

**16 CI 51, Austin Dance Ensemble (aka Austin Metamorphosis Dance Ensemble)**

Recommended for Funding as a 501 (c) 3 Organization

The Organization will present Ballet Under the Starts: BLANC, an annual, free, family friendly ballet performance. The event will take place at Zilker Hillside Theater in District 8. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$7,500 award.

**16 CI 52 SP, VORTEX Repertory Co/Billy Zimmerman**

Recommended for Funding as an Individual Artist

The artist will present "Let's Create Something Magical Coloring Book, Vol 3" release event at The North Door. The event will feature three bands and a multimedia presentation. The North Door is located at 501 Brushy St. in District 3. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

**16 CI 53 SP, Austin Creative Alliance/Devi School of Dance**

Recommended for Funding as an Individual Artist

The artist will create host a dance workshop for Lifeworks Austin in which youths (ages 6-17) will learn about classical Indian dance and music A showcase performance will be held (tentatively) on June 9<sup>th</sup> and 10<sup>th</sup> at the Scottish Rite Theatre in District 9. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

**16 CI 54 SP, Austin Film Society/Susan Mason**

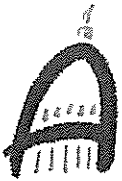
Recommended for Funding as an Individual Artist

The artist will produce a documentary titled "Return to Sender," a film that explores issues related to the return of prisoners to the community and challenges to their successful reintegration. The public event component of the project will be a workshop led by producer Susanne Mason on the art of personal documentary making. Clips from rough-cut scenes of "Return to Sender" will be discussed, along with clips from other personal documentaries by women. The workshop will take place at the Austin Film Society Screening Room 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 55 SP, Big Medium/Brian David Johnson**

Recommended for Funding as an Individual Artist

The artist will present a solo visual art exhibition featuring the works of Brian David Johnson entitles 'I Am You – A Mediation On Connection'. The event will take place at Cloud Tree Studios and Gallery in District 3. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.



## Cultural Arts Division

CITY OF AUSTIN

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

### Austin Dance Ensemble Ballet Under The Stars

**\$ 5,000 Requested**

Submitted: 3/4/2016 7:44:25 AM (Pacific)

**Project Contact**

Rae Flores

[raeflores@metamorphosisdance.org](mailto:raeflores@metamorphosisdance.org)

Tel: 512.879.8297

**Additional Contacts**

[vladglouckov@metamorphosisdance.org](mailto:vladglouckov@metamorphosisdance.org)

**Austin Dance Ensemble**

6505 Williamette Dr  
Austin, 78723

Telephone 512.246.6047

Fax

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

**Board-President, Artistic Director**

Melanie Kregel

[melkregel@yahoo.com](mailto:melkregel@yahoo.com)

#### 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**

Rae

**2. Last Name**

Flores

**3. Title**

Board- Secretary

**4. Email**

[raeflores@metamorphosisdance.org](mailto:raeflores@metamorphosisdance.org)

**5. Street Address**

1904 Misty Ridge Dr.

**6. City**

Leander

**7. State**

TX

**8. Zip/Postal Code**

78641

**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.*

Austin Dance Ensemble was registered in Austin as a Non-Profit Corporation on March 18, 1992

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

- ☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

06/01/2016 Start Date (MM/DD/YYYY)

06/04/2016 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.**

*-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.'**

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#### Narrative Part I - Project

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

AMDE presents annual park performance

"Ballet Under the Stars: BLANC"

June 3-4, 2016 8:00pm

Zilker Hillside Theater ~ 2201 Barton Springs Rd.

Free to the public; donations accepted at intermission

The season will close on June 3-4 as AMDE presents their annual event Ballet Under the Stars at the Zilker Hillside Theater. Beginning just before sundown, this Austin tradition is fun for the whole family and a great way to kick off your summer. The performance will feature a variety of choreographers including some emerging talent in the dance world. This year's production will feature Les Sylphides which was first performed in 1909 by the Ballet Russes. The beautiful setting of the park will become the backdrop of this ballet blanc.

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

Austin Metamorphosis Dance Ensemble strives to create productions that serve all communities. The company consists of student artists and resident artists. AMDE reinforces the artistic and cultural opportunities and experiences for the community.

We provide arts education and lifelong learning opportunities for all ages. Our dancers are challenged to be versatile while also honoring their technical ballet foundation. The company was founded with the vision of seeing dancers grow throughout their careers and innovate the world of dance. Through masterful instruction, challenging choreography, and high caliber performance experiences, AMDE is working to change the shape of dance one dancer at a time.

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#### 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 beautiful setting of Zilker Park will become the backdrop of this years 2016 Ballet Under the Stars called Blanc.Blanc, translated refers to the wearing of long, white tutus and became a characteristic of Romantic ballets. When explored from different perspectives, the word takes on new meanings. For some it is the absence of something or a fresh start and for others it is a barrier or limit at its most intensity. Patrons will discover what BLANC means to them.We invite the audience to come early and share picnics with friends and family under the beautiful evening sky.The dancers begin warming up an hour before the show and this provides a wonderful opportunity to see the preparations dancers make to create art with their bodies.

**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?**  
AMDE is a professional dance company comprised of dancers throughout the Austin and greater Austin area. The dancers represent the community through their diverse cultures consisting of Asian, Indian, Russian, Hispanic and African-American backgrounds. AMDE also provides dance scholarships to underserved artists. AMDE strongly supports values and encourages the sustained and concerted efforts of non-profit art, culture and heritage organizations to be inclusive and have its artists and productions reflect the City of Austin's diversity of people, geography and artistic interests. We are proud to be able to continue to provide the only FREE to attend ballet-based dance production in Austin with our annual Ballet Under the Stars.

