

March

16 CI 42 SP, Big Medium/Terra Goolsby (Lullabies & New Language)

Recommended for Funding as an Individual Artist

The artist will present a three week visual art exhibition in July featuring the installation work of Terra Goolsby. 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 47 SP, Austin Creative Alliance/Ethan Azarian

Recommended for Funding as an Individual Artist

The artist will create a large public mural with the students at McBee Elementary on an exterior retaining wall that is located on the grounds of the McBee Elementary school. The ribbon cutting event will take place at 2800 Braker Lane in District 4. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

16 CI 48, New School of Music

Recommended for Funding as a 501 (c) 3 Organization

The Organization will present The New School of Music Spring and Summer Program featuring world-renown jazz musician Don Braden. Mr. Braden will lead two workshops of NSM students, which will culminate in 2 public performances. The performances will take place at The Sanctuary Church located at 2614 Exposition Blvd. in District 10. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$7,500 award.

16 CI 49 SP, Austin Film Society/Juanita Butler (The Juani Begood Show)

Recommended for Funding as an Individual Artist

The artist will create three new video sketches for "The Juani Begood Show" web series. The web series public viewing and artist talk will take place at the Carver Branch Library located at 1161 Angelina Street 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 50, Outreach Productions

Recommended for Funding as a 501 (c) 3 Organization

The Organization will present Art is Cool: A Celebration of Juneteenth that will feature jazz, gallery art, dance and poetic performance, and documentary films. The event will take place at either the Marchesa Theatre or George Washington Carver Museum in Districts 4 and 2 respectively. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$6,500 award.

16 C1428P



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
Lullabies and New Language

\$ 3,000 Requested

Submitted: 1/13/2016 9:12:38 AM (Pacific)

Project Contact

Tiffany Coghill

Coghill@bigmedium.org

Tel: 512-939-6665

Additional Contacts

moyakhabele@gmail.com, keith@kreegerpottery.com

Big Medium

916 Springdale Road

Bldg 2, #101

Austin, TX 78702

Telephone 512-939-6665

Fax

Web bigmedium.org

Executive Director

Shea Little

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

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 at 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.

October 1998

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.

The Alchemy of Myth

3. Sponsored Project Contact Information - FIRST NAME

Terra

4. Sponsored Project Contact Information - LAST NAME

Goolsby

5. Sponsored Project Contact Information - EMAIL

terragooolsby@gmail.com

6. Sponsored Project Contact Information - TELEPHONE

512.775.6158

7. Sponsored Project Mailing Address - ADDRESS

6636 W. William Cannon Dr. apt.1513

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

TX

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78735

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 Terra Goolsby. The show will open with an opening reception on July 7th from 8 to 11pm and will be open to the public on the Saturdays and Sundays from 12 to 6pm until July 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. Goolsby is a masterful installation artist converting everyday objects in to art. This show is a way to facilitate the opportunity for

local Austinites and visitors to experience this type of visual art.

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?

Terra Goolsby is a Texas based artist and curator. She attended the Rhode Island School of Design where she acquired a MFA in Sculpture and remained a Presidential Scholar for the duration of her stay. She also conducted independent research at Brown University and completed the Harriet W. Sheridan Center collegiate teaching Program at Brown. During this time, her artwork was installed at the Harvard Natural History Museum and the Sackler Gallery as part of a study about the interpretation of art in different contexts. She also attended the University of Texas at Austin where she earned a BFA in painting and sculpture.

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?

Goolsby 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?

Goolsby 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).

Terra Goolsby is a Texas based artist and curator. She attended the Rhode Island School of Design where she acquired a MFA in Sculpture and remained a Presidential Scholar for the duration of her stay. She also conducted independent research at Brown University and completed the Harriet W. Sheridan Center collegiate teaching Program at Brown. During this time, her artwork was installed at the Harvard Natural History Museum and the Sackler Gallery as part of a study about the interpretation of art in different contexts. She also attended the University of Texas at Austin where she earned a BFA in painting and sculpture. She was an artist in residence at West Dean College of Sussex University in Chichester, England where she was awarded the Edward James Fellowship for her stay. She has also been an artist in residence at the Vermont Studio Center and I-Park Foundation in New Hampshire. She was also the founder and lead curator of the non-profit organization Open Doors for five years. She currently lives in Austin, Texas. Her work has been exhibited in Texas, England, New York, Rhode Island, Boston, and Connecticut.

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

NA

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 12,000	\$ 12,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 13,000
Expenses	\$ 12,000	\$ 12,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 13,000

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
3. TOTAL EARNED INCOME	\$ 0		\$ 0
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
8. TOTAL UNEARNED INCOME	\$ 1,500		\$ 1,500
9. COA Request Amount	\$ 3,000		\$ 3,000
10. TOTAL CASH INCOME	\$ 4,500		\$ 4,500
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
Total	\$ 6,000		\$6,000

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
24. TOTAL EXPENSES	\$ 4,500	\$ 1,500	\$ 6,000
Total	\$ 4,500	\$ 1,500	\$6,000

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Opening reception	July 7th, 2016	979 Springdale	979 Springdale	1
Activity 2	Public gallery hours	Saturdays and Sundays through to July 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					
Total					2

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 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](#)[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.

[Goalsby Board Chair](#)[download template](#)

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

Application ID: 49530

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TERRA GOOLSBY

512-775-6158
8001 S. IH 35 apt. 712
Austin, Texas, 78744
terragoolsby@gmail.com
www.terragoolsby.com

EDUCATION

Rhode Island School of Design, MFA in Sculpture, Presidential Scholar, 2010
Brown University, Harriet W. Sheridan Collegiate Teaching Program, 2010
University of Texas at Austin, BFA in Studio Art, Cum Laude, 2004

AWARDS AND FELLOWSHIPS

Artpace Artist in Residence Finalist 2012 and 2013
Macdowell Residency Offer 2012
Thanatopolis Exhibition Prize and Honorarium in Visual Art/Land Art/Installation, I-Park, Connecticut, 2010
Edward James Residency Fellowship, West Dean College of Sussex University, Chichester, England, 2010
Presidential Scholar, Rhode Island School of Design-2008, 2009, 2010
Vermont Studio Center Artist's Residency Fellow-2006
City of Austin's Cultural Arts Grant-2006
Austin Critic's Table Nomination-Best Group Show-2005
Undergraduate Research Fellowship, University of Texas at Austin-2002

SELECTED GROUP EXHIBITIONS

2015

ICOSA Gallery for EAST Studio Tours, Austin, Texas
DUE EAST, EAST Studio Tours, Austin, Texas

2013

5x7, Arthouse, Austin, Texas
Texas Sculpture Group Pop-Up Show, San Antonio, Texas

2012

EAST Studio Tours at Artpost, Austin, Texas
5x7, Arthouse, Austin, Texas

2011

Mujeres, Loft Light Gallery, El Paso, Texas
5x7, Arthouse, Austin, Texas

2010

Thanatopolis, I-Park Artist's Enclave, East Haddam, Connecticut
Brand New Bag, Recess Gallery, New York, New York
Boston Young Contemporaries, 808 Gallery at Boston University, Boston, Massachusetts
RISD Thesis Exhibition, Convention Center, Providence, Rhode Island

2009

Art vs Artifact, Arthur M. Sackler Museum, Cambridge, Massachusetts
Art vs Artifact, Harvard Natural History Museum, Cambridge, Massachusetts
PYT Pretty Young Thing, Providence, Rhode Island
We Killed It, Mounted It, and Cut It's Flesh, Just That Your Face May Be Slightly More Kissable, Sol Kofler
Gallery, Providence, Rhode Island

2008

Open Studios, Studio 304, Austin, Texas

2007

Open Doors Collective's Expansion, Dallas Contemporary Museum, Dallas, Texas

Art Matters, Art Alliance of Austin, Austin Texas

The Irresistible Appeal of Drawing, Studio 107, Austin, Texas

2006

5x7, Dunn and Brown, Dallas, Texas

5x7, Finesilver, Houston, Texas

5x7, Arthouse at the Jones Center, Austin, Texas

Fusebox, Mass Space at the Blue Theatre, Austin, Texas

Open Doors Collective's In Between, Dougherty Arts Center, Austin, Texas

2005

Rising Stars vol. 2, Studio 107, Austin, Texas

Itty Bitty Teeny Tiny Show, Mel Ziegler Studios, Austin, Texas

Open Doors Collective's Downtown, AMLI Downtown, Austin, Texas

2004

Open Doors Collective's, Open Doors, Austin, Texas

Mayday Installations, Littlefield and Scarborough Buildings, Austin, Texas

Insinuating Movement, New Gallery, Austin, Texas

East Side Studio Tours, Iron Gate Studios, Austin, Texas

SELECTED PUBLIC ACTIVITIES

Lecture "Self Reflections", West Dean College of Sussex University, (Chichester, England)

Lecture "Systems", Vermont Studio Center, (Johnson, Vermont)

Lecture "Documents and Communication", Dougherty Arts Center, (Austin, Texas)

Lecture and Documentary Screening "Discussions on Christo", Dougherty Arts Center, (Austin, Texas)

Donation and Digital Archive Launch "Creative Commons for Texas Artists"

opendoorscollective.org, (Austin, Texas)

Artist Panel "Installation Art's Definition and Role in Contemporary Art Practice", Open Doors Downtown, AMLI Downtown (Austin, Texas)

BIBLIOGRAPHY

Richter, Till "The Fine Art of Austin", Austin Monthly, April 2006, p. 40.

Moniot, Marie-Adele, "Open Doors", ARTL!ES, Vol. 46, Spring 2005, p. 94.

Ryzin, Jeanne Claire Van, "Recommended Arts", (Open Doors Downtown), XLentertainment, Austin 360.com, March 14, 2005.

May, Jacklyn, "Open Doors Downtown", Austin Chronicle, AC pick.

Haskell, Caitlin, "Domesticating the Installation", Voices of Art, Vol. 13 issue 1, 2004, p. 38.

Koper Rachel, "Open Doors", Austin Chronicle, Sept. 3, 2004, p.44.

COLLECTIONS

Yolanda Hodsdon, El Paso, Texas

Claudia Paolla, El Paso, Texas

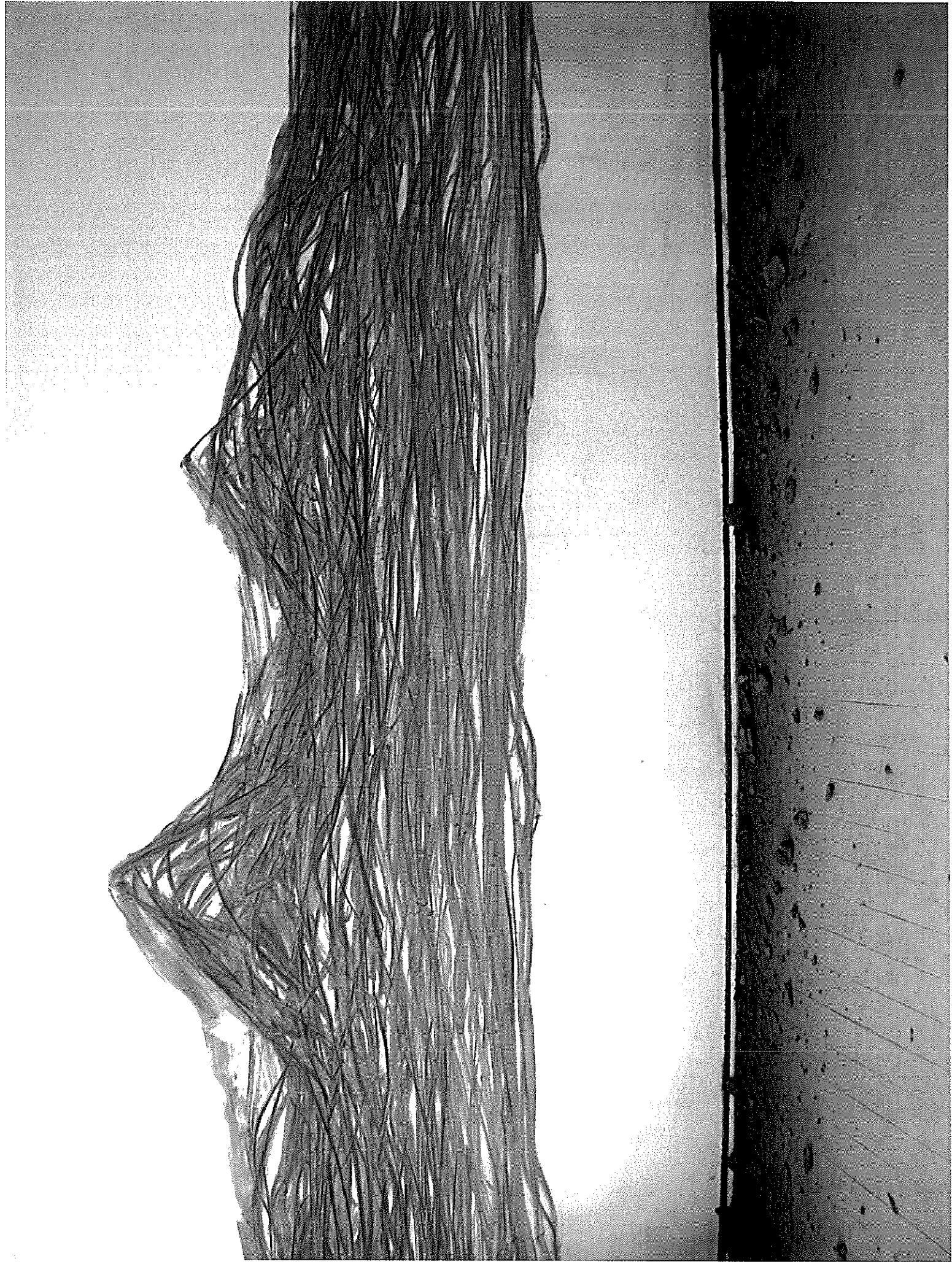
West Dean College of Sussex University, Chichester, England

