to local hotels, restaurants, and other art organizations to help encourage participation from tourists.

### **25. Economic, Cultural, and Social Impact 3 - How is the proposed programming/project accessible to audiences with disabilities?**

There is a handicap ramp to enter and exit the building and our staff and volunteers are available to help visitors who have disabilities.

**26. Economic, Cultural, and Social Impact 4 - How is the proposed programming/project accessible to economically disadvantaged audiences?**

The project is accessible to economically disadvantaged audiences because it is free. It is open during the day on weekend hours, to facilitate attendance from people who work "normal" jobs.

**27. Economic, Cultural, and Social Impact 5 - Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?**

We plan to market the show to local hotels, restaurants, and arts organizations to help connect with tourists and visitors.

**Organizational History**

**28. Please indicate in which years (if any) COA Funding was received.**

*If applicable, please indicate the dates that the fiscally sponsored organization has received funding, not the fiscal sponsor.*

- ☐ 2011-2012  
☐ 2012-2013  
☐ 2013-2014  
☐ 2014-2015  
☒ Have not received funding in the last 5 years

**29. Was this project funded previously under a different organization name or sponsor?**

- ☒ NO  
☐ YES - Please use the 'explain' box, to the right, to indicate in what year and under what name, explain:

**30. Organizational History - Provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.**

*If application is on behalf of a sponsored individual or (un)incorporated group this information should reflect that individual, group, or organization, leaving the final paragraph for description of the applicant (fiscal sponsor).*

Originally from Nigeria, Olaniyi R. Akindiya known as Akirash is a world-renowned multidisciplinary artist. For the last 15 years, he has won three international awards, seven grants, he has been featured in more than 10 solo shows, 50 group exhibitions, 28 performances, 20 artist residencies. He has been invited to many higher institutions as a visiting artist and has been written about in more than 60 articles and publications. He has created exhibitions in Texas, New York, Tanzania, South Africa, England, Canada, Ghana, Nigeria, Netherlands, Namibia, Russia, and Germany. Since 2012 he has been living in Austin, exhibiting his work at Co-lab, Mass Gallery, Fusebox, MOAH and Art on 5th.

Big Medium-originally Bolm Studios-was founded by east Austin artists Shea Little, Jana Swec and Joseph Phillips in 2002. The group was a part of an emerging community of artists and creative types living and/or working on the east side seeking to sustain themselves through their art. Bolm Studios sought to raise visibility for the visual arts and artists in east Austin. The East Austin Studio Tour was incamated to introduce the artists to the public and welcome the public to the east Austin studios and creative spaces. So one weekend in fall 2003, 28 studios opened their doors, and the public met them with open arms. It became a tradition and then it became an institution. In fall 2013, 426 artists showcased their work and studio spaces to over 15,000 visitors in two subsequent weekends in celebration of Austin arts and culture. Incorporated in 2007, Big Medium has risen to become synonymous with cultural taste-making and programmatic excellence. Through a process of rigorous curating, Big Medium ensures that its public programming meets standards of artistic excellence. Big Medium was founded by and largely employs artists and graphic designers, so several tastes are accounted for in reviewing artist submissions to be featured in Big Medium's galleries or in its public programming. The products of Big Medium's programming, its catalogs, have become local collectors' items—well designed, durable and aesthetically pleasing, the catalogs serve as coffee table books in many homes of the Austin art patron. Big Medium's mission is to promote the contemporary arts in Texas through civic engagement and community enterprise. Big Medium's core programming includes the East Austin Studio Tours (EAST), the West Austin Studio Tours (WEST), the Texas Biennial (TXB) with statewide programming in Austin, Dallas, Houston, San Antonio and Marfa. Also included in its yearly programming are the Big Medium galleries at Bolm and Canopy, as well as the studios at Bolm and Canopy.

**Online Documentation**

**31. In lieu of or in addition to hard copy documentation (Attachment #5 on the Documents Tab), you may provide one (1) web link for documentation located online.**

*The link provided here should serve as either a replacement for the hard copy documentation, or as a supplement. If you do not wish to provide a link enter 'N/A' below and be sure to upload documentation in the Documents Tab*  
<http://www.artwithakirash.com/#/video/w7a8f>

**Section IV. Budget and Activity Summary**

**OPERATING BUDGET HISTORY**

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 17,000	\$ 16,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 20,000
Expenses	\$ 17,000	\$ 16,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 20,000

Total	\$ 0	\$ 0	\$ 0
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## PROPOSED BUDGET - PROJECT INCOME

### PROJECT INCOME

CASH	DESCRIPTION	TOTAL
------	-------------	-------

#### Earned Income

1. Total Admissions	\$	\$ 0
2. Total Other Earned Income	\$	\$ 0
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 0</b>	<b>\$ 0</b>

#### Unearned Income

4. Total Private Support (Corp, Foundation, Individual)	\$	\$ 0
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 1,500	\$ 1,500
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 1,500</b>	<b>\$ 1,500</b>
9. COA Request Amount	\$ 3,000	\$ 3,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 4,500</b>	<b>\$ 4,500</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 1,500	\$ 1,500
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 6,000	\$ 0
<b>Total</b>	<b>\$ 6,000</b>	<b>\$ 6,000</b>

## PROPOSED BUDGET - PROJECT EXPENSES

### PROJECT EXPENSES

CASH	IN-KIND	TOTAL	Description
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13. Administrative Employee Costs	\$	\$	\$ 0
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$	\$	\$ 0
16. Artistic Non-Employee Costs	\$ 500	\$	\$ 500 Administrative, PR, event management
17. Travel	\$ 2,300	\$	\$ 2,300 Creation of artistic work
18. Space Rental	\$	\$ 1,500	\$ 1,500 Space Rental
19. Equipment Rental	\$	\$	\$ 0
20. Supplies and Materials	\$ 250	\$	\$ 250 Materials for making art
21. Marketing and Promotion	\$	\$	\$ 0
22. Production/Exhibit Costs	\$ 750	\$	\$ 750 Materials for exhibition and lighting pieces plus labor for installation
23. Other	\$ 700	\$	\$ 700 Insurance and fiscal sponsorship fee
<b>24. TOTAL EXPENSES</b>	<b>\$ 4,500</b>	<b>\$ 1,500</b>	<b>\$ 6,000</b>
<b>Total</b>	<b>\$ 4,500</b>	<b>\$ 1,500</b>	<b>\$ 6,000</b>

### Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Opening reception	August 11th from 8 to 11pm	979 Springdale	979 Springdale	1
Activity 2	Public gallery hours	Saturdays and Sundays through to August 28th from 12pm to 6pm	979 Springdale	979 Springdale	1
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
<b>Total</b>					<b>2</b>



## Section V. Documents

### Documents Requested \*

**PROOF OF TAX EXEMPT STATUS** - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable items: articles of incorp, bylaws, or proof of sales tax exemption

**SPONSORED ONLY - PROOF OF TEXAS STATE INCORPORATION** - Sponsored entities wishing to apply as a sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).

**BOARD LIST** - Provide a roster of your governing board, including names, e-mail and mailing addresses, telephone numbers, professions or areas of expertise, and ethnic make-up.

**FORM 990** - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. **SPONSORING ORGANIZATIONS AND 501(c) APPLICANTS** -

**DOCUMENTATION** - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) **REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION (Question 31).**

**INSURANCE ASSESSMENT FORM** This form will be used to determine your Insurance requirements.  
[download template](#)

**Accessibility Assessment**  
[download template](#)

**ASSURANCES** - . Provide the signature of the authorized official, or board designee, including the date signed. Also provide the signature of the sponsored individual/organization/group if applicable.  
[download template](#)

Required?



### Attached Documents \*

[IRS letter](#)

[Big Medium Board List](#)

[Big Medium 990 2012](#)

[Big Medium 990 2013](#)

[CV](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Insurance form](#)

[Accessibility quiz](#)

[Assurances board chair](#)

\* ZoomGrants™ is not responsible for the content of uploaded documents.

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# CURRICULUM VITAE

**NAME:** OLANIYI RASHEED AKINDIYA

**BRUSH NAME:** AKIRASH

**EDUCATION:** BIO-CHEM HONOR, 1991 University of Agriculture. Abeokuta - Nigeria  
Higher National Diploma-1995 Institute of Textile Technology Arts & Design (ITTAD).Lagos-Nigeria.

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**ADDRESS:** 2804 A THRUSHWOOD DRIVE, AUSTIN TX 78757.

**PHONE:** +1 512 694 1698

## AWARDS/GRANTS/SCHOLARSHIPS/RESIDENCY

2015 THE SANTO FOUNDATION GRANT-USA  
2015 FELLOWSHIP RESIDENCY AT SACATAR INSTITUTO BRAZIL.  
2015 FELLOWSHIP RESIDENCY AT OKLAHOMA STATE UNIVERSITY.  
2015 FELLOWSHIP RESIDENCY AT SANTA FE ART INSTITUTE, NM-USA  
2014 FELLOWSHIP RESIDENCY, AT UNIVERSITY OF TEXAS AUSTIN, USA  
2014 FELLOWSHIP ARTIST INC / MAAA/ CITY OF AUSTIN, TEXAS - USA  
2014 HOT BOX AT MASS GALLERY, AUSTIN – TX USA  
2014 FELLOWSHIP AT KIOSKO GALLERY & INTERNATIONAL ARTISTS IN RESIDENCY BOLIVIA  
2013 JOHN MUAFANGEJO ART CENTER, NAMIBIA.  
2013 FELLOWSHIP ARTISTS IN RESIDENCY AT CENTRALTRAK, UNI.OF TEXAS – DALLAS. USA  
2012 VYTLACIL CAMPUS THE ART STUDENT’S LEAGUE RESIDENCY. NEW YORK - USA  
2012 INTERNATIONAL MULTIMEDIA FESTIVAL YAGON-MYANMAR  
2012 TRIANGLE ART ASSOCIATION RESIDENCY, NEW YORK - USA  
2012 NAFASI/ ART SPACE RESIDENCY DANISH EMBASSY DAR ES SALAAM TANZANIA.  
2012 INFECTING THE CITY FESTIVAL, CAPE TOWN SOUTH AFRICA  
2012 THUPELO /BAG FACTORY INTERN. RESIDENCY, JOHANNESBURG SOUTH AFRICA  
2011 NIROX PROJECTS/12 DECADE ART HOTEL, JOHANNESBURG-SOUTH AFRICA  
2011 POLLOCK-KRASNER FOUNDATION GRANT- USA  
2011 ART FARM ARTISTS RESIDENCY, Nebraska - USA  
2011 COMMONWEALTH CONNECTION INTERNATIONAL ARTISTS AWARD, United Kingdom  
2011 VERMONT STUDIO CENTER, FELLOWSHIP ARTISTS IN RESIDENCY, Vermont – USA  
2011 GLADSTONE GALLERY/STUDIO, TORONTO – CANADA  
2010 CCA LAGOS, TRIANGLE, BRITISH MUSEUM ARTIST IN RESIDENCY, Lagos-Nigeria  
2010 THAMI MNYELE FOUNDATION, ARTISTS RESIDENCY Amsterdam - Netherlands  
2010 Go INGENIOUS AWARD, Santa Monica CA, USA  
2008 BLUESKY PROJECT, WOODSTOCK IL- CHICAGO – USA  
2008 ARTCROFT, KENTUCKY – USA

## AKIRASH INITIATIVE PROJECTS:

2013 PENDUKE, UNIVERSITY OF NAMIBIA. WINDHOEK-NAMIBIA  
2013 TEXTILE DESIGN, COLLEGE OF ART/ JMAC KATUTURA WINDHOEK-NAMIBIA  
2013 EXPERIENCE ART WITH AKIRASH, GEORGETOWN ART CENTER TEXAS - USA  
2013 KICK THE PAINTS, AUSTIN – TX, USA  
2012 CHAP CHAP SCREPA, NAFASI ART SPACE, DAR ES SALAAM-TANZANIA  
2012 UMOJA IN MAIN STRET LIFE- JOHANNESBURG SOUTH AFRICA

2011 GEGE ARA: WONDERFUL BRUSHES, AUSTIN – TEXAS. USA  
 2011 LOST & FOUND WORDS, VSC, Vermont – USA  
 2011 AWA 2011, CHF INTERNATIONAL, AVENO-GHANA

## **SOLO EXHIBITIONS**

2015 BATETELE/LIBATION, OKLAHOMA STATE UNIVERSITY MUSEUM, STILLWATER-OK  
 2015 ADITTU / PUZZLES, MAC GALLERY. DALLAS –TEXAS. USA (FORTH COMING MAY)  
 2014 GBAJUGBAJA / CELEBRATY, AT ART CURRENTS INSTITUTE NY-USA  
 2014 SHOPPING LIST, FREEDOM PARK AUSTIN TEXAS, USA  
 2014 SAJE NWA? / HOW IS THE MARKET? CARVER MUSEUM, AUSTIN-TX. USA  
 2014 ASHIRI / SECRET, THE MUSEUM OF HUMAN ACIEVEMENTS, AUSTIN – TEXAS, USA  
 2014 Et) Et) / ENTANGLE, RO2 ART GALLERY DALLAS- TEXAS- USA  
 2013 AKWATA ONDJUHWAKOMULUNGU, NATIONAL ART GALLERY WINDHOEK NAMIBIA.  
 2013 SIDE EFFECTS, CO-LAB PROJECTS SPACE, AUSTIN-TEXAS-USA  
 2012 UFAHAMU: INSIGHT, NAFASI ART SPACE, DAR ES SALAAM – TANZANIA  
 2012 ABAWON: STAIN FORECOURT STATION CAPE TOWN-S.AFRICA  
 2012 isiCelo: PETITION, NIROX FOUNDATION @ART ON MAIN. JOHANNESBURG- S.AFRICA

## **GROUP EXHIBITIONS**

2015 WAKATI/HOWTIME SHAPES AFRICA ART, OSUMA , STILL WATER - OK  
 2015 BOMBAY SAPPHIRE ARTISAN SERIES AT ART ON 5<sup>TH</sup>, AUSTIN –TEXAS  
 2015 AURORA NEW MEDIA EXHIBITION, DALLAS – TEXAS. USA  
 2015 UMOJA/COMING TOGETHER, UNIVERSITY OF TEXAS, IN DALLAS TEXAS, USA  
 2015 De La TIERRA, TEXAS STATE UNIVERSITY GALLERY in San Marcos, TEXAS. USA  
 2015 FUSEBOX 60 SECONDS / 60 ARTISTS, AUSTIN-TX, USA  
 2015 WEST AUSTIN STUDIO TOUR / DUE WEST, AUSTIN- TEXAS, USA  
 2015 DALLAS ART FAIR, DALLAS – TEXAS, USA  
 2014 CLOSING ECOUNTER, MASS GALLERY AUSTIN – TEXAS. USA  
 2014 SOMETHING NEW-OLD-BLUE-FUNKY AT MAC – DALLAS, USA  
 2014 DALLAS TRADE FAIR, DALLAS – TEXAS. USA  
 2014 AMBITION, GEORGETOWN ART CENTER – TEXAS. USA  
 2014 ONSITE, TEMPORARY ART PROJECTS, SOUTHBEND-UK  
 2013 "THE STORY OF CREATIVE" SEE/ME, NEW YORK, USA  
 2013 "DELTA", MAC MEMBERSHIP EXHIBITION DALLAS TEXAS, USA  
 2013 "PAINT" , RO2 ART GALLERY DALLAS TEXAS. USA  
 2013 ART CLUSTER, GIRONA - SPAIN  
 2013 AUSTIN WEST STUDIO TOUR, AUSTIN-TEXAS.USA  
 2013 PEOPLE GALLERY/CITY OF AUSTIN, AUSTIN- TEXAS, USA  
 2012 LONDON INTERNATIONAL CREATIVE COMPETITION /EXHIBITION  
 2012 OPEN STUDIO AT VTLACIL CAMPUS OF THE ART STUDENTS LEAGUE, NEW YORK-USA  
 2012 OPEN STUDIO @ TRIANGLE WORKSHOP NEW YORK.USA  
 2012 Infecting the city, cape town-south Africa  
 2012 PEOPLE GALLERY/CITY OF AUSTIN, AUSTIN- TEXAS, USA  
 2012 THUPELO/BAG FACTORY, JOHANNESBURG- SOUTH AFRICA  
 2011 ONEMINUTE VIDEO AMSTERDAM/TOWN GALLERY. EGYPT  
 2011 SOVEREIGN ART FOUNDATION JAPAN, JOBURG ART FAIR SOUTH AFRICA

2011 FAMILY UNITY OF THE WORLD "2", the Yekaterinburg Art Fund, Moscow –Russia  
 2011 FAMILY UNITY OF THE WORLD, the Yekaterinburg Art Fund, Ekaterinburg-Russia  
 2011 PAUSE THE PULSE :( PORTRAIT OF ACCRA), ACC Galerie Weimar-Germany

#### **PERFORMANCES:**

2015 COMING OF AGE FOR MALE, UNIVERSITY OF OKLAHOMA, STILLWATER-OK.  
 2015 OWO IWO / MONEY, FUSEBOX 60 SECONDS / 60 ARTISTS, AUSTIN TEXAS, USA  
 2015 BATETELE( LIBATION), OKLAHOMA STATE UNIV. MUSEUM OF ART, STILLWATER- OK  
 2015 COLOURATION NIGHT, UNIVERSITY PARK. AUSTIN – TX. USA  
 2015 CHECKING OUT, DUE WEST/ BIG MEDIUM AUSTIN – TX. USA  
 2015 OTO GEE/ ENOUGH, AC INSTITUTE NY. NEW YORK - USA  
 2014 AGIDIMALAJA, MASS GALLERY /HEB STORE ON 7<sup>TH</sup> STREET AUSTIN TX, USA  
 2014 GBANJO/ ON SALE, DOWNTOWN CONGRESS AVENUE/ FREEDOM PARK AUSTIN-TX.USA  
 2014 MAMA RAJA TAJA/ MAMA BUYING & SELLING, CARVER MUSEUM AUSTIN – USA.  
 2014 OYEKU/SHIELDS AGAINST DEATH, MAIN GARDEN PARK DALLAS TX-USA  
 2014 I WANT TO BE BORN AGAIN, THE MUSEUM OF HUMAN ACHIEVEMENTS AUSTIN–TX-USA  
 2014 ILE PUPA / RED CARPET, R02 ART GALLERY DALLAS – TEXAS, USA  
 2013 3 SIDE OF A COIN, NATIONAL ART GALLERY WINDHOEK - NAMIBIA  
 2013 BABA MAGANA, ROBERT MUGABE AVENUE WINDHOEK-NAMIBIA  
 2013 PENDUKEJE TU RI HONGE, UNIVERSITY OF NAMOBIA, WINDHOEK- NAMIBIA  
 2013 NAMBIA FACING FORWARD, ZOO PARK WINDHOEK - NAMIBIA  
 2013 AKOWE AKawe, UNIVERSITY OF NAMIBIA, WINDHOEK- NAMIBIA  
 2013 ODA / PAINTS, PEGASUS PLAZA PARK DOWNTOWN DALLAS - TX, USA  
 2013 HARMONY, R02 ART GALLERY, DALLAS – TX, USA.  
 2013 OGED NBAJE / ROTTEN BANANA, CO-LAB PROJECTS SPACE, AUSTIN – TEXAS. USA  
 2012 AHAN/TOUGUE, INTERNATIONAL MULTIMEDIA FESTIVAL, YAGON-MYANMAR  
 2012 EYIN LOHUN/EGGS ARE LIKE WORDS,VYTLACIL CAMPUS OF ART STUDENTS LEAGUE NY  
 2012 PETE PETE ROFOROFO: LIVING IN MOULD, MWENGE/UNIVERSITY OF DAR ES SALAAM  
 2012 ABAWON/STAIN"2": CAPETOWN STATION FORECOURT-S.AFRICA  
 2012 isiCelo/PETITION: NIROX PROJECT GALLERY-ARTONMAIN. JOHANNESBURG-S.AFRICA  
 2012 EJE LEPO: BLOOD DONATION, BAG FACTORY/THUPELO, JOBURG-S.AFRICA  
 2011 AFOKU JIGI/ BROKEN MIRROR: ART FARM, MARQUETTE-NEBRASKA  
 2011 BEHINDE THE MASK, LECTURE HALL, (VSC) Vermont- USA  
 2011 AYE ONI YO/ LIFE OF SALT, SCARBOROUGH – TORORNTO CANADA

#### **PRESENTATIONS/VISITING ARTIST**

2015 OKLAHOMA STATE UNIVERSITY, STILLWATER - OK  
 2014 UNIVERSITY OF TEXAS AUSTIN, USA

- 2013 UNIVERSITY OF NAMIBIA, WINDHOEK – NAMIBIA
- 2013 COLEGE OF ART / JMAC KATUTURA WINDHOEK - NAMIBIA
- 2012 THE COLLEGE OF STATEN ISLAND, NEW-YORK- USA
- 2012 UNVIVERSITY OF DAR ES SALAAM, DAR ES SALAAM-TANZANIA
- 2012 THE COLLEGE OF ART BAGAMOYO, BAGAMOYO- TANZANIA
- 2012 VAAL UNIVERSITY, JOHANESBURG – SOUTH AFRICA.
- 2011 YORK UNIVERSITY, TORONTO – CANADA
- 2010 NEW YORK UNIVERSITY GHANA, ACCRA- GHANA

## **MEDIA PUBLICATIONS**

- 2015 ADOC "CULTURE, TRADITION AND MEDIA" , By Leah Constantine, JUNE 23,
- 2015 2014 STUDIO VISIT, VOL. 26, Page 11. USA
- 2014 HIDDEN TREASURE ART MAGAZINE VOL.2, Page 146. UK
- 2013 Dallas Observer. "TODAY WE PAINT" By Luke Darby. Aug 5th 2013 visual art categories.
- 2013 WEST AUSTIN STUDIO TOUR, page 12. Austin- Texas, USA
- 2013 CRITICAL INTERVENTIONS, #11.Spring ` 2013, page 40 -48. NY
- 2013 The Namibia Weekender, "AKIRASH, NOMADIC ARTIST ON NAM ART" By Martha Mukaiwa.1st Nov. 2013.
- 2013 The Villager, "GRAP THE ROOSTER BY THE MOUTH" By Andreas Kathindi, 11th Nov, 2013
- 2013 ALLGEMEINE ZEITUNG "INTERNATIONALER KUNSTKER STELLT IN NAMIBIA AUS, 21st Nov, 2013
- 2012 THISDAY, "EXPANDING THE TRIANGLE" By Amber Croyle Ekong 07th Oct 2012.NY
- 2011 THE SOVEREIGN AFRICAN ART PRIZE, page 8 & 9, South Africa
- 2011 IN FAMILY UNITY-UNITY OF THE WORLD, Catalog page 63 & 103
- 2010 The Mail, AKIRASH ROUNDS OFF NATIONWIDE EXHIBITION.VOL. 10 NO.3, Edition 118 Friday June 2010. Accra – Ghana.
- 2010 The Mail, AKIRASH STAGES "KAYAYO" WORKSHOP. Vol. 10 NO.3, Edition 118 Friday 16th 2010. Accra – Ghana. 2010 The Mail," AKIRASH GETS BUSSY THIS APRIL" Edition April, page 10, Friday 29th 2010, Accra-Ghana.
- 2010 The Mail, "A DECADE OF CREATIVITIES" Edition March
- 2009 FREEDOM TO CREATE PRIZE, PAGE 73, PUB. SINGAPORE
- 2008 NORD ART (KIC), Catalog page122, publ. Germany
- 2008 Local & Regional, Northwest Herald, BLUESKY PROJECT, 8th of August 2008, front page and page 4c, Chicago, USA
- 2008 Graphic Showbiz, Rasheed & the promised land, Edition No. 524, 29th of May - 7th June 2008, Accra, Ghana 2007 UNFINISHED WORKS, Catalog page 94, 95 & 144,145. Publ. CA-USA

2007 EAST AFRICA ART BIENNALE, Catalog page 16, 17. 18 & 19. Publ. Tanzania

2007 Daily Guide, "Artists contribute to HIV/AIDS stigma reduction", edition No.1935, 29th of January 2007, Accra, Ghana

2007 The Heritage, "Artists contribute to HIV/AIDS stigma reduction", edition vol. 4, No. 505, 26th of January 2007, Accra, Ghana

2007 Accra Daily Mail, "Artists fight HIV/AIDS stigma", edition January

2006/07 VIRTUAL RESIDENCY, Catalog page 70 & 71. Publ. Germany

2006 The Accra Daily Mail, "Opening of international art-workshop at Alliance Francaise", 22nd of November 2006, Accra, Ghana

2006 The Heritage, "International artists attend workshop at Alliance Francaise", edition vol. 4, No. 485, 24th of November 2006, Accra, Ghana

2006 The Ghanaian Times, "Quest and Question", edition No.14, 17th of June 2006, Accra, Ghana

2006 Public Agenda, "Art in the Garden stuns", 19th of May 2006, Accra, Ghana

2006 The Ghanaian Times, "Ghanaian artists mount exhibition", edition No. 14, 836, 27th of May 2006, Accra, Ghana

2005 EAST AFRICA ART BIENNALE, Catalog page 6, 7. 8 & 9. Publ. Tanzania

2005 SMALL WORKS BIG CITY, Catalog page 20. Publ. Accra-Ghana

2005 Graphics Showbiz, "50 artists at once", Gava monthly long exhibition, 4th of August 2005, Accra, Ghana

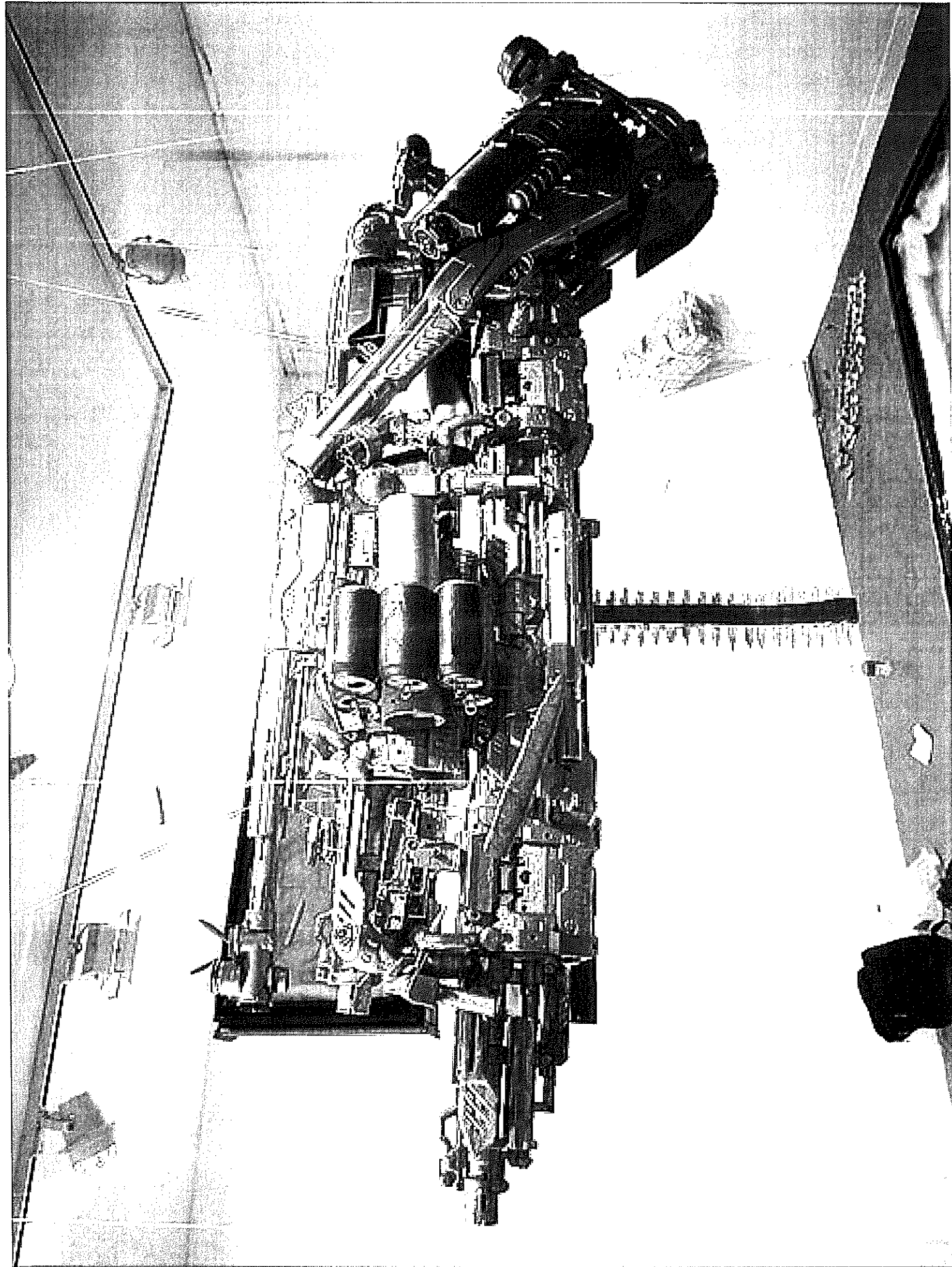
2005 Graphics Showbiz, "Music garnishes Art in the Garden", edition No. 397, 9th of November 2005, Accra, Ghana

2004 Graphics Showbiz, "Akirash exhibition ends", edition No.306, 21st of January 2004, Accra, Ghana

2002 Graphics Showbiz, "Are you fit?", edition No. 226, 27th June - 3rd July 2002, Accra, Ghana









**City of Austin 2015-2016  
Insurance Information Form  
Core Funding Programs**

Please complete this form, and fax it to 512-974-6379 or e-mail it to your contract administrator: A through C to Jesús Pantel at [jesus.pantel@austintexas.gov](mailto:jesus.pantel@austintexas.gov) and D through Z to Anne-Marie McKaskle-Davis at [annemarie.mckaskle@austintexas.gov](mailto:annemarie.mckaskle@austintexas.gov). Your insurance requirements will be based upon this information. Risk Management will notify the Cultural Arts Division of the results of the assessment. Please note Certificates of Insurance must have been issued within the past 6 months. If you have any questions regarding insurance requirements please contact Benny VandenAvond: phone: 512-974-3264, fax: 512-974-3411, e-mail: [bernard.vandenavond@austintexas.gov](mailto:bernard.vandenavond@austintexas.gov).

**RETURN THIS TO THE CULTURAL ARTS DIVISION**

**Control Number**

**Name of Applicant**     Olaniyi Rasheed Akindiya, "Akirash"

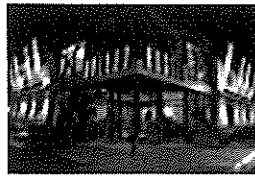
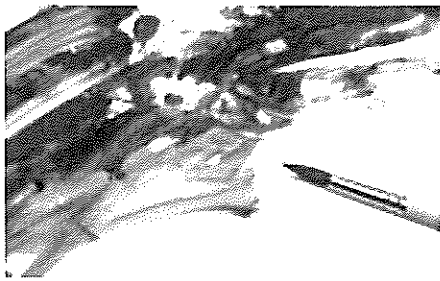
**Contact Name**     Moya Khabele

**Phone Number**     512.947.8772

**Fax Number**

**E-mail Address**     mkhabele@mac.com

1. Will your activity take place in a public location or will the public be involved by attending or participating in the activities associated with this contract?	Yes		
2. Will alcoholic beverages be sold during this event(s) by someone other than the owner of the venue?		No	
3. If yes to #2, will your group be responsible for <b>hiring</b> someone to sell the alcoholic beverages?			N/A
4. If no to #3, will your group be selling the alcoholic beverages?			N/A
5. Are you responsible for providing seating, props, sound, lighting or other types of equipment and supplies for the event(s)?	Yes		
6. If yes to #5, will members of your group be using their own vehicles or renting a vehicle for this transportation?	Yes		
7. If no to #6, will you hire someone outside of your group to provide this transportation?		No	
8. Will you be using a City facility for your activity?		No	



## Reaching out to Customers with Disabilities Quiz – FY16

### Reading Material:

Dept of Justice Online course Introduction & Lessons 1 & 2 at

<http://www.ada.gov/reachingout/intro1.htm>,

NEA ADA Tip Sheet and Cultural Contractor ADA Fact Sheet attached as PDFs.