### **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?**

Under the continued leadership of Melanie S. Kregel the company strives to live out its vision of changing the shape of dance one dancer at a time. She is an experienced Artistic director who has financially and artistically sustained AMDE for the past 10 years. Austin Metamorphosis Dance Ensemble is a well established dance company that has been in existence in the Austin area since 2006. Our Board of Directors have extensive knowledge and experience in business practices and artistic endeavors. This project will be overseen by the Artistic Director, Board of Directors and stage manager along with the many volunteers that believe in AMDE's mission and vision.

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

Austin Metamorphosis will calculate attendance to determine how many patrons attend each night. Attendance count assists AMDE with the measure of success of the project. We do ask for donations during intermission, the amount of donations collected is also a way to determine the success of the event. We also measure project effectiveness by reviewing responses on our social media channels such as Facebook email, twitter, Instagram and other media outlets. Feedback from the audience is vital information collected and reviewed by our Board of Directors to ensure that we provide the highest quality performances.

**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**

AMDE volunteers will pass out a voluntary anonymous questionnaire to the audience asking zip code, race, age, income and family size in attendance. The questionnaires will be picked up during intermission to determine the demographics of our audience.

**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?**

The cost of living in the Austin area is rising therefore AMDE provides this free performance (BUTS) so that all can enjoy the arts. There is not enough easily accessible dance productions in the Austin area. We believe the power of art is in live performance for diverse audiences. It should stimulate all your senses, inspire the imagination, and provoke thought and emotion.

AMDE's goal is to provide quality arts and cultural programming to Austin residents and visitors.

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

Our marketing plan consists primarily of media outlets, social media, google ads, facebook ads, posters of upcoming shows. These posters are handed out and posted throughout the Austin community for promotion of the show. All who are closely involved with our organization plays a vital part in spreading the word of our upcoming productions. AMDE continually celebrates and promotes Austin as an exciting, vibrant, and creative community destination for visitors and tourists throughout the world.

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

The Zilker Hillside Theatre is ADA compliant and has dedicated spaces specifically designed for disabled patrons. The City Of Austin did an excellent job in creating a beautiful backdrop (Zilker Hillside Theatre) with easy access for the disabled.

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

Ballet Under the Stars is a 20 plus year tradition that has offered a FREE performance to the Austin and greater Austin community. Over the years it has been attended by 10,000 plus patrons. We love this opportunity to share the art of dance to our Austin community.

**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?**

N/A

### **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.*

1 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).*

OUR MISSION: Innovating the world of dance with dancers motivated by artistic excellence through masterful instruction, fresh and challenging choreography, and high caliber performance experiences for aspiring and experienced professional dancers.

Austin Metamorphosis Dance Ensemble was created in 2006 out of the merger of two dynamic dance companies serving the Austin metropolitan area. The Austin Dance Ensemble began in January of 1992 with dancers who had several years of ballet training. The mission of the ADE was to serve as a training ground for young and aspiring professional dancers to gain stage experience in a quality environment.

The student company has been thriving ever since its' creation and has had dancers graduate from top universities with dance degrees from Texas Christian University, Southern Methodist University, Goucher College, Belhaven College, and Oklahoma City University. Student artists have also been accepted into the highly competitive summer programs provided by the American Ballet Theater, Joffrey Ballet, Virginia School of the Arts, Pittsburg Ballet, Houston Ballet, San Francisco Ballet, Long Beach Ballet, and Ballet West.

We focus on masterful training that is grounded in strong, classical ballet technique. This is supplemented by the study of jazz and modern so that the dancers are provided the tools to perform a variety of styles with authenticity. Secondly, we give the dancers experience on the creative side through choreography beginning with our Young Choreographers Showcase. The new choreographers receive feedback and given the opportunity to workshop their material. They are given the opportunity to present on a larger forum when we attend Bailando Dance Festival in Corpus Christi, TX annually where their works undergo further adjudication. This finally prepares them for creating on the whole company for one of our three stage productions. The ultimate facet that allows our artists to be a part of this time honored tradition and to continue this legacy, is their performing 4-5 times per season. Within one season they perform in two mixed repertory productions and two classical story ballets which rounds out their performance experience.

Our efforts leading them must continue to provide the highest quality performance experiences so that these artists have futures impacting the world of dance. We desire for our artists to not just enjoy long careers in the art they love, but to be the life force that carries it forward for future generations. We impress upon our artists their responsibility in continuing this legacy. Dance cannot be preserved by video representation alone, it needs live artists to share in the oral tradition of passing information from master teacher to student. Our company exists because of the ones that came before us and we are working to make it a permanent landmark in the history of dance.