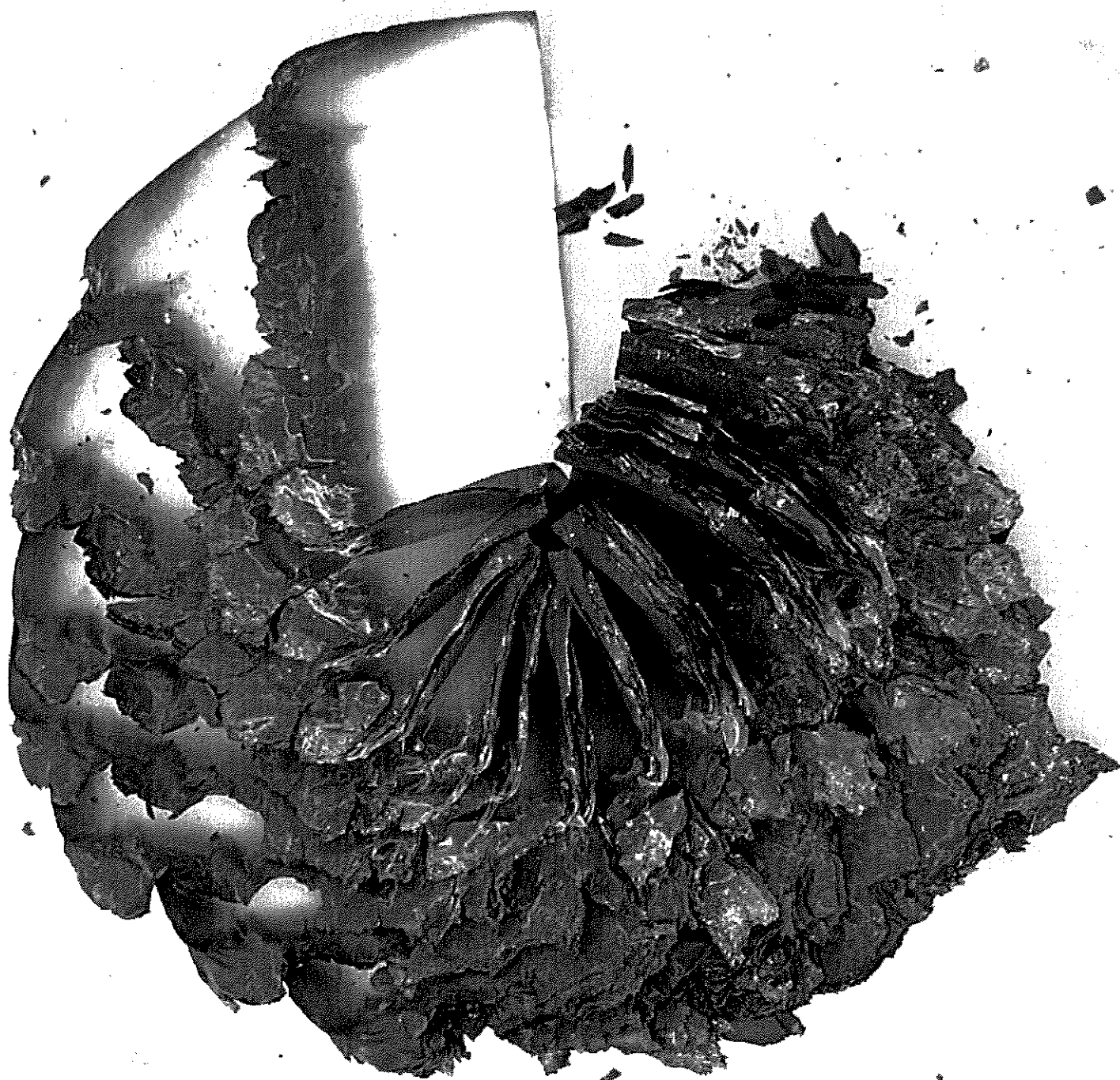
I-Park, East Haddam, Connecticut

Ernesto Martinez, Austin, Texas

Amanda Thackary, New York, New York

James Peterson, Houston, Texas
Mary and Howard Yancy, Austin, Texas
Margaret McInroe, Austin, Texas
Jason Burch, Austin, Texas
Bonnie Cross, Austin, Texas
Liz Joblin, Studio 107, Austin, Texas
Carol Wagner, Austin, Texas
Till Richter, Austin, Texas
Antonio La Pastina, Austin, Texas
Andrew Shapter, Austin, Texas





**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 and D through Z to Anne-Marie McKaskle-Davis at 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.

RETURN THIS TO THE CULTURAL ARTS DIVISION

Control Number

Name of Applicant Terra Goolsby

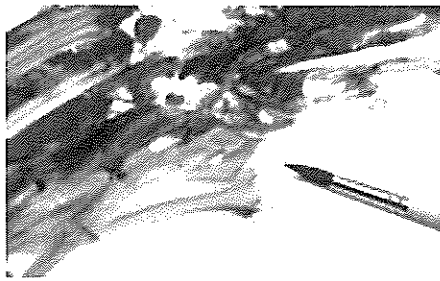
Contact Name Moya Khabele

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 hiring 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 Terra Goolsby

Sponsored Project (SP) Name (if applicable) The Alchemy of Myth

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

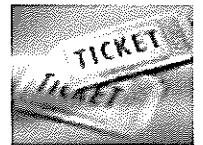
Email mkhabele@mac.com

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

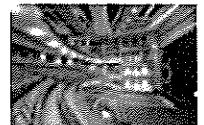


2. A family attends your puppet show. The parents are deaf. They show up to the event without notice, and request an American Sign Language Interpreter for the performance. You are not able to provide the services on such short notice, but the family decides to stay since the children are hearing and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

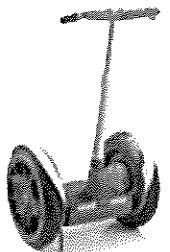
5. A patron requests Audio Description for your performance, who do you contact locally to request that service?



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 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.

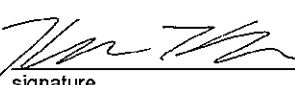
☐ This application was approved by the applicant's board on _____

☒ 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)

Terra Goolsby Artist

name (typed) title
 1.11.16
signature date

City of Austin

name (typed) title

signature date

**Cultural Arts
Division**

CITY OF AUSTIN

Powered by ZoomGrants™

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
Ethan Azarian Blue Cow Studio

\$ 3,000 Requested

Submitted: 2/17/2016 10:26:18 AM (Pacific)

Project Contact

Peggy Ellithorpe

membership@austincreativealliance.org

Tel: 5122472531

Additional Contactsinhousegallery@hotmail.com**Austin Creative Alliance**

81 San Marcos St #c1
Austin, TX 78702

Telephone 512.247.2531

Fax

Web www.austincreativealliance.org**CEO**

John Riedie

john@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

Chair of Board

4. Emailshea@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.

11/2009

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.

5/1/2016 Start Date (MM/DD/YYYY)

5/10/2016 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.

Ethan Azarian

3. Sponsored Project Contact Information - FIRST NAME

Ethan

4. Sponsored Project Contact Information - LAST NAME

Azarian

5. Sponsored Project Contact Information - EMAIL

inhousegallery@hotmail.com

6. Sponsored Project Contact Information - TELEPHONE

512-271-1997

7. Sponsored Project Mailing Address - ADDRESS

2514 E 17th St

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

Texas

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).

Creating a large public work of art (mural) with the students of McBee Elementary on an exterior retaining wall that is located on the grounds of McBee Elementary school located at 2800 Braker Ln in North Austin. The mural will be site specific for the school and surrounding community. It will include content that reflects the school community and history as well as elements of local culture. There will be a ribbon cutting ceremony on Monday May 2 at 9:00 AM with council members from district 4 on hand along with the school population and residents from the local community.

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

McBee Elementary School is located on Braker Lane in North Austin in District 4. McBee is a large urban elementary school serving a student

population that is high poverty and highly mobile (transferring frequently between schools). Half the students at each grade level are native speakers of Spanish. Community involvement has been a challenge for the school. This area would greatly benefit from having a large outdoor public artwork and at the same time help to connect the school with the community. The mural will be painted on an existing retaining wall on McBee school grounds. This is an exterior wall that is 60 yards long and 7 ft high and directly faces Braker Lane. It has high visibility for pedestrians and motorists driving by.

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?

The students and I will create a totally unique site specific work of art that will reflect the school community and history (displaying the many positive aspects of the the school rather than just its challenges), at the same time depicting elements of local culture. Sections of the the mural will be designed and painted entirely by the students. The mural will be very colorful and stand out on the schools campus, and be very visible to pedestrians and motorist driving by on Braker Ln.

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 Demographics at McBee Elementary School have made widespread and ongoing community involvement a challenge. This experience of creating their own work of art will provide a special opportunity for them and help to validate their contributions as artists and give them a sense of ownership for the mural and for the story it tells about them to the community at large. It is a significant step forward in the partnership between the school community and the local community. The concrete retaining wall has been an eyesore for years, and a particular concern for residents of the community across the street.

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 had several meeting with the Principal and Librarian at McBee Elementary. They had concerns about the content and the completion of the project. I painted a mock up design and this was a starting point for sharing ideas and suggestions for the subject matter for the project. I listened to their concerns and together we came up with a concept for the mural and time frame for completion of the project. I then reached out to the Council members in the District and got them involved. The Council members will reach out to the local media and be there in person in support of the school when we have a ribbon cutting and celebration party for the completion of the Mural which is scheduled for Monday, May 2nd.

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

The project will be evaluated by the reaction of the school community and local community once the project has been completed. In order to track and document this feedback from the project at McBee i will be conducting a survey via email and at the ribbon cutting ceremony I will hand out surveys with 5 or 6 questions regarding what (they) the viewer liked or didn't like and what could we have done better. The survey will also ask if they are local or just visiting Austin.

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

Data regarding audience demographics and audience involvement will be collected in the survey questionnaire form which will be handed out to all who attend the event (the ribbon cutting celebration upon completion of project). The event will be attended by students, faculty, members of the community, local nonprofit organizations (e.g. Loves North Austin and Rundberg Rising), other artists and art related organizations.

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 90 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?

This project is an opportunity for McBee Elementary School to fulfill both social and culture needs. The neighborhoods surrounding McBee Elementary are filled with diverse and creative people, amazing food, and lush natural areas. The mural site on the schools outer retaining wall would be a great starting place for the school and the community to come together to strengthen the youth, celebrate our international roots, and foster a sense of pride and positivity in the local community.

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

The concrete retaining wall the mural will be painted on is very visible to the public (pedestrians and commuters). This retaining wall has been an eyesore for years, and a particular concern for the school and residents of the community. By combining elements of the school and community history and culture, using Bright and bold colors to tell the stories of the neighborhood and school, it will serve a common interest and create a natural curiosity and appeal to a broad constituency.