Applicant Name Olaniyi Rasheed Akindiya, "Akirash"

Sponsored Project (SP) Name (if applicable) Moments of Life

Contact (if an SP the contact person of SP) Moya Khabele

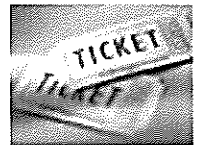
Email mkhabele@mac.com

Phone 512.947.8772

1. Sally, wheelchair user, hears a radio announcement about your upcoming performance and the website is mentioned. She is excited to go online to get tickets for her and her friend Patty, who loves this artist. Tickets are on sale and Sally goes to the website. She finds out that, in order to obtain wheelchair accessible tickets, she is directed to call during limited business hours on specific days. Accessible seats are not available online! Sally is frustrated and ultimately decides to not go through the hassle.



There is an ADA obligation to provide tickets for accessible seating the same as everyone else. True



2. A family attends your puppet show. The parents are deaf. They show up to the event without notice, and request an American Sign Language Interpreter for the performance. You are not able to provide the services on such short notice, but the family decides to stay since the children are hearing and can still enjoy the show.



You could have advertised a selected night to have an interpreter. You could also have an interpreter on call that you had previously set up to be available if needed.

3. If your theater has 151– 300 seats, how many wheelchair accessible seats are required under the new ADA?



4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it?

no

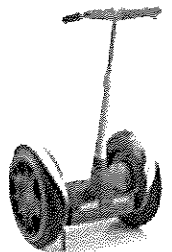
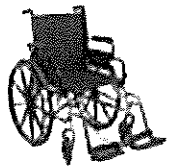
5. A patron requests Audio Description for your performance, who do you contact locally to request that service?



6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?

**A. What a kind of tasks has your dog been trained to do for your disability?**

7. Wheelchair accessibility does not need to be considered in an outdoor venue event. false
8. Under the new ADA requirements, a Segway is not considered a mobility device. False
9. Your museum is hosting a traveling exhibition of mummies from ancient Egypt. The policy of the lending museum is that the artifacts may not be touched. You have a patron who is blind visit the exhibit. Would it be considered a “fundamental alteration” or a “reasonable modification” to let the visitor touch the art? no



**Once you have completed the quiz please email to [lee.nguyen@austintexas.gov](mailto:lee.nguyen@austintexas.gov) for grading.**

## Assurances

By submitting this application, the applicant hereby gives assurance to the City of Austin that:

1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(j) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1988;
5. The applicant will comply with Section 10(7)(b) of the Texas Commission on the Arts' Enabling Legislation, which prohibits the TCA and its grantees from knowingly fostering, encouraging, promoting, or funding any project, production, workshop, and/or program which includes obscene material as defined in Section 43.21 Penal Code of Texas;
6. The applicant is a nonprofit project as defined by the I.R.S.;
7. The application has been duly authorized by an authorized official for the applying organization, a principal of the organization with legal authority to certify the information contained in the application and sign contracts for the organization; he/she must read and guarantee the compliance of the organization with the requirements listed. Sponsored applications must be signed by the principal of the nonprofit umbrella organization with legal authority to certify the information contained in the application and a representative of the sponsored group/individual;
8. The applicant understands that the City of Austin actively reviews and evaluates all aspects of the programs and processes and incorporates changes which may occur at any time throughout the funding calendar. Cultural Arts Division staff will provide updates on changes as they are adopted;
9. The City of Austin reserves the right to make special stipulations on how specific cultural contract funds may be spent;
10. Neither the applicant nor any of its agents, representatives, subconsultants, nor I have undertaken or will undertake any activities or actions to promote or advertise any cultural arts funding proposal to any member of any City Commission reviewing the proposals, any member of the Austin City Council, or any City staff except in the course of City-sponsored inquiries, interviews or presentations;
11. The filing of this application by the undersigned, officially authorized to represent the applicant organization, has been duly approved by the governing board of the applicant organization.

☐ This application was approved by the applicant's board on \_\_\_\_\_

☒ This application is scheduled to be approved by the applicant's board on 1/20/16

*Note: If the application has not been approved by the governing board, you must notify the City as soon as action is taken.*

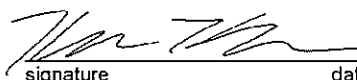
### Applicant Authorized Official

Keith Kreeger

Board Chair

name (typed)

title

 1/13/16

signature

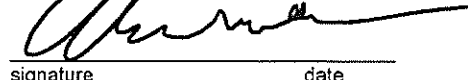
date

### Sponsored Organization/Group/Individual (if applicable)

Olaniyi Rasheed Akindiya,  
"Akirash" - Artist

name (typed)

title



signature

date

### City of Austin

name (typed)

title

signature

date



**Cultural Arts  
Division**  
CITY OF AUSTIN

RECEIVED  
FEB 01 2016

BY: .....

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City of Austin Cultural Arts Division  
Economic Development Department - Cultural Arts Division  
**City of Austin Cultural Arts - Community Initiatives Funding**  
7/5/2016 deadline

## Big Medium Illuminated

**\$ 3,000 Requested**

Submitted: 1/13/2016 9:12:03 AM (Pacific)

**Project Contact**

Tiffany Coghill

[Coghill@bigmedium.org](mailto:Coghill@bigmedium.org)

Tel: 512-939-6665

**Additional Contacts**

[moyakhabele@gmail.com](mailto:moyakhabele@gmail.com), [keith@kreegerpottery.com](mailto:keith@kreegerpottery.com)

**Big Medium**

916 Springdale Road  
Bldg 2, #101  
Austin, TX 78702

Telephone 512-939-6665

Fax

Web [bigmedium.org](http://bigmedium.org)

**Executive Director**

Shea Little

[Little@bigmedium.org](mailto:Little@bigmedium.org)

### Additional Information

#### AUTHORIZING OFFICIAL

This person should be a member of your board's Executive Committee, generally the Board Chair unless the Board Chair is the person already listed in the Applicant Information section above. Alternative Authorizing Officials may be the Board Vice Chair, Treasurer or Secretary.

**1. First Name**

Keith

**2. Last Name**

Kreeger

**3. Title**

President

**4. Email**

[keith@kreegerpottery.com](mailto:keith@kreegerpottery.com)

**5. Street Address**

916 Springdale

**6. City**

Austin

**7. State**

TX

**8. Zip/Postal Code**

78702

**District Number**

**9. Applicant Organization District Number**

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**APPLICANT RACE CODE**

**10. Applicant organizations select an option based on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.**

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☐ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☒ 99 - No single group listed above represents 50% or more of staff, board, or membership

**FISCAL SPONSOR ELIGIBILITY**

**11. Does your organization meet the following fiscal sponsor eligibility criteria?**

*Please check all that apply. You are not required to serve as a fiscal sponsor even if you meet all the eligibility criteria. This question is for internal Cultural Arts Funding Program purposes only.*

- ☒ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)
- ☒ Been in existence for a least one year prior to application due date
- ☒ Your board meets at least 3 times per year
- ☒ Annual Operating Budget of at least \$50,000 as evidenced by the most recently completed Form 990
- ☒ Salaried Executive Director
- ☐ Our organization does not meet any of the above criteria

**Section II. Eligibility**

**1. Please select the item that best describes you/your organization.**

*If you are fiscally sponsored, please answer for your sponsored group or if you are an individual artists select the individual artist statement. If none of the statements apply to you then you are unfortunately not eligible to apply for funding.*

- ☐ An incorporated, tax exempt, 501(c) ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An incorporated, tax exempt, 501(c) NON-ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An INCORPORATED (registered with the State of Texas as a non-profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programs and APPLYING UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ An UNINCORPORATED (not registered with the State of Texas as a Non-Profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic /cultural programming and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☒ An INDIVIDUAL ARTIST residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of ONE YEAR PRIOR to the application submittal date and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ None of the above

**2. When did your organization or if you are an individual artist, you, locate to Austin or its Extra Territorial Jurisdiction (ETJ)? This can be your incorporation date.**

*Please provide the month and year.*

July 2008

**3. Have you produced artistic work within your artistic expertise with a budget history of the same for a minimum of 1 year prior to the application deadline?**

- ☒ Yes

☐ No

**4. Are you able to provide a 1:1 match for the funding that you are requesting**

*A 1:1 match is required for all awards. Up to one half of the match (50%) is allowable as well-documented in-kind support. Only funds acquired and used to support activities specified in the application will be accepted as matching funds.*

☒ YES

☐ NO

**5. Is the proposed project/activity a nonprofit arts event? The project that you wish to fund must be a nonprofit arts event, which exists for educational or charitable reasons, and from which its shareholders or trustees do not benefit financially.**

*This does not mean that you can't make a profit or that you are not able to pay yourself or other participants. Any money earned by a non-profit organization must be retained by the organization, and used for its own expenses, operations and programs*

☒ YES

☐ NO

**6. START DATE / END DATE - Enter the dates of your project. Include implementation and project completion date. These dates must be within the period of October 1, 2015 through September 30, 2016.**

*If the application is on behalf of a sponsored project, the start/end date will correspond with that sponsored project's activity.*

09/08/2016 Start Date (MM/DD/YYYY)

09/25/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

**7. Are you a new applicant?**

*Is this the first time that you or your group have applied for Cultural Art Funding?*

☒ Yes

☐ No

### Section III. Application Questions

Some answers will not be presented because they are not part of the selected group of questions based on the answer to #1.

**1. Is this application for a Sponsored Project**

*If the application is NOT on behalf of a sponsored project please select no and skip to question 13.*

☒ YES

☐ NO

**2. Please tell us the name of your Sponsored Project.**

*If the application is on behalf of an Sponsored Project that is an individual artist please put the full name of the individual artist in the space below.*

Illuminated

**3. Sponsored Project Contact Information - FIRST NAME**

Haley

**4. Sponsored Project Contact Information - LAST NAME**

Woodward

**5. Sponsored Project Contact Information - EMAIL**

halingdwang@gmail.com

**6. Sponsored Project Contact Information - TELEPHONE**

5125545630

**7. Sponsored Project Mailing Address - ADDRESS**

1705 East 17th

**8. Sponsored Project Mailing Address - CITY**

Austin

**9. Sponsored Project Mailing Address - STATE**

TX

**10. Sponsored Project Mailing Address - ZIP/POSTAL CODE**

78702

**11. Sponsored Project DISTRICT NUMBER - Enter your organization's City of Austin voting district number (effective January 1, 2015). You can access district location via the interactive map at <http://www.austinredistricting.org/maps/interactive-final-map>**

The District Number should be based on the mailing address of the Sponsored Project unless the mailing address is a PO Box. If a PO Box use the district number of the Sponsored Project's primary contact's physical address.

- ☒ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**12. SPONSORED RACE CODE** - Sponsored entities should select an option base on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☐ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☒ 99 - No single group listed above represents 50% or more of staff, board, or membership

**13. PROJECT RACE CODE** - To which designated population listed below are the majority of the project activities intended to deliver services or to involve or act as a clear expression or representation of cultural traditions?

If the activity is not designated to represent or reach any one particular group, choose "No single group".

- ☐ A - Asian
- ☐ B - Black/African American
- ☐ H - Hispanic/Latino
- ☐ N - American Indian/Alaska Native
- ☐ P - Native Hawaiian/Pacific Islander
- ☐ W - White
- ☐ M - Majority Ethnic Minority/Multi-Ethnic
- ☒ 99 - No single group

**14. PRIMARY ARTISTIC DISCIPLINE** - Select the option that best describes the artistic discipline of your project/organization.

If the application is on behalf of a sponsored project, select the option that corresponds to the artistic discipline of the sponsored project.

- ☐ Dance
- ☐ Music
- ☐ Literature
- ☐ Opera/Musical Theatre
- ☐ Film/Media Arts
- ☐ Theatre/Performance Art
- ☐ Multidisciplinary
- ☒ Visual Arts/Public Art

**Project Narrative** - The narrative is vitally important as it tells the story of your project, and should include details such as the 'who, what, when, where, why, and how much.'

#### Narrative Part I - Project

**15. Project 1** - What are the specifics of the project for which funding is sought? i.e. list specific date(s), time(s), activity(ies), participant(s), location(s).

The project is a three week visual arts exhibition featuring the work of **Alejandra Almue** **HALEY WOODWARD**. The show will open with an opening reception on September 8th from 8 to 11pm and will be open to the public on the Saturdays and Sundays from 12 to 6pm until September 25th. The show will take place at 979 Springdale.

**16. Project 2** - How does the project contribute to and fill a need in Austin's artistic and cultural community?

This project contributes to and fills the need in Austin's artistic and cultural community because it highlights and makes public the sculptural work of a



talented local artist. Woodward is a masterful metal sculptor, which is a medium that is unfortunately not represented in most gallery or museum settings. This show is a way to facilitate the opportunity for local Austinites and visitors to experience this medium.

## **Narrative Part II - Artistic/Cultural Merit**

### **17. Artistic/Cultural Merit 1 - How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?**

Woodward is a blacksmith living and working in Austin TX. He uses traditional and modern approaches to create custom residential ironwork and sculpture. He also teaches blacksmithing locally at Austin Community College, and leads workshops and demonstrations. At the core, Haley Woodward's work is rooted in a fascination with the dynamic qualities of heated steel. As steel consumes heat, it becomes alive. The steel increasingly becomes incandescent and elastic until the moment when solid steel becomes liquid. The ability to control this transformation is a constant source of fascination for Woodward.

### **18. Artistic/Cultural Merit 2 - To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?**

Woodward has a long history of employing and collaborating with low income East Austin artists and artisans. His work and projects help to employ working artists in Central East Austin.

## **Narrative Part III - Administrative Capability**

### **19. Administrative Capability 1 - How does the applicant (or sponsored project if applicable) demonstrate production and business skills needed to complete the proposed programming/project?**

Woodward is partnering with Big Medium and Moya Khabele on the production of this one-month event. Big Medium is an Austin-based non-profit organization dedicated to supporting visual arts and artists in Texas. Big Medium was also the fiscal sponsor for the this project.

Moya Khabele is a professional fundraiser, education administrator, and event producer. She founded and managed a local nonprofit school for over a decade with a \$6 million budget. She also managed on a volunteer basis, a local dance company, and has produced educational, arts and performance events with average attendance of 100 to 400 people.

### **20. Administrative Capability 2 - How will the project be evaluated to measure project effectiveness? Describe methods.**

The project will be measured by the following metrics:

Number of people attending the show during the three week period – 500

Number of youth attending – 50

Successful adherence to the budget submitted in this grant

Number of articles written in local media outlets and national art media outlets (which helps to promote the artist's work and helps to promote Austin as an artistic city) – 3

### **21. Administrative Capability 3 - How will the applicant collect data regarding audience demographics, audience involvement, and tourists in attendance from in state, out of state, or outside the USA? Describe methods**

We plan to collect sign in cards from each participant as they enter the show, which requests their name, address, and email. This will allow us to quantify the number of local and tourist participants.

### **22. Administrative Capability 4 - If applicable, is the fiscal sponsor capable of managing the administrative and financial aspects of the project?**

*If not Applicable please type 'N/A'*

Yes

## **Narrative Part IV - Economic, Cultural, and Social Impact**

### **23. Economic, Cultural, and Social Impact 1 - Does the proposed programming/project meet any identified community social or cultural needs?**

Yes, the proposed project meets the community's need to have free and accessible sculptural work available to locals and visitors.

### **24. Economic, Cultural, and Social Impact 2 - How does the project market to a broad constituency (including residents, visitors and tourists)?**

The project is accessible to economically disadvantaged audiences in that it is free and open to the public. The gallery is on the main bus route and is located in a blossoming arts district in East Austin. We will also be marketing the show to local hotels, restaurants, and other art organizations to help encourage participation from tourists.

### **25. Economic, Cultural, and Social Impact 3 - How is the proposed programming/project accessible to audiences with disabilities?**

There is a handicap ramp to enter and exit the building and our staff and volunteers are available to help visitors who have disabilities.

### **26. Economic, Cultural, and Social Impact 4 - How is the proposed programming/project accessible to economically disadvantaged audiences?**

The project is accessible to economically disadvantaged audiences because it is free. It is open during the day on weekend hours, to facilitate

attendance from people who work "normal" jobs.

**27. Economic, Cultural, and Social Impact 5 - Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?**

We plan to market the show to local hotels, restaurants, and arts organizations to help connect with tourists and visitors.

**Organizational History**

**28. Please indicate in which years (if any) COA Funding was received.**

*If applicable, please indicate the dates that the fiscally sponsored organization has received funding, not the fiscal sponsor.*

- ☐ 2011-2012  
☐ 2012-2013  
☐ 2013-2014  
☐ 2014-2015  
☒ Have not received funding in the last 5 years

**29. Was this project funded previously under a different organization name or sponsor?**

- ☒ NO  
☐ YES - Please use the 'explain' box, to the right, to indicate in what year and under what name, explain:

**30. Organizational History - Provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.**

*If application is on behalf of a sponsored individual or (un)incorporated group this information should reflect that individual, group, or organization, leaving the final paragraph for description of the applicant (fiscal sponsor).*

Woodward received an MFA in Blacksmithing from Southern Illinois University in 2014 as well as his Bachelor of Arts in Sculpture from Guilford College in 2002. He has spent the last 14 years practicing metalwork and leading classes and workshops at ACC, Penland School of Craft, the National Ornamental Metal Museum, and the Maker Faire. His sculptural work has been featured at the People's Gallery of Austin, the Houston Center for Contemporary Craft, the Design Center and many other galleries and spaces.

Big Medium-originally Bolm Studios-was founded by east Austin artists Shea Little, Jana Swec and Joseph Phillips in 2002. The group was a part of an emerging community of artists and creative types living and/or working on the east side seeking to sustain themselves through their art. Bolm Studios sought to raise visibility for the visual arts and artists in east Austin. The East Austin Studio Tour was incarnated to introduce the artists to the public and welcome the public to the east Austin studios and creative spaces. So one weekend in fall 2003, 28 studios opened their doors, and the public met them with open arms. It became a tradition and then it became an institution. In fall 2013, 426 artists showcased their work and studio spaces to over 15,000 visitors in two subsequent weekends in celebration of Austin arts and culture. Incorporated in 2007, Big Medium has risen to become synonymous with cultural taste-making and programmatic excellence. Through a process of rigorous curating, Big Medium ensures that its public programming meets standards of artistic excellence. Big Medium was founded by and largely employs artists and graphic designers, so several tastes are accounted for in reviewing artist submissions to be featured in Big Medium's galleries or in its public programming. The products of Big Medium's programming, its catalogs, have become local collectors' items—well designed, durable and aesthetically pleasing, the catalogs serve as coffee table books in many homes of the Austin art patron. Big Medium's mission is to promote the contemporary arts in Texas through civic engagement and community enterprise. Big Medium's core programming includes the East Austin Studio Tours (EAST), the West Austin Studio Tours (WEST), the Texas Biennial (TXB) with statewide programming in Austin, Dallas, Houston, San Antonio and Marfa. Also included in its yearly programming are the Big Medium galleries at Bolm and Canopy, as well as the studios at Bolm and Canopy.

**Online Documentation**

**31. In lieu of or in addition to hard copy documentation (Attachment #5 on the Documents Tab), you may provide one (1) web link for documentation located online.**

*The link provided here should serve as either a replacement for the hard copy documentation, or as a supplement. If you do not wish to provide a link enter 'N/A' below and be sure to upload documentation in the Documents Tab*  
NA

**Section IV. Budget and Activity Summary**

**OPERATING BUDGET HISTORY**

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 20,000	\$ 22,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 26,000
Expenses	\$ 20,000	\$ 22,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 26,000
<b>Total</b>	<b>\$ 0</b>	<b>\$ 0</b>			<b>\$ 0</b>

**PROPOSED BUDGET - PROJECT INCOME**

**PROJECT INCOME****CASH | DESCRIPTION TOTAL****Earned Income**

1. Total Admissions	\$	\$ 0
2. Total Other Earned Income	\$	\$ 0
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 0</b>	<b>\$ 0</b>

**Unearned Income**

4. Total Private Support (Corp, Foundation, Individual)	\$	\$ 0
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 1,500	\$ 1,500
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 1,500</b>	<b>\$ 1,500</b>
9. COA Request Amount	\$ 3,000	\$ 3,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 4,500</b>	<b>\$ 4,500</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 1,500	\$ 1,500
<b>12. TOTAL INCOME (displayed below, calculated automatically on page refresh)</b>	<b>\$ 6,000</b>	<b>\$ 0</b>
<b>Total</b>	<b>\$ 6,000</b>	<b>\$6,000</b>

**PROPOSED BUDGET - PROJECT EXPENSES****PROJECT EXPENSES**

	<b>CASH</b>	<b>IN-KIND</b>	<b>TOTAL   Description</b>
13. Administrative Employee Costs	\$	\$	\$ 0
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$ 500	\$	\$ 500 PR and marketing
16. Artistic Non-Employee Costs	\$ 2,300	\$	\$ 2,300 Creation of artistic work
17. Travel	\$	\$	\$ 0
18. Space Rental	\$	\$ 1,500	\$ 1,500
19. Equipment Rental	\$	\$	\$ 0
20. Supplies and Materials	\$ 1,000	\$	\$ 1,000 Materials for making art
21. Marketing and Promotion	\$	\$	\$ 0
22. Production/Exhibit Costs	\$	\$	\$ 0
23. Other	\$ 700	\$	\$ 700 Materials for making art
<b>24. TOTAL EXPENSES</b>	<b>\$ 4,500</b>	<b>\$ 1,500</b>	<b>\$ 6,000</b>
<b>Total</b>	<b>\$ 4,500</b>	<b>\$ 1,500</b>	<b>\$6,000</b>

**Project Summary**

<b>FY16 Proposed Activities</b>	<b>Activity/Event Title</b>	<b>Date(s)</b>	<b>Location/Venue - Name</b>	<b>Location/Venue - Address</b>	<b>Location/Venue - District Number</b>
Activity 1	Opening reception	September 8th from 8 to 11pm	979 Springdale	979 Springdale	1
Activity 2	Public gallery hours	Saturdays and Sundays through to September 25th from 12pm to 6pm	979 Springdale	979 Springdale	1
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
<b>Total</b>					<b>2</b>

**Section V. Documents****Documents Requested \*****Required? Attached Documents \***

PROOF OF TAX EXEMPT STATUS - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable items: articles of incorp, bylaws, or proof of sales tax exemption



[IRS letter](#)

SPONSORED ONLY - PROOF OF TEXAS STATE

INCORPORATION - Sponsored entities wishing to apply as a sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).



BOARD LIST - Provide a roster of your governing board, including names, e-mail and mailing addresses, telephone numbers, professions or areas of expertise, and ethnic make-up.



[Big Medium Board List](#)

FORM 990 - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. SPONSORING ORGANIZATIONS AND 501(c) APPLICANTS -



[Big Medium 990 2012](#)

[Big Medium 990 2013](#)

DOCUMENTATION - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION (Question 31).



[Resume](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

[Examples of past work](#)

INSURANCE ASSESSMENT FORM This form will be used to determine your Insurance requirements.



[Insurance form](#)

[download template](#)

Accessibility Assessment



[Accessibility quiz](#)

[download template](#)

ASSURANCES - . Provide the signature of the authorized official, or board designee, including the date signed. Also provide the signature of the sponsored individual/organization/group if applicable.



[Assurances board chair](#)

[download template](#)

\* ZoomGrants™ is not responsible for the content of uploaded documents.

Application ID: 49534

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[Logout](#) | [Browser](#)

# Haley Kimball Woodward

512.554.5630

[www.haleywoodward.com](http://www.haleywoodward.com) • [halingwdwang@gmail.com](mailto:halingwdwang@gmail.com)

## Education

MFA Blacksmithing <i>Southern Illinois University, Carbondale, Illinois</i>	2011-2014
Bachelor of Arts in Sculpture <i>Guilford College, Greensboro, North Carolina</i>	Graduated in 2002
Technical Welding Courses (8 credit hours) <i>Guilford Technical Community College, Jamestown, North Carolina</i>	Attended 2001-2002
Blacksmithing Courses (28 credit hours) <i>Austin Community College, Austin, Texas</i>	Attended 2003-2005
Traditional Coppersmithing (3 week intensive course) <i>Cecati #166, Santa Clara del Cobre, Michoacan, Mexico</i>	Attended July 2005

## Professional Experience

Instructor of Record • beginning blacksmithing <i>Southern Illinois University, Carbondale IL</i>	2012- 2013
Blacksmithing Shop Technician • <i>Southern Illinois University, Carbondale IL</i>	2011-2013
Adjunct Professor • teaching art metals, metal sculpture, blacksmithing <i>Austin Community College, 1020 Grove Boulevard, Austin, Texas 78741</i>	2006-Present
Self-employed Metalworker • focusing on residential and sculptural ironwork <i>Austin Metal Authority, 1400 Cedar Avenue, Austin, Texas 78702</i>	2005-Present
Metal Fabricator • working on high end, custom home construction <i>3D Building and Fabrication, 1903 E. 14th Street, Austin, Texas 78702</i>	2004-2005
Welder and Blacksmith • creating residential ironwork	2003-2004

*Iron Tulip, 9709 Gray Boulevard, Austin, Texas 78758*

Artist and Understudy	2001-2003
• assisting with large-scale art installations in public spaces and residential sculpture	
<i>Jim Gallucci Sculptor, Ltd., 499 Industrial Avenue, Greensboro, North Carolina 27406</i>	

### **Group Exhibitions**

Tower City Station	2011
<i>Cleveland, Ohio</i>	

Ingenuity fest	2011
<i>Cleveland, Ohio</i>	

The People's Gallery	2011
<i>Austin City Hall, Austin, Texas</i>	

Guilford College Alumni Art Exhibition	2007- 2010
<i>Guilford College Art Gallery, Greensboro, North Carolina</i>	

Iron: Forged, Tempered, Quenched	2010
<i>Houston Center for Contemporary Craft, Houston, Texas</i>	

East Austin Studio Tour	2006-2010
<i>Austin Metal Authority, Austin, Texas</i>	

Annual Austin Community College Faculty Art Show	2007-2010
<i>Highland Business Center, Austin, Texas</i>	

METALAMONGUS	2003
<i>Design Center of Austin, Austin, Texas</i>	

Senior Thesis	2001
<i>Guilford College Art Gallery, Greensboro, North Carolina</i>	

### **Media Exposure**

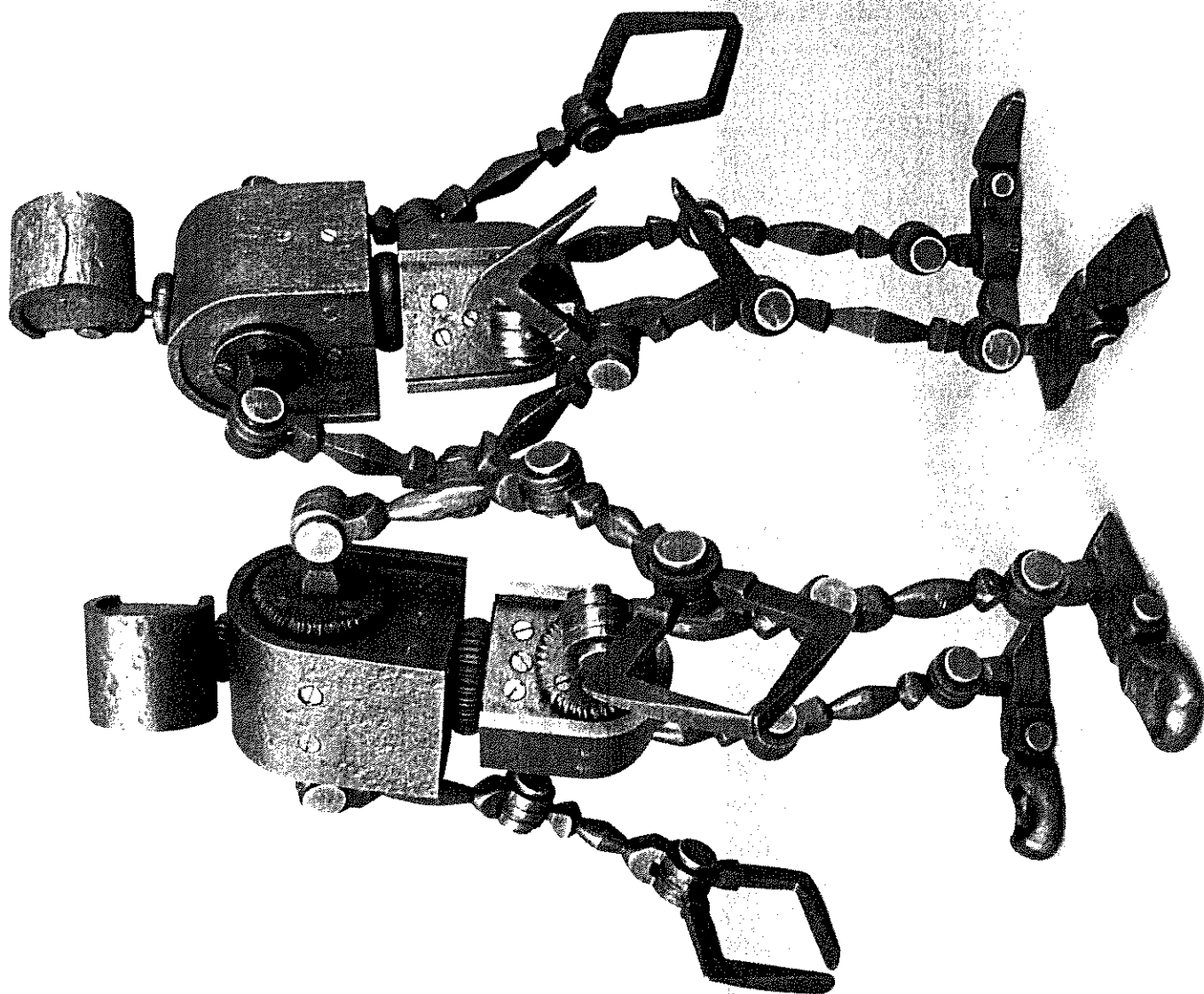
<i>Ironwork Today 3,</i>	2011
<i>Schiffer Publications LTD</i>	

Cover article, and focus article in <i>The Anvil's Ring</i>	2011
<i>Winter 2011</i>	

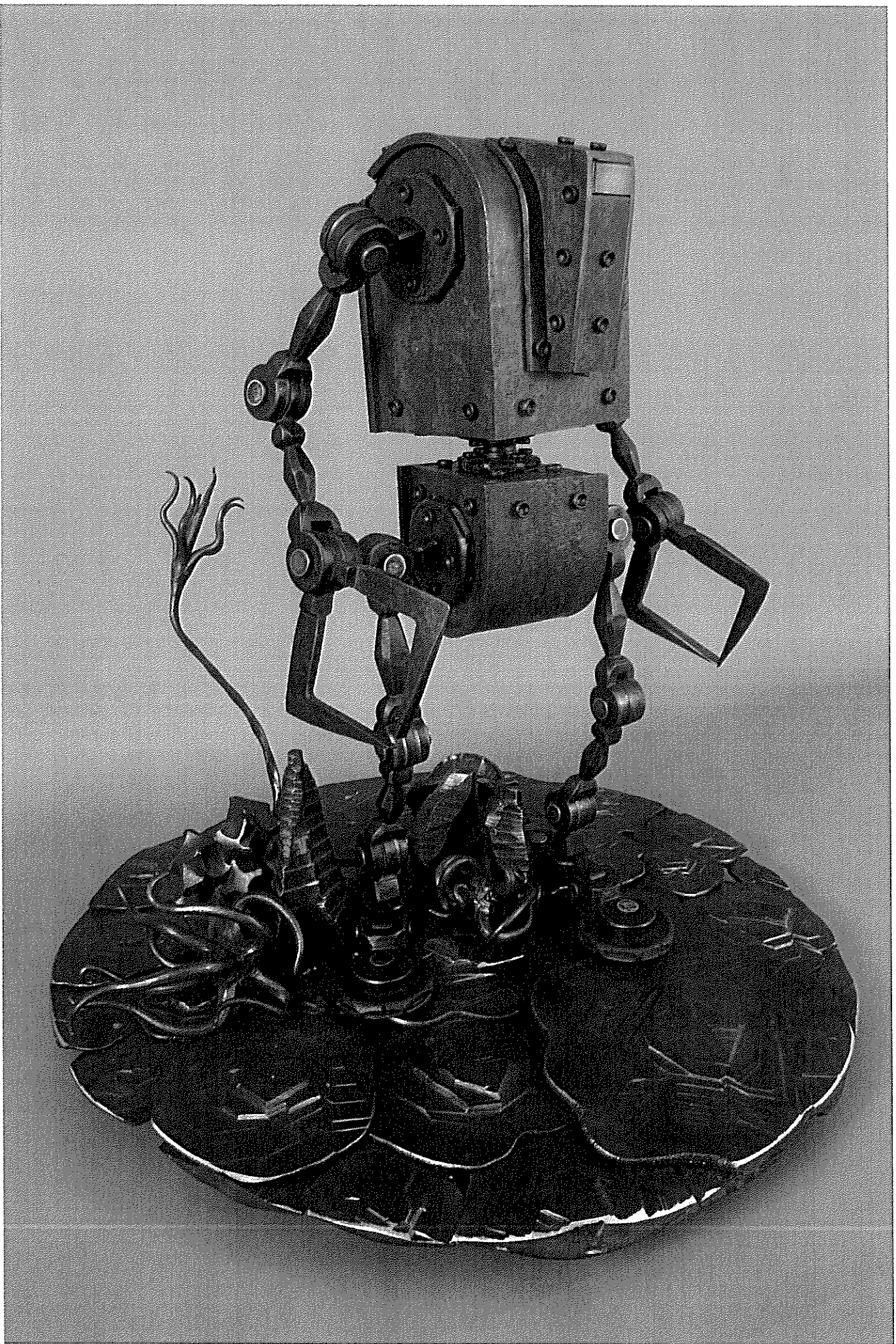
"Heavy Metal" article in <i>The Austin Chronicle</i>	July 27, 2007
<a href="http://www.austinchronicle.com/gyrobase/issue/story?oid=oid:507384">http://www.austinchronicle.com/gyrobase/issue/story?oid=oid:507384</a>	

## Demonstrations/ Teaching /Residences

California Blacksmith's Association, Octoberfest • Demonstrator	2014
Summer resident, Haystack Mountain school of craft. Deer Isle, ME • working in the Iron studio, focusing on historic lock making.	2014
Instructor, Penland School of Craft. Penland NC. • Teaching in the iron department, "The Blacksmith and the Striker" techniques for forging with a sledgehammer and set tooling.	2013
Studio assistant, Penland School of Craft. Penland NC. • Assisting, Rebekah Frank in the iron studio, "Steel & Skin"	2013
Artist Blacksmithing Association of North America conference, Rapid city, SD. • Assistant demonstrator to Cladio Botterro.	2012
Forging On The River. National Ornamental Metal Museum, Memphis, TN • Demonstrator	2012
Technical consultant for HGR Industrial Surplus • Functioned as an art and technical adviser, for the first "Chair and tell" event hosted by HGR.	2011
Austin Blacksmithing Competition MMX, Austin Texas • Co organized a forging contest over three days between 14 competitors from Texas and California • Hosted this event at the Austin Metal Authority, engaging hundreds of onlookers a day	2010
Artist Blacksmithing Association of North America conference, Memphis Tennessee • co presented a talk on working collaboratively in blacksmithing	2010
Maker Fair Austin, Austin Texas • Organized seven local blacksmiths and metal workers to demonstrate sculptural forging • Assembled a complete blacksmithing shop on-site • Engaged onlookers who could watch a sculpture being constructed over the weekend	2008
Artist Alumni Art Exhibition, Guilford College, Greensboro, NC • Demonstrated basic blacksmithing techniques to sculpture students • Participated in round table discussion on arts education	2007
Artist in Residency, Guilford College. Greensboro, NC • Worked with the art department teaching welding and metal fabrication to students	2002







**City of Austin 2015-2016  
Insurance Information Form  
Core Funding Programs**

Please complete this form, and fax it to 512-974-6379 or e-mail it to your contract administrator: A through C to Jesús Pantel at [jesus.pantel@austintexas.gov](mailto:jesus.pantel@austintexas.gov) and D through Z to Anne-Marie McKaskle-Davis at [annemarie.mckaskle@austintexas.gov](mailto:annemarie.mckaskle@austintexas.gov). Your insurance requirements will be based upon this information. Risk Management will notify the Cultural Arts Division of the results of the assessment. Please note Certificates of Insurance must have been issued within the past 6 months. If you have any questions regarding insurance requirements please contact Benny VandenAvond: phone: 512-974-3264, fax: 512-974-3411, e-mail: [bernard.vandenavond@austintexas.gov](mailto:bernard.vandenavond@austintexas.gov).