**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	\$ 22,871	\$ 29,664	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 38,300
Expenses	\$ 23,709	\$ 29,664	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 37,500
<b>Total</b>	<b>\$ 0</b>	<b>\$ 0</b>			<b>\$ 0</b>

**PROPOSED BUDGET - PROJECT INCOME**

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
<b>Earned Income</b>		
1. Total Admissions	\$ 1,500 this is a free show, but we estimate to collect this much in donations	\$ 1,500
2. Total Other Earned Income	\$ 1,300 Concessions, ad sales, merchandise	\$ 1,300

<b>3. TOTAL EARNED INCOME</b>	<b>\$ 2,800</b>	<b>\$ 2,800</b>
<b>Unearned Income</b>		
4. Total Private Support (Corp, Foundation, Individual)	\$	\$ 0
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 2,950 money available from prior season events	\$ 2,950
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 2,950</b>	<b>\$ 2,950</b>
9. COA Request Amount	\$ 5,000	\$ 5,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 10,750</b>	<b>\$ 10,750</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 1,000 google non-profit ads	\$ 1,000
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 11,750	\$ 0
<b>Total</b>	<b>\$ 11,750</b>	<b>\$11,750</b>

### PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL   Description
13. Administrative Employee Costs	\$	\$	\$ 0
14. Artistic Employee Costs	\$ 3,500	\$	\$ 3,500 company dancers, guest dancers, artistic directors
15. Administrative Non-Employee Costs	\$	\$	\$ 0
16. Artistic Non-Employee Costs	\$ 600	\$	\$ 600 choreographers
17. Travel	\$	\$	\$ 0
18. Space Rental	\$ 3,000	\$	\$ 3,000 Theater and rehearsal space
19. Equipment Rental	\$	\$	\$ 0
20. Supplies and Materials	\$ 750	\$	\$ 750 costumes
21. Marketing and Promotion	\$ 1,000	\$ 1,000	\$ 2,000 cost of marketing products, facebook & google ads, literature printing, videography, cast party.
22. Production/Exhibit Costs	\$ 1,900	\$	\$ 1,900 Lighting, Sound technicians. Portapotties and sound permit. Sets and props
23. Other	\$	\$	\$ 0
<b>24. TOTAL EXPENSES</b>	<b>\$ 10,750</b>	<b>\$ 1,000</b>	<b>\$ 11,750</b>
<b>Total</b>	<b>\$ 10,750</b>	<b>\$ 1,000</b>	<b>\$11,750</b>

### Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Ballet under the stars	June 3 - 4	Zilker Hillside Theater	2201 Barton Springs Rd, Austin, TX 78704	8
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
<b>Total</b>					<b>8</b>

### Section V. Documents

#### Documents Requested \*

PROOF OF TAX EXEMPT STATUS - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should

Required?



#### Attached Documents \*

501c3 Letter



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.



[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** -



[Forms 990](#)

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

[Samples of documents](#)

**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.



[AssurancesSigned](#)

[download template](#)

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

Application ID: 52969

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## Change of Address or Responsible Party — Business

► Please type or print.  
► See instructions on back. ► Do not attach this form to your return.  
► Information about Form 8822-B is available at [www.irs.gov/form8822b](http://www.irs.gov/form8822b).

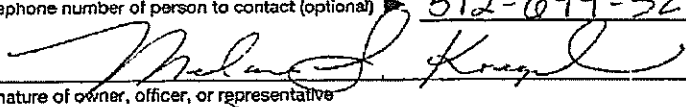
OMB No. 1545-1163

**Before you begin:** If you are also changing your home address, use Form 8822 to report that change.

If you are a tax-exempt organization (see instructions), check here ☐

Check **all** boxes this change affects:

- 1 ☐ Employment, excise, income, and other business returns (Forms 720, 940, 941, 990, 1041, 1065, 1120, etc.)
- 2 ☐ Employee plan returns (Forms 5500, 5500-EZ, etc.)
- 3 ☒ Business location

<b>4a Business name</b> <u>Austin Dance Ensemble</u>		<b>4b Employer identification number</b> <u>74-2630697</u>
<b>5 Old mailing address</b> (no., street, room or suite no., city or town, state, and ZIP code). If a P.O. box, see instructions. If foreign address, also complete spaces below, see instructions. <u>3605 Spring Canyon Trail ; Round Rock TX 78681</u>		
Foreign country name	Foreign province/county	Foreign postal code
<b>6 New mailing address</b> (no., street, room or suite no., city or town, state, and ZIP code). If a P.O. box, see instructions. If foreign address, also complete spaces below, see instructions. <u>6505 Williamette Dr. ; Austin TX 78723</u>		
Foreign country name	Foreign province/county	Foreign postal code
<b>7 New business location</b> (no., street, room or suite no., city or town, state, and ZIP code). If a foreign address, also complete spaces below, see instructions. <u>6505 Williamette Dr. ; Austin TX 78723</u>		
Foreign country name	Foreign province/county	Foreign postal code
<b>8 New responsible party's name</b> <u>Melanie S Kregel</u>		
<b>9 New responsible party's SSN, ITIN, or EIN</b> <u>458-83-6088</u>		
<b>10 Signature</b> Daytime telephone number of person to contact (optional) <u>512-699-3208</u>		
<b>Sign Here</b> Signature of owner, officer, or representative 		Date <u>11-24-15</u>
Title <u>Executive Director</u>		

### Where To File

Send this form to the address shown here that applies to you.

IF your old business address was in . . .	THEN use this address . . .
Connecticut, Delaware, District of Columbia, Florida, Georgia, Illinois, Indiana, Kentucky, Maine, Maryland, Massachusetts, Michigan, New Hampshire, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, South Carolina, Tennessee, Vermont, Virginia, West Virginia, Wisconsin	Internal Revenue Service Cincinnati, OH 45999-0023
Alabama, Alaska, Arizona, Arkansas, California, Colorado, Hawaii, Idaho, Iowa, Kansas, Louisiana, Minnesota, Mississippi, Missouri, Montana, Nebraska, Nevada, New Mexico, North Dakota, Oklahoma, Oregon, South Dakota, Texas, Utah, Washington, Wyoming, any place outside the United States	Internal Revenue Service Ogden, UT 84201-0023

(Revised 05/11)

Submit in duplicate to:  
Secretary of State  
P.O. Box 13697  
Austin, TX 78711-3697  
512 463-5555  
FAX: 512/463-5709  
Filing Fee: See instructions