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

The public sidewalk is only 6 feet away from the wall the mural is painted on, making it very visible to people when they pass by. People with disabilities would have access visually from the public sidewalk. The mural is at ground level making it very accessible to the audience.

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

McBee Elementary School is located on Braker Lane in North Austin in District 4. McBee is a large urban elementary school serving a student population that is high poverty and highly mobile (transferring frequently between schools). This project is a great opportunity for students to get involved and feel more connected to the community they live in. It is an area in North Austin that really benefits from a large outdoor visual work of art.

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?

Yes fliers will be made in advance of the ribbon cutting ceremony these will be distributed to hotel lobbies and the convention center in downtown Austin. I will attempt to interest the hotels to include the mural as destination on their walking tours for tourists.

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).

I have been actively creating and displaying my paintings here in Austin for 25 years. Everything from curating and promoting my own house shows (The In-House Gallery) to showing my work in galleries, cafes and restaurants in Austin and other cities abroad. In 2005 I started creating large outdoor public works of art mostly for private residents and businesses using my organizational and promotion skills and overall experience from the last 25 years. Blue Cow Studio's mission is to create large outdoor works of art in the greater Austin area concentrating on neighborhoods that would benefit the area both visually and culturally, paying special attention to working with schools connecting schools with members of the community, to collaborate creatively and artistically and to vitalize the neighborhood visually. Students and community members would work together to create their own public artwork specific to their neighborhood.

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.ethanazarian.net

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 10,919	\$ 16,485	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 12,000

Expenses	\$ 1,500	\$ 2,000			\$ 2,000
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$	\$ 0
2. Total Other Earned Income	\$	\$ 0
3. TOTAL EARNED INCOME	\$ 0	\$ 0
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$ 3,500 Contribution from Loves North Austin	\$ 3,500
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$	\$ 0
8. TOTAL UNEARNED INCOME	\$ 3,500	\$ 3,500
9. COA Request Amount	\$ 3,000	\$ 3,000
10. TOTAL CASH INCOME	\$ 6,500	\$ 6,500
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
Total	\$ 7,000	\$7,000

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	\$ 5,800	\$	\$ 5,800 Artist time working individually and time spent working with Students at \$29 an hour for 200 hours
17. Travel	\$	\$	\$ 0
18. Space Rental	\$	\$	\$ 0
19. Equipment Rental	\$	\$	\$ 0
20. Supplies and Materials	\$	\$	\$ 0
21. Marketing and Promotion	\$	\$	\$ 0
22. Production/Exhibit Costs	\$ 400	\$ 500	\$ 900 paint, brushes, cleaning supplies and final clear coat of sealant for protection final finish for mural
23. Other	\$ 300	\$	\$ 300 ACA fee
24. TOTAL EXPENSES	\$ 6,500	\$ 500	\$ 7,000
Total	\$ 6,500	\$ 500	\$7,000

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Ribbon cutting ceremony and celebration	Monday May, 2	Mcbee elementary School	1001 west Braker Ln	district 4
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					

Activity 8
Activity 9
Activity 10
Total

0

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](#)

[Board List](#)

[IRS 990](#)

[ACA history and Capacity](#)

[Insurance Assessment Form](#)

[ADA Accessibility](#)

[Assurance Document](#)

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

Application ID: 50633

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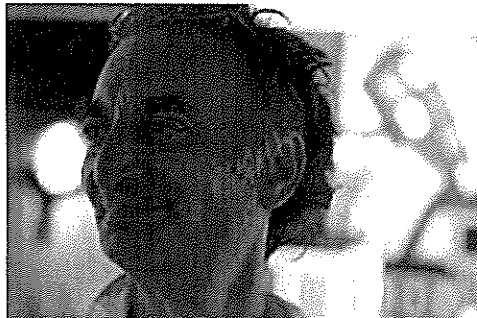
[Logout](#) | [Banner](#)

ETHAN AZARIAN

PAINTER AND MURALIST

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About Ethan



I was born and raised in Cabot, Vermont where I enjoyed growing up in a creative environment. Both my parents are artists so growing up I was surrounded by music and art. It never really occurred to me that I could or would do anything else. My brothers and I were influenced and encouraged by our parents. We also had the advantage of growing up without TV on a farm in rural Vermont

where imagination and creativity were readily available. My parents were part of the back to the land movement that happened back in the 1960's and 1970's in Vermont. The green mountains, farmhouses, barns, cows, chickens, sheep, apples, pears, coffee cups and chairs are the subject matter for many of my paintings. My love for cities is a result of taking long train rides late at night to visit my grandparents in Washington DC, passing through cities on the East Coast. It was very romantic for a kid growing up on a farm in rural Vermont. Frequently you can see a city tucked away somewhere in the paintings. Later on I was influenced by the usual famous suspects: Dali, Van Gogh, Monet, Andrew Wyeth and Warhol. Not that I wanted to or could ever hope to paint like them. They were more a source of inspiration.

In my mid-twenties I moved from Vermont to Austin, Texas where I continue to paint and perform music. I have made my living as a professional artist in Austin for twenty years, selling my work out of my home and studio the In House Gallery. I have enjoyed working large scale in recent years and have painted a growing number of murals in Austin, including most recently a mural project titled *Migration* for the City of Austin's Art in Public Places TEMPO program. I have also worked with First Night Austin (and later Austin's New Year) to create large-scale interactive installations for the New Year's Celebration.

ETHAN AZARIAN

PAINTER AND MURALIST

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UPCOMING ART SHOWS



EAST AUSTIN STUDIO TOUR

(<http://east.bigmedium.org>)

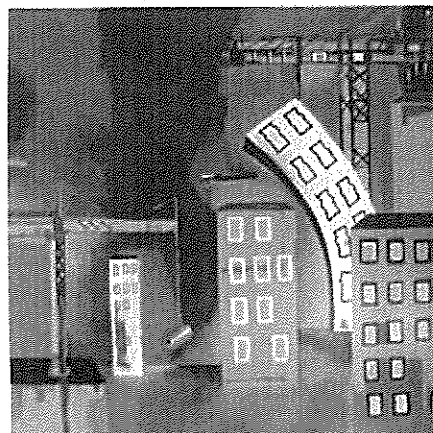
November 14-15 & 21-22
11am - 6pm

Blue Cow Studio
#38 on the Tour

2514 E 17th Street
(corner 17th & Cedar)

Blue Cow Studio

Opening Reception



Saturday, November 21st

2 - 6 pm
Art Show and Sale

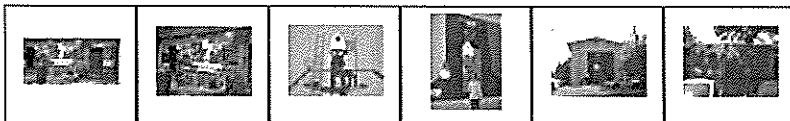
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PAINTER AND MURALIST

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"Mexico" Mural, 206 W. 38th St 20 Ft x 10FT
Acrylic on Brick Wall

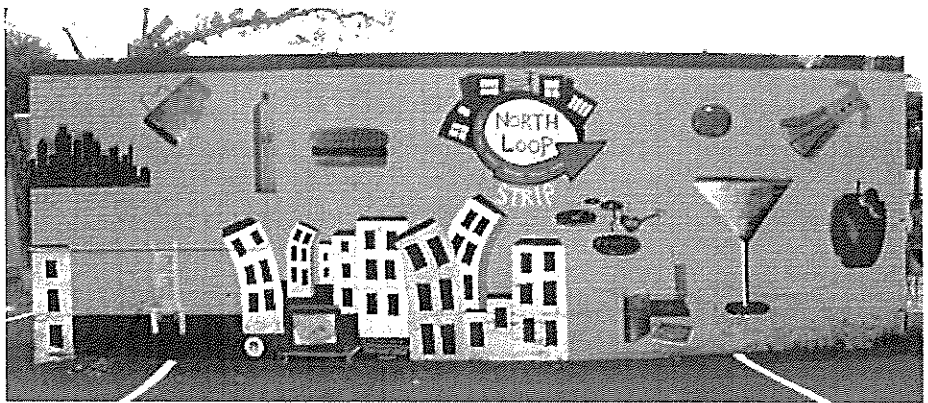


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Website Builder
provided by Vistaprint

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North Loop Mural Revival Vintage
100 W. North Loop



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Website Builder
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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.

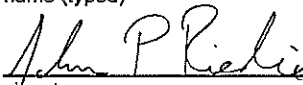
- ☐ This application was approved by the applicant's board on _____
- ☒ This application is scheduled to be approved by the applicant's board on 1-11-2016

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)

ethan azarian Mcbee Mural

name (typed) title

 03/07/16

signature date

City of Austin

name (typed) title

signature date

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 . 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.

RETURN THIS TO THE CULTURAL ARTS DIVISION

Name of Applicant Ethan Azarian

Contact Name Ethan Azarian

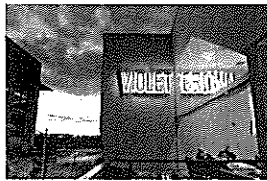
Phone Number 512-271-1997

Fax Number _____

E-mail Address inhousegallery@hotmail.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"/>	GL	
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 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 checked="" 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 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 Ethan Azarian

Sponsored Project (SP) Name (if applicable) Mural at McBee Elementary School

Contact (if an SP the contact person of SP) Ethan Azarian

Email inhousegallery@hotmail.com

Phone 512-271-1997

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?

I could put information on the website for people to contact me in advance of the show so that I could make reasonable accommodations to have an American Sign Language Interpreter for the show.



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

✓ At least 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 No



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

✓ VSA 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?

X Reasonable modification

Fundamental Alteration

Once you have completed the quiz please email to
lee.nguyen@austintexas.gov for grading.

McKaskle, Anne-Marie

From: Peggy Ellithorpe <membership@austincreativealliance.org>
Sent: Monday, March 07, 2016 10:56 AM
To: McKaskle, Anne-Marie
Cc: inhousegallery@hotmail.com
Subject: Re: Ethan Azarian CI application follow up

At our next board meeting. 3/25/2016.

Peggy

Peggy Ellithorpe - Austin Creative Alliance, Membership, Programs, and Online Community
NEW ADDRESS: 81 San Marcos St, Suite C1, Austin TX 78702
Join CreateAustin.net - the new hub for the Creative Sector in Austin!
austincreativealliance.org nowplayingaustin.com

On Mon, Mar 7, 2016 at 10:38 AM, McKaskle, Anne-Marie <AnneMarie.McKaskle@austintexas.gov> wrote:

Peggy,

Would you also tell me the date that Ethan's application was approved or will be approved by the board?
Thanks!

Anne-Marie McKaskle-Davis

Contract Compliance Specialist

City of Austin Cultural Arts Division

Economic Development Department

201 East 2nd Street

Austin, TX 78701

O: [512.974.7854](tel:512.974.7854)

F: [512.974.6379](tel:512.974.6379)

Annemarie.mckaskle@austintexas.gov

<http://www.austintexas.gov/department/cultural-funding>

McKaskle, Anne-Marie

From: Ethan Azarian <inhousegallery@hotmail.com>
Sent: Monday, March 07, 2016 11:15 AM
To: Peggy Ellithorpe; McKaskle, Anne-Marie
Subject: Azarian FY16CIAssurances for SP signature Has Been Completed
Attachments: Azarian FY16CIAssurances for SP signature.pdf

Thanks Peggy and AnnMarie hope. I did it right... Loved the guide button..Could use one for my personal life..

From: mail@cudasign.com
Date: Mon, 7 Mar 2016 12:10:47 -0500
Subject: Azarian FY16CIAssurances for SP signature Has Been Completed
To: inhousegallery@hotmail.com



You signed the attached document "**Azarian FY16CIAssurances for SP signature**".

The following people were cc'd:

jetq@austincreativealliance.org, membership@austincreativealliance.org

Assurances

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

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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.