**RETURN THIS TO THE CULTURAL ARTS DIVISION**

**Control Number**

**Name of Applicant**     Haley Woodward

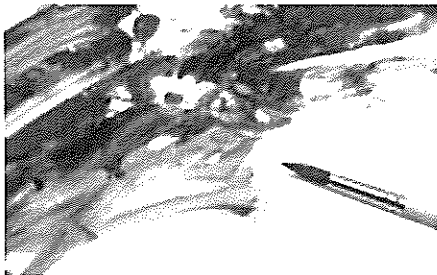
**Contact Name**     Moya Khabele

**Phone Number**     512.947.8772

**Fax Number**

**E-mail Address**     mkhabele@mac.com

1. Will your activity take place in a public location or will the public be involved by attending or participating in the activities associated with this contract?	Yes		
2. Will alcoholic beverages be sold during this event(s) by someone other than the owner of the venue?		No	
3. If yes to #2, will your group be responsible for <b>hiring</b> someone to sell the alcoholic beverages?			N/A
4. If no to #3, will your group be selling the alcoholic beverages?			N/A
5. Are you responsible for providing seating, props, sound, lighting or other types of equipment and supplies for the event(s)?	Yes		
6. If yes to #5, will members of your group be using their own vehicles or renting a vehicle for this transportation?	Yes		
7. If no to #6, will you hire someone outside of your group to provide this transportation?		No	
8. Will you be using a City facility for your activity?		No	



## Reaching out to Customers with Disabilities Quiz – FY16

### Reading Material:

Dept of Justice Online course Introduction & Lessons 1 & 2 at

<http://www.ada.gov/reachingout/intro1.htm>,

NEA ADA Tip Sheet and Cultural Contractor ADA Fact Sheet attached as PDFs.

Applicant Name Haley Woodward

Sponsored Project (SP) Name (if applicable) Illuminated

Contact (if an SP the contact person of SP) Moya Khabele

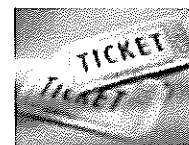
Email mkhabele@mac.com

Phone 512.947.8772

1. Sally, wheelchair user, hears a radio announcement about your upcoming performance and the website is mentioned. She is excited to go online to get tickets for her and her friend Patty, who loves this artist. Tickets are on sale and Sally goes to the website. She finds out that, in order to obtain wheelchair accessible tickets, she is directed to call during limited business hours on specific days. Accessible seats are not available online! Sally is frustrated and ultimately decides to not go through the hassle.



There is an ADA obligation to provide tickets for accessible seating the same as everyone else. True



2. A family attends your puppet show. The parents are deaf. They show up to the event without notice, and request an American Sign Language Interpreter for the performance. You are not able to provide the services on such short notice, but the family decides to stay since the children are hearing and can still enjoy the show.



You could have advertised a selected night to have an interpreter. You could also have an interpreter on call that you had previously set up to be available if needed.

3. If your theater has 151– 300 seats, how many wheelchair accessible seats are required under the new ADA?



4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it?

no

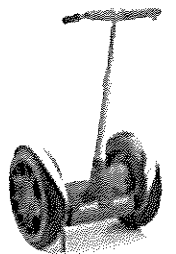
5. A patron requests Audio Description for your performance, who do you contact locally to request that service?



6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?

**A. What a kind of tasks has your dog been trained to do for your disability?**

7. Wheelchair accessibility does not need to be considered in an outdoor venue event. false
8. Under the new ADA requirements, a Segway is not considered a mobility device. False
9. Your museum is hosting a traveling exhibition of mummies from ancient Egypt. The policy of the lending museum is that the artifacts may not be touched. You have a patron who is blind visit the exhibit. Would it be considered a “fundamental alteration” or a “reasonable modification” to let the visitor touch the art? no



**Once you have completed the quiz please email to [lee.nguyen@austintexas.gov](mailto:lee.nguyen@austintexas.gov) for grading.**

## Assurances

By submitting this application, the applicant hereby gives assurance to the City of Austin that:

1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(j) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1988;
5. The applicant will comply with Section 10(7)(b) of the Texas Commission on the Arts' Enabling Legislation, which prohibits the TCA and its grantees from knowingly fostering, encouraging, promoting, or funding any project, production, workshop, and/or program which includes obscene material as defined in Section 43.21 Penal Code of Texas;
6. The applicant is a nonprofit project as defined by the I.R.S.;
7. The application has been duly authorized by an authorized official for the applying organization, a principal of the organization with legal authority to certify the information contained in the application and sign contracts for the organization; he/she must read and guarantee the compliance of the organization with the requirements listed. Sponsored applications must be signed by the principal of the nonprofit umbrella organization with legal authority to certify the information contained in the application and a representative of the sponsored group/individual;
8. The applicant understands that the City of Austin actively reviews and evaluates all aspects of the programs and processes and incorporates changes which may occur at any time throughout the funding calendar. Cultural Arts Division staff will provide updates on changes as they are adopted;
9. The City of Austin reserves the right to make special stipulations on how specific cultural contract funds may be spent;
10. Neither the applicant nor any of its agents, representatives, subconsultants, nor I have undertaken or will undertake any activities or actions to promote or advertise any cultural arts funding proposal to any member of any City Commission reviewing the proposals, any member of the Austin City Council, or any City staff except in the course of City-sponsored inquiries, interviews or presentations;
11. The filing of this application by the undersigned, officially authorized to represent the applicant organization, has been duly approved by the governing board of the applicant organization.

☐ This application was approved by the applicant's board on \_\_\_\_\_

☒ This application is scheduled to be approved by the applicant's board on 1/20/16

*Note: If the application has not been approved by the governing board, you must notify the City as soon as action is taken.*

### Applicant Authorized Official

### Sponsored Organization/Group/Individual (if applicable)

### City of Austin

**Keith Kreeger**

Board Chair

Haley Woodward, Artist

name (typed)

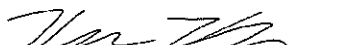
title

name (typed)

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 1/13/16

signature

date



signature

date

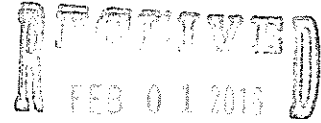
\_\_\_\_\_

signature

date



**Cultural Arts  
Division**  
CITY OF AUSTIN



BY: .....

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City of Austin Cultural Arts Division  
Economic Development Department - Cultural Arts Division  
**City of Austin Cultural Arts - Community Initiatives Funding**  
7/5/2016 deadline

Girls Rock Austin  
**2016 Girls Rock Camp-Volunteer Stipends**

**\$ 7,500 Requested**

Submitted: 2/1/2016 7:03:20 AM (Pacific)

**Project Contact**

Jodie Eldridge  
[jodie@girlsrockaustin.org](mailto:jodie@girlsrockaustin.org)  
Tel: 512-658-9021

**Additional Contacts**

**Girls Rock Austin**

P.O. Box 300897  
Austin, TX 78703

Telephone 512-658-9021

Fax

Web [www.girlsrockaustin.org](http://www.girlsrockaustin.org)

**Programming Director**

Erica Flores  
[erica@girlsrockcampalliance.org](mailto:erica@girlsrockcampalliance.org)

**Additional Information**

**AUTHORIZING OFFICIAL**

This person should be a member of your board's Executive Committee, generally the Board Chair unless the Board Chair is the person already listed in the Applicant Information section above. Alternative Authorizing Officials may be the Board Vice Chair, Treasurer or Secretary.

**1. First Name**

Cathy

**2. Last Name**

Sak

**3. Title**

Co-Board President

**4. Email**

[cathysak@gmail.com](mailto:cathysak@gmail.com)

**5. Street Address**

1416 Berkshire Dr

**6. City**

Austin

**7. State**

Texas

**8. Zip/Postal Code**

78723

District Number

**9. Applicant Organization District Number**

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**APPLICANT RACE CODE**

**10. Applicant organizations select an option based on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.**

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☒ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

**FISCAL SPONSOR ELIGIBILITY**

**11. Does your organization meet the following fiscal sponsor eligibility criteria?**

*Please check all that apply. You are not required to serve as a fiscal sponsor even if you meet all the eligibility criteria. This question is for internal Cultural Arts Funding Program purposes only.*

- ☒ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)
- ☒ Been in existence for a least one year prior to application due date
- ☒ Your board meets at least 3 times per year
- ☒ Annual Operating Budget of at least \$50,000 as evidenced by the most recently completed Form 990
- ☒ Salaried Executive Director
- ☐ Our organization does not meet any of the above criteria

**Section II. Eligibility**

**1. Please select the item that best describes you/your organization.**

*If you are fiscally sponsored, please answer for your sponsored group or if you are an individual artists select the individual artist statement. If none of the statements apply to you then you are unfortunately not eligible to apply for funding.*

- ☐ An incorporated, tax exempt, 501(c) ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☒ An incorporated, tax exempt, 501(c) NON-ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An INCORPORATED (registered with the State of Texas as a non-profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programs and APPLYING UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ An UNINCORPORATED (not registered with the State of Texas as a Non-Profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic /cultural programming and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ An INDIVIDUAL ARTIST residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of ONE YEAR PRIOR to the application submittal date and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ None of the above

**2. When did your organization or if you are an individual artist, you, locate to Austin or its Extra Territorial Jurisdiction (ETJ)? This can be your incorporation date.**

*Please provide the month and year.*

June 2007

**3. Have you produced artistic work within your artistic expertise with a budget history of the same for a minimum of 1 year prior to the application deadline?**

- ☒ Yes

☐ No

**4. Are you able to provide a 1:1 match for the funding that you are requesting**

*A 1:1 match is required for all awards. Up to one half of the match (50%) is allowable as well-documented in-kind support. Only funds acquired and used to support activities specified in the application will be accepted as matching funds.*

☒ YES

☐ NO

**5. Is the proposed project/activity a nonprofit arts event? The project that you wish to fund must be a nonprofit arts event, which exists for educational or charitable reasons, and from which its shareholders or trustees do not benefit financially.**

*This does not mean that you can't make a profit or that you are not able to pay yourself or other participants. Any money earned by a non-profit organization must be retained by the organization, and used for its own expenses, operations and programs*

☒ YES

☐ NO

**6. START DATE / END DATE - Enter the dates of your project. Include implementation and project completion date. These dates must be within the period of October 1, 2015 through September 30, 2016.**

*If the application is on behalf of a sponsored project, the start/end date will correspond with that sponsored project's activity.*

Start Date (MM/DD/YYYY)

End Date (MM/DD/YYYY)

TOTAL

**7. Are you a new applicant?**

*Is this the first time that you or your group have applied for Cultural Art Funding?*

☐ Yes

☒ No

**Section III. Application Questions**

Some answers will not be presented because they are not part of the selected group of questions based on the answer to #1.

**1. Is this application for a Sponsored Project**

*If the application is NOT on behalf of a sponsored project please select no and skip to question 13.*

☐ YES

☒ NO

**2. Please tell us the name of your Sponsored Project.**

*-answer not presented because of the answer to #1-*

**3. Sponsored Project Contact Information - FIRST NAME**

*-answer not presented because of the answer to #1-*

**4. Sponsored Project Contact Information - LAST NAME**

*-answer not presented because of the answer to #1-*

**5. Sponsored Project Contact Information - EMAIL**

*-answer not presented because of the answer to #1-*

**6. Sponsored Project Contact Information - TELEPHONE**

*-answer not presented because of the answer to #1-*

**7. Sponsored Project Mailing Address - ADDRESS**

*-answer not presented because of the answer to #1-*

**8. Sponsored Project Mailing Address - CITY**

*-answer not presented because of the answer to #1-*

**9. Sponsored Project Mailing Address - STATE**

*-answer not presented because of the answer to #1-*

**10. Sponsored Project Mailing Address - ZIP/POSTAL CODE**

*-answer not presented because of the answer to #1-*

**11. Sponsored Project DISTRICT NUMBER - Enter your organization's City of Austin voting district number (effective January 1, 2015). You can access district location via the interactive map at <http://www.austinredistricting.org/maps/interactive-final-map>**

*-answer not presented because of the answer to #1-*



12. SPONSORED RACE CODE - Sponsored entities should select an option base on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.  
*-answer not presented because of the answer to #1-*

13. PROJECT RACE CODE - To which designated population listed below are the majority of the project activities intended to deliver services or to involve or act as a clear expression or representation of cultural traditions?

*If the activity is not designated to represent or reach any one particular group, choose "No single group".*

- ☐ A - Asian
- ☐ B - Black/African American
- ☐ H - Hispanic/Latino
- ☐ N - American Indian/Alaska Native
- ☐ P - Native Hawaiian/Pacific Islander
- ☐ W - White
- ☐ M - Majority Ethnic Minority/Multi-Ethnic
- ☒ 99 - No single group

14. PRIMARY ARTISTIC DISCIPLINE - Select the option that best describes the artistic discipline of your project/organization.

*If the application is on behalf of a sponsored project, select the option that corresponds to the artistic discipline of the sponsored project.*

- ☐ Dance
- ☒ Music
- ☐ Literature
- ☐ Opera/Musical Theatre
- ☐ Film/Media Arts
- ☐ Theatre/Performance Art
- ☐ Multidisciplinary
- ☐ Visual Arts/Public Art

**Project Narrative - The narrative is vitally important as it tells the story of your project, and should include details such as the 'who, what, when, where, why, and how much.'**

---

#### Narrative Part I - Project

15. Project 1 - What are the specifics of the project for which funding is sought? i.e. list specific date(s), time(s), activity(ies), participant(s), location(s).

Girls Rock Austin (GRA) is a nonprofit organization in Austin, Texas. We are requesting funding to support our primary endeavor, Girls Rock Camp (GRC), including volunteer instructor and artist stipends. GRC is a week-long summer camp designed to empower girls, gender nonbinary, and trans youth through musical education and performance.

This year GRA will host a total of three one-week sessions for youth ages 8-17 in June, July and August (one session per month). These sessions are run entirely by a small staff and cadre of stipend-funded teachers and volunteers. At the end of each session we host a camper showcase at a local music venue that is open to the public. At this time we are finalizing dates and venues for the 2016 camps.

16. Project 2 - How does the project contribute to and fill a need in Austin's artistic and cultural community?

GRA is unique in its mission and program because it highlights women, nonbinary, and trans people in the arts – communities traditionally underrepresented. Campers are supported by women instructors and artists donating their time and talent offering music instruction, serving as band coaches, and performing. Having women in mentorship roles is central to GRA's mission.

The majority of our volunteers are Austin musicians spanning generations and musical genres. Volunteer stipends enable musicians to earn a living wage, so they can support themselves through their craft, while giving back to the community through our program. Because the stipend recipients are local artists the money they earn goes back into the community.

---

#### Narrative Part II - Artistic/Cultural Merit

17. Artistic/Cultural Merit 1 - How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?

Girls Rock Camp offers girls ages 8-17 a space to be empowered by building self-esteem and self-efficacy, through shared musical experiences during the week-long summer camp. In one week, campers learn an instrument, form a band, write a song, and play a show. Campers demonstrate immense personal growth over the week. Girls learn leadership skills and global responsibility, experience community building and collaboration, and gain personal strength—applicable to all areas of life. We believe that the visibility of many different types of women and creative expression is a crucial first step to encouraging girls to take on leadership roles in their communities. Additionally, GRA is helping cultivate the next generation of Austin musicians.

18. Artistic/Cultural Merit 2 - To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?

Since 2009 we have offered camper spots to youth in foster care from The Settlement Home for Children. More recently we have also partnered with other organizations such as Court Appointed Special Advocates (CASA) of Travis County, Communities in Schools, and OutYouth. Youth from these

organizations were able to attend camp even though they lacked financial resources. Anyone may apply for financial aid -- no one is turned away for lack of financial resources. GRA provides a positive environment that features volunteer instructors and counselors from diverse cultures. Musicians that represent a variety of musical genres are invited to perform at camp, giving under 18 audiences a rare chance to experience and interact with local artists.

### **Narrative Part III - Administrative Capability**

#### **19. Administrative Capability 1 - How does the applicant (or sponsored project if applicable) demonstrate production and business skills needed to complete the proposed programming/project?**

In the pilot year of Girls Rock Camp, in 2007, there were 26 girls in a single session. The following year, in 2008, after becoming a formal organization, we served 105 girls divided into two sessions. Between 2009 and 2012, we consistently served between 105-120 girls in two sessions every summer. From 2013 to 2015, we expanded to four total sessions - three sessions for girls ages 10-17; and a new pilot program, our Junior Girls Rock Camp, for girls ages 7-9, serving 165-180 girls. This summer, we expect to reach the full capacity that our current level of resources can provide, with 180 girls aged 8-17, in three sessions. Since our founding in 2007 we have also seen annual revenue rise and increased sustainability through staffing.

#### **20. Administrative Capability 2 - How will the project be evaluated to measure project effectiveness? Describe methods.**

Each camp session, campers are given pre- and post-camp surveys developed by a team of PhD-holding researchers in the larger Girls Rock Camp Alliance collective, of which Girls Rock Austin is a member. Using the answers on these surveys, curriculum can be adjusted if staff feels that the programming is not having the desired impact.

Data will also be collected from our volunteer applications, stipend records and volunteer surveys. The number of teachers who apply, as well as the number of teachers who actually work a full week of camp, will be measured against data from previous years about satisfaction and willing to reapply.

#### **21. Administrative Capability 3 - How will the applicant collect data regarding audience demographics, audience involvement, and tourists in attendance from in state, out of state, or outside the USA? Describe methods**

The GRC application form allows us to collect a broad range of data on campers. These data categories include, but are not limited to: home addresses of campers, home addresses of parent(s)/guardian(s), age, ethnicity, household income, disabilities, where they heard about our program, and whether or not they have been to GRC before in previous summers (returning campers). The growth of our program from year-to-year since its inception, and the increased community demand to attend camp is also an indication of our success.

We will also collect zip codes of attendees at each of the three showcases planned for this summer.

#### **22. Administrative Capability 4 - If applicable, is the fiscal sponsor capable of managing the administrative and financial aspects of the project?**

*If not Applicable please type 'N/A'*

N/A

### **Narrative Part IV - Economic, Cultural, and Social Impact**

#### **23. Economic, Cultural, and Social Impact 1 - Does the proposed programming/project meet any identified community social or cultural needs?**

GRA believes that visibility is crucial for our youth. Creating opportunities for tomorrow's leaders means elevating traditionally underrepresented folks and showing youth in those communities that they can be leaders, too. For GRA, that specifically means highlighting women, nonbinary, trans people, and specifically women, nonbinary, and trans people of color within the music/arts community. All too often, folks within these communities experience barriers accessing music as a means of creative expression, be they financial, social, physical or other. We create a space specifically for these communities, not only to give access to, but amplify their voices and encourage community building, creating a stronger music and arts scene in Austin

#### **24. Economic, Cultural, and Social Impact 2 - How does the project market to a broad constituency (including residents, visitors and tourists)?**

GRA shares information about our summer camp program and volunteer opportunities via our monthly e-newsletter, on social media channels, outreach to schools and community organizations, and at community events like SXSW Edu.

#### **25. Economic, Cultural, and Social Impact 3 - How is the proposed programming/project accessible to audiences with disabilities?**

Camp and showcase locations are ADA compliant. The program director works with guardians to make sure campers with specific emotional, physical, or learning needs are supported. The program director also works diligently to make sure many different types of learning styles are accommodated and supported throughout the camp experience.

#### **26. Economic, Cultural, and Social Impact 4 - How is the proposed programming/project accessible to economically disadvantaged audiences?**

GRA offers scholarships to all participants -- no campers are turned away due to lack of financial resources. GRA provides financial assistance to approximately half of our campers, ranging from a minimum of \$10 to the full tuition of \$400. We do extensive outreach to underserved communities, and work with organizations such as Anthropos Arts, Court Appointed Special Advocates, Communities in Schools, and The Settlement Home for Children to reach students who might not otherwise be exposed to, or able to afford a music education and empowerment program like ours. We strongly believe that it is part of our mission to make our program as accessible to as many girls as possible, regardless of their economic circumstances.

#### **27. Economic, Cultural, and Social Impact 5 - Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?**

Campers are primarily from Austin and surrounding counties, although family members and friends sometimes travel to Austin to attend camper showcases. We will direct attendees to the Austin CVB website for lodging information.

## Organizational History

### 28. Please indicate in which years (if any) COA Funding was received.

*If applicable, please indicate the dates that the fiscally sponsored organization has received funding, not the fiscal sponsor.*

- ☒ 2011-2012  
☐ 2012-2013  
☐ 2013-2014  
☒ 2014-2015  
☐ Have not received funding in the last 5 years

### 29. Was this project funded previously under a different organization name or sponsor?

- ☒ NO  
☐ YES - Please use the 'explain' box, to the right, to indicate in what year and under what name, explain:

### 30. Organizational History - Provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.

*If application is on behalf of a sponsored individual or (un)incorporated group this information should reflect that individual, group, or organization, leaving the final paragraph for description of the applicant (fiscal sponsor).*

The mission of Girls Rock Austin is to empower girls and women of all backgrounds and abilities through music education and performance. This mission is best exemplified in our primary program, Girls Rock Camp (GRC), offered each summer. In 2007, a small group of women musicians and music-industry professionals in Austin, TX were concerned about reports that girls experience declining self-esteem and lowered expectations as they enter adolescence. The founders of Girls Rock Austin (GRA) believed that music instruction could be a powerful medium for empowering young women. Inspired by the fledgling girls rock camp movement in Portland and New York, they decided to pilot a day camp where qualified counselors would instruct campers in guitar, bass, drums, keyboards, or vocals. The founders envisioned a positive, all-female environment that offered a variety of critical-thinking and skill-building workshops as well as inspiring performances. In the following years, this vision has come to fruition: through its signature camps, GRA creates leadership opportunities, cultivates a supportive community of peers and mentors, and encourages social change and the development of life skills.

During the inaugural year, 26 girls between the ages of 10 and 17 participated in the pilot program. The pilot program consisted of one camp director and a handful of volunteers. The following year, in 2008, after becoming a formal organization, we served 105 girls in two summer sessions at the Ann Richards School for Young Women Leaders. Additional local musicians were employed, more workshops were provided, and more than 20 bands were formed.

GRC in Summer 2009 was held at the Austin Film Society's Austin Studios. We invited girls in foster care from The Settlement Home for Children, further establishing the accessibility of our program. Later this year, we decided to change our name from "Girls Rock Camp Austin" to "Girls Rock Austin," to indicate that we provide more than just a summer camp, as we began to explore possibilities for afterschool programming. We continue to host empowering community events throughout the year, such as our showcases during the SXSW Music Festival.

Between 2010 and 2012, we consistently served between 105-120 girls in two sessions every summer, with a similar but consistently evolving program. We added workshops and instruction to meet the needs of older and veteran campers, while continuing to serve the many new campers that come to us each year. Camps were held at The Griffin School and Trinity United Methodist Church (TUMC).

In 2013, we expanded to four total sessions—three sessions for girls ages 10-17; and a new pilot session, our Junior Girls Rock Camp, for girls ages 7-9—serving 163 girls. We offered four sessions in 2014 and 2015 as well, serving between 165-180 campers. Summer 2016 will mark the 10th year for GRC.

## Online Documentation

### 31. In lieu of or in addition to hard copy documentation (Attachment #5 on the Documents Tab), you may provide one (1) web link for documentation located online.

*The link provided here should serve as either a replacement for the hard copy documentation, or as a supplement. If you do not wish to provide a link enter 'N/A' below and be sure to upload documentation in the Documents Tab*

N/A

## Section IV. Budget and Activity Summary

### OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 85,092	\$ 110,766	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 103,000
Expenses	\$ 84,310	\$ 91,321	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 99,340
Total	\$ 0	\$ 0			\$ 0

### PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
<b>Earned Income</b>		
1. Total Admissions	\$ 4,000 Income from tickets/admission to camp showcases	\$ 4,000
2. Total Other Earned Income	\$ 0	\$ 0
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 4,000</b>	<b>\$ 4,000</b>
<b>Unearned Income</b>		
4. Total Private Support (Corp, Foundation, Individual)	\$ 8,500 Tuition payments	\$ 8,500
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$	\$ 0
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 8,500</b>	<b>\$ 8,500</b>
9. COA Request Amount	\$ 7,500	\$ 7,500
<b>10. TOTAL CASH INCOME</b>	<b>\$ 20,000</b>	<b>\$ 20,000</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 0	\$ 0
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$	\$ 0
<b>Total</b>	<b>\$ 20,000</b>	<b>\$20,000</b>

#### PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL   Description
13. Administrative Employee Costs	\$	\$ 0	\$ 0
14. Artistic Employee Costs	\$	\$ 0	\$ 0
15. Administrative Non-Employee Costs	\$ 0	\$ 0	\$ 0
16. Artistic Non-Employee Costs	\$ 20,000	\$ 0	\$ 20,000 Total costs for volunteer instructors and performers
17. Travel	\$ 0	\$ 0	\$ 0
18. Space Rental	\$ 0	\$ 0	\$ 0
19. Equipment Rental	\$ 0	\$ 0	\$ 0
20. Supplies and Materials	\$ 0	\$ 0	\$ 0
21. Marketing and Promotion	\$	\$ 0	\$ 0
22. Production/Exhibit Costs	\$ 0	\$ 0	\$ 0
23. Other	\$ 0	\$ 0	\$ 0
<b>24. TOTAL EXPENSES</b>	<b>\$ 20,000</b>	<b>\$ 0</b>	<b>\$ 20,000</b>
<b>Total</b>	<b>\$ 20,000</b>	<b>\$ 0</b>	<b>\$20,000</b>

#### Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Camp Session 1	June 2016	Trinity United Methodist Church	4001 Speedway Austin, TX 78751	9
Activity 2	Camp Showcase 1	June 2016	The North Door	501 Brushy St Austin, TX 78702	3
Activity 3	Camp Session 2	July 2016	Trinity United Methodist Church	4001 Speedway Austin, TX 78751	9
Activity 4	Camp Showcase 2	July 2016	The North Door	501 Brushy St Austin, TX 78702	3
Activity 5	Camp Session 3	August 2016	Trinity United Methodist Church	4001 Speedway Austin, TX 78751	9
Activity 6	Camp Showcase 3	August 2016	The North Door	501 Brushy St Austin, TX 78702	3
Activity 7					
Activity 8					
Activity 9					
Activity 10					

## Section V. Documents

**Documents Requested \***

**PROOF OF TAX EXEMPT STATUS** - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable items: articles of incorp, bylaws, or proof of sales tax exemption

Required?

**Attached Documents \***[IRS Determination Letter](#)

**SPONSORED ONLY - PROOF OF TEXAS STATE**

**INCORPORATION** - Sponsored entities wishing to apply as a sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).



**BOARD LIST** - Provide a roster of your governing board, including names, e-mail and mailing addresses, telephone numbers, professions or areas of expertise, and ethnic make-up.

[2016 GRA Board List](#)

**FORM 990** - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. **SPONSORING ORGANIZATIONS AND 501(c) APPLICANTS** -

[Form 990 2011](#)[Form 990 2012](#)

**DOCUMENTATION** - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) **REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION** (Question 31).

[Bio-Erica Flores](#)[Bio-Jodie Eldridge](#)[GRA info sheet](#)[Letter of support-Creedle](#)[Letter of support-Coutu](#)[GRA Volunteer Application](#)[GRA Volunteer Stipend Request](#)[GRA Financial Aid Application](#)

**INSURANCE ASSESSMENT FORM** This form will be used to determine your Insurance requirements.

[download template](#)[Insurance Assessment Form](#)

**Accessibility Assessment**

[download template](#)[Accessibility Quiz-GRA](#)

**ASSURANCES** - . Provide the signature of the authorized official, or board designee, including the date signed. Also provide the signature of the sponsored individual/organization/group if applicable.