**Statement of Change of  
Registered Office/Agent**

**FILED**  
In the Office of the  
Secretary of State of Texas  
NOV 02 2015  
**Corporations Section**

**Entity Information**

1. The name of the entity is:

Austin Dance Ensemble dba Austin Metamorphosis Dance Ensemble  
*State the name of the entity as currently shown in the records of the secretary of state.*

2. The file number issued to the filing entity by the secretary of state is: 122531401

3. The name of the registered agent as currently shown on the records of the secretary of state is:

Melanie S Kregel  
Registered Agent Name

The address of the registered office as currently shown on the records of the secretary of state is:

3605 Spring Canyon Trail Round Rock TX 78681  
*Street Address City State Zip Code*

**Change to Registered Agent/Registered Office**

4. The certificate of formation or registration is modified to change the registered agent and/or office of the filing entity as follows:

**Registered Agent Change**

(Complete either A or B, but not both. Also complete C if the address has changed.)

☐ A. The new registered agent is an organization (cannot be entity named above) by the name of:

OR

☐ B. The new registered agent is an individual resident of the state whose name is:

First Name MI. Last Name Suffix

**Registered Office Change**

☒ C. The business address of the registered agent and the registered office address is changed to:

6505 Williamette Dr. Austin TX 78723  
*Street Address (No P.O. Box) City State Zip Code*

The street address of the registered office as stated in this instrument is the same as the registered agent's business address.

### Statement of Approval

The change specified in this statement has been authorized by the entity in the manner required by the BOC or in the manner required by the law governing the filing entity, as applicable.

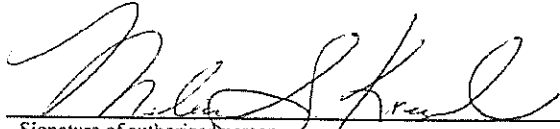
### Effectiveness of Filing (Select either A, B, or C.)

- A. ☒ This document becomes effective when the document is filed by the secretary of state.
- B. ☐ This document becomes effective at a later date, which is not more than ninety (90) days from the date of signing. The delayed effective date is: \_\_\_\_\_
- C. ☐ This document takes effect upon the occurrence of a future event or fact, other than the passage of time. The 90<sup>th</sup> day after the date of signing is: \_\_\_\_\_
- The following event or fact will cause the document to take effect in the manner described below:

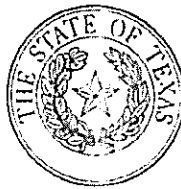
### Execution

The undersigned affirms that the person designated as registered agent has consented to the appointment. The undersigned signs this document subject to the penalties imposed by law for the submission of a materially false or fraudulent instrument and certifies under penalty of perjury that the undersigned is authorized to execute the filing instrument.

Date: 10/28/15

  
\_\_\_\_\_  
Signature of authorized person

Melanie S Kregel  
\_\_\_\_\_  
Printed or typed name of authorized person (see instructions)



Office of the Secretary of State  
Packing Slip

November 12, 2015  
Page 1 of 1

Austin Dance Ensemble  
3605 Spring Canyon Trail  
Round Rock, TX 78681

Batch Number: 63911264

Batch Date: 11-02-2015

Client ID: 451389414

Return Method: Mail

Document Number	Document Detail	Number / Name	Page Count	Fee
639112640002	Change of Registered Agent/Office	AUSTIN DANCE ENSEMBLE	0	\$5.00
			Total Fees:	\$5.00

Payment Type	Payment Status	Payment Reference	Amount
Check	Received	1242	\$5.00
			Total: \$5.00

Total Amount Charged to Client Account: \$0.00  
(Applies to documents or orders where Client Account is the payment method)

*Note to Customers Paying by Client Account:* This is not a bill. Payments to your client account should be based on the monthly statement and not this packing slip. Amounts credited to your client account may be refunded upon request. Refunds (if applicable) will be processed within 10 business days.

User ID: JVEGA



## Office of the Secretary of State

November 12, 2015

Austin Dance Ensemble  
3605 Spring Canyon Trail  
Round Rock, TX 78681 USA

----

RE: AUSTIN DANCE ENSEMBLE  
File Number: 122531401

It has been our pleasure to file the Change of Registered Agent/Office for the referenced entity. Enclosed is the certificate evidencing filing. Payment of the filing fee is acknowledged by this letter.

If we may be of further service at any time, please let us know.

Sincerely,

Corporations Section  
Business & Public Filings Division  
(512) 463-5555

Enclosure



## Office of the Secretary of State

### CERTIFICATE OF FILING OF

AUSTIN DANCE ENSEMBLE  
File Number: 122531401

The undersigned, as Secretary of State of Texas, hereby certifies that the statement of change of registered agent/office for the above named entity has been received in this office and has been found to conform to law.

ACCORDINGLY the undersigned, as Secretary of State, and by virtue of the authority vested in the Secretary by law hereby issues this Certificate of Filing.

Dated: 11/02/2015

Effective: 11/02/2015



A handwritten signature in black ink, appearing to read "Casco", followed by a horizontal line.

Carlos H. Cascos  
Secretary of State

## Pantel, Jesus

---

**From:** Pantel, Jesus  
**Sent:** Thursday, February 25, 2016 2:06 PM  
**To:** 'raeflores@metamorphosisdance.org'  
**Cc:** McKaskle, Anne-Marie  
**Subject:** RE: Grant question

Perfect Rae!

I just approved your eligibility in the online system. I will print this out, as well as the documents from the Texas Secretary of State's office you have previously sent, and add them to your file to confirm you do indeed have Austin residency.