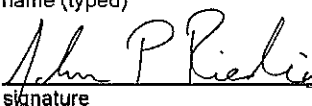
- ☐ This application was approved by the applicant's board on _____
- ☒ This application is scheduled to be approved by the applicant's board on 1-11-2016

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)

ethan azarian McBee Mural

name (typed) title

 03/07/16

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

New School of Music
New School of Music Spring and Summer Program

\$ 7,500 Requested

Submitted: 2/25/2016 8:51:10 AM (Pacific)

Project Contact

Evan Nicholson
enicholson@newschoolofmusic.net
Tel: (901) 590-8500

Additional Contacts

enicholson@newschoolofmusic.net,
rspencer@newschoolofmusic.net

New School of Music

308-B, Congress Ave.
Austin, TX 78701

Telephone (512) 535-0208

Fax N/A

Web www.newschooolofmusic.net

Director

Richard K. Spencer
rspencer@newschoolofmusic.net

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

Richard K.

2. Last Name

Spencer

3. Title

Director

4. Email

rspencer@newschoolofmusic.net

5. Street Address

PO Box 142553

6. City

Austin

7. State

TX

8. Zip/Postal Code

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.

Incorporated: May 30, 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.

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).

The New School of Music (NSM) Spring and Summer Program features world-renowned jazz musician and educator Don Braden. Mr. Braden will lead two separate workshops comprised of NSM students ages 12-18 which will culminate in public performances. Workshops will also be open to the general public to participate in and watch/observe. The two public performances will showcase the NSM Student Jazz Combo comprised of students ages 14-18 from NSM's AISD and home-schooling classes.

Workshop Dates:

Session 1: May 20, 2016

Session 2: June 29, 30, and July 1, 2016

Workshop Location: The Sanctuary Church; 2614 Exposition Blvd., 78703

Performances will take place at The Sanctuary Church on May 20 and July 1, 2016 from 8pm-10pm. Admission is free.

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

-- The project gives quality work to the four local musicians who will accompany Mr. Braden in the instruction of NSM's students and general public in the two open workshops. Said teaching artists will benefit from working in a professional environment with appropriate compensation while gaining invaluable experience working with a living master in the field of Jazz (Braden).

-- The workshop allows students from diverse socio-economic backgrounds access to study and perform with a living master. Students work with one another and form lasting bonds and creative relationships that cross socio-economic boundaries.

-- Mr. Braden's work in Austin will inform the local scene, both young and old, of methods and ideas at the forefront of Jazz.

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?

-- Education: New School of Music partners with several organizations (Boys and Girls Club, Cedars International Academy, Armstrong Community Music School) to bring quality music education to underserved students throughout Austin. Over 2000+ hours of music instruction to underserved youth have been led by NSM staff and guest instructors in its brief 2.5 year history.

-- Public Performances: 2 Public performances comprised of NSM students, teaching staff, and nationally known artists have been held in Austin. NSM students gain invaluable experience through public performance opportunities / mentorship.

-- NSM brings national artistic talent to lead workshops, Master Classes, and perform for students and the general public throughout Austin.

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?

- Music Instruction to Underserved Students: A portion of workshop attendees will come from Cedar's International Academy, McBee's Elementary, Webb Middle School, and a variety of home-schooled and other students from low to mid socio-economic backgrounds.
- Female musicians are underrepresented in the world of jazz. Co-lead instructor Peggy Stern advances positive modeling for younger girls interested in embarking in the field of jazz. Similarly, NSM's student body participating in the workshops are comprised of several female students.
- Workshops and performances are free and open to the public. Media outreach for the project will span socio-economic constituencies enabling a broad audience to participate in the free event.

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?

- New School of Music initiated activities August 20, 2013. Since that time NSM has successfully given 2 public workshops and 2 public performances comprised of NSM students, staff and guest artists in a fashion similar to the proposed events for our Spring and Summer 2016 Program.
- NSM currently oversees 8-10 classes per week, serving an average of 60-80 students per month. NSM has a paid staff of 3 administrators and 8 instructors which carry out its successful programs.
- NSM's staff successfully carried out and managed its 2014-2015 budget which surpassed \$70,000.
- NSM's produced similar workshops and concerts in 2013 and 2015. Seasoned instructors and production crew will be employed to carry out the 2016 workshops/performances.

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

1. Monitoring future student enrollment to better understand NSM's Spring and Summer Program's effectiveness in broadening outreach to a more diverse socio-economic pool of students.
2. Through proper monitoring of the project budget. Are teaching artists' guaranteed fees met? Are other costs met? Are sources of revenue diversifying?
3. Monitoring whether connections with other organizations and artists are being made, thus raising in-kind donations, creative connections and a more diverse audience, artist, and student base.
4. Through continued collaboration with NSM guest artists and local teaching artists. Questions include: Does Mr. Braden show a continued interest in working with NSM? Do local teaching artists show a similar interest?

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

- Registration forms for workshop attendees will evaluate demographic make-up. Demographics covered include: racial, ethnic, geographic and economic.
- Zip codes will be captured to monitor audience and workshop attendee location through online tools such as Eventbrite.
- The audience attendee reservation process will go through Eventbrite and will include questions to track what portion of the audience are tourists and of those how many are in town specifically for this production?
- Google Analytics will be used to track user origin and pages/media visited.

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?

- Allowing underserved youth from throughout Austin access to high-end, quality music instruction and mentorship from local instructors and nationally acclaimed artists.
- Advancing awareness of current trends in contemporary jazz practice to a broad constituency of students, working musicians, and audience.
- Increasing teaching and performance opportunities to local jazz musicians and teaching artists.
- A broad student body from diverse backgrounds work with one another in a creative way and form lasting bonds and relationships that cross socio-economic boundaries.
- New School of Music is committed to helping underserved children (preK-12th grade) in the community by setting a scholarship goal of 50% of our total enrollment.

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

- NSM students and parents - past, present, and prospective - will be notified through several channels including: via the NSM email list, word-of-mouth, social media, student handouts, school newsletters and bulletins.
- Social media including Facebook/Twitter will announce the performance to followers in Texas and nationally.
- Postcards and color posters will be distributed to Austin concerts halls, schools, music stores, record stores, coffee shops and other viable commercial spaces in an effort to attract a broad range of audience.
- Press releases sent locally to radio, print and online publications including: KUT, KOOP, The Austinist, The Austin Chronicle, The Austin American-Statesman, Austin Daze and Now Playing Austin.

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

- NSM has an extensive outreach and is comprised of students with multiple impairments including: students on the autism spectrum and dyslexia.
- The Sanctuary is accessible to those with physical impairments and is 100% ADA compliant.

Examples include:

1. Wheelchair accessible seating is provided for up to at least five patrons, which is compliant to the ADA requirements of The Sanctuary's overall seating capacity.
2. Mobility devices such as Segways, service animals, and wheelchairs have accessibility to The Sanctuary's main performance space, bathrooms, and foyer.
3. For those with audio description needs and sign language interpreters, audience can contact New School of Music beforehand to discuss and schedule appropriate provider.

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

The New School of Music Spring and Summer Program will continue to provide opportunities to underserved and economically disadvantaged students through its robust scholarship program. Workshops are between \$150 and \$300 per student to attend. NSM offers a 100% discount for students in need. The New School funds these scholarships through paid tuition revenue proceeds and private contributions. Scholarship candidates are identified by the New School and its partners, and are selected based on economic need, desire to learn, and commitment.

Concerts are 100% free and open to the public, allowing the broadest possible constituency to attend both the May and July concerts.

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?

New School of Music will make a concerted effort to partner with local hotel/motel industries in order to attract a diverse constituency of out-of-town audience members. Postcards and color fliers announcing the free event will be distributed to multiple hotel and motel chains and local franchises including: The Driskill, Four Seasons, The Hilton, Hotel Saint Cecilia, San Jose Hotel, Hotel Ella, Kimber Modern, Heywood Hotel, The Casulo, and The Austin Motel. This outreach will continue to build upon Austin's reputation as a friendly and enriching tourist destination while advancing the city's profile as a site for both forward thinking educational activities and excellent contemporary music.

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).

Mission Statement:

To serve the Community by sharing the gift of music, through connecting exceptional musicians with students, in a lifelong study and enjoyment of music -while helping provide music instruction to underserved youth in the Austin area.

Music Scholarships to Underserved Youth:

New School of Music is committed to help underserved children (preK-12th grade) in the community by setting a scholarship goal of 50% of our total enrollment. This One for One scholarship program provides free tuition to underserved children for music instruction in our program.

Date of Incorporation: August 20, 2013

Date of IRS 501c3 Determination Letter: May 30, 2014

Community Partners:

Boys and Girls Club Austin Area: partnered with the New School since Summer 2015. New School provides guitar ensemble and private instruction as part of their after school outreach.

Cedars International Academy: partnered with the New School since Fall 2013. New School provides music classes and lessons as part of their after school program.

The Armstrong Community Music School: partnered with the New School Spring 2014 to offer early childhood development classes at our Tarrytown location.

The Sanctuary: has been leasing space to the New School at their Tarrytown facility in central Austin; they also share our passion in community outreach through music.

Youth Served:

We are currently providing musical instruction to underserved youth at 50% of our total enrollment. This includes our work with our partners: Cedars International Academy, Boys and Girls Club, along with a few privately enrolled students.

Jazz Community Workshop:

The past year we provided a Jazz Community workshop hosted and instructed by Don Braden. The workshop was open to the community and held at Austin High School where Don Braden coached Austin area youth. New School will be providing another community workshop in May along with one at the end of June.

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://newschoolofmusic.net/media>

Section IV. Budget and Activity Summary**OPERATING BUDGET HISTORY**

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 8,191	\$ 64,851	<input type="checkbox"/>	✓	\$ 73,400
Expenses	\$ 32,050	\$ 71,861	<input type="checkbox"/>	✓	\$ 73,400
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$	\$ 0
2. Total Other Earned Income	\$	\$ 0
3. TOTAL EARNED INCOME	\$ 0	\$ 0
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$ 6,000 6 individual donors at \$1000 / donor.	\$ 6,000
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 130 New School of Music Spring Showcase Fund	\$ 130
8. TOTAL UNEARNED INCOME	\$ 6,130	\$ 6,130
9. COA Request Amount	\$ 7,500 COA Community Initiatives Award	\$ 7,500
10. TOTAL CASH INCOME	\$ 13,630	\$ 13,630
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 4,800 The Sanctuary Church, 4 days at \$1200 per day (Space rental includes use of pa and sound equipment, lights, etc.)	\$ 4,800
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$	\$ 0
Total	\$ 18,430	\$18,430

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$ 1,000	\$	\$ 1,000 Evan Nicholson (50hrs x \$20/hr) \$1000
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$ 750	\$	\$ 750 Admin Assistant (30hrs x \$25/hr) -- \$750
16. Artistic Non-Employee Costs	\$ 7,000	\$	\$ 7,000 Don Braden - 4 days at \$1000 per day; 3 teaching artists - 3 days at \$200/day for 5 artists - \$1800
17. Travel	\$ 1,880	\$	\$ 1,880 2 Domestic RT Airfares + baggage fee @ \$450 - \$900; 7 nights lodging at \$140/day -- \$980
18. Space Rental	\$ 4,800	\$ 4,800	\$ 9,600 The Sanctuary Church, 4 days at \$1200 per day (Space rental includes use of pa and sound equipment, lights, etc.)

19. Equipment Rental	\$	\$	\$ 0	
20. Supplies and Materials	\$	\$	\$ 0	
21. Marketing and Promotion	\$ 1,100	\$	\$ 1,100	100 color posters at \$125; 1000 postcards at \$125; Publicist at \$750; Poster distribution at \$100
22. Production/Exhibit Costs	\$ 1,700	\$	\$ 1,700	Sound Engineer (2 performances at \$350/show) -- \$700; Videographer (\$300 per show x 2 shows) -- \$600; Photographer (\$200 per show x 2 shows) -- \$400
23. Other	\$ 200	\$	\$ 200	Event insurance
24. TOTAL EXPENSES	\$ 13,630	\$ 4,800	\$ 18,430	
Total	\$ 13,630	\$ 4,800	\$ 18,430	

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	New School of Music Spring Concert	May 20, 2016	The Sanctuary Church	2614 Exposition Blvd, Austin, TX 78703	10
Activity 2	New School of Music's Texas Summer Jazz Camp and Concert	June 29, 30 + July 1, 2016	The Sanctuary Church	2614 Exposition Blvd, Austin, TX 78703	10
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					20

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).

Required?