[Assurances-GRA](#)[download template](#)

\* ZoomGrants™ is not responsible for the content of uploaded documents.

Application ID: 50964

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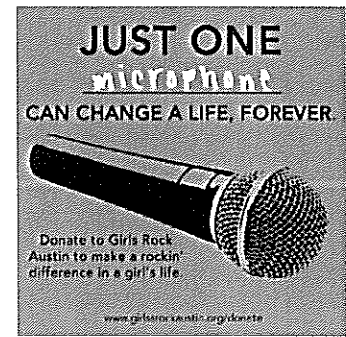
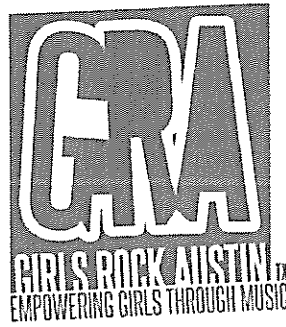
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Erica Flores has been involved with Girls Rock Camp since 2010, where she helped form the Los Angeles chapter. In addition to co-managing the camp, teaching instruments, and band coaching, she's written curriculum for and taught several workshops for campers, including media literacy, history of women in music, healthy relationships, and more. Ms. Flores was recently elected to a second term as co-chair of Marketing and Fundraising on the board of the Girls Rock Camp Alliance, the international collective of over sixty Girls Rock Camps. She has lectured at universities on the Girls Rock Camp movement and is currently in the beginning stages of co-editing a book compiling personal essays on experiences of Girls Rock Camp organizers. She joined Girls Rock Austin in early 2014 as Program Associate, and holds an MA in Communications Management from USC.

Jodie Eldridge moved to Texas in 1990 to work for gubernatorial candidate Ann Richards. While working on the campaign, Jodie learned the importance of empowering women and all minorities. Over the past 24 year, her career has focused on candidates and non-profits who believe in helping others have a voice. Jodie started working with Girls Rock Austin in 2012 as the Director of Operations and Marketing.



Girls Rock Austin (GRA) was founded in 2007 with the mission to empower girls and women of all backgrounds and abilities through music education and performance. GRA's programs provide leadership opportunities, build self-esteem, increase self-efficacy, and help girls find their own voices through a collaborative and supportive creative process.

Here are a few highlights of our accomplishments over the years:

- Girls Rock camps have served more than 500 girls in central Texas. During summer camp 2014, we served 172 girls. Since 2013, we expanded to four camps - 1 junior camp for ages 7-9 and 3 camp sessions for youth 10-17.
- Close to half of the girls who attend Girls Rock camp have done so on full or partial scholarship. GRA is the only rock camp in town with a mission to serve girls from low-income backgrounds.
- GRA is proud to have partnered with the Settlement Home for Children since 2011, and last summer we enabled 9 girls in residential foster care to attend the camp for free.
- The annual Ladies Rock Camp provides a venue for women to experience the joys of rock camp while raising scholarship funds for girls. Through this existing program, we have provided an empowering experience to more than 80 women aged 18-88.
- GRA is supported by community and business sponsorships, allowing us to broaden our reach and provide top-notch programming to more girls. GRA has been awarded grants by the City of Austin Cultural Arts Division and the Texas Commission on the Arts, and receive corporate support from SXSW and Guitar Center.

### **From a parent, about Girls Rock Camp:**

"Thank you so much for such a wonderful opportunity for my girl. I wish there were something like this when I was younger. You don't know what this means to her. She told me every day of camp last year that she felt like she was home [emphasis added]. You ladies do such an incredible thing for the young ladies and I can't thank you enough for the positive influence you have on my daughter's life."

Responses from campers, on post-camp surveys, on the question, "What are some strengths you brought to camp this week?":

"Energy and positivity. And awesome performing skills!"

"My good ideas and strong voice."

"I helped a person in need and I was kind no matter what."



Girls Rock Austin  
Letter of Support

1/20/2016

To Whom It May Concern,

I'm writing to you about our experience with Girls Rock Austin. My daughter Blair started at the Girls Rock summer camp at the age of thirteen and she loved it so much she has returned every year since. In other rock camps students are required to learn standard repertoire and this squeezes out the less experienced musicians. In Girls Rock Austin, the emphasis is on collaboration and group decision-making. Everyone plays a part.

Girls Rock Austin changed Blair's life. After three summers of playing the bass and drums in different bands, she realized that she was more interested in what goes on behind the stage. The amazing women at Girls Rock Austin taught Blair how to run sound and how to manage equipment. Then they did something even more wonderful -- they gave Blair responsibility. They allowed her to problem-solve with others and to learn by making mistakes. They understood and valued her work ethic and her desire to dig into technical problems. Blair is in college now but she still returns to Girls Rock to work every summer.

Girls Rock Austin gave Blair an apprenticeship in a field that is sadly still dominated by men. Girls Rock gave her the kind of confidence she wasn't going to get fighting for attention in high school robotics. I can't think of any part of her education that will have more lasting value than the lessons she learned at Girls Rock Austin.

Thank you,  
Laura Creedle

Girls Rock Austin  
Letter of Support

January 29, 2016

I first became involved with Girls Rock Austin in 2009 when I volunteered for a week at one of the summer camps. It was, in a word, transformative. I watched young girls walk in the first day shy and unsure of themselves. Day by day, you could literally see their confidence grow. By the end of the week, they were on stage at an iconic Austin music venue with confidence I didn't gain until my 30s. It brought tears to my eyes and still does every single time I attend a Girls Rock Camp showcase or volunteer at camp.

As a girl who grew up, like so many other girls, unsure of myself and full of self-doubt, all I could say was, "I wish they had something like that when I was a kid." I would have had a wholly different teenage experience if I had been able to attend such a camp when I was young. While music is the vehicle, empowerment is the goal. And that is done through nothing but positivity and amazing female role models. Girls are not allowed at camp to apologize for their mistakes, but instead taught to embrace them and who they are, which comes out so clearly in the expression of their music.

Luckily, GRA recognizes the importance of bringing this experience to women as well, in the form of Ladies Rock Camp! I attended the Camp in 2012 and experienced firsthand what the girls do. In three days, I learned to play a completely new instrument, formed a band with women I had never met before, wrote a song with those women and performed it in front of a packed house at the end of camp. Just like the girls' camp, Ladies Rock Camp provides a positive empowering experience for women. While I had played in a band before, and been on stage many times before, I had never felt so proud of what myself and my newly formed band had accomplished.

Having experienced for myself just how important the camp experience is for the girls and women who attend, I have developed a strong commitment and love for this organization. I am proud to be a Board Member, and the Immediate Past President of the Board, and continue to work hard with my fellow Board Members and our staff to provide this important and empowering experience to as many girls and women as possible!

Sincerely,

Sommer L. Coutu  
Immediate Past President  
Girls Rock Austin Board

My Account | Pricing | Community | Apps & Services | Help | Log Out

Home Email Social Campaigns Offers EventSpot Survey My Settings  
 Contacts Library

My Surveys/Polls Create Survey Create Poll Export History Response Notification

## FY16 Community Initiatives Mandatory Orientation

[Survey Details](#) | [Overall Results](#) | **Individual Results**

[Return to Respondent List](#)

[Printable Version](#)

Results View: Partial & Completed

33 Responses

Response for: Anonymous

Completed: 1/29/2016 8:42 AM CST

### Text Block :

Thank you for taking the cultural contracts online orientation. This orientation is mandatory per the City's Central Purchasing Office. Remember, that in order to enter into a contract sponsored projects or another representative of the sponsored project (not your fiscal sponsor) must take the online Mandatory Orientation

- 1 Please enter the information indicated below to receive credit for taking the orientation. If you are fiscally sponsored please put both the name of your fiscal sponsor and the name of your sponsored group in the "Company Name" box.

Name: Jodie Eldridge  
 Company Name: Girls Rock Austin  
 Work Phone: 512-658-9021  
 Email Address: [jodie@girlsrockaustin.org](mailto:jodie@girlsrockaustin.org)

### Text Block :

Fiscal Year (FY) 2016 contracts cannot be entered into until all FY 15 final reports are successfully closed out. If you received Cultural Arts funding in FY15 (Core, Cultural Expansion Program, Cultural Heritage Festivals Program, Capacity Building Program and/or Community Initiatives) you may not enter into the new FY 16 contract until ALL of your FY 15 final reports are successfully closed out.



For fiscal sponsors/sponsored projects, contracts cannot be entered into until ALL fiscal sponsor AND sponsored project final reports (including Cultural Expansion and Community Initiatives if applicable) are successfully closed out and ALL fiscal sponsor AND sponsored project pre-contract materials and insurance certificates are correctly submitted.

- 2 Type "YES" if you have read and understood the above information.

Yes

### Text Block :

Your application is your contract. We use the end date listed on your application to determine your final report due date by adding 30 days to that date and then rounding to the end of the month. So if your last activity is May 15, we would add 30 days (June 15) and then round to the end of the month so that your final report is due by June 30.



Feedback

**City of Austin 2015-2016**  
**Attachment # 10 - Insurance Information Form**

Please complete this form, and fax or e-mail it to Jesús Pantel at 512-974-9315 or [jesus.pantel@austintexas.gov](mailto:jesus.pantel@austintexas.gov) . Your insurance requirements will be based upon this information. Risk Management will notify the Cultural Arts Division of the results of the assessment. Please note Certificates of Insurance must have been issued within the past 6 months. If you have any questions regarding insurance requirements please contact Benny VandenAvond: phone: 512-974-3264, fax: 512-974-3411, e-mail: [bernard.vandenavond@austintexas.gov](mailto:bernard.vandenavond@austintexas.gov).

**RETURN THIS TO THE CULTURAL ARTS DIVISION**

**Name of Applicant**     Girls Rock Austin

**Contact Name**         Jodie Eldridge

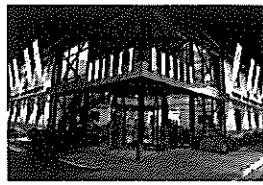
**Phone Number**        512-658-9021

**Fax Number**            \_\_\_\_\_

**E-mail Address**        jodie@girlsrockaustin.org

1. Will your activity take place in a public location or will the public be involved by attending or participating in the activities associated with this contract?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
2. Will alcoholic beverages be sold during this event(s) by someone other than the owner of the venue?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
3. If yes to #2, will your group be responsible for <b>hiring</b> someone to sell the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
4. If no to #3, will your group be selling the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
5. Are you responsible for providing seating, props, sound, lighting or other types of equipment and supplies for the event(s)?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
6. If yes to #5, will members of your group be using their own vehicles or renting a vehicle for this transportation?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	N/A <input type="checkbox"/>
7. If no to #6, will you hire someone outside of your group to provide this transportation?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	N/A <input type="checkbox"/>
8. Will you be using a City facility for your activity?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
9. If yes to #8, are you using the City's reservation agreement process to reserve your space?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>

**CITY OF AUSTIN INSURANCE REQUIREMENTS**



## Reaching out to Customers with Disabilities Quiz – FY16

### Reading Material:

Dept of Justice Online course Introduction & Lessons 1 & 2 at

<http://www.ada.gov/reachingout/intro1.htm>,

NEA ADA Tip Sheet and Cultural Contractor ADA Fact Sheet attached as PDFs.

Applicant Name Girls Rock Austin

Sponsored Project (SP) Name (if applicable)

Contact (if an SP the contact person of SP) Jodie Eldridge

Email [jodie@girlsrockaustin.org](mailto:jodie@girlsrockaustin.org)

Phone 512-658-9021

1. Sally, wheelchair user, hears a radio announcement about your upcoming performance and the website is mentioned. She is excited to go online to get tickets for her and her friend Patty, who loves this artist. Tickets are on sale and Sally goes to the website. She finds out that, in order to obtain wheelchair accessible tickets, she is directed to call during limited business hours on specific days. Accessible seats are not available online! Sally is frustrated and ultimately decides to not go through the hassle.



There is an ADA obligation to provide tickets for accessible seating the same as everyone else. True or False? True



2. A family attends your puppet show. The parents are deaf. They show up to the event without notice, and request an American Sign Language Interpreter for the performance. You are not able to provide the services on such short notice, but the family decides to stay since the children are hearing and can still enjoy the show.



What could you have done to avoid this situation?

Let attendees know ahead of time via marketing materials, social media, etc. that you will secure the services of an ASL interpreter upon request or hire one ahead of time just in case, especially in a place like Austin that has a large community of hearing impaired children and adults.



3. If your theater has 151– 300 seats, how many wheelchair accessible seats are required under the new ADA?

5

4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? No



5. A patron requests Audio Description for your performance, who do you contact locally to request that service?

City of Austin ADA Office





6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?
- A. Do you have a certification for your service dog?
  - B. What is your disability?
  - C. What a kind of tasks has your dog been trained to do for your disability?
  - D. All of the above.

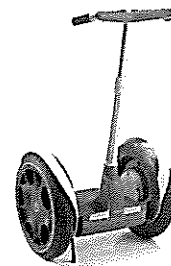
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7. Wheelchair accessibility does not need to be considered in an outdoor venue event. True or False? False



8. Under the new ADA requirements, a Segway is not considered a mobility device. True or False? False

9. Your museum is hosting a traveling exhibition of mummies from ancient Egypt. The policy of the lending museum is that the artifacts may not be touched. You have a patron who is blind visit the exhibit. Would it be considered a "fundamental alteration" or a "reasonable modification" to let the visitor touch the art?



Fundamental alteration

Once you have completed the quiz please email to [lee.nguyen@austintexas.gov](mailto:lee.nguyen@austintexas.gov) for grading.

## Assurances

By submitting this application, the applicant hereby gives assurance to the City of Austin that:

1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(j) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1988;
5. The applicant will comply with Section 10(7)(b) of the Texas Commission on the Arts' Enabling Legislation, which prohibits the TCA and its grantees from knowingly fostering, encouraging, promoting, or funding any project, production, workshop, and/or program which includes obscene material as defined in Section 43.21 Penal Code of Texas;
6. The applicant is a nonprofit project as defined by the I.R.S.;
7. The application has been duly authorized by an authorized official for the applying organization, a principal of the organization with legal authority to certify the information contained in the application and sign contracts for the organization; he/she must read and guarantee the compliance of the organization with the requirements listed. Sponsored applications must be signed by the principal of the nonprofit umbrella organization with legal authority to certify the information contained in the application and a representative of the sponsored group/individual;
8. The applicant understands that the City of Austin actively reviews and evaluates all aspects of the programs and processes and incorporates changes which may occur at any time throughout the funding calendar. Cultural Arts Division staff will provide updates on changes as they are adopted;
9. The City of Austin reserves the right to make special stipulations on how specific cultural contract funds may be spent;
10. Neither the applicant nor any of its agents, representatives, subconsultants, nor I have undertaken or will undertake any activities or actions to promote or advertise any cultural arts funding proposal to any member of any City Commission reviewing the proposals, any member of the Austin City Council, or any City staff except in the course of City-sponsored inquiries, interviews or presentations;
11. The filing of this application by the undersigned, officially authorized to represent the applicant organization, has been duly approved by the governing board of the applicant organization.

- ☒ This application was approved by the applicant's board on January 29, 2016  
☐ This application is scheduled to be approved by the applicant's board on \_\_\_\_\_

*Note: If the application has not been approved by the governing board, you must notify the City as soon as action is taken.*

**Applicant Authorized Official**

**Sponsored  
Organization/Group/Individual (if  
applicable)**

**City of Austin**

**Catherine Sak**

Cultural Program

name (typed)

title

name (typed)

title

name (typed)

title

signature

date

signature

date

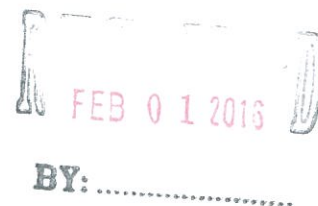
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City of Austin Cultural Arts Division  
Economic Development Department - Cultural Arts Division  
City of Austin Cultural Arts - Community Initiatives Funding  
7/5/2016 deadline

VSA Arts of Texas  
**AllRhythms Youth Ensemble**

**\$ 3,000 Requested**

Submitted: 2/1/2016 11:19:09 AM (Pacific)

**Project Contact**

Celia Hughes

[allrhythms.com@gmail.com](mailto:allrhythms.com@gmail.com)

Tel: (512)454-9912

**Additional Contacts**

[celia@vsatx.org](mailto:celia@vsatx.org), [het.allrhythms@gmail.com](mailto:het.allrhythms@gmail.com)

**VSA Arts of Texas**

3710 Cedar St. #7  
Austin, TX 78705

**Executive Director**

Celia Hughes

[celia@vsatx.org](mailto:celia@vsatx.org)

Telephone 512-454-9912 ext. 22

Fax 512-454-1944

Web <http://www.vsatx.org/>

**Additional Information**

**AUTHORIZING OFFICIAL**

This person should be a member of your board's Executive Committee, generally the Board Chair unless the Board Chair is the person already listed in the Applicant Information section above. Alternative Authorizing Officials may be the Board Vice Chair, Treasurer or Secretary.

**1. First Name**

Susan

**2. Last Name**

Thomas

**3. Title**

Board President

**4. Email**

[thomassusan03@gmail.com](mailto:thomassusan03@gmail.com)

**5. Street Address**

3710 Cedar St. #7

**6. City**

Austin

**7. State**

TX

**8. Zip/Postal Code**

78705



**District Number**

**9. Applicant Organization District Number**

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**APPLICANT RACE CODE**

**10. Applicant organizations select an option based on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.**

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☒ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

**FISCAL SPONSOR ELIGIBILITY**

**11. Does your organization meet the following fiscal sponsor eligibility criteria?**

*Please check all that apply. You are not required to serve as a fiscal sponsor even if you meet all the eligibility criteria. This question is for internal Cultural Arts Funding Program purposes only.*

- ☒ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)
- ☒ Been in existence for a least one year prior to application due date
- ☒ Your board meets at least 3 times per year
- ☒ Annual Operating Budget of at least \$50,000 as evidenced by the most recently completed Form 990
- ☒ Salaried Executive Director
- ☐ Our organization does not meet any of the above criteria

**Section II. Eligibility**

**1. Please select the item that best describes you/your organization.**

*If you are fiscally sponsored, please answer for your sponsored group or if you are an individual artists select the individual artist statement. If none of the statements apply to you then you are unfortunately not eligible to apply for funding.*

- ☐ An incorporated, tax exempt, 501(c) ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An incorporated, tax exempt, 501(c) NON-ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An INCORPORATED (registered with the State of Texas as a non-profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programs and APPLYING UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☒ An UNINCORPORATED (not registered with the State of Texas as a Non-Profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programming and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ An INDIVIDUAL ARTIST residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of ONE YEAR PRIOR to the application submittal date and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ None of the above

**2. When did your organization or if you are an individual artist, you, locate to Austin or its Extra Territorial Jurisdiction (ETJ)? This can be your incorporation date.**

*Please provide the month and year.*

09/2009

**3. Have you produced artistic work within your artistic expertise with a budget history of the same for a minimum of 1 year prior to the application deadline?**

- ☒ Yes

☐ No

**4. Are you able to provide a 1:1 match for the funding that you are requesting**

*A 1:1 match is required for all awards. Up to one half of the match (50%) is allowable as well-documented in-kind support. Only funds acquired and used to support activities specified in the application will be accepted as matching funds.*

☒ YES

☐ NO

**5. Is the proposed project/activity a nonprofit arts event? The project that you wish to fund must be a nonprofit arts event, which exists for educational or charitable reasons, and from which its shareholders or trustees do not benefit financially.**

*This does not mean that you can't make a profit or that you are not able to pay yourself or other participants. Any money earned by a non-profit organization must be retained by the organization, and used for its own expenses, operations and programs*

☒ YES

☐ NO

**6. START DATE / END DATE - Enter the dates of your project. Include implementation and project completion date. These dates must be within the period of October 1, 2015 through September 30, 2016.**

*If the application is on behalf of a sponsored project, the start/end date will correspond with that sponsored project's activity.*

Start Date (MM/DD/YYYY)

End Date (MM/DD/YYYY)

TOTAL

**7. Are you a new applicant?**

*Is this the first time that you or your group have applied for Cultural Art Funding?*

☐ Yes

☒ No

### Section III. Application Questions

Some answers will not be presented because they are not part of the selected group of questions based on the answer to #1.

**1. Is this application for a Sponsored Project**

*If the application is NOT on behalf of a sponsored project please select no and skip to question 13.*

☒ YES

☐ NO

**2. Please tell us the name of your Sponsored Project.**

*If the application is on behalf of an Sponsored Project that is an individual artist please put the full name of the individual artist in the space below.*

The AllRhythms Performance Ensemble

**3. Sponsored Project Contact Information - FIRST NAME**

Ian

**4. Sponsored Project Contact Information - LAST NAME**

Fry

**5. Sponsored Project Contact Information - EMAIL**

allrhythms.com@gmail.com

**6. Sponsored Project Contact Information - TELEPHONE**

(805) 807-2738

**7. Sponsored Project Mailing Address - ADDRESS**

935 E. 54th St.

**8. Sponsored Project Mailing Address - CITY**

Austin

**9. Sponsored Project Mailing Address - STATE**

TX

**10. Sponsored Project Mailing Address - ZIP/POSTAL CODE**

78751

**11. Sponsored Project DISTRICT NUMBER - Enter your organization's City of Austin voting district number (effective January 1, 2015). You can access district location via the interactive map at <http://www.austinredistricting.org/maps/interactive-final-map>**

*The District Number should be based on the mailing address of the Sponsored Project unless the mailing address is a PO Box. If a PO Box use the district number of the Sponsored Project's primary contact's physical address.*

- ☐ 1
- ☐ 2
- ☐ 3
- ☒ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**12. SPONSORED RACE CODE -** Sponsored entities should select an option base on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☒ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

**13. PROJECT RACE CODE -** To which designated population listed below are the majority of the project activities intended to deliver services or to involve or act as a clear expression or representation of cultural traditions?

*If the activity is not designated to represent or reach any one particular group, choose "No single group".*

- ☐ A - Asian
- ☐ B - Black/African American
- ☒ H - Hispanic/Latino
- ☐ N - American Indian/Alaska Native
- ☐ P - Native Hawaiian/Pacific Islander
- ☐ W - White
- ☐ M - Majority Ethnic Minority/Multi-Ethnic
- ☐ 99 - No single group

**14. PRIMARY ARTISTIC DISCIPLINE -** Select the option that best describes the artistic discipline of your project/organization.

*If the application is on behalf of a sponsored project, select the option that corresponds to the artistic discipline of the sponsored project.*

- ☐ Dance
- ☒ Music
- ☐ Literature
- ☐ Opera/Musical Theatre
- ☐ Film/Media Arts
- ☐ Theatre/Performance Art
- ☐ Multidisciplinary
- ☐ Visual Arts/Public Art

**Project Narrative -** The narrative is vitally important as it tells the story of your project, and should include details such as the 'who, what, when, where, why, and how much.'

#### **Narrative Part I - Project**

**15. Project 1 -** What are the specifics of the project for which funding is sought? i.e. list specific date(s), time(s), activity(ies), participant(s), location(s).

Funding is being sought to support the AllRhythms (herein AR) Youth Performance Ensemble's 3rd Annual Summer Concert on July 30th, 2016 at 7 pm; the concert will be held at the Austin Symphony Square, where the ensemble has performed the last two years. The performance will include repertoire ranging from Johann Sebastian Bach and Erik Satie to popular Mexican folk songs and music from all over the Americas. Participants will include instrumentalists and vocalists and will consist of the most dedicated students from the Title 1 schools that we serve as well as other percussionists from around the Austin area. Rehearsals will take place at the studio of the executive director and private lessons will take place there or at students' houses.

**16. Project 2 - How does the project contribute to and fill a need in Austin's artistic and cultural community?**

This project gives a unique opportunity for a majority amount of underserved kids to experience rehearsing and performing with other hard working individuals in a chamber ensemble type setting. Since Austin is a melting pot of cultures, styles, and dispositions, the availability of participating in an ensemble setting with program material ranging from classical to popular and folk music is a rare opportunity. The expertise and experience of AR's personnel in producing recorded and live music is top notch and even with the quality music organizations in Austin, there are still youth that are not being provided with these top quality opportunities that other more fortunate families can afford.

**Narrative Part II - Artistic/Cultural Merit**

**17. Artistic/Cultural Merit 1 - How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?**

AR's personnel boast decades of music education experience, Grammy nominations, numerous professionally produced albums, concert tours, and commercial and movie placements of original material. AR's executives have music conservatory education degrees and are currently providing these programs for the 4th year:

1. quality after-school music programs (grades Pre-K to 5),
2. private instruction and instrument subsidization (grades 1-12),
3. community outreach concerts and workshops (all ages and dispositions),
4. a youth performance ensemble (grades 1-12),
5. team building workshops (all ages and vocations), and
6. professional development to the Austin area.

See Section V. Documents for past culturally relevant program material.

**18. Artistic/Cultural Merit 2 - To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?**

AR is a charitable organization with the goal of providing quality community education programs to at-risk, economically disadvantaged youth as well as those without economic hardship. We are in our fourth year of providing after-school programming to Title 1 schools in the Austin Independent School District under the 21st Century Grant Program.

The AllRhythms Summer Performance Ensemble has given free lessons and instruments to kids from TA Brown Elementary since summer 2014 and has started to include talented, hard-working kids from our programs at Govalle and Langford elementary schools.

Programming includes classical repertoire, popular Mexican folk songs, and African derived music such as samba, salsa, jazz, blues, and rock.

**Narrative Part III - Administrative Capability**

**19. Administrative Capability 1 - How does the applicant (or sponsored project if applicable) demonstrate production and business skills needed to complete the proposed programming/project?**

AR has grown slowly in order to maintain the highest quality artistic enrichment. Starting at one AISD school in the fall of 2012, AR now: 1. serves six Austin area Title 1 schools, 2. has taught through the City of Austin Parks and Recreation Department Lending Library Program since the summer of 2015, 3. is a City of Austin PARD contract instructor at the Northwest Recreation Center, 4. is directed by Ian Fry, an arts facilitator for MindPop's Creative Learning Initiative, 5. is successfully running a youth performance ensemble in its second year, 6. has provided \$9,685.70 worth of in-kind private lessons to Austin-area youth, and 7. is making inroads into the elderly, disabled, and blind communities.

See Section V. for Qualifications.

**20. Administrative Capability 2 - How will the project be evaluated to measure project effectiveness? Describe methods.**

We will measure the impact and success of the project by gauging:

1. program participant attendance figures,
2. quality of performance,
3. audience attendance, attitude, and feedback from administered surveys,
4. social/emotional intro and exit surveys by the participants,
5. feedback forms for parents and students to ask what they liked about the course, what they didn't like, and what they would like to see if they took the course again,
6. periodic written and performance assessments,
  - a. rhythmic and melodic comprehension
7. Youth Program Quality assessment standards:
  - a. Ian Fry is a trained assessor in Youth Program Quality by the Weikart Center.

**21. Administrative Capability 3 - How will the applicant collect data regarding audience demographics, audience involvement, and tourists in attendance from in state, out of state, or outside the USA? Describe methods**

We will provide the concert attendees with concert programs that will include a paper survey and a link to SurveyMonkey.com where they will fill out information regarding their demographic, reason for attending the show, current hometown and zip code, and what they thought of the show. We will make a concerted effort to collect the paper surveys at the end of the concert because we know that the participation in the online survey will be limited.

**22. Administrative Capability 4 - If applicable, is the fiscal sponsor capable of managing the administrative and financial aspects of the project?**

*If not Applicable please type 'N/A'*

VSA Arts of Texas has served as a fiscal sponsor for over ten years and has successfully guided two organizations through their filing for non-profit status and currently has two sponsored organizations through the City of Austin Cultural Arts Division. VSA Arts of Texas provides hands on administrative supervision for all sponsored projects and therefore does not work with more than two or three at a time.

**Narrative Part IV - Economic, Cultural, and Social Impact**

**23. Economic, Cultural, and Social Impact 1 - Does the proposed programming/project meet any identified community social or cultural needs?**

Now in our fourth year, AR has become a positive role-model at TA Brown, where everyone recognizes the Executive Director Ian Fry. At Govalle and Langford schools, the students' faces light up when they begin class. For these students, the opportunity of after-school arts programming are affected by the lack of transportation and the financial means for equipment such as musical instruments and private lessons. Over the last 2 years, we have provided \$9,685.70 of in-kind lessons and an uncalculated amount of instruments to our program participants; just like our inspiration, the successful Venezuelan orchestral music program, El Sistema, we have seen our participants become more confident, more outgoing, and thrive as individuals.

**24. Economic, Cultural, and Social Impact 2 - How does the project market to a broad constituency (including residents, visitors and tourists)?**

We will put an ad in the Austin Chronicle, KUT via John Aielli and Lauri Gallardo, and let local TV stations such as KEYE, who publicized our last summer performance, know that we are producing a unique youth ensemble concert in Austin. We will also ask the Austin Symphony to post on their social media outlets that our charitable organization will be holding a youth concert at the Austin Symphony Square.

Because of the placement of the venue, on Red River and 11th Street, a part of the historic Waller Creek, the concert location is a desirable attraction for residents, visitors, and tourists.

Kids from all of our after-school and summer programs, and their families, will be encouraged to attend.

**25. Economic, Cultural, and Social Impact 3 - How is the proposed programming/project accessible to audiences with disabilities?**

The Austin Symphony Square, where we will have the concert, is wheel chair accessible and we will supply copies of the programs in Braille. We will also provide the programs via email or weblink for people who read screen readers.

**26. Economic, Cultural, and Social Impact 4 - How is the proposed programming/project accessible to economically disadvantaged audiences?**

The Performance Ensembles will be made up of mostly students from Title 1 schools that we serve throughout the year so therefore, a good portion of the audience will be made up of family members and friends.

The concert will have a suggested donation of \$5 per attendee but we will accept whatever people can pay.

Students will take home flyers to boost attendance.

**27. Economic, Cultural, and Social Impact 5 - Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?**

We will reach out to local hotels and motels to make sure that promotional material for the event is readily available and visible to its patrons.

**Organizational History**

**28. Please indicate in which years (if any) COA Funding was received.**

*If applicable, please indicate the dates that the fiscally sponsored organization has received funding, not the fiscal sponsor.*

☐ 2011-2012

☐ 2012-2013

☐ 2013-2014

☐ 2014-2015

☒ Have not received funding in the last 5 years

**29. Was this project funded previously under a different organization name or sponsor?**

☒ NO

☐ YES - Please use the 'explain' box, to the right, to indicate in what year and under what name, explain:

**30. Organizational History - Provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.**

*If application is on behalf of a sponsored individual or (un)incorporated group this information should reflect that individual, group, or organization, leaving the final paragraph for description of the applicant (fiscal sponsor).*

AllRhythms (herein AR) is a charitable organization with the goal of providing quality community education programs to at-risk, economically disadvantaged youth as well as those without economic hardship. AR is in its fourth year of providing after-school programming to Title 1 schools in the Austin Independent School District under the 21st Century Grant Program. AR also provides professional development for teachers looking to include arts programming in their curriculum. We have made inroads into the blind community by offering free enrichment concerts with relevant subject matter; we hope to make inroads into the deaf community. Future goals are to become involved in enriching the lives of individuals of all ages with mild to severe developmental delays as well as the elderly who are dealing with their own life transitions including living with disease and dementia.

AR's main goal is to become a sustainable provider of integrated arts programming which includes school district and Parks and Recreation contracts, weekly youth ensemble rehearsals with periodic performances, partnerships with local service providers, private lesson and instrument offerings, outreach performances, team-building workshops for youth, family, and adults, as well as professional development modules. Because of the founder's unique musical background and education from one of the top music conservatories in the world, the Eastman School of Music, as well as the top quality musical instructors employed, AR is able to provide artistic programming of the highest quality.