Thanks,

Jesús

---

**From:** raeflores@metamorphosisdance.org [mailto:raeflores@metamorphosisdance.org]  
**Sent:** Thursday, February 25, 2016 11:27 AM  
**To:** Pantel, Jesus  
**Subject:** RE: Grant question

Jesus,  
I got it. I have the IRS application attached for your review..  
Best,  
Rae Flores

----- Original Message -----

Subject: RE: Grant question  
From: "Pantel, Jesus" <Jesus.Pantel@austintexas.gov>  
Date: Mon, February 22, 2016 10:59 am  
To: "raeflores@metamorphosisdance.org"  
<raeflores@metamorphosisdance.org>

Hi Rae,

I tried looking your organization up on Guidestar but did not find anything. What is your EIN? Maybe I can find it that way. Also, do you have a copy of the email or form you sent to the IRS for the address change?

Once I get the above requested items, I think I can provide you with a better answer.

Thanks,

Jesús

---

**From:** raeflores@metamorphosisdance.org [mailto:raeflores@metamorphosisdance.org]  
**Sent:** Wednesday, February 17, 2016 10:55 AM  
**To:** Pantel, Jesus  
**Subject:** Grant question

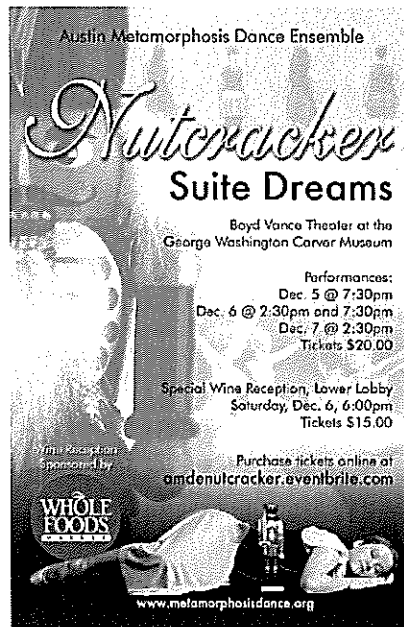




#### Ballet Under the Stars – 2013

The annual FREE ballet performance takes place at Zilker Hillside Theatre every June

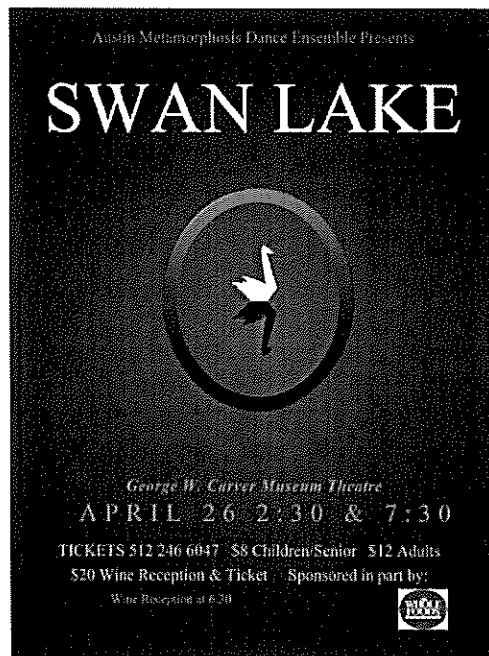




### Nutcracker – Suite Dreams

Performed every December at Carver Theatre





Swan Lake - 2013



## 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 02/03/16  
☐ 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

Vlad Glavichkov Board Member

name (typed)

title



signature

2/27/16

date

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

name (typed)

title

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

**RETURN THIS TO THE CULTURAL ARTS DIVISION**

**Control Number** \_\_\_\_\_

**Name of Applicant** Austin Metamorphosis Dance Ensemble

**Contact Name** Vlad Glouchkov

**Phone Number** 512-554-7657

**Fax Number** \_\_\_\_\_

**E-mail Address** vladglouchkov@metamorphosisdance.org

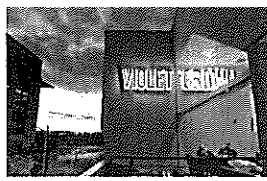
1. Will your activity take place in a public location or will the public be involved by attending or participating in the activities associated with this contract?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
2. Will alcoholic beverages be sold during this event(s) by someone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

*CR*

*A2*

*Res Agreement*





## 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 Austin Metamorphosis Dance Ensemble

Sponsored Project (SP) Name (if applicable) Ballet Under the Stars

Contact (if an SP the contact person of SP) Vlad Glouchkov

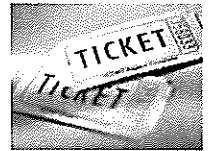
Email [vladglouchkov@metamorphosisdance.org](mailto:vladglouchkov@metamorphosisdance.org)

Phone 512-554-7657

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?

If budget permitted, I could've hired interpreters for all shows and advertise it as such. I also could have printed copies of the script available to hand out to those that have hearing troubles.



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

5

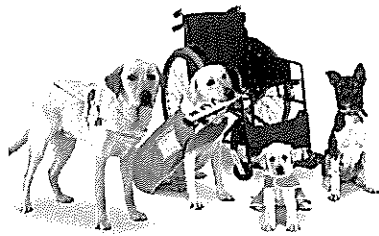
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? Yes



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

VSA Texas





## 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.

A and C

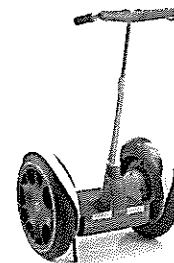
7. Wheelchair accessibility does not need to be considered in an outdoor venue event.  
True or False? False



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 include this answer sheet in your application under attachment #9.