✓

✓

✓

✓

Attached Documents *

New School of Music IRS Letter

NSM Board List

NSM 990 E-filing Receipt FY 14 EPOSTCARD
NSM 990 FY 15 EPOSTCARD

New School of Music CATALOG 2014-2015
NSM Previous SEMINARS (present - 1980's)
NSM Braden Concert & Benefit (Poster)
Austin High Jazz Workshop w/ Don Braden I
Austin High Jazz Workshop w/ Don Braden II
Jazz Concert w/ Don Braden and students
Don Braden Bio
Support Letter Cedars
Support Letter Boys and Girls Club
Support Letter Riggs

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

[download template](#)

Accessibility Assessment



[NSM fy16_attach9_adquuz](#)

[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.



[NSM FY16CIAssurances](#)

[download template](#)

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

Application ID: 51677

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INTERNAL REVENUE SERVICE
P. O. BOX 2508
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date: **MAY 30 2014**

NEW SCHOOL OF MUSIC INC
C/O RICHARD SPENCER
PO BOX 142553
AUSTIN, TX 78714

Employer Identification Number:
27-0511461
DLN:
17053350342013
Contact Person:
CUSTOMER SERVICE ID# 31954
Contact Telephone Number:
(877) 829-5500
Accounting Period Ending:
March 31
Public Charity Status:
170(b)(1)(A)(vi)
Form 990 Required:
Yes
Effective Date of Exemption:
August 20, 2013
Contribution Deductibility:
Yes
Addendum Applies:
No

Dear Applicant:

We are pleased to inform you that upon review of your application for tax exempt status we have determined that you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code. Contributions to you are deductible under section 170 of the Code. You are also qualified to receive tax deductible bequests, devises, transfers or gifts under section 2055, 2106 or 2522 of the Code. Because this letter could help resolve any questions regarding your exempt status, you should keep it in your permanent records.

Organizations exempt under section 501(c)(3) of the Code are further classified as either public charities or private foundations. We determined that you are a public charity under the Code section(s) listed in the heading of this letter.

Please see enclosed Publication 4221-PC, Compliance Guide for 501(c)(3) Public Charities, for some helpful information about your responsibilities as an exempt organization.

Sincerely,



Director, Exempt Organizations

Enclosure: Publication 4221-PC

Letter 947

Don Braden

ln A

Jazz Concert

Benefiting Music Ed for Underserved Austin Youth

**Also appearing: Danielle Reich, Peggy Stern, John Fremgen, Scott Laningham,
Richard Spencer, and New School of Music Faculty and Students**

new
school
of music

texas jazz
camp

The HIGHROAD ON DAWSON

Friday, November 13, 6:30 pm

The High Road on Dawson
700 Dawson Rd, Austin, TX

\$35 Suggested Donation

Tickets available at www.NewSchoolOfMusic.net

[illegible]

DON BRADEN - Artist Bio

Don Braden is a Jazz musician of the highest caliber. For over 30 years he has toured the world leading his own ensembles on saxophone and flute, as a special guest, and as a sideman with Jazz greats Betty Carter, Wynton Marsalis, Freddie Hubbard, Tony Williams, Roy Haynes, and many others.

He has composed music for ensembles ranging from duo to full symphonic orchestra, in many styles, for recordings (including 19 CDs as a leader and over 80 as a sideman), film, and the television networks Nickelodeon and CBS. Braden is a leading arranger of contemporary standards, and has built a solid collection of newer American songs into his Jazz repertoire.

He is also a world renowned educator, having spent over two decades giving master classes at countless schools and universities, and running first class educational programs such as the Litchfield Jazz Camp, NJPAC's Wells Fargo Jazz For Teens, and most recently, the Harvard University Monday Jazz Band.

He is an imaginative, technically excellent, soulful saxophonist, and his harmonic and rhythmic sophistication give him a unique approach to improvising as well as composing and arranging. Most important of all: he has a beautiful sound, and he swings! All this combines with his joyous yet disciplined personality to make him one of the most important musicians working today.

More information on Don Braden is available at www.DonBraden.com.

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.

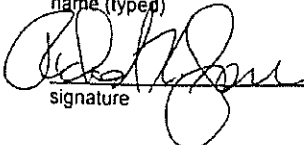
- ☒ This application was approved by the applicant's board on Feb. 9, 2016
☐ This application is scheduled to be approved by the applicant's board on _____

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

RICHARD K. SPENCER Executive Director
name (typed) title
 2/9/16
signature date

name (typed) title

signature date

name (typed) title

signature date

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 . 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.

RETURN THIS TO THE CULTURAL ARTS DIVISION

Control Number _____

Name of Applicant New School of Music

Contact Name Evan Nicholson

Phone Number (901) 590-8500

Fax Number N/A

E-mail Address enicholson@newschoolofmusic.net

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"/>	GL	
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 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 checked="" 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 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"/>



Reaching out to Customers with Disabilities Quiz – FY16 Attachment #9

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 New School of Music

Sponsored Project (SP) Name (if applicable) N/A

Contact (if an SP the contact person of SP) Evan Nicholson

Email enicholson@newschoolofmusic.net

Phone (901) 590-8500

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?

- Had a sign language interpreter available at every show; made an interpreter request form online so people could have contacted us before attending the event; provide audio description of the event - audio descriptions should not be disruptive to other audience members.



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?

<http://www.vsatx.org/audio.html>

VSA Texas / 512.454.9912

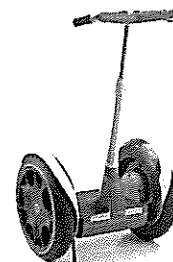




vsa
TEXAS
The State Organization
on Arts and Disability

Attachment #9

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?
- It would be considered a Fundamental Alteration so it would not be required.



Once you have completed the quiz please include this answer sheet in your application under attachment #9.



**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 Film Society
The Juani Begood Show

\$ 3,000 Requested

Submitted: 2/29/2016 8:19:27 AM (Pacific)

Project Contact

Iliana Sosa

iliana@austinfilm.org

Tel: 512-322-0145 X3224

Additional Contacts

none entered

Austin Film Society

1901 East 51st Street
Austin, TX 78723

Executive Director

Rebecca Campbell

rebecca@austinfilm.org

Telephone 512-322-0145

Fax 512-322-5192

Web www.austinfilm.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

Holly

2. Last Name

Herrick

3. Title

Associate Artistic Director

4. Email

holly@austinfilm.org

5. Street Address

1901 East 51st Street

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.

1986

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 Juani Begood Show

3. Sponsored Project Contact Information - FIRST NAME

Juanita

4. Sponsored Project Contact Information - LAST NAME

Butler

5. Sponsored Project Contact Information - EMAIL

juanitambutler@gmail.com

6. Sponsored Project Contact Information - TELEPHONE

512-803-5200

7. Sponsored Project Mailing Address - ADDRESS

1901 E 51st Street

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

TX

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78723

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 Juani Begood Show" is a comedy web series based in Austin, TX airing on Youtube, and at www.juanibegood.com. It has been described as "a fine menu of sexual and gender commentary" (Austin Chronicle), a "unique collection of weirdness" with "deliciously awkward vibes to share with its viewers" (Tubefilter), and "Nora Ephron meets Platoon" (Backstage Magazine).

We are seeking funding for three new video sketches, which will air on YouTube and in a free public event on September 8th, 2016.

Collaborators include up-and-coming Austin comedienne Cene Hale and Kim Stacy, actress Crystal Bird Cavie, sound mixer Katrina Fairlee,

Cinematographers Josh Verduzco, Errich Petersen, and Gabe Redder, and many others.

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

"The Juani Begood Show" is a collaborative effort, involving several local artists, from actors to cinematographers to producers. It prominently features local artists and businesses. Most film professionals living in Austin work on a freelance basis, and each gig has a big effect on their day-to-day well-being.

The Austin comedy scene is on the rise, with shows like "Stand Up Empire" and "ATX Uncensored(ish)" airing on local networks. "The Juani Begood Show" seeks to elevate Austin's comedy and entertainment scene and has garnered attention from national news outlets such as Tubefilter and Backstage Magazine. As a native Austinite, I have a unique perspective based in being raised here.

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?

Every artist involved in creating these videos is constantly pushing themselves and their craft to new levels, evolving and perfecting. Countless hours of time and thought go into the production of each episode, and each one is better than the last.

Last year I started a writing group to fine-tune scripts as much as possible before filming. This group includes comedian and writer Valerie Nies, whose work has been published in McSweeney's and Reductress; Asian-American comedian Joseph Tran; and Funniest Person in Austin semifinalist Ali Safar. It is just one aspect of our commitment to learning and excellence. Others include auditing film classes at UT Austin and continually working on other local filmmakers' projects.

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 mission of the series is to empower underserved and disenfranchised people to create their own narratives. By embracing what the wider society views as our flaws, we create a radical self identity and encourage others to do the same. Women are a historically underserved group in all areas of media. This series is written and directed by a woman. We will use an all- female crew for at least one of the episodes. It is unfortunately very uncommon for even half of a crew to be female. Some diverse collaborators include: Crystal Bird Caviel, African-American actress and social justice activist appearing recently in the Pulitzer Prize-winning play "Disgraced," Katrina Fairlee, female sound engineer, and Gabe Redder, female cinematographer.

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 successfully completed a similar Community Initiatives project in 2015.

As a producer for Roadside Media, a local production company, I handle all aspects of production for network shows and nationwide media campaigns. This includes budgets, line production, and cost reports. Some projects include:

Two projects for Country Music Television (CMT), a Viacom Network. Each project had around a \$50,000 budget. I tracked expenses, both projected and completed; created cost reports and invoices; and handled all associated Business and Legal, Financial, and Safety deliverables to the network.

Nation-wide documentary commercial for Yeti Coolers with a budget of over \$25,000

Nation-wide promo for TV show American Ninja Warrior, by Complex Media

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

Acceptance into major film and web festivals will be used to measure effectiveness, as well as Youtube view counts and features in national and local media.

My goal is to have 50+ people attend the live event in September, and have over 100,000 Youtube views by the end of the year.

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

I will have a sign in sheet at the event with which I will collect emails for my mailing list and track zip codes and demographic information.

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?

Women have a very real social and cultural need to see themselves represented in media. My work also sheds light on experiences unique to women, creating a community where individuals can speak about uncomfortable things that have happened to them, knowing they are not alone.

As this event is free and open to the public, I am serving economically disadvantaged groups. I have selected a public library to hold the event. The library is on major bus lines, and is wheelchair accessible. I will focus outreach to women filmmakers, disabled people, and bus riders, through a

targeted social media outreach, and with a Facebook Event invite.

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

The three tiered marketing strategy I have devised involves:

- 1). Contacting several Austin-centered and national feminist, offering to write guest posts or do interviews in order to get my work out to as many people as possible.
- 2). Social media marketing using Facebook and Google Ads. I also have an email list powered by Mail Chimp, with over 60 subscribers. I have over 1000 friends and Likes on my Facebook pages, and 500 followers on Twitter. One of my goals is to get at least 1,000 email subscribers through my website, and over 5,000 subscribers on Youtube.
- 3). A targeted film festival strategy, starting with Austin and surrounding area festivals.

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

The viewing will be in a public library, which is accessible. And the shows are posted for free on Youtube, for anyone to watch at home or their closest accessible location with internet, such as a public library.

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

The showing will be free, and each episode of "The Juani Begood Show" is available for free on Youtube. The event will be held at a public library, on a major city bus line.

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?

Partnerships are always welcome. I believe that by showing Austin in a positive light, and by portraying a unique and regional identity, I am already partnering with the tourism industry.

I will also send social media shout outs about the event and personally contact nearby hotel concierges to advertise my event. I will also look into leaving brochures and cards at the Austin Convention Center.

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 Juani Begood Show started in 2013 as a response to the limited scope of women in movies and television, who are still largely passive love interests to the main character in most movies, television, and books. This creates a vicious cycle in which women grow up seeing themselves as passive onlookers in life.

A study by the University of Indiana found that, "If you are a white girl, a black girl or a black boy, exposure to today's electronic media in the long run tends to make you feel worse about yourself. If you're a white boy, you'll feel better, according to a new study. The study also found that black children in their study spent, on average, an extra 10 hours a week watching television (Science Daily)." If we are to break this cycle of disempowerment, it is absolutely necessary that women and people of color create their own media.

The series appeared on the popular Texas Roller Derby television show from 2013-2014. In 2015, it completed a successful Kickstarter campaign and received a grant from the City of Austin to continue producing shorts. Those sketches have been submitted to film festivals.