AR has provided successful youth arts programming to the Austin Independent School District's afterschool A.C.E. program in Title 1 schools for three and a half years (7 semesters) as well as percussion and guitar programs at Austin Parks and Recreation centers since the summer of 2015. AR's personnel boast decades of music education experience, Grammy nominations, numerous professionally produced albums, concert tours, and commercial and movie placements of original material. AR's executives have music conservatory education degrees and are currently providing:

1. quality after-school music programs (grades Pre-K to 5th),
2. private instruction and instrument subsidization (grades 1st-12th),

3. community outreach concerts and workshops (all ages and dispositions),
4. a youth performance ensemble (grades 1st-12th),
5. team building workshops (all ages and vocations), and
6. professional development to the Austin area.

Unique aspects of AR include the use of integrated programming (learning music in terms of math, sciences, literature and language arts), the scientific method, and collaborative story telling through movement and dance.

VSA Texas, a 501(c)3 not-for-profit, delivers excellent cultural, professional, educational and public awareness arts services to communities with disabilities. Its mission is to create an arts-inspired community of individuals with diverse abilities.

#### Online Documentation

**31. In lieu of or in addition to hard copy documentation (Attachment #5 on the Documents Tab), you may provide one (1) web link for documentation located online.**

*The link provided here should serve as either a replacement for the hard copy documentation, or as a supplement. If you do not wish to provide a link enter 'N/A' below and be sure to upload documentation in the Documents Tab*

Organization website: allrhythms.com, see Section V. Documents for supporting material.

#### Section IV. Budget and Activity Summary

##### OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 33,206	\$ 48,347	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 53,181
Expenses	\$ 21,643	\$ 36,749	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 40,423
<b>Total</b>	<b>\$ 0</b>	<b>\$ 0</b>			<b>\$ 0</b>

##### PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
<b>Earned Income</b>		
1. Total Admissions	\$ 250 50 tickets sold @ \$5/each	\$ 250
2. Total Other Earned Income	\$ 4,154 \$1654 tuition; \$2500 Private lessons	\$ 4,154
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 4,404</b>	<b>\$ 4,404</b>
<b>Unearned Income</b>		
4. Total Private Support (Corp, Foundation, Individual)	\$ 300 cash donations	\$ 300
5. Total Public Support (Government Grants)	\$ 802 ACE 21st Century Grant commission allocated for this project	\$ 802
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$	\$ 0
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 1,102</b>	<b>\$ 1,102</b>
9. COA Request Amount	\$ 3,000	\$ 3,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 8,506</b>	<b>\$ 8,506</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 3,220	\$ 3,220
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$	\$ 0
<b>Total</b>	<b>\$ 11,726</b>	<b>\$11,726</b>

##### PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL   Description
13. Administrative Employee Costs	\$ 150	\$	\$ 150 Office Manager 10 hours at \$15 an hour
14. Artistic Employee Costs	\$ 5,820	\$ 2,160	\$ 7,980 6 students for 8 weeks: \$1800 for weekly 45min lessons @ \$50/hr; \$3600 for 2, 3 hour rehearsals per week @ \$70/hr; \$420 for 2 teachers for 2 hours at \$105/hr for performance

15. Administrative Non-Employee Costs	\$ 120	\$	\$ 120	2 stagehands for 3hrs at \$20/hr
16. Artistic Non-Employee Costs	\$ 350	\$	\$ 350	Audio/Visual \$250; videography \$100
17. Travel	\$ 228	\$	\$ 228	UHAUL: \$14 DAMAGE INSURANCE; \$6.54 MILEAGE RATE @ \$1.09/mile; \$1 ENVIRONMENTAL FEE; \$29.95 TRUCK RENTAL FEE; \$3.24 worth of gas for 6 miles traveled to & from performance (\$0.54/mile); \$172.80 travel rate for house call lessons for an estimated 4 kids, 8 weeks at 10 miles traveled per lesson @\$0.54/mile (IRS mileage rate)
18. Space Rental	\$ \$ 1,000	\$	\$ 1,000	Symphony Square donated; See Section V. Documentation
19. Equipment Rental	\$	\$	\$ 0	
20. Supplies and Materials	\$ 21	\$	\$ 21	5 cases of water bottles
21. Marketing and Promotion	\$ 723	\$ 60	\$ 783	\$684.00 Chronicle Ad quarter page \$5.50 • 50 survey pages \$11.00 • 100 program pages \$17.70 • 30 Print poster flyers \$4.79 pencils for survey, box to keep papers \$60.00 • \$20/hr In-Kind for 3 hours for hanging up posters
22. Production/Exhibit Costs	\$ 100	\$	\$ 100	\$100 video editing
23. Other	\$ 994	\$	\$ 994	\$200 estimated Instrument repair; Employee expenses: \$360.84 Social Security \$84.39 Medicare \$349 Federal Unemployment Tax Act, Texas Workforce Commision EXPENSE TBD
<b>24. TOTAL EXPENSES</b>	<b>\$ 8,506</b>	<b>\$ 3,220</b>	<b>\$ 11,726</b>	
<b>Total</b>	<b>\$ 8,506</b>	<b>\$ 3,220</b>	<b>\$ 11,726</b>	

#### Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Rehearsals	May 21 thru July 30, 2016	Home Studio of Executive Director	935 E. 54th St., Austin, TX 78751	4
Activity 2	Private Lessons	May 21 thru July 30, 2016	Students' homes or Home Studio of Executive Director	935 E. 54th St., Austin, TX 78751	4
Activity 3	Performance	July 30, 2016	The Austin Symphony Square	1101 Red River St., Austin TX 78701	1
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
<b>Total</b>					<b>9</b>

#### Section V. Documents

##### Documents Requested \*

PROOF OF TAX EXEMPT STATUS - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable items: articles of incorp, bylaws, or proof of sales tax exemption

SPONSORED ONLY - PROOF OF TEXAS STATE

INCORPORATION - Sponsored entities wishing to apply as a sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).

Required?



##### Attached Documents \*

IRS Letter VSA Texas 501c3



BOARD LIST - Provide a roster of your governing board, including names, e-mail and mailing addresses, telephone numbers, professions or areas of expertise, and ethnic make-up.



[VSA Board List](#)

FORM 990 - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. SPONSORING ORGANIZATIONS AND 501(c) APPLICANTS -



[IRS Form 990](#)

DOCUMENTATION - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION (Question 31).



[2014 Summer Ensemble Concert Program](#)  
[2015 Summer Ensemble Concert Program](#)  
[Personnel Qualifications](#)  
[Past Performances Through 1/31/16](#)  
[Austin Symphony Amphitheater Use Letter](#)  
[Testimonials 1](#)  
[Testimonial Dalia](#)  
[Testimonial Alexa](#)

INSURANCE ASSESSMENT FORM This form will be used to determine your Insurance requirements.  
[download template](#)



[Insurance Assessment Form](#)

Accessibility Assessment  
[download template](#)



[Accessibility Quiz](#)

ASSURANCES - . Provide the signature of the authorized official, or board designee, including the date signed. Also provide the signature of the sponsored individual/organization/group if applicable.  
[download template](#)



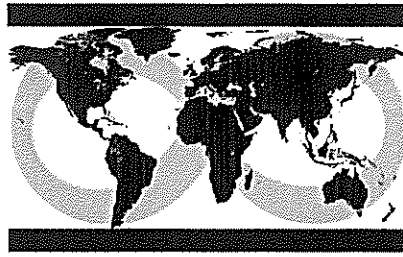
[Assurances Page](#)

\* ZoomGrants™ is not responsible for the content of uploaded documents.

Application ID: 50427

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**2<sup>nd</sup> Annual AllRhythms Summer Performance Ensemble**

**July 17, 2015, 7:30 PM**

**Austin Symphony Square**

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**Nature Improvisation**

**Music for Pieces of Wood (excerpt) – Steve Reich**

**Introduction/Funky Drummer – James Brown**

**Chorale 231 (Die Nacht ist kommen) – Johann Sebastian Bach**

**La Adelita – Mexican folk song**

**Three Cheers – American Civil War army call**

**Roll Call/Barry – Beastie Boys**

**When the Saints Go Marching In -- music by Virgil Oliver Stamps & lyrics by Luther G. Presley**

---

**Personnel: Logan Bennet, Zeke Bennet, Alexa Botello, Jamar Gooden, Dalia Rodriguez, Alejandro Serna,  
and Jacqueline Sharp.**

**Musical Directors: Ivan Evangelista and Ian Fry**

**Special thanks to Dennis O'Donnell, Graham Sattinger, Veronica Sharp, and Heather Thomas.**

**935 E. 54<sup>th</sup> St.  
Austin, TX 78751  
(805) 807-2738**

**allrhythms.com@gmail.com  
allrhythms.com**

## **Addendum 2: Testimonials**

01/31/2016.

I wrote this letter to speak a little bit about Mr. Fry.

Mr. Fry is an amazing drum teacher. He teaches more than drums. I really like how he teaches us from the beginning. He knows a lot of instruments. He spends his time to teach kids how to play instruments. I love learning with him. Each Saturday he teaches me how to play drums. I wish he can teach me all my life. I want to learn how to play the drums and he is a big help on that. He teaches and plays the drums awesome. Everyday I can't wait until it's Saturday. Mr. Fry is an amazing teacher.

From. Oscar Alvarado

Working with Ian and the All Rhythms summer ensemble was a fun experience. Ian introduced me to different types of music which I started to like, and taught me challenging pieces to play. He is always patient. Ian also helped me build up my speed and pushed me because he knew I was capable of it, and I thank him for that. Overall, Ian has helped me become a better percussionist.

- Alejandro S.

Dear Mr. Ian,

I have had a wonderful time being in your class. I have had lots of fun playing the guitar especially when we learned Las Golondrinas. You brought out the guitarron and we got to play along with you. Another time that I liked was when you taught me how to play the guitar in standard tuning. Going to class has helped me to learn how to play guitar and the vihuela.

In class I have learned leadership skills by helping others with how to play the guitar too. Thank you for this experience and I hope to do it again.

Sincerely,  
Jacqueline Sharp

I have attended All Rhythms summer youth ensemble for the past two years. Every year I learn so much more about playing percussion. It is a great experience for all ages, and is very fun.

Zeke Bennett

All Rhythms ensemble was a blast, I learned a lot, it was my first time working in a band and helped me grow as a musician.

Logan Bennett

Yo me llamo Alexa

y tengo 7 años.

Me gustó mucho el

curso de verano con

Jan. es muy

divertido tocar Accusiones

y hacer música.

## **Addendum: AllRhythms Executive, Administrative, and Teacher Qualifications**

**Ian Fry** - Founder and Executive Director of AllRhythms, Lead Music Instructor – BM in Classical Percussion and Jazz Drum Set from the Eastman School of Music ['05], Master of Arts from Maharishi University of Management ['06], 23 years teaching experience including The School at Columbia University, 2 Grammy nominations as Musical Director and Percussionist for Austin's Tortilla Factory, percussion substitute for the Austin Symphony Orchestra, Round Rock Symphony Orchestra, and the Midland-Odessa Symphony and Chorale, headliner of '08 Montreal Jazz Festival, YPQ Assessor via the Weikart Center, MindPop Creative Learning Initiative facilitator, (ianfrymusic.com).

**Ivan Evangelista** - Program Specialist and Music Instructor at AllRhythms - ['97] Berklee School of Music, New York City music producer for 20 years, Touro College Institute of Audio Research & School of Audio Engineering professor (<http://www.discogs.com/artist/710539-Ivan-Evangelista>).

**Heather Thomas** - Office Manager for AllRhythms - Personnel Manager at Texas Performing Arts Center, experienced Office Manager and Personal Assistant.

**Jason Nicholson** - Public Relations and Marketing Consultant - Marketing Director at the Austin Symphony Orchestra since July 2000

**Christina Comley** – Music Instructor for AllRhythms. Christina is a drummer based in Austin, TX. She graduated from Musicians Institute in March of 2012 with her Associates in drum performance and received the “Most Improved” award. While attending Musicians Institute, she was shaped stylistically in the forms of rock, country, latin, pop, jazz, blues, hand technique, charting and reading, as well as piano, music theory and ear training.

**Houston Rawls** – Music Instructor for AllRhythms. Houston Rawls is a Tenor Saxophonist residing in Austin, Texas. He has been playing music and touring for over a decade, and is most known for his work with soul bands Tbird and the Breaks, and Roxy Roca. He has also been a longtime member of the band Much Love, led by singer/songwriter Matt Creaton. He has been seen sharing the stage with bands such as: The Greyhounds, GALACTIC, The Nightowls, Flow Tribe, Vallejo, Dan Dyer, Kalu James, Kevn Kinney (Drivin' N Cryin'), Uncle Bruno, Wisebird, Miranda Dawn and the Lucky Break Horns, Topaz and Mudphonic, and many more.

**Bruno Vinezof** – Music Instructor for AllRhythms. Bruno is a native of Pernambuco-Brazil. Born in Olinda, a city where the traditional arts and culture are stronger than ever, Bruno has extensive experience with music. He has participated in ensembles performing Afoxé, maracatu, forró and coco, as well as in modern bands - always with the influences of his musical roots. He has played with artists such as: Rabecado, Azabumba, Quarteto Olinda, Renata Rosa, Cascabulho, Pandeiro do Mestre, Mestre Zé Neginho do Coco, Spock Frevo, Maciel Salu, Alessandra Leão, Mestre Luiz Paixão, Quarteto Olinda, Claudio Rabeca, and many others, including

### **Addendum: AllRhythms Executive, Administrative, and Teacher Qualifications**

many masters of traditional music. He currently lives in Austin, TX and performs with Mente Clara, Forro de Quintal, Maracatu Texas, Samba Police, Leticia Rodriguez, and other artists.

**Ted Camat** – Ted is an accomplished percussionist and is versed in diverse musical styles, including those of Rio, Brazil as well as the idioms from the northeastern territories. He is a well-rounded drum set performer.

#### **SUBSTITUTE TEACHERS:**

**Reuben Rodriguez** – Reuben is a graduate of the University of Texas at Austin and is a well-rounded percussionist. He teaches drum lines in the Austin area.

**Bryan Zannotti** – Bryan is a graduate of the University of Wisconsin-La Crosse where he received a Bachelor's of Arts in Percussion Performance and Economics. He is a session and touring drummer in Austin and is knowledgeable of diverse styles of music.

**Sean Harvey** – Sean is a graduate of the University of Texas at Austin where he received his Master's degree in percussion performance.

**Adam Nurre** – Adam is the consummate percussionist; he plays around Austin and tours with bands frequently. He has classical percussion training and is at home playing all drum set styles.

**Daniel Dufour** – Daniel is a hot commodity in Austin these days. A recent graduate of the University of Texas at Austin where he received a Master's Degree in jazz drum set performance, he is highly sought after for his penchant for playing jazz and contemporary styles of music.

**Nathan Langfitt** – Nathan is an active musical theatre percussionist on call for the Zach Scott Theatre and numerous others.

**City of Austin 2015-2016  
Attachment # 10 - Insurance Information Form**

Please complete this form, and fax or e-mail it to Jesús Pantel at 512-974-9315 or [jesus.pantel@austintexas.gov](mailto:jesus.pantel@austintexas.gov). Your insurance requirements will be based upon this information. Risk Management will notify the Cultural Arts Division of the results of the assessment. Please note Certificates of Insurance must have been issued within the past 6 months. If you have any questions regarding insurance requirements please contact Benny VandenAvond: phone: 512-974-3264, fax: 512-974-3411, e-mail: [bernard.vandenavond@austintexas.gov](mailto:bernard.vandenavond@austintexas.gov).

**RETURN THIS TO THE CULTURAL ARTS DIVISION**

**Name of Applicant**     VSA Arts of Texas / AllRhythms

**Contact Name**         Ian Fry

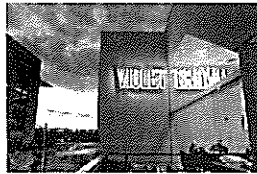
**Phone Number**        (805) 807-2738

**Fax Number**            N/A

**E-mail Address**        allrhythms.com@gmail.com

1. Will your activity take place in a public location or will the public be involved by attending or participating in the activities associated with this contract?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
2. Will alcoholic beverages be sold during this event(s) by someone other than the owner of the venue?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
3. If yes to #2, will your group be responsible for hiring someone to sell the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
4. If no to #3, will your group be selling the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
5. Are you responsible for providing seating, props, sound, lighting or other types of equipment and supplies for the event(s)?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
6. If yes to #5, will members of your group be using their own vehicles or renting a vehicle for this transportation?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	N/A <input type="checkbox"/>
7. If no to #6, will you hire someone outside of your group to provide this transportation?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
8. Will you be using a City facility for your activity?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
9. If yes to #8, are you using the City's reservation agreement process to reserve your space?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	N/A <input type="checkbox"/>

**CITY OF AUSTIN INSURANCE REQUIREMENTS**



## Reaching out to Customers with Disabilities Quiz – FY16

### Reading Material:

Dept of Justice Online course Introduction & Lessons 1 & 2 at  
<http://www.ada.gov/reachingout/intro1.htm>,

NEA ADA Tip Sheet and Cultural Contractor ADA Fact Sheet attached as PDFs.

Applicant Name VSA Arts of Texas

Sponsored Project (SP) Name (if applicable) AllRhythms Performance Ensemble

Contact (if an SP the contact person of SP) Ian Fry

Email [allrhythms.com@gmail.com](mailto:allrhythms.com@gmail.com)

Phone (805) 807-2738

1. Sally, wheelchair user, hears a radio announcement about your upcoming performance and the website is mentioned. She is excited to go online to get tickets for her and her friend Patty, who loves this artist. Tickets are on sale and Sally goes to the website. She finds out that, in order to obtain wheelchair accessible tickets, she is directed to call during limited business hours on specific days. Accessible seats are not available online! Sally is frustrated and ultimately decides to not go through the hassle.



There is an ADA obligation to provide tickets for accessible seating the same as everyone else. True or False? True



2. A family attends your puppet show. The parents are deaf. They show up to the event without notice, and request an American Sign Language Interpreter for the performance. You are not able to provide the services on such short notice, but the family decides to stay since the children are hearing and can still enjoy the show.



What could you have done to avoid this situation?

We should have included in the advertisement how to request accomodation.



3. If your theater has 151– 300 seats, how many wheelchair accessible seats are required under the new ADA?

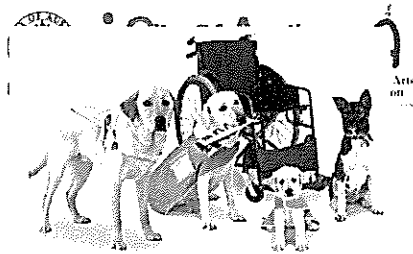
4-6

4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? No



5. A patron requests Audio Description for your performance, who do you contact locally to request that service?  
VSA Arts of Texas



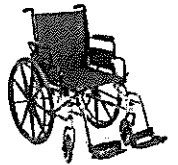


**vsa**  
TEXAS  
The State Organization  
on Arts and Disability

6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?
- A. Do you have a certification for your service dog?
  - B. What is your disability?
  - C. What a kind of tasks has your dog been trained to do for your disability?
  - D. All of the above.

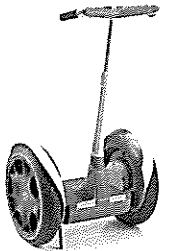
C.

7. Wheelchair accessibility does not need to be considered in an outdoor venue event. True or False? False



8. Under the new ADA requirements, a Segway is not considered a mobility device. True or False? False

9. Your museum is hosting a traveling exhibition of mummies from ancient Egypt. The policy of the lending museum is that the artifacts may not be touched. You have a patron who is blind visit the exhibit. Would it be considered a "fundamental alteration" or a "reasonable modification" to let the visitor touch the art?



Fundamental alteration

**Once you have completed the quiz please email to [lee.nguyen@austintexas.gov](mailto:lee.nguyen@austintexas.gov) for grading.**



## Assurances

By submitting this application, the applicant hereby gives assurance to the City of Austin that:

1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(f) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1988;
5. The applicant will comply with Section 10(7)(b) of the Texas Commission on the Arts' Enabling Legislation, which prohibits the TCA and its grantees from knowingly fostering, encouraging, promoting, or funding any project, production, workshop, and/or program which includes obscene material as defined in Section 43.21 Penal Code of Texas;
6. The applicant is a nonprofit project as defined by the I.R.S.;
7. The application has been duly authorized by an authorized official for the applying organization, a principal of the organization with legal authority to certify the information contained in the application and sign contracts for the organization; he/she must read and guarantee the compliance of the organization with the requirements listed. Sponsored applications must be signed by the principal of the nonprofit umbrella organization with legal authority to certify the information contained in the application and a representative of the sponsored group/individual;
8. The applicant understands that the City of Austin actively reviews and evaluates all aspects of the programs and processes and incorporates changes which may occur at any time throughout the funding calendar. Cultural Arts Division staff will provide updates on changes as they are adopted;
9. The City of Austin reserves the right to make special stipulations on how specific cultural contract funds may be spent;
10. Neither the applicant nor any of its agents, representatives, subconsultants, nor I have undertaken or will undertake any activities or actions to promote or advertise any cultural arts funding proposal to any member of any City Commission reviewing the proposals, any member of the Austin City Council, or any City staff except in the course of City-sponsored inquiries, interviews or presentations;
11. The filing of this application by the undersigned, officially authorized to represent the applicant organization, has been duly approved by the governing board of the applicant organization.

- ☐ This application was approved by the applicant's board on \_\_\_\_\_
- ☒ This application is scheduled to be approved by the applicant's board on 2-17-16

Note: If the application has not been approved by the governing board, you must notify the City as soon as action is taken.

<p><b>Applicant Authorized Official</b></p> <p>Celia Hughes <u>Ex Dir</u> name (typed) title</p> <p><u>Celia Hughes</u> <u>1-31-16</u> signature date</p>	<p><b>Sponsored Organization/Group/Individual (if applicable)</b></p> <p>IAN FRY <u>FOUNDER/EXECUTIVE</u> name (typed) title</p> <p><u>Ian Fry</u> <u>1/31/16</u> signature date</p>	<p><b>City of Austin</b></p> <p>_____ name (typed) title</p> <p>_____ signature date</p>
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16 CI 45 SP



**Cultural Arts  
Division**

CITY OF AUSTIN

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City of Austin Cultural Arts Division  
Economic Development Department - Cultural Arts Division  
**City of Austin Cultural Arts - Community Initiatives Funding**  
7/5/2016 deadline

**Austin Creative Alliance  
The Theorists present "TRIBE"**

**\$ 3,000 Requested**

Submitted: 2/1/2016 2:09:53 PM (Pacific)

**Project Contact**

Peggy Ellithorpe

[membership@austincreativealliance.org](mailto:membership@austincreativealliance.org)

Tel: 5122472531

**Additional Contacts**

[info@amydianemorrow.com](mailto:info@amydianemorrow.com), [jasonsomma@me.com](mailto:jasonsomma@me.com)

**Austin Creative Alliance**

81 San Marcos St #c1  
Austin, TX 78702

**CEO**

John Riedie

[john@austincreativealliance.org](mailto:john@austincreativealliance.org)

Telephone 512.247.2531

Fax

Web [www.austincreativealliance.org](http://www.austincreativealliance.org)

**Additional Information**

**AUTHORIZING OFFICIAL**

This person should be a member of your board's Executive Committee, generally the Board Chair unless the Board Chair is the person already listed in the Applicant Information section above. Alternative Authorizing Officials may be the Board Vice Chair, Treasurer or Secretary.

**1. First Name**

Shea

**2. Last Name**

Little

**3. Title**

Board Chair

**4. Email**

[little@bigmedium.com](mailto:little@bigmedium.com)

**5. Street Address**

916 Springdale Rd Bldg 2, #101

**6. City**

Austin

**7. State**

TX

**8. Zip/Postal Code**

78702

**District Number**

**9. Applicant Organization District Number**

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**APPLICANT RACE CODE**

**10. Applicant organizations select an option based on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.**

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☒ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

**FISCAL SPONSOR ELIGIBILITY**

**11. Does your organization meet the following fiscal sponsor eligibility criteria?**

*Please check all that apply. You are not required to serve as a fiscal sponsor even if you meet all the eligibility criteria. This question is for internal Cultural Arts Funding Program purposes only.*

- ☒ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)
- ☒ Been in existence for a least one year prior to application due date
- ☒ Your board meets at least 3 times per year
- ☒ Annual Operating Budget of at least \$50,000 as evidenced by the most recently completed Form 990
- ☒ Salaried Executive Director
- ☐ Our organization does not meet any of the above criteria

**Section II. Eligibility**

**1. Please select the item that best describes you/your organization.**

*If you are fiscally sponsored, please answer for your sponsored group or if you are an individual artists select the individual artist statement. If none of the statements apply to you then you are unfortunately not eligible to apply for funding.*

- ☐ An incorporated, tax exempt, 501(c) ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An incorporated, tax exempt, 501(c) NON-ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An INCORPORATED (registered with the State of Texas as a non-profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programs and APPLYING UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☒ An UNINCORPORATED (not registered with the State of Texas as a Non-Profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic /cultural programming and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ An INDIVIDUAL ARTIST residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of ONE YEAR PRIOR to the application submittal date and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ None of the above

**2. When did your organization or if you are an individual artist, you, locate to Austin or its Extra Territorial Jurisdiction (ETJ)? This can be your incorporation date.**

*Please provide the month and year.*

May 2014

**3. Have you produced artistic work within your artistic expertise with a budget history of the same for a minimum of 1 year prior to the application deadline?**

- ☒ Yes

☐ No

**4. Are you able to provide a 1:1 match for the funding that you are requesting**

*A 1:1 match is required for all awards. Up to one half of the match (50%) is allowable as well-documented in-kind support. Only funds acquired and used to support activities specified in the application will be accepted as matching funds.*

☒ YES

☐ NO

**5. Is the proposed project/activity a nonprofit arts event? The project that you wish to fund must be a nonprofit arts event, which exists for educational or charitable reasons, and from which its shareholders or trustees do not benefit financially.**

*This does not mean that you can't make a profit or that you are not able to pay yourself or other participants. Any money earned by a non-profit organization must be retained by the organization, and used for its own expenses, operations and programs*

☒ YES

☐ NO

**6. START DATE / END DATE - Enter the dates of your project. Include implementation and project completion date. These dates must be within the period of October 1, 2015 through September 30, 2016.**

*If the application is on behalf of a sponsored project, the start/end date will correspond with that sponsored project's activity.*

06/11/16 Start Date (MM/DD/YYYY)

06/14/15 End Date (MM/DD/YYYY)

0.00 TOTAL

**7. Are you a new applicant?**

*Is this the first time that you or your group have applied for Cultural Art Funding?*

☐ Yes

☒ No

### Section III. Application Questions

Some answers will not be presented because they are not part of the selected group of questions based on the answer to #1.

**1. Is this application for a Sponsored Project**

*If the application is NOT on behalf of a sponsored project please select no and skip to question 13.*

☒ YES

☐ NO

**2. Please tell us the name of your Sponsored Project.**

*If the application is on behalf of an Sponsored Project that is an individual artist please put the full name of the individual artist in the space below.*

Amy Diane Morrow (TBXS and The Theorists)

**3. Sponsored Project Contact Information - FIRST NAME**

Amy

**4. Sponsored Project Contact Information - LAST NAME**

Morrow

**5. Sponsored Project Contact Information - EMAIL**

tbxs@amydianemorrow.com

**6. Sponsored Project Contact Information - TELEPHONE**

817-692-2263

**7. Sponsored Project Mailing Address - ADDRESS**

6281 Hillston Drive

**8. Sponsored Project Mailing Address - CITY**

Austin

**9. Sponsored Project Mailing Address - STATE**

TX

**10. Sponsored Project Mailing Address - ZIP/POSTAL CODE**

78745

**11. Sponsored Project DISTRICT NUMBER - Enter your organization's City of Austin voting district number (effective January 1, 2015). You can access district location via the interactive map at <http://www.austinredistricting.org/maps/interactive-final-map>**

*The District Number should be based on the mailing address of the Sponsored Project unless the mailing address is a PO Box. If a PO Box use the district number of the Sponsored Project's primary contact's physical address.*

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☒ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**12. SPONSORED RACE CODE -** Sponsored entities should select an option base on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☐ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☒ 99 - No single group listed above represents 50% or more of staff, board, or membership

**13. PROJECT RACE CODE -** To which designated population listed below are the majority of the project activities intended to deliver services or to involve or act as a clear expression or representation of cultural traditions?

*If the activity is not designated to represent or reach any one particular group, choose "No single group".*

- ☐ A - Asian
- ☐ B - Black/African American
- ☐ H - Hispanic/Latino
- ☐ N - American Indian/Alaska Native
- ☐ P - Native Hawaiian/Pacific Islander
- ☐ W - White
- ☐ M - Majority Ethnic Minority/Multi-Ethnic
- ☒ 99 - No single group

**14. PRIMARY ARTISTIC DISCIPLINE -** Select the option that best describes the artistic discipline of your project/organization.

*If the application is on behalf of a sponsored project, select the option that corresponds to the artistic discipline of the sponsored project.*

- ☒ Dance
- ☐ Music
- ☐ Literature
- ☐ Opera/Musical Theatre
- ☐ Film/Media Arts
- ☐ Theatre/Performance Art
- ☐ Multidisciplinary
- ☐ Visual Arts/Public Art

**Project Narrative -** The narrative is vitally important as it tells the story of your project, and should include details such as the 'who, what, when, where, why, and how much.'

#### **Narrative Part I - Project**

**15. Project 1 -** What are the specifics of the project for which funding is sought? i.e. list specific date(s), time(s), activity(ies), participant(s), location(s).

The Theorists bring contemporary dance outside with free full-length performance, "TRIBE" at the Zilker Hillside Theater (Dist. 8) 6/12/16 @ 7pm. The Theorists are artist citizens who ask "what if" because people matter and places matter. The collective is comprised of independent dance artists, musicians, visual and multi-media artists, and even runners. Dance explores the best of humanity, a diverse cultural landscape moving beyond ethnic, religious, political, cultural, and geographic barriers as a language beyond words. Some are Austinites, others hail from México, Zimbabwe, or Burundi and now call Austin "home." The theorists bridges generations featuring talented students from McCallum or works by dance history legend, Deborah Hay.

**16. Project 2 - How does the project contribute to and fill a need in Austin's artistic and cultural community?**

The Theorists explore dance as intimate activism and address gender, race, class/privilege, sexuality, location, age, ability starting with the self as artist citizens. "TRIBE" is a playground and portrait of the community. We address educational needs for homegrown art. Austin imports world-class artists through festivals and Universities, but we are not exporting caliber contemporary dance abroad. The Theorists use tools from TBXS [ Toolbox Series ] (workshops for professionals and public) to create relevant international works for the 21st century audience. Growth is reality in Austin, & space is rare after losing studios/theaters, we team with Fusebox artists, UT guests, Dance USA, to offer accessible art in Austin.

**Narrative Part II - Artistic/Cultural Merit**

**17. Artistic/Cultural Merit 1 - How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?**

TRIBE features Jason Akira Somma (first American to receive Rolex Grant) mentored under renowned choreographer Jiri Kylian with whom he continues to collaborate. Solo show Phosphene Variations is the first free-floating interactive-holograph-film installation, allowing spectators to manipulate images of Mikhail Baryshnikov, Robert Wilson, & Carmen DeLavallad. Jason will create a portrait of Austin with citizens in real time. It also features work by Kira Blazek who amongst heightened multiculturalism and gender neutralization, she displays her southern identity as a female choreographer, pushes human virtuosity, awkwardness, humor, and vulnerability of Austin. Miguel Guzman (México) performs a solo by Deborah Hay.

**18. Artistic/Cultural Merit 2 - To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?**

The Theorists are a diverse group of Austinites, dancers from México, refugees, genocide survivors, students temporarily homeless, southern female choreographers in their 30's and legend/mentor, Deborah Hay. It is an interactive outdoor dance performance accessible to people of all ages, abilities, and backgrounds. The creative process revisits a refugee dance film by Somma with McCallum students that sees refugees not as victims, but a source of inspiration and empowered individuals who exemplify the power of dance as a healing process. Dance technology also teaches a diverse population ingenuity, social consciousness, and stewardship as we confront post-consumerist waste and hack technological systems as artists to better mankind.