**Cultural Arts  
Division**  
CITY OF AUSTIN

Email This Preview   Save as PDF   Print   Close Window   A A ▼

*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

**VORTEX Repertory Company**

## Let's Create Something Magical Volume #3 (Coloring Book Release Party)

**\$ 3,000 Requested**

Submitted: 3/4/2016 3:05:28 PM (Pacific)

**Project Contact**

Billy Zimmerman  
[weirddestinyproductions@gmail.com](mailto:weirddestinyproductions@gmail.com)  
Tel: (512) 995-9718

**Additional Contacts**  
*none entered*

**VORTEX Repertory Company**

2307 Manor Rd  
Austin, TX 78722

**Producing Artistic Director**  
Bonnie Cullum  
[vortex@vortexrep.org](mailto:vortex@vortexrep.org)

Telephone (512) 478-5282  
Fax (512) 472-8644  
Web <http://vortexrep.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**

Heather

**2. Last Name**

Barfield

**3. Title**

President

**4. Email**

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

**5. Street Address**

2014 B Cathright Cove

**6. City**

Austin

**7. State**

Texas

**8. Zip/Postal Code**

78704



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.*  
5 years (May 2011)

**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 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.*

Billy Zimmerman

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

Billy

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

Zimmerman

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

weirddestinyproductions@gmail.com

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

(512) 995-9718

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

505 Delmar Ave #A

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

Austin

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

Texas

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

78752

**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).

Billy Zimmerman's Weird Destiny Productions will present the Let's Create Something Magical Coloring Book, Vol. 3 Release Event on July 2nd, 2016 at The North Door (501 Brushy St, Austin, TX 78702). The event features Dallas musician New Fumes (Daniel Huffman), Austin's Zorch (Zac Traeger, Sam Chow) and The Octopus Project (Josh Lambert, Toto Miranda, Yvonne Lambert, Lauren Gurgiole). Ghostspace Records' roster of musicians (Bradford Kinney, Patrick Keller, Luis Torres, Nik Foreman) will play collaborative music between each of the three main sets. Music will start at 8pm and the total music length will be approx. 4 hours. Augmenting the music will be a multimedia installation created by Weird Destiny Founder Billy Zimmerman.

**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 local musicians, visual artists, videographers, and audio engineers, all of whom benefit from engagement with Zimmerman's one-of-a-kind project.
- Zimmerman's curation foregrounds a unique combination of sitespecific installation work by artists at all skill levels, thus providing a mentorship for emerging artists. The emphasis on community participation and audience involvement in all aspects of production, provides a much needed platform for this apprenticeship process to take place across genre and medium.
- An all-inclusive approach allows artists at all levels to participate, thus planting seeds for future activity in the city.
- New audience brought to The North Door ensures venue viability.

**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?**

- Zimmerman's Weird Destiny Productions has produced a total of 11 events in four years of operation featuring bands from across the US: Linear Downfall (Nashville, TN), Spaceface (Memphis, TN), Stardeath and White Dwarfs (Oklahoma City, OK), Hour of Time Majesty Twelve (Los Angeles, CA), Matt Owen Electric Tuba (Birmingham, AL), and Austin's own Zorch.
- Zimmerman has produced unique visual landscapes for significant events including Austin's 2015 Psych Fest / Levitation (May 8-10, 2015).
- He has presented notable events himself, including the inaugural Freaks With Beats series at Spiderhouse Ballroom (Sept. 6, 2015).
- WD consistently garners production/creative support from over 30 people from across US who travel in for each event.

**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?**

Zimmerman's Weird Destiny provides an exceptional platform for emerging artists and production staff to work side-by-side those more established in order to gain invaluable experience "on the job". The Flaming Lips artist Oliver Hibert (a main contributor to the Let's Create Something Magical Coloring Book Vol.1-3) has acted as a role model and inspiration to many artists associated with Weird Destiny, including Kansas-based visual artist Jackie Denton (Denton sold her first work at a Weird Destiny sponsored event). Weird Destiny presents and promotes a gender-balanced portfolio, uncommon in many artistic channels. 50% of Weird Destiny production staff are female, and 25 of the 49 artists in the Vol. 3 coloring book are female.

**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?**

- Executive Director of Weird Destiny Productions (2011-Present). Duties include: Booking and curating bands and visual artists; selecting artists to create poster, promotional, social media art; overseeing overall promotion (social networks, publicity, etc.); Weird Destiny product creation (buttons, posters, tshirts, etc.); managing all Weird Destiny staff and volunteers; overseeing the budget for all artistic and logistical requirements (artist fees, venue rental, artist travel, etc.).
- Successful fundraising campaigns through Indiegogo.com for events on December 30, 2012 (\$2500), March 11, 2013 (\$1100), December 30, 2013 (\$1140).
- Building an immersive multi-media installation for Austin's Psych Fest 2015.

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

- Through the realization of continued collaborations between people of all skill levels. Questions asked directly to those participating in the event address the following: Are venues and artists interested in continuing to work with Billy Zimmerman and his Weird Destiny Productions? Do these artists and The North Door show an increasing interest in the art, music and the processes being produced? Are artists appreciative?
- Through the proper monitoring of the project budget. Are artists being paid what was guaranteed? Are other costs met? Are sources of revenue able to diversify? Are connections with other organizations/artists being made, thus raising in-kind donations, creative connections and a more diverse audience/artist base.