The Austin Film Society is a non-profit organization that empowers our community to make, watch and love film and creative media by:

- Showing great films and premieres
- Managing a 100,000 square foot film production facility in central Austin
- Awarding grants and supporting filmmakers
- Teaching kids & adults about filmmaking
- Presenting the annual Texas Film Awards to raise funds for all the above

The Austin Film Society began in 1985 with a group of friends getting together to watch films that weren't distributed to the general public. As word got out, that small group of cinephiles turned to hundreds and the Austin Film Society (AFS) was born, honoring classic and independent film with screenings in venues all over Austin.

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.juanibegood.com

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$	\$ 5,724	<input type="checkbox"/>	✓	\$ 4,500
Expenses	\$	\$ 5,724	<input type="checkbox"/>	✓	\$ 4,500
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$	\$ 0
2. Total Other Earned Income	\$	\$ 0
3. TOTAL EARNED INCOME	\$ 0	\$ 0
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$ 1,500 Individual donations	\$ 1,500
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$	\$ 0
8. TOTAL UNEARNED INCOME	\$ 1,500	\$ 1,500
9. COA Request Amount	\$ 3,000 Community Initiatives Grant	\$ 3,000
10. TOTAL CASH INCOME	\$ 4,500	\$ 4,500
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)	\$	\$ 0
Total	\$ 6,000	\$ 6,000

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
16. Artistic Non-Employee Costs	\$ 3,250	\$ 1,000	\$ 4,250 Producers, Directors of Photography, Effects, please see spreadsheet
17. Travel	\$	\$	\$ 0
18. Space Rental	\$ 100	\$	\$ 100 The Institution Theater- Rate that Actress location
19. Equipment Rental	\$ 250	\$	\$ 250 Camera, lights, mic rental for High Power Entrepreneur, Misc equip for Blast Him, lavalier mics for When You Run into Someone
20. Supplies and Materials	\$ 900	\$	\$ 900 Food and props on all shoots - please see attached
21. Marketing and Promotion	\$	\$	\$ 0
22. Production/Exhibit Costs	\$ 0	\$	\$ 0
23. Other	\$ 0	\$	\$ 0
24. TOTAL EXPENSES	\$ 4,500	\$ 1,500	\$ 6,000
Total	\$ 4,500	\$ 1,500	\$ 6,000

High Power Entrepreneur

Matt Gossage	DP	Cash	200	In-Kind	300
Juanita Butler	Director/Editor		200		300
	Food		60		
	Camera, lav mic, lights rental		100		

Therapy Games

Errich Peterson	DP		200		300
	Producer		150		100
Juanita Butler	Director/Editor		200		
	PA		100		
	Food - 2 days		200		
	Props		100		

Get a Man

Errich Petersen	DP		200		
Juanita Butler	Director/Editor		200		
	Producer		150		
	Food		120		
	Props		55		

Blast Him

Gabe Redder	DP		300		
Katrina Fairlee	Sound		200		
Juanita Butler	Director/Editor		100		
	Producer		100		
	Food		100		
	Green Screen		25		
	Equipment Rental		100		
	Effects		300		

When You Run Into Someone

Cameron Duggan
Juanita Butler

DP	100
Director/Editor	100
lav mics rental	50
Food	90

Rate That Actress

DP	175	
Producer	100	
Director	175	
Food	150	
Location Rental	100	500
Admin/Promoting event		1500
	4500	

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	The Juani Begood Show viewing and talk	09/08/2016	Austin Public Library- Carver Branch	1161 Angelina St Austin, TX 78702	1
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					1

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](#)

✓

[Board List](#)

✓

[Form 990](#)

✓

[Insurance Form](#)

✓

[Accessibility Quiz](#)

✓

[Signed Assurances](#)

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

Application ID: 51487

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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 June 24, 2015
☐ 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

Iliana Sosa

Acting Executive Manager

Juanita Butler Creator

name (typed)

title

name (typed)

title

name (typed)

title

signature

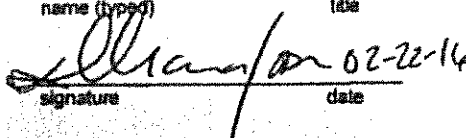
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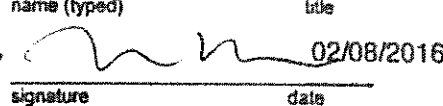
signature

date

signature

date

 02-22-16

 02/08/2016

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 . 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.

RETURN THIS TO THE CULTURAL ARTS DIVISION

Name of Applicant Austin Film Society

Contact Name Iliana Sosa

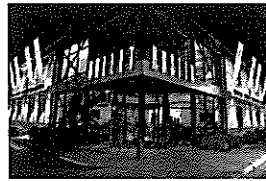
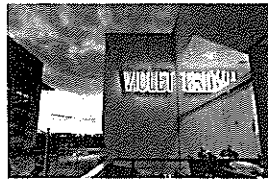
Phone Number ???????????
??????x???????

Fax Number 512-322-5192

E-mail Address iliana@austinfilmorg

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 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 checked="" 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"/>

(61)



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 Austin??Film??Society

Sponsored Project (SP) Name (if applicable) The??Juani??Begood??Show

Contact (if an SP the contact person of SP) Juanita??Butler

Email juanitambutler@gmail.com

Phone ????????

??????

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?

Provide??a??transcript??of??the??spoken??words??in??the??show



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

X ?? 5

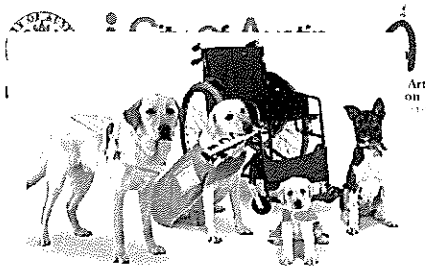
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? No



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

You??may??create??it??inhouse??with??your??own??equipment??at??no??extra??charge??to??the??patron



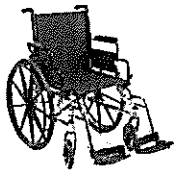


vsa
TEXAS
The State Organization
on Arts and Disability

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?
 - X. What a kind of tasks has your dog been trained to do for your disability?
 - Δ. All of the above.

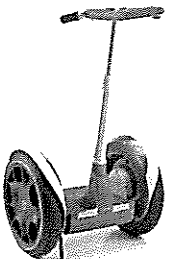
X A C

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 for grading.



**Cultural Arts
Division**
CITY OF AUSTIN

Email This Preview Save as PDF Print Close Window A ▴ ▾

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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

Outreach Productions

Art is Cool: Visual Gallery and Film Showcase

\$ 6,500 Requested

Submitted: 3/2/2016 9:13:21 AM (Pacific)

Project Contact

Funmi Ogunro
funmi@knika.com
Tel: 5127792442

Additional Contacts

none entered

Outreach Productions

4700 Loyola Lane
Suite 101
Austin, TX 78723

Telephone 5122845707

Fax

Web www.outreachp.com

Director

Deborah Orr
debraogunro@sbcglobal.net

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

Timika

2. Last Name

Mitchell

3. Title

Secretary

4. Email

timikatay@hotmail.com

5. Street Address

1700 E. Martin Luther King Jr Blvd B

6. City

Austin

7. State

Texas

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.

April 1994

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).

Art is Cool: A Celebration of Juneteenth

Visual Gallery and Film Showcase

Saturday, June 18th
12pm-7pm

Location: Marchesa Theatre and/or George Washington Carver Museum

Art is Cool: A Celebration of Juneteenth

Art is Cool: A Celebration of Juneteenth is a dazzling evening of jazz, gallery art, dance and poetic performance, and documentary films.

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

Art is Cool fills the void of art representation of minority populations within the Austin community. Our mission is to provide the Austin community with meaningful and art showcases, concerts, and documentaries. Our mission is to provide avenues for artists to showcase their work to a large audience. Our events and media serve to provide exposure and representation to underrepresented artists from the minority and LGBTQ community as well as women artists. . Art gallery exhibits, are extremely competitive and even elusive for artists to penetrate. Our method of representing/exposing artists is through the use of media (documentary film) and pop art gallery exhibits, and concerts.

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?

The Art is Cool team comprises of program directors, filmmakers, and curators with a combined experience of over 25 years in the arts community of Austin, Texas. Our team works together to plan out a creative and innovative showcase that brings together quality artwork and films that celebrate Austin.

The Art is Cool media and film team produces beautiful stories of artists in Austin, Texas.

The film team consists of Fum Fum Ko, Cammrynn Stith, Cindy Elizabeth and Carrie Rio.

The Art is Cool Gallery exhibits is curated by visual artist, Beth Consetta Rubel. Beth Consetta Rubel is a Texas State alumni, with over 6 years in presenting work in galleries and 6 years of curating art shows.

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?

Art is Cool is a multiservice media organization that supports and provides exposure to underserved communities such as artists of color from the black and latino communities and artists from the LGBTQ community. The Art is Cool show in December 2015 featured black men and women, and queer women. Art is Cool is inclusive to all communities, but our emphasis is on representing minority communities, LGBTQ community and women artists. The Art is Cool show in June 2016 will feature black artists, latino artists, and queer 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?

The program director, Funmi Ogunro, had over 7 years of experience producing art and film related events. The Art is Cool team starts planning at least 6 months before the event. Preparation includes, creating a budget, reaching out and meeting with artists, creating a sponsorship package for monetary and in-kind sponsorship, reaching out to sponsors, flyer design, planning advertising avenues via Austin event websites, radio appearances (KUT, KAZI), and flyer distribution, meeting performers, creating a timeline of events, and inviting the community as well as key community members and council members to the event.

Our first Art is Cool Event in December 2015 was a huge success and we had a total of 150 people in attendance.

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

Our Art is Cool event will have a task force team to measure the project's effectiveness. The task force will include outside members from Art is Cool to make for an unbiased evaluation. The members will attend the event, objectively, and observe the event. A week after the event, the task force and the Art is Cool team will meet to discuss their reaction, thoughts, questions, and feedback from the event. This approach provides for an honest and meaningful evaluation of the event.

We will also create feedback surveys to distribute on the day of the event. The questions will ask guests about their overall all satisfaction with the event.

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 distribute evaluation surveys on the day of the event. The Art is Cool audience evaluation surveys will include information regarding demographics.

Each attendee will receive a survey before leaving.

For instance on each survey, there will be a section to denote the following:

- Race
- Age (<18, 18-24, 25-34, 35-44, 45-54, 55-64, 65+)
- Austin Resident
- Non Austin Resident (will also denote an area to write in the city the person is visiting from).

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?

Art is Cool meets the need of providing exposure for black and LGBTQ artists as well as providing events geared towards the black and LGBTQ community. CNN recently published an article stating that the percentage of black people in Austin has dropped to 8%. It is crucial to honor, celebrate and provide exposure to the black artists still living in Austin. Art is Cool will take place in east Austin, which is important because historically east Austin has been home to blacks since the early 20th century. Art is Cool is providing meaningful, educational, and fun events for the minority communities in Austin, Texas.

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

Art is Cool will be marketed toward residents as well as tourists. Our marketing efforts include purchasing ad space in the Austin Chronicle, Austin 360, and posting on free Austin Event websites such as Do512.com. We also plan to make radio appearances (KAZI, KUT) and pay for radio advertisement on KUT and 96.3 RNB. We will send information such as brochures and flyers to the downtown and central Austin hotels and the convention center prior to the event. We will partner with hotels and inquire about discount rates for the tourists that will be attending Art is Cool. Tourists tend to learn about Austin events via the popular Austin Event websites such as Austin Chronicle and D0512, Nowplayingaustin.

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

On our website event page and Facebook page we will include a Disability Accommodation Statement. The statement will invite participants with disabilities to ask for accommodation in advance of the event.

Sample Registration Questions

I will need the following accommodations in order to participate:

ASL Interpreter
Communication Access in Real Time (CART services)
Large print
Braille
Wheelchair access
Assistive Listening Device
An Assistant will accompany me
Closed captioned videos

We will include the following information on the event page about the venue:

Our venue has wheel chair accessibility, air conditioning, a parking lot 200 feet away from the entrance.

Catering services will include vegan and vegetarian and meat options.

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

Art is Cool is a free and open to the public. The hors d'oeuvres will also be free to the event attendees.

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?

The Art is Cool team will partner with downtown and central hotels by providing them with pamphlets and flyers about Art is Cool event. We will also give the convention center brochures and flyers about Art is Cool. We will partner with hotels in central Austin to provide discounts to out of town visitors that will be attending Art is Cool.