**Narrative Part III - Administrative Capability**

**19. Administrative Capability 1 - How does the applicant (or sponsored project if applicable) demonstrate production and business skills needed to complete the proposed programming/project?**

I produced a full length performance of "String Theory" on the Zilker Hillside last October and my press kit garnered compliments from critics from the Statesman and Austin Chronicle. I also manage the award-winning Idan Sharabi & Dancers on an extensive 24 contract tour over four continents. My collaborator, Jason Akira Somma has produced a solo museum show internationally and carries vast specialized expertise creating with PBS, BBC, The Guggenheim, and many more in Japan, México, and across Europe. My administrative consultant, Martin Perez, provide business intelligence skills that he also manages projects for large corporations such as Helmerich & Payne among others.

**20. Administrative Capability 2 - How will the project be evaluated to measure project effectiveness? Describe methods.**

We measure project effectiveness by interactive attendance (who shows up but also engages, signs up to get involved, or sends a souvenir portrait after filling out the survey), blog posts, social media shares, reviews, articles, website clicks, PSA statements, donations, and most importantly, continued conversations with the community and our mentors including Kylian, Forsythe, Naharin, Charles Anderson, Deborah Hay, Jesse Zaritt, Ron Berry, Etta Sanders, and Tina Curran. With this data, Martin Perez analyzes administrative systems, time and cost effectiveness, identifies obstacles, and correlates solutions for future programming. The Barnabas Agency oversees my strategic planning and budget for the season with over 27+ years in the market.

**21. Administrative Capability 3 - How will the applicant collect data regarding audience demographics, audience involvement, and tourists in attendance from in state, out of state, or outside the USA? Describe methods**

When audience members arrive, they will have the opportunity to take a picture in an interactive holograph. The photo booth app will prompt them with 7 quick questions (Where are you from, do you live in Austin, what is your age, name and email, are you interested in: classes, films, workshops, performances, open showings, music, multi-media, or community outreach, what questions do you want The Theorists to ask this summer?, and photo consent) The interactive survey will be our data documentation as well as their souvenir to share with friends and family.

**22. Administrative Capability 4 - If applicable, is the fiscal sponsor capable of managing the administrative and financial aspects of the project?**

*If not Applicable please type 'N/A'*

Austin Creative Alliance has been fiscally sponsoring emerging arts organizations for over 30 years. It currently provides fiscal sponsorship for over 70 arts groups, of which more than half apply for city funding. ACA assists these groups in every aspect of the city funding application, revision and reporting process, including personalized one on one application and final report review. Additionally, ACA offers regular workshops on non-profit best practices, including grant writing, marketing and advocacy. ACA's staff are experts in the field of Arts and Nonprofit Management, and work daily to support the work of our sponsored projects with particular attention paid to those groups who receive funding from the Cultural Arts Division.

**Narrative Part IV - Economic, Cultural, and Social Impact**

**23. Economic, Cultural, and Social Impact 1 - Does the proposed programming/project meet any identified community social or cultural needs?**

"TRIBE" is a small initiative to a larger scaled project that impacts the community. It developed after the first Austin Dance Think Tank last June with Deborah Hay to 120+ artists. The Theorists formed under the ACA to address needs for independent artists to train, create, and perform together and engage audiences (local and tourist) by pursuing the shard of our niche. TBXS hosted 10 workshops where we asked "How does dance matter now? In what ways is dance already a form of activism and bring together performance and social change." We host free community showings, free performances, open classes to all ages and abilities, and also invite swing dancers to lindy-bomb our intermission to get everyone moving and interacting cross-culturally.

**24. Economic, Cultural, and Social Impact 2 - How does the project market to a broad constituency (including residents, visitors and tourists)?**

"TRIBE" raises donations for the TBXS scholarship fund, bridges social gaps, and helps make Austin a cultural landmark for dance. It is an accessible performance for residents and tourists alike to enjoy the diverse creativity represented in Austin. Premiering the evening after the Dance USA conference, it exposes national and international attendees as well as cultural attachés and ambassadors to Israel to Austin artists. The conference focuses on dance and technology, so the network and conversations that week will culminate with an interactive multi media installation during "TRIBE." Students from McCallum Fine Arts will also perform, inviting their sphere of family and friends, bridging another gap in the audience outreach potential.

**25. Economic, Cultural, and Social Impact 3 - How is the proposed programming/project accessible to audiences with disabilities?**

Dance is language beyond words, but one of our dancers is also an interpreter who will help with pre-show announcements and intermission. Large print programs will also display the relevant information. Volunteers will be present to help people with low vision find their seat. One of our dancers specifically works with people of all abilities as a care taker and is sensitive to the needs of attendees. The theater has accessible parking, entrances and exits, toilet facilities, and connecting pathways.

**26. Economic, Cultural, and Social Impact 4 - How is the proposed programming/project accessible to economically disadvantaged audiences?**

Before the free outdoor performance of "TRIBE," TBXS and The Theorists are teaming with McCallum Fine Arts for a Spring choreographic and master class residency. Several of the students are economically disadvantaged and even at times homeless. During the residency, students have access to free master classes with guest artists brought through TBXS and also have the opportunity to learn repertoire The Theorists have toured this season. In June, the students are invited to perform alongside The Theorists in "TRIBE." TBXS is teaming up with the AISD to schedule educational performances, workshops, and programming this Spring to engage with and empower more students leading up to the free premiere.

**27. Economic, Cultural, and Social Impact 5 - Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?**

I will distribute PSAs to radio stations and hotel concierges in person. I am one of the producers of the North American premiere of the "Mr. Gaga" documentary of Ohad Naharin at SXSW. I will connect with leaders in the film industries and hotel/motel hosts to join the efforts to promote a Gaga master class open to the public at UT before "TRIBE." UT, the JCC, Tapestry, Fusebox Festival and cultural attachés support this effort that will reach a vast community who do not usually have access to these international artists. Furthermore, I plan to attend Dance USA and will partner with hotels to provide information in a welcome packet about the Austin dance scene and invitation to workshops and performances this season for the attendees.

## **Organizational History**

**28. Please indicate in which years (if any) COA Funding was received.**

*If applicable, please indicate the dates that the fiscally sponsored organization has received funding, not the fiscal sponsor.*

- ☐ 2011-2012
- ☐ 2012-2013
- ☐ 2013-2014
- ☐ 2014-2015
- ☒ Have not received funding in the last 5 years

**29. Was this project funded previously under a different organization name or sponsor?**

- ☒ NO
- ☐ YES - Please use the 'explain' box, to the right, to indicate in what year and under what name, explain:

**30. Organizational History - Provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.**

*If application is on behalf of a sponsored individual or (un)incorporated group this information should reflect that individual, group, or organization, leaving the final paragraph for description of the applicant (fiscal sponsor).*

TBXS and The Theorists seek to employ classical and contemporary tools for the 21st century dance professional in a relevant and authentic practice as artist citizens, furthering dance as an accessible art for people of all ages, abilities, and backgrounds. We believe in home-grown, sustainable art in Austin. Founder, Amy Morrow hosted more than 150 artists and featured nine intensives of Gaga, CounterTechnique®, Dance & Activism, Choreography Labs, and performance development with Deborah Hay.

Morrow manages the award winning, Tel Aviv based, Idan Sharabi & Dancers. She is certified directly under Ohad Naharin to teach Gaga and serves as the Advanced Ballet coordinator at the UT. Morrow's choreography toured Tel Aviv, New York, India, Puebla, México City, Austin, Phoenix, Guadalajara, Fort Worth, Dallas, Tulsa, Albuquerque, Birmingham, Huntsville, and Houston. "Batsheva," is part of an art-fiction book and exhibition produced by Rino Pizzi, written by Saundra Goldman, and under the artistic guidance of Deborah Hay. "The Lady of" solo was selected as one of Arts and Culture's standouts by Nancy Wozny. Morrow produced "String Theory" Fall 2015 at the Zilker Hillside Theater. Excerpts toured Dallas City Performance Hall, Eisemann Center, Tulsa PAC, Tulsa Ballet, and the Fort Worth Modern. Morrow will premiere the long awaited "Mr. Gaga" documentary about Ohad Naharin at SWXS with the Heymann Brothers, and will offer a master class in Gaga so that audience members of all ages and abilities can see and experience the dynamic and healing movement of Gaga.

This 2016 season, TBXS offers five professional workshops with international guest artists, \$5,000 in need and merit based scholarships, 3 premieres, dance film, music, visual art, and multi-media collaborations, site-specific works and free community showings and Q&A sessions. The season culminates with a multi-media museum installation by Jason Akira Somma entitled, "I Hate Technology." Somma's work has been featured extensively internationally (see bio). Somma is the first American to receive the Rolex Arts Initiative for Dance in 2008, and has been working under the mentor-ship of Jiri Kylian.

## Online Documentation

31. In lieu of or in addition to hard copy documentation (Attachment #5 on the Documents Tab), you may provide one (1) web link for documentation located online.

The link provided here should serve as either a replacement for the hard copy documentation, or as a supplement. If you do not wish to provide a link enter 'N/A' below and be sure to upload documentation in the Documents Tab

[https://www.dropbox.com/sh/kz1jehbbt5z5fke/AAD-3S\\_BqS8c6niLIDME0\\_MWd?dl=0](https://www.dropbox.com/sh/kz1jehbbt5z5fke/AAD-3S_BqS8c6niLIDME0_MWd?dl=0)

## Section IV. Budget and Activity Summary

### OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 6,663	\$ 16,077	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 20,750
Expenses	\$ 6,189	\$ 15,485	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 20,750
<b>Total</b>	<b>\$ 0</b>	<b>\$ 0</b>			<b>\$ 0</b>

### PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
<b>Earned Income</b>		
1. Total Admissions	\$ 0 Admissions are free	\$ 0
2. Total Other Earned Income	\$ 0	\$ 0
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 0</b>	<b>\$ 0</b>
<b>Unearned Income</b>		
4. Total Private Support (Corp, Foundation, Individual)	\$ 3,000 Donations	\$ 3,000
5. Total Public Support (Government Grants)	\$ 0	\$ 0
6. Total Other Unearned Income	\$ 0	\$ 0
7. Applicant Cash	\$ 0	\$ 0
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 3,000</b>	<b>\$ 3,000</b>
9. COA Request Amount	\$ 3,000	\$ 3,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 6,000</b>	<b>\$ 6,000</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 5,250 promo videos (500 Martin Perez), choreography (800 Amy Morrow, Kira Blazek), design (700 Jason Akira Somma), AM Productions: PR (500), Marketing (250), Office Administration (250), Balance Dance Studios (2000-studio rental)	\$ 5,250
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$	\$ 0
<b>Total</b>	<b>\$ 11,250</b>	<b>\$11,250</b>

### PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL   Description
13. Administrative Employee Costs	\$ 1,000	\$ 1,000	\$ 2,000 AM Productions: PR (500/500 in-kind), Marketing (250/250 in-kind), Office Administration (250/250 in-kind)
14. Artistic Employee Costs	\$ 2,500	\$ 1,500	\$ 4,000 choreography (1500/800 in-kind Kira Blazek, Amy Morrow), performance (500 The Theorists-5 dancers) design (500/700 in-kind Jason Akira Somma)
15. Administrative Non-Employee Costs	\$	\$	\$ 0
16. Artistic Non-Employee Costs	\$	\$	\$ 0
17. Travel	\$ 300	\$	\$ 300 guest artist travel (300 Jason Akira Somma)
18. Space Rental	\$ 800	\$ 2,000	\$ 2,800 Zilker Hillside Theater (800 theater rental), Balance Dance Studios (2000 in-kind studio rental)
19. Equipment Rental	\$ 300	\$	\$ 300 sound (116 Rock and Roll Rental), Sound permit (34) floor (150 The Dance Project)
20. Supplies and Materials	\$ 200	\$	\$ 200 costumes (100 Target), wings (100 Gateway)
21. Marketing and Promotion	\$ 250	\$ 500	\$ 750 Motorblade & Printing: fliers (75), cards (100), programs (25), promo videos (50/500)



in-kind Martin Perez)

22. Production/Exhibit Costs	\$ 650	\$ 250	\$ 900	lighting design & sound (650/250 in-kind Natalie George)
23. Other	\$	\$	\$ 0	
<b>24. TOTAL EXPENSES</b>	<b>\$ 6,000</b>	<b>\$ 5,250</b>	<b>\$ 11,250</b>	
<b>Total</b>	<b>\$ 6,000</b>	<b>\$ 5,250</b>	<b>\$ 11,250</b>	

### Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	TRIBE	June 12, 2016	Zilker Hillside Theater	2201 Barton Springs Rd, Austin, TX 78704	8
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
<b>Total</b>					<b>8</b>

### Section V. Documents

#### Documents Requested \*

PROOF OF TAX EXEMPT STATUS - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable items: articles of incorp, bylaws, or proof of sales tax exemption

SPONSORED ONLY - PROOF OF TEXAS STATE INCORPORATION - Sponsored entities wishing to apply as a sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).

BOARD LIST - Provide a roster of your governing board, including names, e-mail and mailing addresses, telephone numbers, professions or areas of expertise, and ethnic make-up.

FORM 990 - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. SPONSORING ORGANIZATIONS AND 501(c) APPLICANTS -

DOCUMENTATION - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION (Question 31).

INSURANCE ASSESSMENT FORM This form will be used to determine your Insurance requirements.  
[download template](#)

Accessibility Assessment  
[download template](#)

ASSURANCES - . Provide the signature of the authorized official, or board designee, including the date signed. Also provide the signature of the sponsored individual/organization/group if applicable.  
[download template](#)

Required?

#### Attached Documents \*

☒ [IRS EIN Letter](#)

[ACA IRS dermination letter](#)

☐

☒

[2016 Board List](#)

☒

[ACA 990](#)

☐

☒

[Insurrance Assessment Form](#)

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[Accessibility Quiz](#)

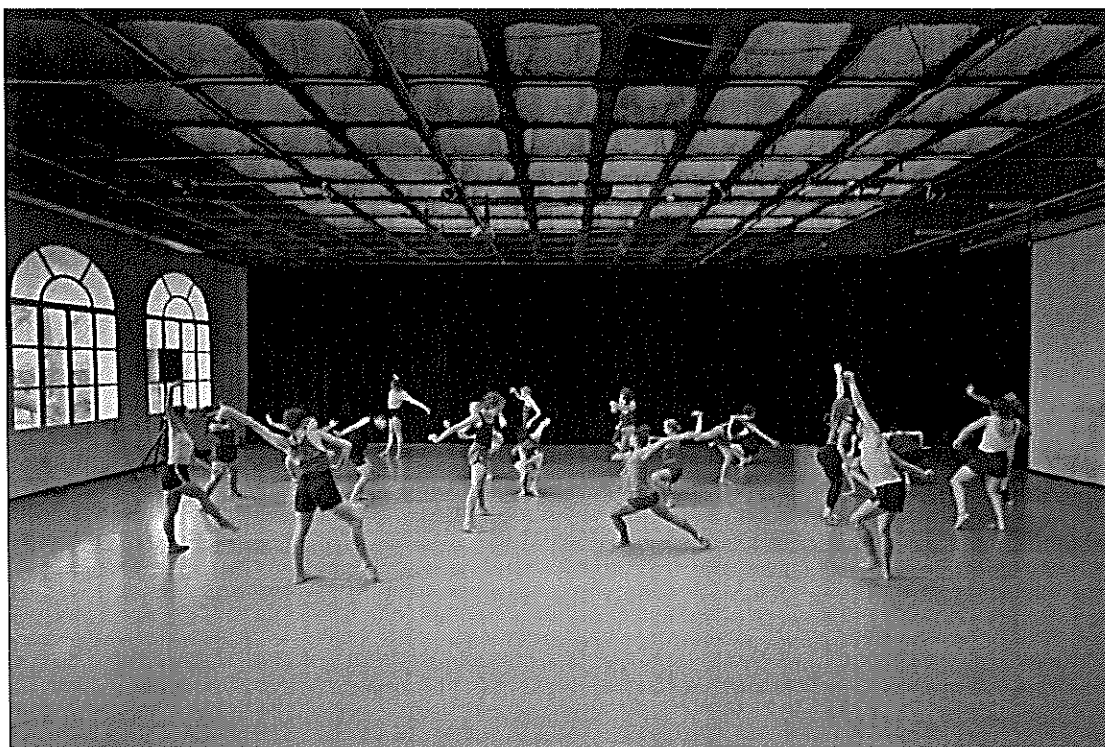
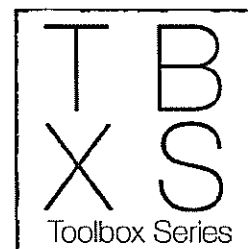
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[Amy Diane Morrow Assurances](#)

\* ZoomGrants™ is not responsible for the content of uploaded documents.

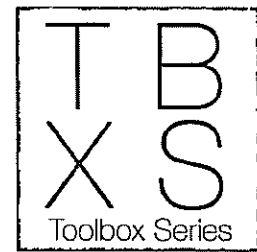
Application ID: 48901





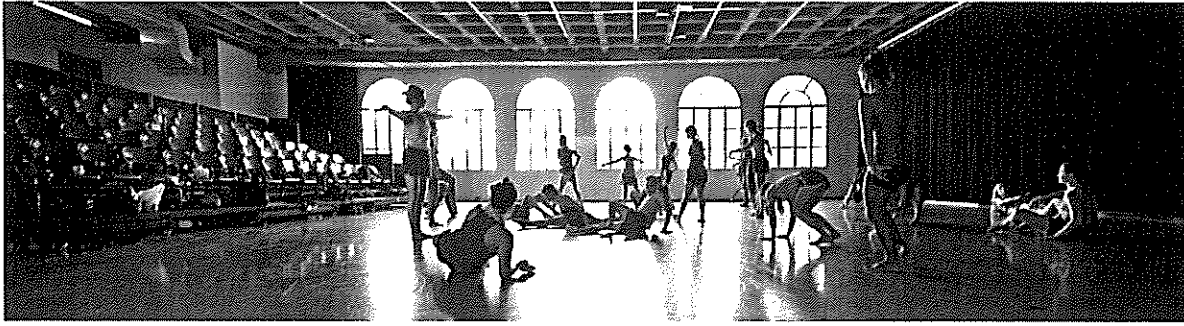
Amy Diane Morrow

Artist. Teacher. Consultant.  
AVAILABLE.



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# Gaga // Ohad Naharin's Movement Language

## ***Artistic Vision***

As an artist, my vision is to employ classical and contemporary tools for the 21<sup>st</sup> century dancer in a relevant and authentic practice as artist citizens, furthering dance as an accessible art for people of all ages, abilities, & backgrounds.

## ***About Gaga***

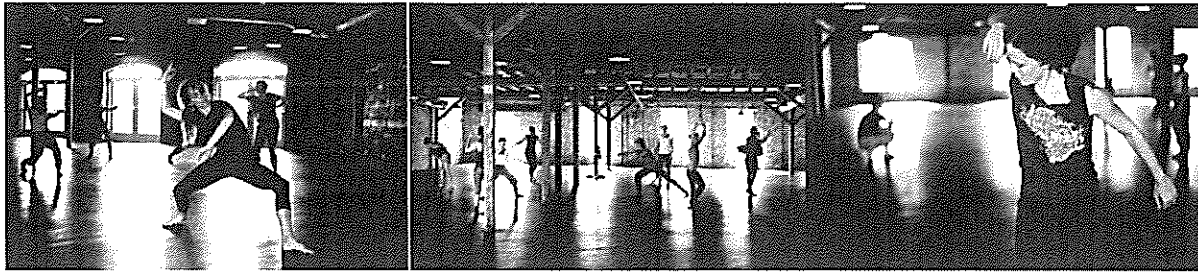
Gaga is a movement language which Ohad Naharin developed over the course of many years and which is applied in daily practice and exercises by the Batsheva Dance Company members. The language of Gaga originated from the belief in the healing, dynamic, ever-changing power of movement. Gaga is a new way of gaining knowledge and self-awareness through your body. Gaga provides a framework for discovering and strengthening your body and adding flexibility, stamina, and agility while lightening the senses and imagination. Gaga raises awareness of physical weaknesses, awakens numb areas, exposes physical fixations, and offers ways for their elimination. The work improves instinctive movement and connects conscious and unconscious movement, and it allows for an experience of freedom and pleasure in a simple way, in a pleasant space, in comfortable clothes, accompanied by music, each person with himself and others.

## ***Previous Presenters***

Avant Chamber Ballet | Dallas, TX  
Belhaven University | Jackson, MS  
Belisama | Santa Fe, NM  
Belmont University | Nashville, TN  
Café Dance | Austin, TX  
CORE | Atlanta, GA  
Dallas ISD | Dallas, TX  
Dance Discovery | Austin, TX  
DGDG | Dallas, TX  
Emerge Dance Festival | Tulsa, OK  
Emory University | Atlanta, GA  
First Street Studio | Austin, TX  
GCC Verve Company | Glendale, AZ  
Hope Stone | Houston, TX  
Houston Dance Collective | TX  
JCC | Austin, TX  
KDHDC | Austin, TX  
Keshet | Albuquerque, NM  
Lou Conte | Chicago, IL

McCallum Fine Arts | Austin, TX  
MCM | Mexico City  
Moving Canvas | Arlington, TX  
Musical Dreams | New Delhi, India  
New Dialect | Nashville, TN  
Newtown Centre of Classical Ballet | Newtown, CT  
SHSU | Huntsville, TX  
Second Story Studio | Nashville, TN  
SMU | Dallas, TX  
Spelman College | Atlanta, GA  
Tapestry | Austin, TX  
Texas Dance Improv Festival | TX  
TSU | San Marcos, TX  
TWU | Denton, TX  
Alabama Dance Festival | Birmingham, AL  
American College Dance Festival  
ADF Scripps Studios | Durham, NC

The Bellhouse | Tulsa, OK  
Dance Gallery Festival | TX  
The Liz Lerman Dance Exchange | Tacoma Park, Washington  
UH | Houston, TX  
UMCP | College Park, MD  
TuMM | Tulsa, OK  
OKC Ballet | Oklahoma City, OK  
UNM | Albuquerque, NM  
UNT | Denton, TX  
The University of Texas | Austin, TX  
UCO | Edmond, OK  
Out on a Limb | Waco, TX  
Oral Roberts University | Tulsa, OK  
Totem Dance Group | Kiev, Ukraine  
UDLAP | Puebla, Mexico  
Vassar College | Poughkeepsie, NY  
Visceral Dance Center | Chicago, IL  
Waco Arts Council | Waco, TX



# Class Descriptions

## **Gaga/dancers**

Gaga/dancers classes are open to professional dancers or advanced dance students ages 16+.

These classes last for an hour and fifteen minutes and are taught by dancers who have worked closely with Ohad Naharin. Gaga/dancers classes are built on the same principles as Gaga/people classes but also employ the specific vocabulary and skills that are part and parcel of a dancer's knowledge. The layering of familiar movements with Gaga tasks presents dancers with fresh challenges, and throughout the class, teachers prompt the dancers to visit more unfamiliar places and ways of moving as well. Gaga/dancers deepens dancers' awareness of physical sensations, expands their palette of available movement options, enhances their ability to modulate their energy and engage their explosive power, and enriches their movement quality with a wide range of textures.

## **“Quotes” Composition Session and Showing**

Following the Gaga/dancers class, participants use what they learned inside a composition created by the teacher. This is a special session to enjoy the endless possibilities of using Gaga inside choreography and allow each dancer to find their own voice through the language. On the final day, following a Gaga/people class, dancers will show the composition and invite the community for a Q&A session afterwards with the teacher.

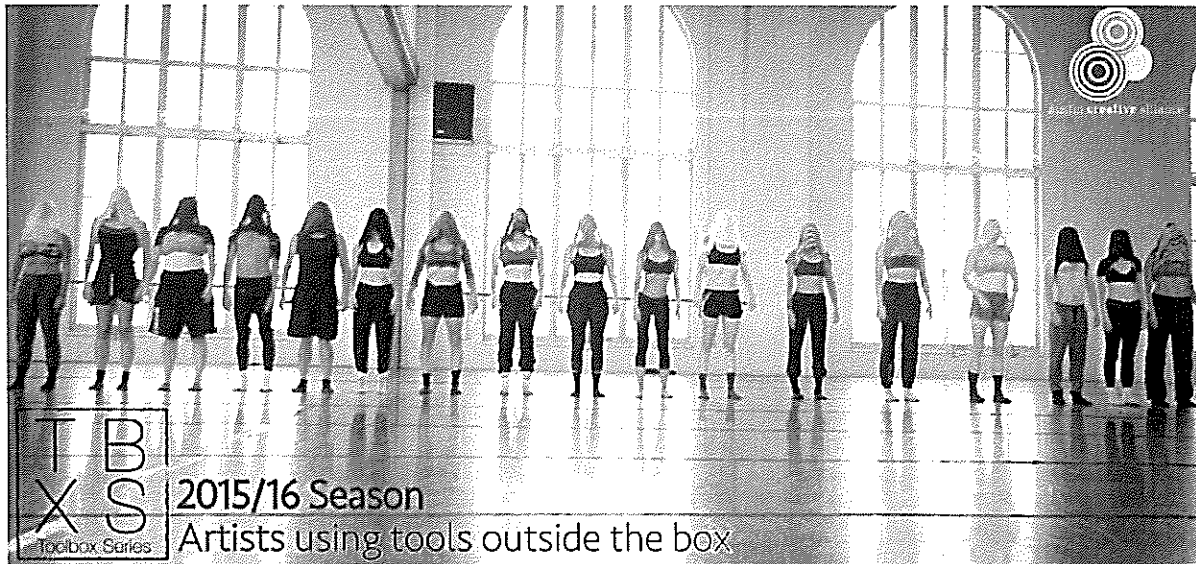
## **Gaga/people**

Gaga/people classes are open to people ages 16+, regardless of their background in dance or movement. No previous dance experience is needed.

Gaga/people classes last for one hour and are taught by dancers who have worked closely with Ohad Naharin. Teachers guide the participants using a series of evocative instructions that build one on top of the other. Rather than copying a particular movement, each participant in the class actively explores these instructions, discovering how he or she can interpret the information and perform the task at hand. Gaga/people classes offer a creative framework for participants to connect to their bodies and imaginations, increase their physical awareness, improve their flexibility and stamina, and experience the pleasure of movement in a welcoming, accepting atmosphere.

## **Technique Classes**

Also experienced in teaching classical ballet, pointe, modern, and contemporary techniques.



# TBXS and The Theorists

## ***Who We Are***

The Toolbox Series (fiscally sponsored by the Austin Creative Alliance) provides specialized workshops, choreography labs, and community showings for creative artists to hone skills for their personal practice and expand their professional market. TBXS's mission is to employ tools for the 21<sup>st</sup> century dance professional in a relevant and authentic practice as artist citizens, furthering dance as an accessible art for people of all ages, abilities, and backgrounds.

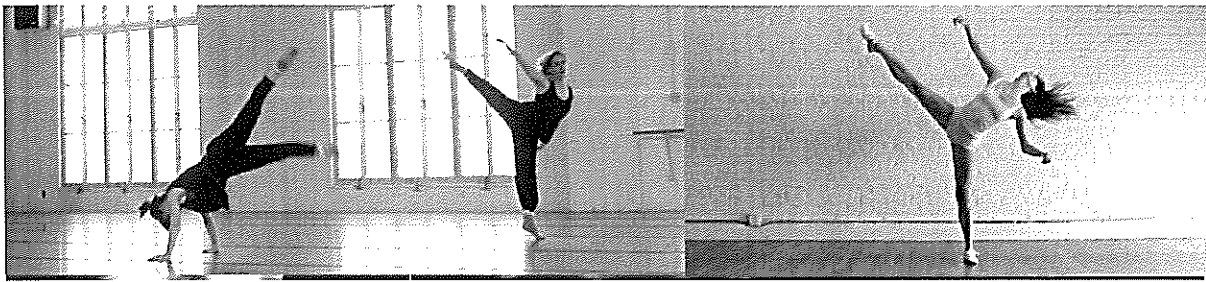
## ***What We've Accomplished***

We successfully produced 9 workshops with international artists such as Deborah Hay, Jesse Zaritt, Manuel Vignoulle, Gaga (Ohad Naharin's movement language), ARCOSDance, and CounterTechnique® instructor, Kira Blazek. In these endeavors, we also managed to subsidize over \$8,160 in merit and need based scholarships to aspiring students

The Theorists is a performing collective under the umbrella of TBXS in Austin, TX founded by Amy Diane Morrow. The evening length work, "String Theory," debuted in the outdoor Zilker Hillside Theater as a free, educational, and accessible performance for the community under the auspices of Tapestry Dance Company, TBXS, Fusebox Festival, and favorable press from the Austin American-Statesman. The Theorist is an initiative to bridge the gap between artist and citizen. We present homegrown art in traditional and unconventional spaces. People matter and places matter.

## ***What's Up Next***

The Theorists will collaborate on a new performance instillation with award-winning multi-media artist, Jason Akira Somma. They are also revising repertoire into excerpts to tour at festivals this upcoming season as well as intimate pop-up site-specific performances in Austin.

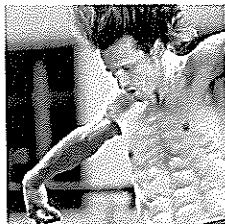


TBXS provides specialized workshops for creative artists to hone skills for their personal practice and expand their professional market. Each workshop highlights a different technique and choreographic process coupled with a movement lab & community showing.



### **[ Performance Development ] with *Deborah Hay***

This special edition of TBXS allows participants to work closely with the acclaimed choreographer, Deborah Hay, in a choreography lab before her residency with the Cullberg Ballet to create "Figure a Sea." Sessions focus on performance development through her personal practice for over 25 years. More info: [www.dhdcblog.blogspot.com](http://www.dhdcblog.blogspot.com)



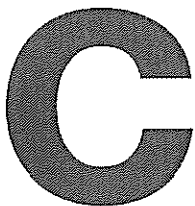
### **[ Contemporary Edition ] with *Manuel Vignoulle***

The Contemporary Edition of TBXS allows selected dancers to work closely with NYC based French choreographer, Manuel Vignoulle over the course of two residencies in April and October 2015. Vignoulle was a dance artist with both Ballet du Grand Theatre de Geneve (Switzerland), and Cedar Lake Contemporary Ballet (New York) where he worked with inspiring choreographers such as Sidi Larbi Cherkaoui, Hofesh Shechter, Ohad Naharin, Benjamin Millepied, and Alexander Eckman.



### **[ Activist Edition ] with *Jesse Zaritt***

The Activist Edition of TBXS hosts the inspirational, Jesse Zaritt- masterful teacher, choreographer, and mentor. This workshop will investigate relationships between activism, performance and choreography to develop/co-create new ways to connect choreography, performance and activism. Zaritt graduated M.F.A. from Hollins University and serves on staff at the American Dance Festival. He has taught internationally and performed extensively with Shen Wei Dance Arts, Inbal Pinto & Avshalom Pollak Dance Company, Deborah Hay, Neta Yerushalmy, and Faye Driscoll.



### **[ Counter Edition ] with *Kira Blazek***

The Counter Edition of TBXS features two residencies with certified Counter Technique ® instructor, Kira Blazek inside a new work commission to premiere March 2016. Blazek is one of 4 certified instructors in the US and is a Dance MFA Candidate at CalArts. She has performed for Pilobolus, Shen Wei Dance Arts, Anoukvandijkdc, and has been hosted by BodyTraffic.





## Accolades and Reviews

The Austin American-Statesman by Jeanne Claire van Ryzin

Dancemaker Amy Diane Morrow finds inspiration in myriad things that at first may seem to have little to do with modern dance, such as physics and science... Playfully and elegantly, the dancers never letting go of the string, the dance seems to ask just how far can you stretch the relationship between two bodies physically and metaphysically.

Star Telegram by Mark Lowry

Austin's Amy Morrow's whimsical, moving Carry On (an etude on effort)...with all three carrying backpacks and using an actual voicemail from Morrow's grandmother, as well as a humorous bit with Siri.

The Dallas Morning News by Manuel Mendoza

Women's Choreography Project extends Avant Chamber Ballet's range. Austin choreographer Amy Morrow's String Theory, set to Chopin, was the afternoon's most emotional work, making clever use of the title prop to bind dancers together and dramatize their literal breakups.