**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**

- By evaluating the make-up of the audience in attendance. Namely, is the audience's profile diverse (racial, ethnic, geographic and economic)? What portion of the audience are tourists and of those how many are in town specifically for this production (as audience and/or production staff)? Questionnaires are made available at the time of ticket purchase online and physically at each performance.
- Zip codes will be captured to monitor audience location (at online ticket purchase and at each performance).
- Modes of arrival will be evaluated to monitor use of public transportation, walking/biking, or automobile. Physical questionnaires will be made available at the beginning and end of each performance to monitor said transportation issues.

**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'*

As fiscal sponsor, VORTEX Repertory Company will successfully manage the administrative and financial aspects of this project. VORTEX has been in existence since 1988 and has since thrived as an organization, producing hundreds of artistic works including operas, plays, musicals, ritual theater, and experimental collaborative projects. VORTEX successfully served as Fiscal Sponsor for four COA Project II projects totaling over \$60,000 in 2015. This is Billy Zimmerman's third project sponsored by VORTEX. Billy and VORTEX see the successful completion of the 2016 Community Initiatives grant as the continuation of a long, fruitful partnership for both.

**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?**

Cultural needs identified and served through this project include:

- To provide a platform for artists and musicians at all skill levels to work together in order to facilitate a much needed mentoring process for various artistic mediums, as well as aspects of production.
- To provide a model for the creation of creative opportunities to be implemented by emerging musicians and visual artists by partnering with viable venues and existing institutions outside the strictly commercial or competitive art museum realm. - To advance Zimmerman's Weird Destiny's profile (as well as all musicians and artists associated with the project) locally and nationally.
- To encourage more interactive/collaborative art projects between artists and audience.

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

- In publicizing the event, Zimmerman and his Weird Destiny staff, and all artists/bands participating in the project, will utilize their personal and professional email lists to announce the event locally, regionally and internationally.
- Participating artists and audience (Andrew Pawley, Colby Cervantes, among others) will create one-of-a-kind promo videos for the Weird Destiny Youtube channel in advance of the production.
- Social media including Facebook, Twitter, Instagram will be employed by participating artists to announce the event to their collectively over 30,000 followers around Texas and internationally.
- Fliers and posters will be distributed locally in viable commercial spaces in an effort to attract a broad audience.

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

The North Door is accessible to those with physical impairments and is 100% ADA compliant.

Examples include:

- Wheelchair accessible seating is provided for up to at least five patrons, which is compliant to the ADA requirements of The ND's overall seating capacity.
- Mobility devices such as Segways, service animals, and wheelchairs have accessibility to The ND's performance space, bathrooms, and bar.
- The immersive, multi-media production will include a variety of media (sound, light, dance) for multiple sensorial and cognitive levels to engage and enjoy.
- For those with audio description needs and sign language interpreters, audience can contact Zimmerman beforehand to discuss and schedule appropriate providers.

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

The North Door, the venue for Let's Create Something Magical Volume #3 (Coloring Book Release Party), is centrally located in Downtown Austin, a cultural hub that is easily accessible via car, Car2Go, ride-share services, public transportation and walking/bicycle. Admission fees are kept low and are sliding-scale (\$10-20) to ensure that people from all economic backgrounds are able to participate as audience. Volunteer opportunities allow free admission for those with an economic need and/or an interest in assisting with production.

**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?**

Zimmerman 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. Ads, posters, and postcards will be distributed to multiple hotel and motel chains and local franchises including: The Driskill, Four Seasons, The Hilton, San Jose Hotel, Hotel Saint Cecilia and The Austin Motel. Zimmerman will promote affordable hotels on the Weird Destiny website, event page, and newsletters associated with the event. Zimmerman will be sure to target said hotels with promotional materials for the event and those coming into town for the production will use word-of-mouth to promote the event to fellow motel/hotel constituents.

## 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).*

Billy Zimmerman was born in California in May of '87. An "Army Brat", Zimmerman spent his formative teenage years in Germany before returning to Bryan, Texas in 2004. Craving a life more integrated with his creative passions, Zimmerman relocated to Austin in May 2011. Soon after, Zimmerman founded Weird Destiny -- a production company whose mission is: "To inspire and build a community of friends and artists that share a common love that is all parts music, art and dreams."

Zimmerman/Weird Destiny has produced a total of 11 events in just over four years. Zimmerman has assembled a core staff from around the world including Co-Creative Director Colby Cervantes (Dallas, TX) and Art Director Andrew Pawley (Wimborne, UK). Weird Destiny has played host to bands from across the US including: Linear Downfall (Nashville, TN), Spaceface (Memphis, TN), Stardeath and White Dwarfs (Oklahoma City, OK), Matt Owen Electric Tuba (Birmingham, AL), and Austin's own Zorch. Zimmerman's uniquely curated events have been held in a wide range of venues throughout Austin (Museum of Human Achievement, Hotel Vegas) and as far away as Gulf Shores, Alabama. Billy consistently garners production

and creative support from over 30 people from across the US who travel-in for each of his events. His work undeniably contributes to Austin's reputation as a site for exceptional art and music, as well as a place where collaboration and sharing are personal and cultural attributes valued above all else. Zimmerman's creativity has most recently resulted in his building an immersive multi-media installation for Austin's Psych Fest 2015 (with an invitation to do the same for Psych Fest 2016); presenting the inaugural Freaks With Beats series at Spiderhouse Ballroom; and a partnering with Do214 to present and host giant coloring murals at the 2016 Deep Ellum Arts Festival Dallas.