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).

Art is Cool is a media organization established in 2015 by local non-profit Outreach Productions. Art is Cool started as a online web series about artists from historically marginalized communities including black and the lgbtq communities. Now, Art is Cool has expanded to include pop up art galleries, film showcases, and concerts. Our first Art is Cool: Visual Gallery and Film Showcase, took place on December 12th, 2015. The turnout was great with a total of 150 attendees and we received great feedback.

Outreach Productions History

Outreach was founded in 1991, and received its non-profit status in April of 1994, but work in the community started in the late 80's. Deborah Orr, the founder of the program, has a strong background working with youth in underserved communities. Having worked as a Children's Librarian in Houston for a number of years, she decided to reach out more to the youth that needed to be introduced to books in a positive way. The first years Outreach relied on the help of volunteers working for small stipends. As the program grew Outreach had to spend more time putting a solid structure in place. Outreach has a long history of promoting literacy and arts in underserved communities. Our work in East Austin includes afterschool and summer programming and school tours designed to build literacy skills through the use of art.

OUR SUCCESS

- Outreach has worked with the children of the East Austin community for over twenty years.
- Outreach has presented programs to more than 30,000 children and adults

- Outreach performs at community organizations, libraries, museums, churches, schools and festivals.
- Acclaimed author and storyteller Marian E. Barnes has stated that Outreach Puppet Theater shows that books can be interesting and fun.
- Outreach regularly receives letters, cards and pictures from teachers, parents and children praising its programs
- Produced "Creative Learning Through Literature" for six years.
- Outreach worked with several artist in the community to create a youth theater. From 1994 through 1998 we presented plays for youth and adults. Deborah Orr along with Zell Miller III, in 1995 presented "The Baby Bottoms and the Bubblehead Boy" at the Oak Springs Library, the Hyde Park Theater and Black community theater.
- In 1997, along with several youth in the community, Outreach produced, "Mothers and Daughters" at the Millennium Entertainment Center, and the Hyde Park Theater.
From 1994 through 2009 Outreach sponsored art and literacy winter and summer camps for the youth.
- 2008-Present Annual Juneteenth Celebration. Deborah Orr and the board decided there needed to be a safe place for the youth in the community for the youth to attend and celebrate Juneteenth in a positive environment and also meet artists in the community through history, storytelling and poetry.

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	\$ 500	\$ 6,800	<input type="checkbox"/>	✓	\$ 50,000
Expenses	\$ 500	\$ 6,300	<input type="checkbox"/>	✓	\$ 50,000
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 0	\$ 0
2. Total Other Earned Income	\$ 1,100 Posters and Prints: 50 x \$10 = 500 T-Shirt: 30 x \$20 = 600	\$ 1,100
3. TOTAL EARNED INCOME	\$ 1,100	\$ 1,100
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$ 5,400 Private, Corporate, and Local Businesses	\$ 5,400
5. Total Public Support (Government Grants)	\$ 400 TCA	\$ 400
6. Total Other Unearned Income	\$ 0	\$ 0
7. Applicant Cash	\$ 500	\$ 500
8. TOTAL UNEARNED INCOME	\$ 6,300	\$ 6,300
9. COA Request Amount	\$ 6,500	\$ 6,500
10. TOTAL CASH INCOME	\$ 13,900	\$ 13,900
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 4,100	\$ 4,100
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 18,000	\$ 0
Total	\$ 18,000	\$18,000

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL	Description
13. Administrative Employee Costs	\$ 1,750	\$ 0	\$ 1,750	Program Director: \$25/hr x 70 hrs = \$1750
14. Artistic Employee Costs	\$ 0	\$ 0	\$ 0	
15. Administrative Non-Employee Costs	\$ 1,500	\$ 650	\$ 2,150	Exhibit Coordinator: 15\$/hr x 50 hrs = \$750 Staff Prod. Assistants (6) at flat \$125 = \$750 Volunteers (2) at \$125 = \$250 Inkind Event Photographer - \$400 Inkind
16. Artistic Non-Employee Costs	\$ 2,300	\$ 0	\$ 2,300	Artist Stipend (3) x \$400 = \$1200 Artist Curator \$500 Jazz Band \$600
17. Travel	\$ 400	\$ 200	\$ 600	Gas Expenses \$200 Taxi Expenses \$200 Gas Cards to Staff = \$200 Inkind
18. Space Rental	\$ 1,500	\$ 1,000	\$ 2,500	Space Rental \$1500 Peerspace \$1000 Inkind
19. Equipment Rental	\$ 800	\$ 600	\$ 1,400	PA System (2) x \$200 = \$400 Ipads 25 = \$400, \$600 inkind = \$1000
20. Supplies and Materials	\$ 400	\$ 400	\$ 800	Art Supplies \$100 Cleaning Supplies \$50 Setup Supplies \$250 Art Supplies \$250 Inkind Cleaning Supplies \$50 Inkind Setup Supplies \$100 Inkind
21. Marketing and Promotion	\$ 2,750	\$ 750	\$ 3,500	Austin Newspaper Ad 3 ads x \$250 = \$750 1 ads x \$200 = \$200 Posters \$150 Inkind Postcards \$100 Inkind Radio Ad Kut 20 spots x 50 = \$1000 Kut \$300 Inkind Kazi 20 spots x 40 = \$800 Kazi \$200 Inkind
22. Production/Exhibit Costs	\$ 0	\$ 0	\$ 0	
23. Other	\$ 3,000	\$ 0	\$ 3,000	Cater Service and Supply Fee = Flat Rate= \$750 Cater 250 Guests x \$3 = \$750 Event Insurance: \$1500
24. TOTAL EXPENSES	\$ 14,400	\$ 3,600	\$ 18,000	
Total	\$ 14,400	\$ 3,600	\$ 18,000	

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Art is Cool: Visual Gallery and Film Showcase	6/18/2016	Carver Museum or Marchesa Hall	Carver Museum 1165 Angelina St, Austin, TX 78702 OR Marchesa Hall 6226 Middle Fiskville Rd, Austin, TX 78752	2 and 4
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
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

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](#)

[Address Update](#)



[Board List](#)



[990 N Information](#)

[990 N 2013](#)

[990 N 2014](#)

[Bios of Board Members](#)

[Flyer 1](#)

[Flyer 2](#)

[Funmi Ogunro Resume](#)

[Deborah Orr Resume](#)

[Beth Consetta Resume](#)

[Cullen Cooper Resume](#)

[Stephanie Lyons Resume](#)

[Letter of Support 1](#)



[Insurance Assessment Form](#)



[Accessibility Assessment](#)



[Assurance Form](#)

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

Application ID: 52103

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



Department of the Treasury
Internal Revenue Service
P.O. Box 2508
Cincinnati OH 45201

In reply refer to: 0752858406
Aug. 27, 2014 LTR 4168C. 0
74-2680921 000000 00
00030535
BODC: TE

OUTREACH PRODUCTIONS
1109 VANDERBILT CIR
PFLUGERVILLE TX 78660-4788



034912

Employer Identification Number: 74-2680921
Person to Contact: M. Tutein
Toll Free Telephone Number: 1-877-829-5500

Dear Taxpayer:

This is in response to your Aug. 18, 2014, request for information regarding your tax-exempt status.

Our records indicate that you were recognized as exempt under section 501(c)(3) of the Internal Revenue Code in a determination letter issued in April 1994.

Our records also indicate that you are not a private foundation within the meaning of section 509(a) of the Code because you are described in section(s) 509(a)(1) and 170(b)(1)(A)(vi).

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Please refer to our website www.irs.gov/eo for information regarding filing requirements. Specifically, section 6033(j) of the Code provides that failure to file an annual information return for three consecutive years results in revocation of tax-exempt status as of the filing due date of the third return for organizations required to file. We will publish a list of organizations whose tax-exempt status was revoked under section 6033(j) of the Code on our website beginning in early 2011.

OUTREACH
PRODUCTIONS



Outreach Productions

4700 Loyola Lane, Suite 102
Austin, Texas 78723

(512) 779-2442 (512) 926-1751 fax
www.outreachp.com

Dear Cultural Arts Panel,

Outreach Productions new address is :

4700 Loyola Lane, Suite 102
Austin, Texas 78723

We are currently updating our address with the IRS.

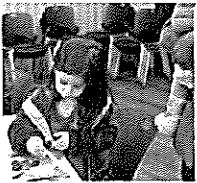
Thank You,

Funmi Ogunro
Program Director
Outreach Productions

HOME (/) ABOUT (/ABOUT.HTML) OUTREACH PROGRAMMING (/OUTREACH-PROGRAMMING.HTML)
 CONTACT (/CONTACT.HTML)

outreach productions

About Us



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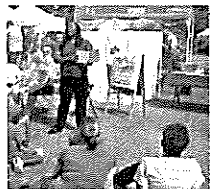
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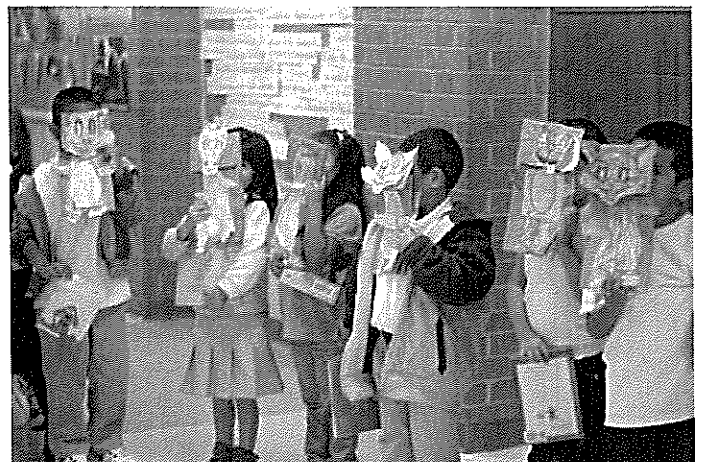
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Mission Statement:

Outreach Productions is a program of creative learning through literature dedicated to improving the lives of minority and disadvantaged youths, with a particular emphasis on those youths living in historically impoverished areas. Outreach promotes literacy and library utilization through the development of various programs that focus on creative writing, puppetry, poetry, and computer science. Outreach believes that early literacy changes minds and lives forever, and it is our mission to effect such change in as many children and families as possible. We offer our programs to schools, libraries, churches, museums and community organizations. We use story telling, puppetry, poetry, and crafts to create interactive project to encourage reading and writing.

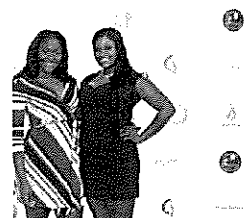


Art is Cool

Outreach Productions produces Art is Cool (<http://www.artiscool.co>), a media venture dedicated to promoting the arts. Art is Cool is a multi service art and media production company, producing art shows, concerts, and a web series about artists.

The mission of Art is Cool is to provide meaningful community art showcases and concerts as a means as to provide exposure and representation to underrepresented artists including minority and women artists.

Learn more about Art is Cool here (<http://www.artiscool.co>).

**Our History:**

Outreach was founded in 1991, and received its non-profit status in April of 1994, but work in the community started in the late 80's. The first years Outreach relied on the help of volunteers working for small stipends. As the program grew Outreach had to spend more time putting a solid structure in place. We developed a project that uses the different art forms to strengthen reading and writing skills, making the workshops interesting and fun.

Who We Are

Personnel consist of teachers, writers, a published author, puppeteers and visual artists. Due to the fact that reading and writing skills are so important, professionals must be present in order to produce a quality program. Every area of this project requires professional supervision. The puppet shows are based upon elementary level books. Reading is so crucial to this project and to the children it serves; we want to ensure that the children understand the connection between the puppet show presentation and the book from which it is derived. We feel the people we have chosen to work with understand this concept. We are also working closely with parents, encouraging them to read with their children as much as they can. We want to work with as many parents and grandparents as possible, and look forward to more of their support in the future.