Theater Jones by Margaret Putnam

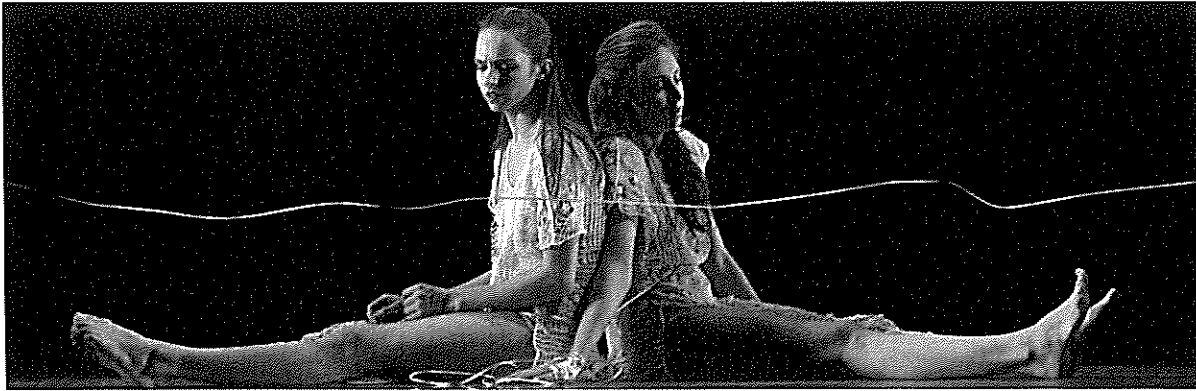
Of the five works, Amy Diane Morrow's String Theory and Elizabeth Gillapsy's Poema de Tres Versos made the biggest splash...What could have been nothing but a clever gimmick—long silver strings stretching halfway the length of the stage—turned out to work magic...Their bodies are sometimes as taut as the strings and their gestures often awkward, their elbows lifted up and heads down. How far you can stretch strings and what kind of sound comes forth seem to symbolize how far you can stretch relationships and time. Seldom do we see a work so fascinating.

16 Standouts of the Fall 2014 Season by Nancy Wozny

When the lights came up on Austin-based dancer Amy Morrow's wiggling upside down legs, I knew immediately that this was one dancer to watch. She moves with a sassy mix of precision and abandon, something we rarely see on contemporary dance stages. The piece had something to do with her grandmother, it could have been about her car, and I would have still loved it. I am looking forward to seeing more of Morrow in motion.

The Dance Dish by Lydia Hance

"With an autobiographical breath of fresh air, Amy Diane Morrow danced her self-created solo The Lady of. As the piece opened, all we could see were her articulate legs upside down behind the spotlight. She continued to sparkle with feminine peculiarity, her dance moving from distal twisting to slapping her skin. We heard her voice telling stories of her grandmother, whose plaid watermelon dress she wore. Sassiness runs in the family, and the dress delivered another layer of Morrow's grandmother, the kind of lady who would dance to "The Girl from Ipanema." It was her authenticity that held me; real people and real stories are captivating."



# Choreography // 2014-2015

## "String Theory"

Tulsa Performing Arts Center, Summer Stage Fring Fest  
Tulsa Ballet Studio K  
Eismann Centre  
Zilker Hillside Theater  
<https://vimeo.com/140493786>

## "Carry On"

Dallas City Performance Hall, Dallas Dance Festival  
<https://vimeo.com/143667408>

## "Carry On" performed by McCallum Fine Arts

McCallum Fine Arts Theater  
<https://vimeo.com/136690914>

## "A Distraction"

Zilker Hillside Theater  
<https://vimeo.com/144230080>

## "Grosspapa"

Zilker Hillside Theater  
<https://vimeo.com/144252369>

## "The Lady Of"

Ailey Citi-Group Theater & Sam Houston State University  
<https://vimeo.com/115837999>

## "The Theorist"

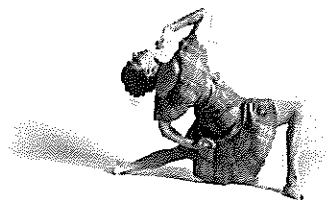
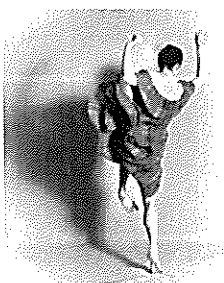
Premiering in Tel Aviv, January 2016  
<https://vimeo.com/147526560>

## "All to Pieces"

Music Video by Fox and the Phoenix  
<https://vimeo.com/113985521>

## "@Home"

Dance Film by Tiffany Fish  
<https://vimeo.com/73048961>



GAGA  
people dancers.

# Amy Diane Morrow

## Professional Biography

Amy Morrow is a teacher, choreographer, and consultant based in Austin and Tel Aviv. The shard of Morrow's niche is to nurture artistic communities and provide networking opportunities to build meaningful relationships. With this vision, she founded the TBXS [Toolbox Series] to provide professional workshops and collaborations with international choreographers in Austin, Texas. The performance collective under TBXS, The Theorists, aim to bridge the gap between artist and citizen, presenting homegrown art as a relevant and inclusive experience. The inaugural season hosted more than 130 artists and featured seven intensives including Gaga, CounterTechnique, and performance development with Deborah Hay.

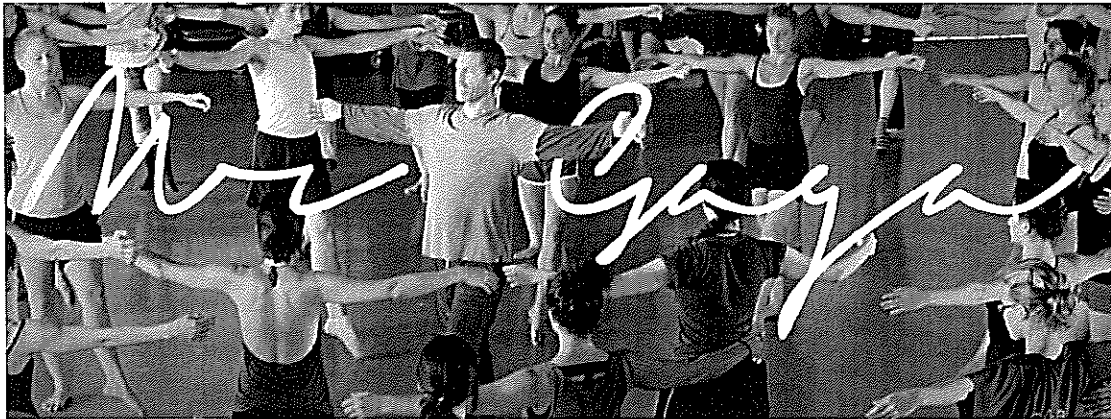


Through her "Hiraeth Portrait Series" of film, music, and dance collaborations, Morrow has been presented in Tel Aviv, New York, India, Puebla, México City, Austin, Fort Worth, Dallas, Tulsa, Albuquerque, Birmingham, Huntsville, and Houston. She has also restaged her choreography on Avant Chamber Ballet in collaboration with Dallas Symphony members, Keshet Dance Company, McCallum Fine Arts, and the Universidad de las Americas Puebla. Her latest portrait, "Batsheva," is part of an art-fiction book and exhibition produced by Rino Pizzi written by Sandra Goldman and under the artistic guidance of Deborah Hay. "The Lady of" portrait was selected as one of Arts and Culture's standouts for the 2014-15 season, noted by Nancy Wozny as "a sassy mix of precision and abandon, something we rarely see on contemporary dance stages." The Dance Dish raved the performance as an autobiographical breath of fresh air. "It was her authenticity that held me; real people and real stories are captivating."

Morrow was commissioned for a Women's Choreographic Voices series, making her debut of *String Theory* as the "biggest splash" for Theater Jones. It was also noted as "the most emotional work, making clever use of the title prop" by the Dallas Morning News and "magic" by Theater Jones, reiterating, "seldom do we see a work so fascinating." *String Theory* has been invited to be re-staged with The Bell House at the PAC in Tulsa as well as Tulsa's Ballet's series in Studio K, summer 2015. Morrow serves as the company administrative manager for the award winning Idan Sharabi & Dancers Company based in Tel Aviv, Israel.

Certified by Ohad Naharin, Co-Artistic Director of the Batsheva Dance Company, Morrow travels internationally teaching Gaga, her repertory choreographic labs. Morrow currently serves as an adjunct professor at the University of Texas in Austin and has been a guest teacher at the Suzanne Dellal Center for Dance, the American College Dance Festival Association, Vassar College, Southern Methodist University, Texas Christian University, Texas Women's University, the University of Maryland College Park, The University of Houston, The University of New Mexico, and Emory among others and offered workshops at the American Dance Festival Scripps Studio, The Liz Lerman Dance Exchange, Hope Stone, Tapestry, Houston MET Dance, The University of Tulsa, and New Dialect among others.

Morrow graduated from Belhaven University with a B.F.A. Dance Honors. In collaboration with Jesse Zaritt, she developed her senior thesis, Contextualizing Art Cross-Culturally, presenting dance to diverse audiences in unconventional venues. She further studied choreography and improvisation techniques on scholarship Nikolais/Louis Legacy Workshop. In 2012, Morrow received the Artful Dance Scholarship from the Dance Council of North Texas.



### **Mr. Gaga, a documentary by Tomer Heymann**

For more than 30 years, the acclaimed Israeli choreographer, Ohad Naharin, refused to allow a camera inside his studio. Finally, in 2006, director Tomer Heymann earned his friend's trust and proposed that they begin a journey together. For the next seven years, the director and his crew followed Naharin and the Batsheva Dance Company to eight countries, collecting over 650 hours of footage. The reels reveal intimate moments in the studio, Naharin's unique artistic process, dance philosophy, and personal life, as well as rare archival materials.

Mr. Gaga dispels the mystery around the man named Ohad Naharin, peeling back the layers to truly understand the connection between his complex personal biography and the art that touches so many hearts around the world. Premiering this spring of 2014 in conjunction with the 50<sup>th</sup> anniversary of the Batsheva Dance Company, this substantial feat commemorates one of the most unprecedented cultural figures in Israel.

### **Screenings + Classes**

To coordinate screenings with Gaga classes in North America, please contact communications specialist and consultant, Amy Morrow.

### **What People are Saying**

"One of the most important choreographers in the world."

-The New York Times

"Ohad Naharin draws the best dancers in the world...I have never seen such a combination of beauty, energy, and skill."

-Mikhail Baryshnikov

"It is very exciting that Ohad is allowing filmmakers into the studio for the first time."

-Natalie Portman

**City of Austin 2015-2016**  
**Attachment # 10 - Insurance Information Form**

Please complete this form, and fax or e-mail it to Jesús Pantel at 512-974-9315 or [jesus.pantel@austintexas.gov](mailto:jesus.pantel@austintexas.gov). Your insurance requirements will be based upon this information. Risk Management will notify the Cultural Arts Division of the results of the assessment. Please note Certificates of Insurance must have been issued within the past 6 months. If you have any questions regarding insurance requirements please contact Benny VandenAvond: phone: 512-974-3264, fax: 512-974-3411, e-mail: [bernard.vandenavond@austintexas.gov](mailto:bernard.vandenavond@austintexas.gov).

**RETURN THIS TO THE CULTURAL ARTS DIVISION**

**Name of Applicant**     TBXS

**Contact Name**         Amy Diane Morrow

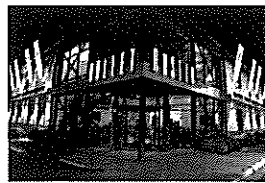
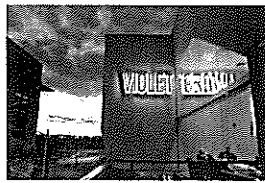
**Phone Number**        817-692-2263

**Fax Number**            NA

**E-mail Address**        info@amydianemorrow.com

1. Will your activity take place in a public location or will the public be involved by attending or participating in the activities associated with this contract?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
2. Will alcoholic beverages be sold during this event(s) by someone other than the owner of the venue?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
3. If yes to #2, will your group be responsible for <b>hiring</b> someone to sell the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
4. If no to #3, will your group be selling the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
5. Are you responsible for providing seating, props, sound, lighting or other types of equipment and supplies for the event(s)?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
6. If yes to #5, will members of your group be using their own vehicles or renting a vehicle for this transportation?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	N/A <input type="checkbox"/>
7. If no to #6, will you hire someone outside of your group to provide this transportation?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
8. Will you be using a City facility for your activity?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
9. If yes to #8, are you using the City's reservation agreement process to reserve your space?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	N/A <input type="checkbox"/>

**CITY OF AUSTIN INSURANCE REQUIREMENTS**



## Reaching out to Customers with Disabilities Quiz – FY16

### Reading Material:

Dept of Justice Online course Introduction & Lessons 1 & 2 at

<http://www.ada.gov/reachingout/intro1.htm>,

NEA ADA Tip Sheet and Cultural Contractor ADA Fact Sheet attached as PDFs.

Applicant Name TBXS- Amy Diane Morrow

Sponsored Project (SP) Name (if applicable) TBXS- Austin Creative Alliance

Contact (if an SP the contact person of SP) Amy Diane Morrow

Email [info@amydianemorrow.com](mailto:info@amydianemorrow.com)

Phone 817-692-2263

1. Sally, wheelchair user, hears a radio announcement about your upcoming performance and the website is mentioned. She is excited to go online to get tickets for her and her friend Patty, who loves this artist. Tickets are on sale and Sally goes to the website. She finds out that, in order to obtain wheelchair accessible tickets, she is directed to call during limited business hours on specific days. Accessible seats are not available online! Sally is frustrated and ultimately decides to not go through the hassle.



There is an ADA obligation to provide tickets for accessible seating the same as everyone else. True or False? True



2. A family attends your puppet show. The parents are deaf. They show up to the event without notice, and request an American Sign Language Interpreter for the performance. You are not able to provide the services on such short notice, but the family decides to stay since the children are hearing and can still enjoy the show.



What could you have done to avoid this situation?

One of my dancers signs so we always have a translator for announcements. It is dance so there is no talking or translation needed and we always have someone on hand.



3. If your theater has 151– 300 seats, how many wheelchair accessible seats are required under the new ADA?

5

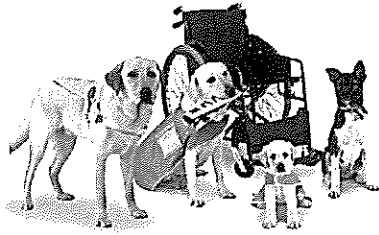
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? Yes



5. A patron requests Audio Description for your performance, who do you contact locally to request that service?

VSA Texas (The state organization of Arts and Disability)





6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?
- A. Do you have a certification for your service dog?
  - B. What is your disability?
  - C. What a kind of tasks has your dog been trained to do for your disability?
  - D. All of the above.

D- all the above

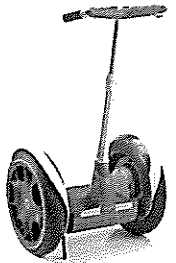
7. Wheelchair accessibility does not need to be considered in an outdoor venue event. True or False? False



8. Under the new ADA requirements, a Segway is not considered a mobility device. True or False? yes

9. Your museum is hosting a traveling exhibition of mummies from ancient Egypt. The policy of the lending museum is that the artifacts may not be touched. You have a patron who is blind visit the exhibit. Would it be considered a "fundamental alteration" or a "reasonable modification" to let the visitor touch the art?

no



Once you have completed the quiz please email to [lee.nguyen@austintexas.gov](mailto:lee.nguyen@austintexas.gov) for grading.

## Assurances

By submitting this application, the applicant hereby gives assurance to the City of Austin that:

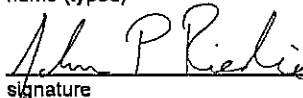
1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(j) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1988;
5. The applicant will comply with Section 10(7)(b) of the Texas Commission on the Arts' Enabling Legislation, which prohibits the TCA and its grantees from knowingly fostering, encouraging, promoting, or funding any project, production, workshop, and/or program which includes obscene material as defined in Section 43.21 Penal Code of Texas;
6. The applicant is a nonprofit project as defined by the I.R.S.;
7. The application has been duly authorized by an authorized official for the applying organization, a principal of the organization with legal authority to certify the information contained in the application and sign contracts for the organization; he/she must read and guarantee the compliance of the organization with the requirements listed. Sponsored applications must be signed by the principal of the nonprofit umbrella organization with legal authority to certify the information contained in the application and a representative of the sponsored group/individual;
8. The applicant understands that the City of Austin actively reviews and evaluates all aspects of the programs and processes and incorporates changes which may occur at any time throughout the funding calendar. Cultural Arts Division staff will provide updates on changes as they are adopted;
9. The City of Austin reserves the right to make special stipulations on how specific cultural contract funds may be spent;
10. Neither the applicant nor any of its agents, representatives, subconsultants, nor I have undertaken or will undertake any activities or actions to promote or advertise any cultural arts funding proposal to any member of any City Commission reviewing the proposals, any member of the Austin City Council, or any City staff except in the course of City-sponsored inquiries, interviews or presentations;
11. The filing of this application by the undersigned, officially authorized to represent the applicant organization, has been duly approved by the governing board of the applicant organization.

- ☐ This application was approved by the applicant's board on \_\_\_\_\_
- ☒ This application is scheduled to be approved by the applicant's board on 1-11-2016

*Note: If the application has not been approved by the governing board, you must notify the City as soon as action is taken.*

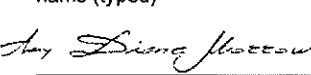
### Applicant Authorized Official

John Riedie CEO

name (typed) title  
 01/04/2016  
signature date

### Sponsored Organization/Group/Individual (if applicable)

Amy Diane Morrow (TBXS) Director

name (typed) title  
 01/09/16  
signature date

### City of Austin

name (typed) title  
signature date



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City of Austin Cultural Arts Division  
Economic Development Department - Cultural Arts Division  
**City of Austin Cultural Arts - Community Initiatives Funding**  
7/5/2016 deadline

**Austin Creative Alliance**  
**Jieun Beth Kim**

**\$ 1,000 Requested**

Submitted: 2/1/2016 2:11:58 PM (Pacific)

**Project Contact**

Peggy Ellithorpe

[membership@austincreativealliance.org](mailto:membership@austincreativealliance.org)

Tel: 5122472531

**Additional Contacts**

[jieunbethkim@gmail.com](mailto:jieunbethkim@gmail.com)

**Austin Creative Alliance**

81 San Marcos St #c1  
Austin, TX 78702

**CEO**

John Riedie

[john@austincreativealliance.org](mailto:john@austincreativealliance.org)

Telephone 512.247.2531

Fax

Web [www.austincreativealliance.org](http://www.austincreativealliance.org)

**Additional Information**

**AUTHORIZING OFFICIAL**

This person should be a member of your board's Executive Committee, generally the Board Chair unless the Board Chair is the person already listed in the Applicant Information section above. Alternative Authorizing Officials may be the Board Vice Chair, Treasurer or Secretary.

**1. First Name**

Shea

**2. Last Name**

Little

**3. Title**

Board Chair

**4. Email**

[little@bigmedium.org](mailto:little@bigmedium.org)

**5. Street Address**

916 Springdale Rd Bldg 2, #101

**6. City**

Austin

**7. State**

TX

**8. Zip/Postal Code**

78702

**District Number**

**9. Applicant Organization District Number**

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**APPLICANT RACE CODE**

**10. Applicant organizations select an option based on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.**

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☒ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

**FISCAL SPONSOR ELIGIBILITY**

**11. Does your organization meet the following fiscal sponsor eligibility criteria?**

*Please check all that apply. You are not required to serve as a fiscal sponsor even if you meet all the eligibility criteria. This question is for internal Cultural Arts Funding Program purposes only.*

- ☒ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)
- ☒ Been in existence for a least one year prior to application due date
- ☒ Your board meets at least 3 times per year
- ☒ Annual Operating Budget of at least \$50,000 as evidenced by the most recently completed Form 990
- ☒ Salaried Executive Director
- ☐ Our organization does not meet any of the above criteria

**Section II. Eligibility**

**1. Please select the item that best describes you/your organization.**

*If you are fiscally sponsored, please answer for your sponsored group or if you are an individual artists select the individual artist statement. If none of the statements apply to you then you are unfortunately not eligible to apply for funding.*

- ☐ An incorporated, tax exempt, 501(c) ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An incorporated, tax exempt, 501(c) NON-ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An INCORPORATED (registered with the State of Texas as a non-profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programs and APPLYING UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ An UNINCORPORATED (not registered with the State of Texas as a Non-Profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic /cultural programming and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☒ An INDIVIDUAL ARTIST residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of ONE YEAR PRIOR to the application submittal date and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ None of the above

**2. When did your organization or if you are an individual artist, you, locate to Austin or its Extra Territorial Jurisdiction (ETJ)? This can be your incorporation date.**

*Please provide the month and year.*

8/1/2010

**3. Have you produced artistic work within your artistic expertise with a budget history of the same for a minimum of 1 year prior to the application deadline?**

- ☒ Yes

☐ No

**4. Are you able to provide a 1:1 match for the funding that you are requesting**

*A 1:1 match is required for all awards. Up to one half of the match (50%) is allowable as well-documented in-kind support. Only funds acquired and used to support activities specified in the application will be accepted as matching funds.*

☒ YES

☐ NO

**5. Is the proposed project/activity a nonprofit arts event? The project that you wish to fund must be a nonprofit arts event, which exists for educational or charitable reasons, and from which its shareholders or trustees do not benefit financially.**

*This does not mean that you can't make a profit or that you are not able to pay yourself or other participants. Any money earned by a non-profit organization must be retained by the organization, and used for its own expenses, operations and programs*

☒ YES

☐ NO

**6. START DATE / END DATE - Enter the dates of your project. Include implementation and project completion date. These dates must be within the period of October 1, 2015 through September 30, 2016.**

*If the application is on behalf of a sponsored project, the start/end date will correspond with that sponsored project's activity.*

Start Date (MM/DD/YYYY)

End Date (MM/DD/YYYY)

TOTAL

**7. Are you a new applicant?**

*Is this the first time that you or your group have applied for Cultural Art Funding?*

☒ Yes

☐ No

**Section III. Application Questions**

Some answers will not be presented because they are not part of the selected group of questions based on the answer to #1.

**1. Is this application for a Sponsored Project**

*If the application is NOT on behalf of a sponsored project please select no and skip to question 13.*

☒ YES

☐ NO

**2. Please tell us the name of your Sponsored Project.**

*If the application is on behalf of an Sponsored Project that is an individual artist please put the full name of the individual artist in the space below.*

Community Exhibition Program: "I Am"

**3. Sponsored Project Contact Information - FIRST NAME**

Jieun

**4. Sponsored Project Contact Information - LAST NAME**

Kim

**5. Sponsored Project Contact Information - EMAIL**

Jieunbelthkim@gmail.com

**6. Sponsored Project Contact Information - TELEPHONE**

512-674-1825

**7. Sponsored Project Mailing Address - ADDRESS**

630 Maiden Ln. Apt B

**8. Sponsored Project Mailing Address - CITY**

Austin

**9. Sponsored Project Mailing Address - STATE**

Texas

**10. Sponsored Project Mailing Address - ZIP/POSTAL CODE**

78705

**11. Sponsored Project DISTRICT NUMBER - Enter your organization's City of Austin voting district number (effective January 1, 2015). You can access district location via the interactive map at <http://www.austinredistricting.org/maps/interactive-final-map>**

*The District Number should be based on the mailing address of the Sponsored Project unless the mailing address is a PO Box. If a PO Box use the district number of the Sponsored Project's primary contact's physical address.*

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☒ 9
- ☐ 10
- ☐ ETJ

**12. SPONSORED RACE CODE -** Sponsored entities should select an option base on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.

- ☒ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☐ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

**13. PROJECT RACE CODE -** To which designated population listed below are the majority of the project activities intended to deliver services or to involve or act as a clear expression or representation of cultural traditions?

*If the activity is not designated to represent or reach any one particular group, choose "No single group".*

- ☐ A - Asian
- ☐ B - Black/African American
- ☐ H - Hispanic/Latino
- ☐ N - American Indian/Alaska Native
- ☐ P - Native Hawaiian/Pacific Islander
- ☐ W - White
- ☐ M - Majority Ethnic Minority/Multi-Ethnic
- ☒ 99 - No single group

**14. PRIMARY ARTISTIC DISCIPLINE -** Select the option that best describes the artistic discipline of your project/organization.

*If the application is on behalf of a sponsored project, select the option that corresponds to the artistic discipline of the sponsored project.*

- ☐ Dance
- ☐ Music
- ☐ Literature
- ☐ Opera/Musical Theatre
- ☐ Film/Media Arts
- ☐ Theatre/Performance Art
- ☐ Multidisciplinary
- ☒ Visual Arts/Public Art

**Project Narrative -** The narrative is vitally important as it tells the story of your project, and should include details such as the 'who, what, when, where, why, and how much.'

#### **Narrative Part I - Project**

**15. Project 1 -** What are the specifics of the project for which funding is sought? i.e. list specific date(s), time(s), activity(ies), participant(s), location(s).

I will be exhibiting my artworks at the Asian American Resource Center's Community Exhibition (AARC) program with two other local visual artists. The center is located at 8401 Cameron Rd, Austin, TX 78754, and the exhibition will be opened from April 4th to July 1st. The opening reception, which is free and open to public, will be held on April 15th from 6-8 pm.

**16. Project 2 -** How does the project contribute to and fill a need in Austin's artistic and cultural community?

The Community Exhibition of "I Am" will provide an opportunity for Austin's residents to connect with local artists to appreciate their artworks. Also, the exhibition specifically showcases Asian American artists, giving them the space to share their creations with audiences. This project is a step

forward in extending the vibrancy of Central Austin's cultural prosperity to the peripheral areas, where cultural venues are yet to reach, while giving the rare opportunity for artists to share their voices.

## **Narrative Part II - Artistic/Cultural Merit**

---

### **17. Artistic/Cultural Merit 1 - How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?**

My body of work consists of paintings in watercolor on Yupo, which is made out of 100% recycled plastic. I observe found objects that are cut-off from life, such as fallen tree leaves, withered flowers, insects frozen and dried in time, etc., portraying their vibrancy and enhancing the fragility of the shell-like subjects. Without suggesting an idea of space, the subjects float and are to be scrutinized in own independence in the universe; subjects are connected through the lightness of the space, creating poetic moments of pure existence. My cohesive exhibit will be light and invite the audience to drift through the exhibition space as well. My goal is to inspire introspective calmness and promote beauty found in life.

### **18. Artistic/Cultural Merit 2 - To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?**

AARC is an institution that celebrates diversity and is a resource for the community that bridges cultural gaps for people without easy access to the Central Austin art scene. AARC's Community Exhibition Program gives minority artists, such as Asian Americans, a space to exhibit their artworks. It is an opportunity to explore and enjoy local Asian American artists with unique perspectives, providing a place for both minority artists and underserved residents a chance to connect. The result of this grant would enrich a culturally underserved community in Austin and an Asian American artist from Austin seeking to expand recognition of her works.

## **Narrative Part III - Administrative Capability**

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### **19. Administrative Capability 1 - How does the applicant (or sponsored project if applicable) demonstrate production and business skills needed to complete the proposed programming/project?**

Jieun Beth Kim: This body of work has been developing over several years, with a disciplined commitment to the process of creating the works. Countless hours have been invested since it's conception and it is still expanding and improving with the current development schedule. Not only are the works themselves important, but how they are presented has an effect on how they are perceived. That time is also accounted for in the process.

### **20. Administrative Capability 2 - How will the project be evaluated to measure project effectiveness? Describe methods.**

The project will be evaluated based on the number and demographics of visitors, as well as the ability to get support from local media to promote the event. When we've included an extensive and diverse audience and have been able to reach people with the help of media appreciation of such an event, we've succeeded.

### **21. Administrative Capability 3 - How will the applicant collect data regarding audience demographics, audience involvement, and tourists in attendance from in state, out of state, or outside the USA? Describe methods**

AARC counts its visitors and provides a survey asking the visitor's zip code. I will utilize these numbers that are obtained during my exhibition period and determine the number and origin of visitors that will encounter my artworks.

Also, I will create my own survey, asking their zip code & district of residence, how the audience found out about the event, and how pleased the audience is with the exhibition, on a scale of 1-5. This will also include an optional section for their feedback to help improve future events. All of this information will be compiled at the end to determine the success. Data can also be analyzed during the period to see if any adjustments should be made for future.

### **22. Administrative Capability 4 - If applicable, is the fiscal sponsor capable of managing the administrative and financial aspects of the project?**

*If not Applicable please type 'N/A'*

Austin Creative Alliance has been fiscally sponsoring emerging arts organizations for over 30 years. It currently provides fiscal sponsorship for over 70 arts groups, of which more than half apply for city funding. ACA assists these groups in every aspect of the city funding application, revision and reporting process, including personalized one on one application and final report review. Additionally, ACA offers regular workshops on non-profit best practices, including grant writing, marketing and advocacy. ACA's staff are experts in the field of Arts and Nonprofit Management, and work daily to support the work of our sponsored projects with particular attention paid to those groups who receive funding from the Cultural Arts Division.

## **Narrative Part IV - Economic, Cultural, and Social Impact**

---

### **23. Economic, Cultural, and Social Impact 1 - Does the proposed programming/project meet any identified community social or cultural needs?**

The exhibition will provide a cultural experience for residents of Austin, particularly in NE Austin, where the population is without easy access to the Central Austin's cultural scenes. It will identify with cultural needs of Asian American residents, who frequent to the community center, sharing the cultural inspirations with the audiences.

### **24. Economic, Cultural, and Social Impact 2 - How does the project market to a broad constituency (including residents, visitors and tourists)?**

The exhibition will be promoted through social media, such as facebook and twitter, and will be advertised on event listing websites like do512.com and Austin 360. The show's posters will be installed throughout the city, including educational institutions, businesses, organizations and artist communities. Also, I will contact local newspapers, and radio stations to broadcast details of the event. Furthermore, I will personally reach-out to local journalists to inform them about the event. I will also drop off flyers at local hotels.

### **25. Economic, Cultural, and Social Impact 3 - How is the proposed programming/project accessible to audiences with disabilities?**

Our Venue, AARC, is ADA approved.

I will reach out to Arc of Texas and VSA Texas- State Organization on Arts and Disability, to promote the events on their newsletters and also work with the art teachers to invite disabled citizens to the sponsored event. I will send out invitations to the local schools around the area, where minority student populations are high, inviting students to the prosperity and the excitement of the event. Furthermore, I will contact senior centers to send out the invitations and have Austin's senior citizens be part of the experience as well.

**26. Economic, Cultural, and Social Impact 4 - How is the proposed programming/project accessible to economically disadvantaged audiences?**

AARC is free and open to the public. The center is located in economically depressed area of North East of Austin, providing services, facilities and education for the residents.

**27. Economic, Cultural, and Social Impact 5 - Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?**

I will reach out to the concierges of hotels in Austin to drop off flyers of the event. I will also promote the exhibition on Nowplayingaustin.com, where many hotel representatives look for local events.

### Organizational History

**28. Please indicate in which years (if any) COA Funding was received.**

*If applicable, please indicate the dates that the fiscally sponsored organization has received funding, not the fiscal sponsor.*

- ☐ 2011-2012  
☐ 2012-2013  
☐ 2013-2014  
☐ 2014-2015  
☒ Have not received funding in the last 5 years

**29. Was this project funded previously under a different organization name or sponsor?**

- ☒ NO  
☐ YES - Please use the 'explain' box, to the right, to indicate in what year and under what name, explain:

**30. Organizational History - Provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.**

*If application is on behalf of a sponsored individual or (un)incorporated group this information should reflect that individual, group, or organization, leaving the final paragraph for description of the applicant (fiscal sponsor).*

My artworks are reflections of my unique perspective and talent that stands singular in the contemporary art world. I was raised in 12 different cities and 4 different countries, including France, U.S., South Korea and Canada. From this early exposure to diversity, I learned different points of views through various cultures and traditions, gaining an understanding from both Western and Eastern perspectives. I combine the beauty that I find in between two different perspectives, and forge it into my own point of view that no other can replicate. My vision as an artist is to communicate the beauty that I find in my life, with the hope of motivating others to look around and be inspired by their lives.

I am an adjunct professor at the University of Texas at Austin. I received my Master of Fine Arts from University of Texas at Austin in 2013, and Bachelor of Fine Arts from Savannah College of Art and Design in 2009. I have shown my works in international and domestic venues and recently resided at the Vermont Studio Center. In 2016, my new body of work will be exhibited at Asian American Resource Center in Austin, and also at the University of Texas A&M-Laredo.

ACA:

### Online Documentation

**31. In lieu of or in addition to hard copy documentation (Attachment #5 on the Documents Tab), you may provide one (1) web link for documentation located online.**

*The link provided here should serve as either a replacement for the hard copy documentation, or as a supplement. If you do not wish to provide a link enter 'N/A' below and be sure to upload documentation in the Documents Tab*  
www.jjeunbeth.com

### Section IV. Budget and Activity Summary

#### OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 0	\$ 535	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 600

Expenses	\$ 910	\$ 588	✓	\$ 500
<b>Total</b>	<b>\$ 0</b>	<b>\$ 0</b>		<b>\$ 0</b>

## PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH	DESCRIPTION	TOTAL
<b>Earned Income</b>			
1. Total Admissions	\$		\$ 0
2. Total Other Earned Income	\$		\$ 0
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 0</b>		<b>\$ 0</b>
<b>Unearned Income</b>			
4. Total Private Support (Corp, Foundation, Individual)	\$		\$ 0
5. Total Public Support (Government Grants)	\$		\$ 0
6. Total Other Unearned Income	\$		\$ 0
7. Applicant Cash	\$ 500		\$ 500
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 500</b>		<b>\$ 500</b>
9. COA Request Amount	\$ 1,000		\$ 1,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 1,500</b>		<b>\$ 1,500</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 500		\$ 500
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$		\$ 0
<b>Total</b>	<b>\$ 2,000</b>		<b>\$2,000</b>

## PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL   Description
13. Administrative Employee Costs	\$	\$	\$ 0
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$	\$	\$ 0
16. Artistic Non-Employee Costs	\$	\$	\$ 0
17. Travel	\$	\$	\$ 0
18. Space Rental	\$	\$	\$ 0
19. Equipment Rental	\$	\$	\$ 0
20. Supplies and Materials	\$ 1,000	\$ 500	\$ 1,500
21. Marketing and Promotion	\$	\$ 500	\$ 500
22. Production/Exhibit Costs	\$	\$	\$ 0
23. Other	\$	\$	\$ 0
<b>24. TOTAL EXPENSES</b>	<b>\$ 1,000</b>	<b>\$ 1,000</b>	<b>\$ 2,000</b>
<b>Total</b>	<b>\$ 1,000</b>	<b>\$ 1,000</b>	<b>\$2,000</b>

## Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Community Exhibition Program	04/01/2016-07/01/2016	Asian American Resource Center	8401 Cameron Rd, Austin, TX 78754	1
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
<b>Total</b>					<b>1</b>

## Section V. Documents

### Documents Requested \*

PROOF OF TAX EXEMPT STATUS - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable items: articles of incorp, bylaws, or proof of sales tax exemption

SPONSORED ONLY - PROOF OF TEXAS STATE INCORPORATION - Sponsored entities wishing to apply as a sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).

BOARD LIST - Provide a roster of your governing board, including names, e-mail and mailing addresses, telephone numbers, professions or areas of expertise, and ethnic make-up.

FORM 990 - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. SPONSORING ORGANIZATIONS AND 501(c) APPLICANTS -

DOCUMENTATION - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION (Question 31).

INSURANCE ASSESSMENT FORM This form will be used to determine your Insurance requirements.  
[download template](#)

Accessibility Assessment  
[download template](#)

ASSURANCES - . Provide the signature of the authorized official, or board designee, including the date signed. Also provide the signature of the sponsored individual/organization/group if applicable.  
[download template](#)

Required?



Attached Documents \*

[ACA IRS Determination](#)



[board list](#)



[Form 990](#)



[Reference 1](#)

[Reference 3](#)

[Reference 2](#)

[Reference 4](#)

[Midland Reporter](#)

[Out of Bounds](#)

[Something Lost](#)

[La provence](#)



[Insurance Assessment Form](#)



[Accessibility Assessment](#)



[Jieun Beth Kim Assurances ACA](#)

\* ZoomGrants™ is not responsible for the content of uploaded documents.

Application ID: 50974

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# SOMETHING LOST

September 12 - October 12, 2013

TRINITY  
UNIVERSITY  
Department of Art and Art History  
One Trinity Place  
San Antonio, TX 78212

Lily Brooks, Janaye Brown, Adriana Corral  
Christopher Culver, Jieun Beth Kim, Phil LaDeau  
Sara Maddandar, James Scheuren, Erik Swanson

The work of the nine artists included in this exhibition explores the notions of loss and longing and elicits an awareness of our incompleteness and shared state of perpetual want. These artists suggest that states of loss or longing are worth savoring as they reveal bittersweet truths that help us better understand ourselves and the world around us.

Opening Reception, Thursday, September 12, 5 - 7pm

Gallery Talk with curator, Phil LaDeau, 6pm

Michael and Noëmi Nelsdorf Art Gallery  
Department of Art and Art History  
Dicke Art Building, Trinity University

Gallery Hours: 1 - 5 pm, Tuesday - Saturday  
Information: 210.999.7662

Image: James Scheuren, Red Room, 2012. Dye pigment print, 50 x 40 in

# SOMETHING LOST





DEPARTMENT OF ART & ART HISTORY  
THE UNIVERSITY OF TEXAS AT AUSTIN

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*1 University Station D1300 • Austin, TX 78712-0337 • (512) 471-3382  
Art FAX (512) 471-7801 • Art History FAX 512-471-5539 • [www.finearts.utexas.edu/laah](http://www.finearts.utexas.edu/laah)*

To Whom It May Concern:

I am pleased to be invited to write this letter in support of Jieun Beth Kim's application for the Community Initiative Program Grant, supported by City of Austin's Cultural funding, for her upcoming solo exhibition at the Asian American Resource Center in the Spring 2016. I worked with Ms. Kim during her Master of Fine Arts Study at the University of Texas at Austin. Since then, I have had many opportunities to observe Ms. Kim's creative work and growth through exhibitions and dialogues—Ms. Kim worked closely with me as a studio assistant in Spring 2015.

Ms. Kim is a sincere and diligent young artist. She is committed to her creative process and is willing to take on any task that enables the successful outcome of her projects. From experimenting with various materials and techniques in the studio, to conducting research to enable her visual work, Ms. Kim endeavors to contribute the best solutions and most critical details for each aspect of a project. During Ms. Kim's MFA study, I was impressed by her inquisitive approach to interactions with our faculty, fellow graduate students and visiting artists. Further more, Ms. Kim has been working as a lecturer for the Department of Art and Art History at UT Austin since her graduation. An on-going appointment as a lecturer at UT Austin is a strong endorsement of Ms. Kim's creative research achievements and her ability as an engaging and successful educator.

Ms. Kim's sensitively crafted work embraces a wide range of techniques and media. I am pleased to see Ms. Kim's continuing growth after receiving her MFA degree. Her commitment to her research is well showcased in the quality of her work, which communicates the complex narratives and challenges of her cross-cultural experiences from Korea to America.

Ms. Kim is a thoughtful colleague for her peers. In additional to my own observation, many faculty and her peers spoke highly of her ability in working with others. During the months that Ms. Kim worked as my studio assistant, I was always impressed of her engagement, curiosity and diligence. She welcomed challenges, and held high expectation for her work. Ms. Kim went above and beyond what is required of the tasks and made sure that each and every element she crafted is of excellent quality. She is receptive, thoughtful yet honest.

As an artist coming from a different cultural background, Ms. Kim's investigation of cultural subject matters and her negotiation with a different culture in the U.S. affords her a broadened perspective as an artist. Her new exhibition at the Asian American



DEPARTMENT OF ART & ART HISTORY  
THE UNIVERSITY OF TEXAS AT AUSTIN

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1 University Station D1300 • Austin, TX 78712-0337 • (512) 471-3382  
Art FAX (512) 471-7801 • Art History FAX 512-471-5539 • [www.finearts.utexas.edu/daah](http://www.finearts.utexas.edu/daah)

Resource Center is a great opportunity for her to focus on the development of a new body of work. Ms. Kim's exhibition at the Asian Resource Center marks a mile stone for her as an emerging Asian American female artist. I am an enthusiastic supporter of the AARS's diversity mission and its excellent support of Asian artistes. I am confident that Ms. Kim's exhibition will contribute positively towards the greater Austin cultural community.

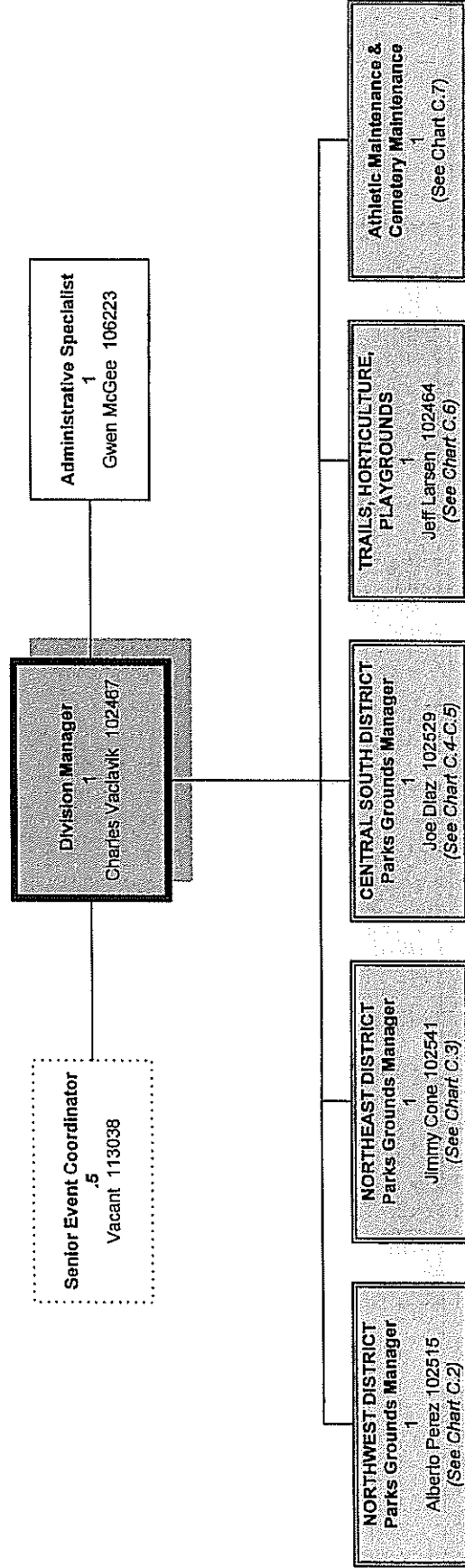
I recommend Ms. Kim for the Community Initiative Program Grant with all my support. Please feel free to contact me should you have any questions.  
Sincerely,

A handwritten signature in cursive script, appearing to read "Beili Liu".

Beili Liu  
Associate Professor  
Department of Art and Art History  
College of Fine Arts  
University of Texas at Austin  
1 University Station #D1300  
Austin, TX 78712-0337  
[beili@austin.utexas.edu](mailto:beili@austin.utexas.edu)  
512.629.2538 (cell)



CHART C  
GROUNDS MAINTENANCE  
AD Marty Stump  
DM Vaclavik



# College students work with guest artists

By Meredith Moriak  
mmoriak@mtz.com

Four artists from across the country will put the finishing touches on their installation art projects today before heading to the Midland Museum for an exhibit. Out of 10 students, 8 are from the University of Montana.

Running through March 20, the Out of Montana exhibit showcases unique pieces that were built for-site this week by four professional artists and Midland-based MC planning instructor and exhibit manager Michael Hubbard.

"This is a really wonderful opportunity for our students as there are not the

typical projects they would do in class because they're on such a large scale," Hubbard said of the exhibit which features a variety of projects by David Harrison, of Montana; Jennifer Lee, of Los Angeles; James Beth King, of Austin, and Madi Wickes, of South Dakota.

The artists arrived Monday and spent the entire week working with about 25 MC students to create their unique installations.

Once we got here two weeks before the exhibit, we had a lot of time to work with the students and help them develop their own ideas and concepts. We were pleasantly surprised to see a whole group of students willing to help us and it went quickly," said Hubbard, who is creating an interactive

installation. "Our can-do attitude has continued all week."

Though working on a five-day deadline isn't as difficult, Wickes said working with students is a lot more rewarding. "It's definitely the largest installation we've ever done."

MC student Sara McClelland spent the week working with Wickes on her installation and said it was just to see how artistic concepts can play out.

"The class starts kind of off there, but eventually we start to develop our own process," said McClelland, who hasn't declared a major yet but said she

Please see ARTISTS (A)

## TODAY IN MIDLAND

### Things to do

- **Cherry Sweet Festival** - Cherry Sweet Festival, 10 a.m. to 4 p.m., 200 W. Main St., Midland. Free admission. Info: 432-735-1111.
- **Shine the Music** - 8 p.m., 200 W. Main St., Midland. Free admission. Info: 432-735-1111.
- **Concert** - 8 p.m., 200 W. Main St., Midland. Free admission. Info: 432-735-1111.

### Meeting today

- **MC board of trustees** - 4 p.m., 200 W. Main St., Midland. Info: 432-735-1111.
- **Midland City Council** - 6 p.m., 200 W. Main St., Midland. Info: 432-735-1111.
- **Midland County Board of Commissioners** - 7 p.m., 200 W. Main St., Midland. Info: 432-735-1111.

### New movies in Midland

- **At the City of the Living** - 10 p.m., 200 W. Main St., Midland. Info: 432-735-1111.
- **At the City of the Living** - 10 p.m., 200 W. Main St., Midland. Info: 432-735-1111.

### Water tracker

The city is tracking the amount of water delivered to the city of Midland from the Colorado River Municipal Water District and the Palo Verde Water District.

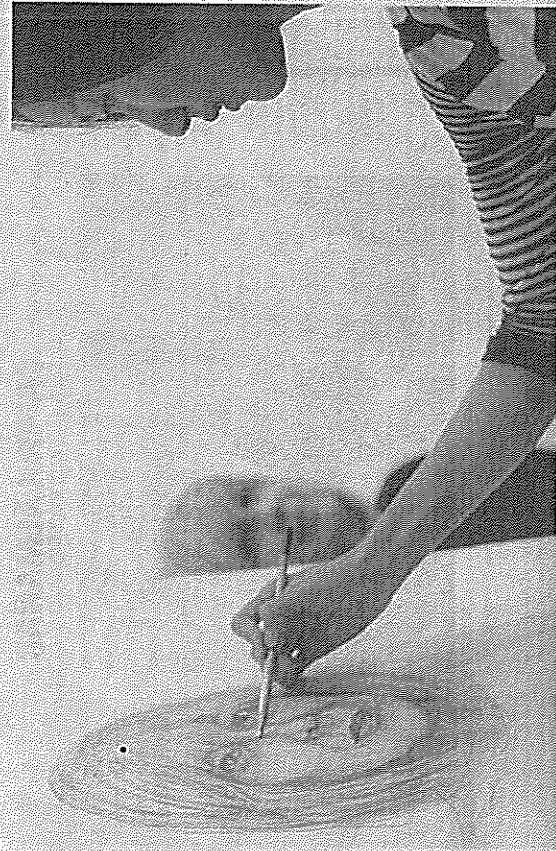
Midland City Council, 10 p.m., 200 W. Main St., Midland. Info: 432-735-1111.

Midland County Board of Commissioners, 7 p.m., 200 W. Main St., Midland. Info: 432-735-1111.

### Gas prices in Midland

Gas prices in Midland are currently \$3.29 per gallon. The price of gas is expected to rise to \$3.49 per gallon by the end of the month.

Midland County Board of Commissioners, 7 p.m., 200 W. Main St., Midland. Info: 432-735-1111.



James Kim Kim puts the finishing touches on a portion of a sculpture on Wednesday at the McCormick Gallery at Midland College. Kim is a visiting artist who is currently working on her matter of fine arts degree at University of Texas at Austin. Kim and several other artists visited Midland to assist students with art projects that will be on display at the college for two months beginning today.

## ARTISTS

From 1A

can't imagine doing anything other than art.

By working on the projects this week, students gain hands-on experience in the art industry, Hubbard said.

The majority of student participation with refreshments will be held

Participants are associated with the art department in some manner, whether art majors, art guild members and enrolled in at least one art class, Hubbard said. However, the project was open to all Midland students.

An artist talk and opening reception will be held from 6 to 9 p.m. tonight in the McCormick Gallery. It is open to the public.

This is a great opportunity for the community to see different artists' styles, Hubbard said.

For more information on the exhibit, call Hubbard at (432) 435-4561.

McCormick Gallery, 300 N. Garfield Ave.

The exhibit will run through March 29. The gallery is open from 8 a.m. to 10 p.m. Monday through Thursday and from 8 a.m. to 5 p.m. Friday and Saturday.

For more information on the exhibit, call Hubbard at (432) 435-4561.

Continued from page 1A

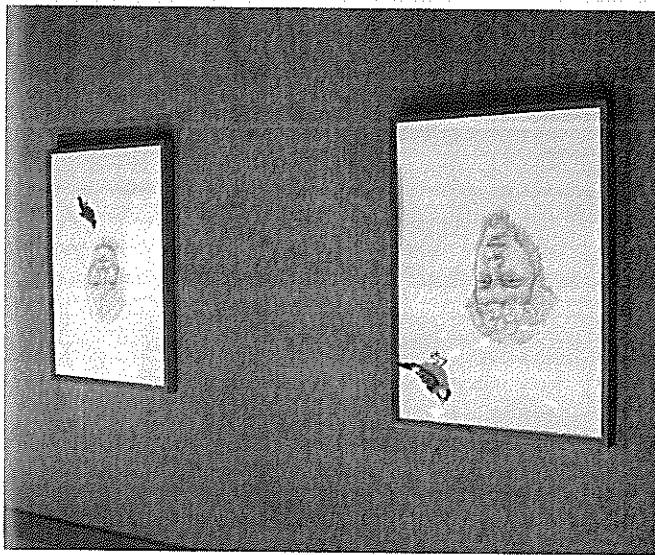




## JIEUN BETH KIM

Jieun Beth Kim and several Midland College students worked collaboratively on the portrait drawings included in the exhibition. In multiple stages, the drawings were exchanged between the artist and the student portrayed, beginning with a loose outline made by Kim, continuing with more details added by the students/subjects, with the images ultimately completed by Kim. The finished image shows the combined marks of both collaborators. Embroidered birds were added as a final touch, representing the life force of the person portrayed.

According to Kim, this project represents a continuation of her interest in "letting go" of an artwork. All of the contributors to some degree lose part of what they've added to the imagery.



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### Introduction

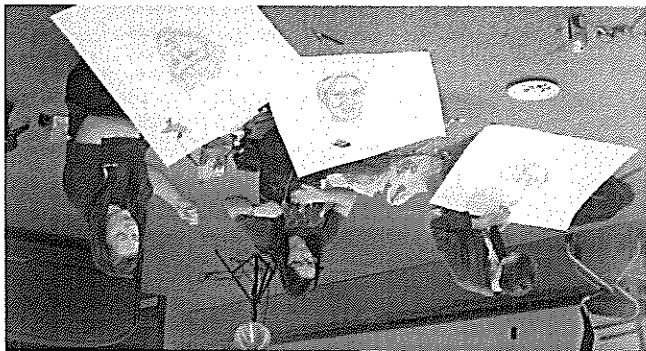
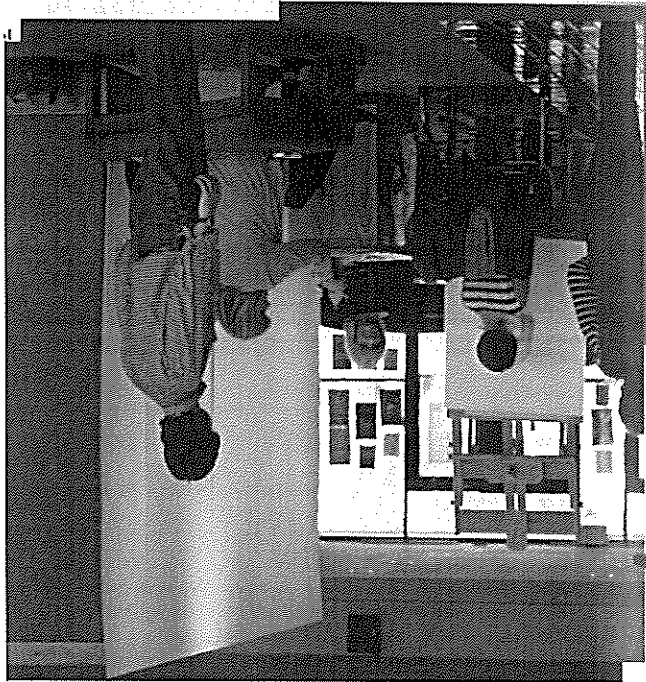
I had two goals in mind for the Out of Bounds exhibition from the beginning. First, I wanted to offer the Midland community an opportunity to experience challenging and out of the ordinary artworks. Second, I wanted to give the students at Midland College a chance to work directly with professional artists. I believe that this is a valuable experience, not just for those studying art, but for all students. They were able to closely witness the creative process and take part in a very unique form of intensive problem solving.

I selected four artists I thought would be best for the job. All four create complex and intriguing installation works in drastically different ways, and I knew that they would be great candidates to work with groups of students. The artists visited from all over the country - David Hubbard from Idaho, Hector Hernandez from Los Angeles, Jieun Beth Kim from Austin, and Molly Wicks from South Dakota - and they spent four days working in the gallery to construct their projects. The students who volunteered were dedicated and tireless and artworks of this scope would not have been possible without them.

Although there was no theme determined ahead of time for the exhibition, certain similar ideas seemed to emerge tying the projects together. Each of the four artists had a unique vision plotted out months in advance, but all of them include references to places and people. Molly's abstract forms are inspired by geographical features and resemble topographic maps. Hector's installation is a representation of downtown anywhere, littered with artifacts of the imaginary people who live there. David's work is inspired by the land and resources that we all share. An important aspect of Jieun Beth's portraits is the fact that the images traveled back and forth between Austin and Midland while the collaborators worked together to create a final product. It is intriguing and appropriate that such a connection would arise quite naturally when these four people from distant places came together.

Most of the works in this show will never appear again, and none will appear in exactly the same way. The installations will be deconstructed, their parts shipped home or reused. While this catalog can't entirely represent the experience of walking through the gallery, it serves as a slightly more permanent record of a brief moment when all of the artworks existed together.

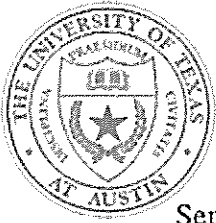
Please enjoy.



Student Assistants:

Grayson Bewley  
Christina Flores  
Georgann Harben  
Eleanor Harper  
Ruth Holmstrom  
Gwen Hutson  
Richard Reese  
Morgan Sellman  
Dave Swenson

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DEPARTMENT OF ART & ART HISTORY  
THE UNIVERSITY OF TEXAS AT AUSTIN

2301 San Jacinto Blvd, Stop D1300 • Austin, TX 78712-1421 • 512-471-3382 • FAX 512-471-7801  
Art History Fax 512-471-5539 • [www.utexas.edu/finearts/aah](http://www.utexas.edu/finearts/aah)

September 9, 2015

To whom it May Concern,

I am writing on behalf of Jieun Beth Kim who is applying for the position of Assistant Professor of Fine Art at your college. Jieun Beth came to the University of Texas to become a part of our Graduate Program several years ago and since matriculating has maintained her presence as an exceptionally gifted member of the art community here in Austin while holding down various jobs. Currently she has been appointed for the Fall 2015 teaching in our Foundations Program. This appointment is the result of her excellence as an artist and a teacher.

While enrolled in our graduate program Jieun Beth was a teaching assistant under my supervision for a semester and was among the best TAs I've worked with. She took great care with each person and the students loved her. She had the ability to communicate artistic concepts and visual experience in language that was clear and her insights were always delivered with compassion. The undergraduates thought the world of her. Later she went from being a teaching assistant for various professors to having her own class as an Assistant Instructor, a position in which she excelled which is why she was hired this year to teach at the foundations level.

Her current artwork utilizes watercolor in a unique manner; they are exquisite, conceptually grounded, and technically mind-boggling. Her work has always combined a deeply personal vision with a sophisticated understanding of pictorial construction. She is also well informed in contemporary theory, which makes her art work conscious of its position in relation to the art-world. Over the years, as she explored various forms of art making, developing her own vision, she unfailingly demonstrated persistence and respect for the medium in which she is working.

Jieun Beth is an extraordinary person. While holding knowledge of much contemporary critical thought, her own work comes from a developed and distinctive vision. It is a personal art reflective of the struggles she has gone through as a Korean, educated in several countries finding an identity that is uniquely her own. I wholeheartedly support her and know she will be an asset to your department.

Sincerely,

A handwritten signature in black ink, appearing to read "Sarah Canright", with a long horizontal line extending to the right.

Sarah Canright  
Senior Lecturer  
Department of Art and Art History  
University of Texas at Austin

**City of Austin 2015-2016**  
**Attachment # 10 - Insurance Information Form**

Please complete this form, and fax or e-mail it to Jesús Pantel at 512-974-9315 or [jesus.pantel@austintexas.gov](mailto:jesus.pantel@austintexas.gov) . Your insurance requirements will be based upon this information. Risk Management will notify the Cultural Arts Division of the results of the assessment. Please note Certificates of Insurance must have been issued within the past 6 months. If you have any questions regarding insurance requirements please contact Benny VandenAvond: phone: 512-974-3264, fax: 512-974-3411, e-mail: [bernard.vandenavond@austintexas.gov](mailto:bernard.vandenavond@austintexas.gov).

**RETURN THIS TO THE CULTURAL ARTS DIVISION**

**Name of Applicant**     Jieun Beth Kim

**Contact Name**         Jieun Beth Kim

**Phone Number**        512-674-1825

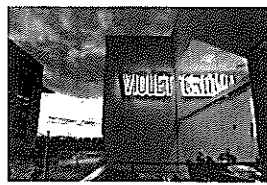
**Fax Number**            \_\_\_\_\_

**E-mail Address**        jieunbethkim@gmail.com

1. Will your activity take place in a public location or will the public be involved by attending or participating in the activities associated with this contract?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
2. Will alcoholic beverages be sold during this event(s) by someone other than the owner of the venue?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
3. If yes to #2, will your group be responsible for <b>hiring</b> someone to sell the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input type="checkbox"/>
4. If no to #3, will your group be selling the alcoholic beverages?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	N/A <input type="checkbox"/>
5. Are you responsible for providing seating, props, sound, lighting or other types of equipment and supplies for the event(s)?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
6. If yes to #5, will members of your group be using their own vehicles or renting a vehicle for this transportation?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input type="checkbox"/>
7. If no to #6, will you hire someone outside of your group to provide this transportation?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	N/A <input type="checkbox"/>
8. Will you be using a City facility for your activity?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
9. If yes to #8, are you using the City's reservation agreement process to reserve your space?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	N/A <input type="checkbox"/>

**CITY OF AUSTIN INSURANCE REQUIREMENTS**





## Reaching out to Customers with Disabilities Quiz – FY16

### Reading Material:

Dept of Justice Online course Introduction & Lessons 1 & 2 at

<http://www.ada.gov/reachingout/intro1.htm>,

NEA ADA Tip Sheet and Cultural Contractor ADA Fact Sheet attached as PDFs.

Applicant Name Jieun Beth Kim

Sponsored Project (SP) Name (if applicable) Community Exhibition Program

Contact (if an SP the contact person of SP) Jieun Beth Kim

Email [jieunbethkim@gmail.com](mailto:jieunbethkim@gmail.com)

Phone 512-674-1825

1. Sally, wheelchair user, hears a radio announcement about your upcoming performance and the website is mentioned. She is excited to go online to get tickets for her and her friend Patty, who loves this artist. Tickets are on sale and Sally goes to the website. She finds out that, in order to obtain wheelchair accessible tickets, she is directed to call during limited business hours on specific days. Accessible seats are not available online! Sally is frustrated and ultimately decides to not go through the hassle.



There is an ADA obligation to provide tickets for accessible seating the same as everyone else. True or False? True



2. A family attends your puppet show. The parents are deaf. They show up to the event without notice, and request an American Sign Language Interpreter for the performance. You are not able to provide the services on such short notice, but the family decides to stay since the children are hearing and can still enjoy the show.



What could you have done to avoid this situation?

Should have considered having a sign language interpreter for each show or an assistive listening device prepared for situations like this.



3. If your theater has 151– 300 seats, how many wheelchair accessible seats are required under the new ADA?

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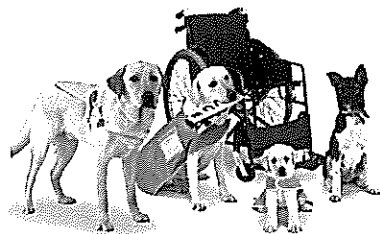
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? Yes



5. A patron requests Audio Description for your performance, who do you contact locally to request that service?

American Council Audio Description Project of the Blind

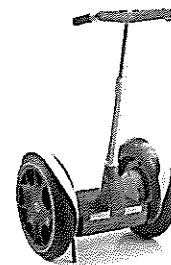




6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?
- A. Do you have a certification for your service dog?
  - B. What is your disability?
  - C. What a kind of tasks has your dog been trained to do for your disability?
  - D. All of the above.

A

7. Wheelchair accessibility does not need to be considered in an outdoor venue event. True or False? False
8. Under the new ADA requirements, a Segway is not considered a mobility device. True or False? False
9. Your museum is hosting a traveling exhibition of mummies from ancient Egypt. The policy of the lending museum is that the artifacts may not be touched. You have a patron who is blind visit the exhibit. Would it be considered a "fundamental alteration" or a "reasonable modification" to let the visitor touch the art?



Reasonable modification

Once you have completed the quiz please email to [lee.nguyen@austintexas.gov](mailto:lee.nguyen@austintexas.gov) for grading.

## Assurances

By submitting this application, the applicant hereby gives assurance to the City of Austin that:

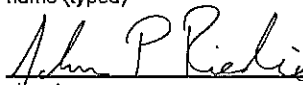
1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(j) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1988;
5. The applicant will comply with Section 10(7)(b) of the Texas Commission on the Arts' Enabling Legislation, which prohibits the TCA and its grantees from knowingly fostering, encouraging, promoting, or funding any project, production, workshop, and/or program which includes obscene material as defined in Section 43.21 Penal Code of Texas;
6. The applicant is a nonprofit project as defined by the I.R.S.;
7. The application has been duly authorized by an authorized official for the applying organization, a principal of the organization with legal authority to certify the information contained in the application and sign contracts for the organization; he/she must read and guarantee the compliance of the organization with the requirements listed. Sponsored applications must be signed by the principal of the nonprofit umbrella organization with legal authority to certify the information contained in the application and a representative of the sponsored group/individual;
8. The applicant understands that the City of Austin actively reviews and evaluates all aspects of the programs and processes and incorporates changes which may occur at any time throughout the funding calendar. Cultural Arts Division staff will provide updates on changes as they are adopted;
9. The City of Austin reserves the right to make special stipulations on how specific cultural contract funds may be spent;
10. Neither the applicant nor any of its agents, representatives, subconsultants, nor I have undertaken or will undertake any activities or actions to promote or advertise any cultural arts funding proposal to any member of any City Commission reviewing the proposals, any member of the Austin City Council, or any City staff except in the course of City-sponsored inquiries, interviews or presentations;
11. The filing of this application by the undersigned, officially authorized to represent the applicant organization, has been duly approved by the governing board of the applicant organization.

- ☐ This application was approved by the applicant's board on \_\_\_\_\_
- ☒ This application is scheduled to be approved by the applicant's board on 1-11-2016

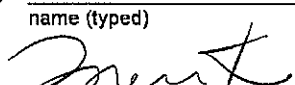
*Note: If the application has not been approved by the governing board, you must notify the City as soon as action is taken.*

### Applicant Authorized Official

John Riedle CEO

name (typed) title  
 01/04/2016  
signature date

### Sponsored Organization/Group/Individual (if applicable)

Jieun Beth Kim  
name (typed) title  
 2/1/16  
signature date

### City of Austin

name (typed) title  
signature date