Meet the Board



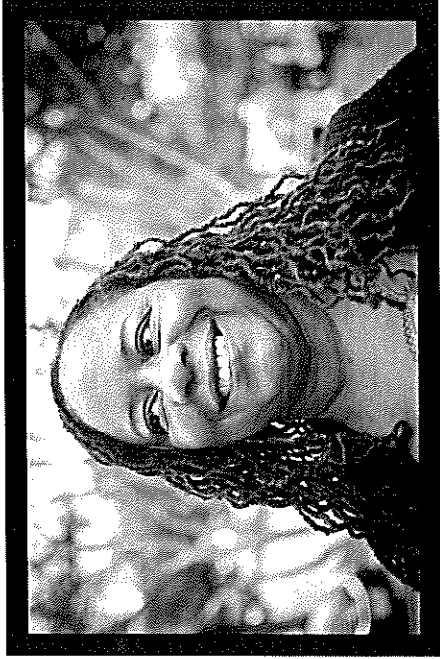
Deborah Orr - Executive Director

Deborah Orr - Executive Director

Deborah Orr has dedicated her career to providing educational opportunities to increase literacy for children in historically disadvantaged areas. Originally from Detroit, MI, Deborah Orr founded Outreach Productions in 1991 to promote literacy through the arts in underserved communities. For the past twenty years she has worked to provide children in the East Austin community with creative avenues to make learning an exciting adventure. Ms. Orr has served the community by providing puppetry, storytelling, and reading writing workshop to encourage learning. Deborah Orr is the author of The Little

Outreach Productions

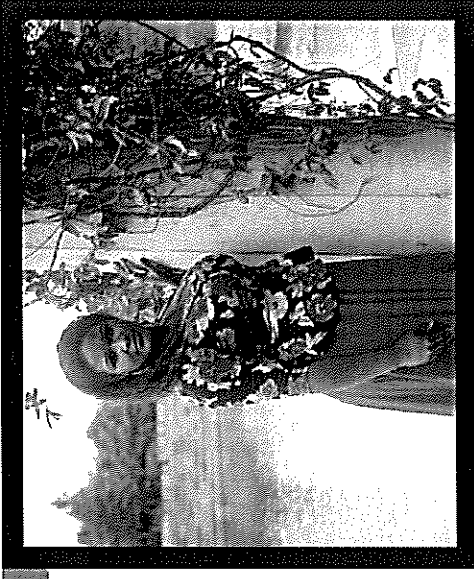
Meet the Board



Deborah Orr

Ms. Orr has dedicated her career to providing educational opportunities to increase literacy for children in historically disadvantaged areas. Originally from Detroit, MI, Deborah Orr founded Outreach Productions in 1991 to promote literacy through the arts in underserved communities. For the past twenty years she has worked to provide children in the East Austin community with creative avenues to make learning an exciting adventure. Ms. Orr has served the community by providing puppetry, storytelling, and reading writing workshop to encourage learning.

Timika Mitchell was born in Lake Charles, Louisiana and has been living in Austin for over 25 years. Timika has served as a Teaching Assistant with Austin Independent School District for over 5 years. Since 2012, Timika has taught art therapy to underserved students at AISD. Timika believes art is a reflection of her life in a creative form. She creates art because it feels good and Timika wants to inspire other people to do something creative and positive. With her art, she strives to teach her daughters to never give up on their dreams.



Timika Mitchell



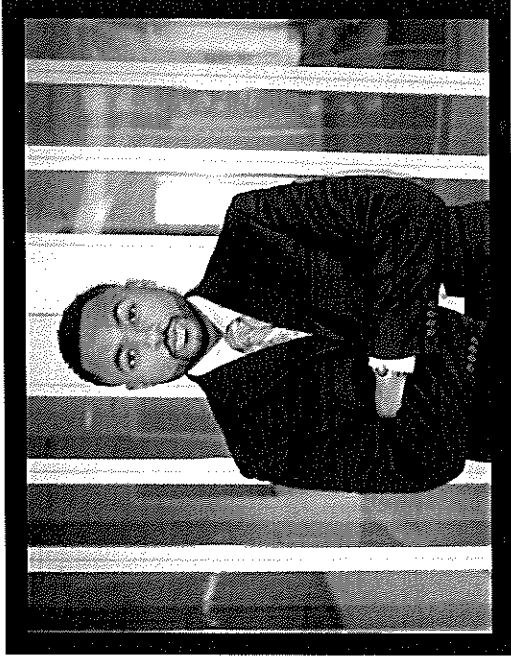
Beth Consetta Rubel

Beth Consetta Rubel, a graduate of Texas State University, is a visual artist with over 6 years of experience curating art exhibits. Beth draws upon her personal narrative and is highly influenced by diversity, assimilation, and stereotypes in American culture. The intersection of race and pop culture are fundamental components that invigorate her paintings. Her "Brown Paper Bag Test" has traveled to museums throughout the United States.

Stephanie Lyons is a graduate of Brigham Young University, with over 15 years of experience in graphic design and marketing. After getting halfway through her bachelor's in Art, Stephanie quickly decided to add another degree in before graduating, so she could market herself in the art and marketing industry. Adding Graphic Design into her education and skill set was a decision that has proven useful in every job she has held, as well as personal endeavors like her newest adventure -- Adjacent Creative.

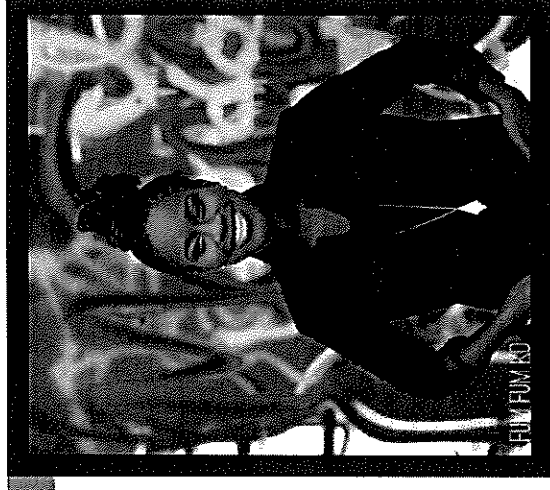


Stephanie Lyons



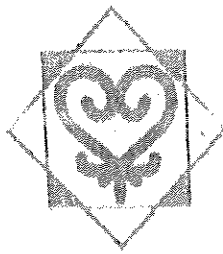
Cullen Cooper

Cullen Cooper is an Austin, TX native and has had a love for the art since a young age. His love of art lead him to study mechanical engineering at Prairie View A&M University, where he focused on transportation design. During college, Cullen worked in the aviation industry on various design projects and proposals, and has now shifted his focus to accounting and finance.



Funmi Ogunro

Funmi Ogunro, Austin native and a graduate of Baylor University, has over 7 years of experience in art programming and filmmaking. She served as the Director of Afterschool Enrichment Programming with the Austin Independent School District from 2011-2015. Now, she uses her skills to coordinate art shows, film productions, and additional programming to support underserved artists in the Austin community. She is currently working on an on going series called Art is Cool. Art is Cool is a new documentary web series centered on inspirational artists.



GEORGE WASHINGTON
CARVER
MUSEUM, CULTURAL and
GENEALOGY CENTER

January 13, 2016

To the TCA Arts Respond Evaluation Panel,

My name is Carre Adams. I am the exhibit coordinator at the George Washington Carver Museum. I am a huge supporter of Outreach Productions. Outreach Productions has hosted amazing, educational, and artistic community events in the Austin community for over 10 years. The two events that stand out the most to me are "Art is Cool: Visual Gallery and Film Showcase" as well as the annual "Outreach Productions Juneteenth Celebration" at the Carver Library.

Art is Cool: Visual Gallery and Film Showcase

Outreach hosted the Art is Cool event for the first time in December 2015 at the Salvage Vanguard Theatre. The Art is Cool exhibit was the first of its kind. The gallery was beautiful, showcasing abstract and portrait art of all sizes on wood and canvas. The exhibit featured three other visual artists from Austin. The event was innovative and served as a great opportunity to expose the visual artists to the Austin community. The art exhibit also included a documentary film screening in the adjacent theatre, with the same title 'Art is Cool.' The event was very classy and was warm and welcoming and even included a jazz band. Art is Cool had an amazing turn out and was extremely well done.

Juneteenth Community Family Programming

Each year, Outreach Productions provides safe, fun, and educational family programming on the historical day of June 19th. All ages are welcome to enjoy all types of activities including: puppet shows, story time, poetry readings, craft design, literacy contests. Outreach also provides all guests with food and other refreshments. Last Juneteenth, Outreach Productions welcomed the community of East Austin as well as Rodriguez Elementary Summer Camp. Students and instructors participated in craft making and story time. Each child received a book and journal donated by HEB.

Outreach Productions understands the importance of lifting up your community and honoring the leaders. Last year, Outreach Productions honored city council member Ora Houston. Members of the community read poetry and letters showing their love and support to Ora Houston. The year prior to that, Outreach Productions honored the great author, Marian Barnes. Honoring the community leaders is a great addition to Austin's Juneteenth Celebration. The Carver is honored to have Outreach Productions continue to host safe, fun, educational programming in the East Austin Community.

Sincerely,

CARRE ADAMS, *Interim Exhibit Coordinator/Culture & Arts Instructor*

George Washington Carver Museum

1165 Angelina Street

Austin, TX 78702

(512) 974-3690

The George Washington Carver Museum Cultural & Genealogy Center

1165 Angelina Street Austin, Texas 78702

Phone: (512) 974-4926 Fax: (512) 974-3699

OUTREACH
PRODUCTIONS

AUSTIN'S AFRICAN AMERICAN
CULTURAL HERITAGE DISTRICT

FUM FUM KO
PRODUCTIONS

P R E S E N T S



Beth Consetta Rubel



Timika Mitchell



Lakeem Wilson



Mahealan Williams

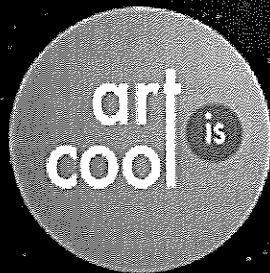
ART IS COOL

12/12/15

VISUAL GALLERY & FILM SHOWCASE

#artiscool

VIP EARLY VIEWING - 4:00PM
(FREE) GENERAL ADMISSION: 6:30 PM
SALVAGE VANGUARD THEATRE
2803 E Manor Rd, Austin, TX 78722



RSVP RSVP RSVP RSVP
www.artiscool.splashthat.com



Fum Fum Ko



AACHD

Vera Blings
W. West Africa International 2015



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. 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.

RETURN THIS TO THE CULTURAL ARTS DIVISION

Name of Applicant Outreach Productions

Contact Name Funmi Ogunro

Phone Number (512) 779-2442

Fax Number _____

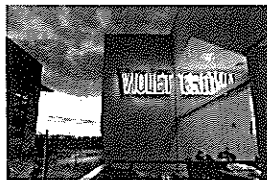
E-mail Address funmi@knika.com

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 checked="" type="checkbox"/>	No <input type="checkbox"/>	
3. If yes to #2, will your group be responsible for hiring someone to sell the alcoholic beverages?	Yes <input checked="" 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 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 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 checked="" 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"/>

GL

Hr - Contractor

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 Outreach Productions

Sponsored Project (SP) Name (if applicable)

Contact (if an SP the contact person of SP) Funmi Ogunro

Email funmi@knika.com

Phone (512) 779-2442

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?

Prior to the day of the event, add a Disability Accommodation Statement to the event flyer and website. The statement would invite participants with disabilities to ask for accommodation in advance of the event.



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?

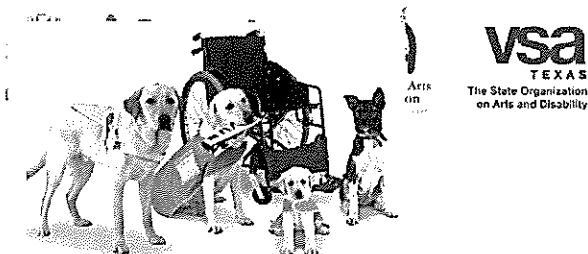
Yes/No? Yes



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

Ask the person with the disability their preferred choice of aid or 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. 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

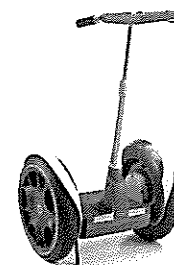
7. Wheelchair accessibility does not need to be considered in an outdoor venue event. True or False? False



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 for grading.

Assurance

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 2/23/2016
☐ 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

Deborah Orr Executive Director
name (typed) title
Deborah Orr 2/23/16
signature date

Sponsored Organization/Group/Individual (if applicable)

name (typed) title

signature date

City of Austin

name (typed) title

signature date