Incorporated October 10, 1988, VORTEX Repertory Company's mission aspires to the following aims: To create and present new, innovative performances; to transgress conventional theatrical forms; to cultivate new relationships between artists and audiences; to generate new audiences through outreach to special constituencies; to nurture diversity of artists; to foster educational programming; to anchor VORTEX, a dynamic and cherished home for the arts of the 21st century. Widely-recognized as the pioneering leader in Austin's alternative theater scene, VORTEX has produced over 300 productions, including more than 100 world premieres, since 1988. Artistic work includes operas, musicals, plays, ritual theater, and experimental collaborative projects. The VORTEX venue is artist-owned and operated and was the first theater to make a home for the arts in Austin's historically underserved Eastside, now a blossoming independent theater and art district. VORTEX serves a broad audience in Central Texas, with a three-county population of more than one million. The VORTEX audience includes a large, diverse constituency.

#### 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://weirddestinyproductions.com>

#### Section IV. Budget and Activity Summary

##### OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 8,500	\$ 9,000	☐	✓	\$ 12,000
Expenses	\$ 8,500	\$ 9,000	☐	✓	\$ 12,000
<b>Total</b>	<b>\$ 0</b>	<b>\$ 0</b>			<b>\$ 0</b>

##### PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
<b>Earned Income</b>		
1. Total Admissions	\$ 1,500 1 performance x 100 people x \$15 per ticket -- \$1500	\$ 1,500
2. Total Other Earned Income	\$ 625 Pre-Sale Coloring Book packages, 25 x \$25ea -- \$625	\$ 625
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 2,125</b>	<b>\$ 2,125</b>
<b>Unearned Income</b>		
4. Total Private Support (Corp, Foundation, Individual)	\$	\$ 0
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 385 Coloring Book Event Fund	\$ 385
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 385</b>	<b>\$ 385</b>
9. COA Request Amount	\$ 3,000	\$ 3,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 5,510</b>	<b>\$ 5,510</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 1,100 Administrative Assistant, Colby Cervantes (20 hrs x \$25 per hr) -- \$500 Production Assistant #1, Haley Simpson (8 hrs x \$15/hr) -- \$120 Production Assistant #2, Kelsey Schnitzmeier (8 hrs x \$15/hr) -- \$120 Production Assistant #3, Stephanie Cervantes (8 hrs x \$15/hr) -- \$120 Production Assistant #4, Nik Foreman (8 hrs x \$15/hr) -- \$120 Production Assistant #5, Sarah Mae (8 hrs x \$15/hr) -- \$120	\$ 1,100

12. TOTAL INCOME (displayed below, calculated automatically on page refresh) \$ 6,225 \$2125 cash + \$3000 COA + \$1100 In-Kind \$ 0

**Total** **\$ 6,610** **\$6,610**

## PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL	Description
13. Administrative Employee Costs	\$ 500	\$ 500	\$ 1,000	Admin, Billy Zimmerman (20hrs x \$25/hr) - \$500 Admin Assist., C. Cervantes (20hrs x \$25/hr) - In-Kind
14. Artistic Employee Costs	\$	\$	\$ 0	
15. Administrative Non-Employee Costs	\$ 400	\$	\$ 400	Admin. Assist., Chris Cogburn (16hrs x \$25/hr)
16. Artistic Non-Employee Costs	\$ 3,350	\$	\$ 3,350	-- New Fumes (Daniel Huffman) -- \$150 -- Zorch (Zac Traeger, Sam Chow) -- \$300 --The Octopus Project (Josh Lambert, Toto Miranda, Yvonne Lambert, Lauren Gurgio) -- \$2500 Art Director/Graphic Design (Posters, fliers), Andrew Pawley -- \$100 Photographer, Maye Marley (4 hrs x \$25/hr) -- \$100 Visual artist (projections, installations), Ryan Clayton -- \$100 Visual artist (projections, installation), Jackson Webster -- \$100
17. Travel	\$	\$	\$ 0	
18. Space Rental	\$ 400	\$	\$ 400	The North Door, 1 night (install + performance) x \$400/night
19. Equipment Rental	\$	\$	\$ 0	
20. Supplies and Materials	\$	\$	\$ 0	
21. Marketing and Promotion	\$ 250	\$	\$ 250	50 color posters x \$2.60 per poster -- \$130 event stickers -- \$70 Facebook Sponsored post -- \$50
22. Production/Exhibit Costs	\$ 310	\$ 600	\$ 910	Laser + Light Rental -- \$150 House/Production Manager, Colby Cervantes (8 hrs x \$20/hr) -- \$160 Production Assistant #1, Haley Simpson (8 hrs x \$15/hr) -- \$120 (In-Kind) Production Assistant #2, Kelsey Schnitzmeier (8 hrs x \$15/hr) -- \$120 (In-Kind) Production Assistant #3, Stephanie Cervantes (8 hrs x \$15/hr) -- \$120 (In-Kind) Production Assistant #4, Nik Foreman (8 hrs x \$15/hr) -- \$120 (In-Kind) Production Assistant #5, Natali Lytch (8 hrs x \$15/hr) -- \$120 (In-Kind)
23. Other	\$ 300	\$	\$ 300	VORTEX Fiscal Sponsorship fee (10% of \$3000) -- \$300
<b>24. TOTAL EXPENSES</b>	<b>\$ 5,510</b>	<b>\$ 1,100</b>	<b>\$ 6,610</b>	
<b>Total</b>	<b>\$ 5,510</b>	<b>\$ 1,100</b>	<b>\$ 6,610</b>	

## Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Let's Create Something Magical Volume #3 (Coloring Book Release Party)	07/02/2016	The North Door	501 Brushy St, Austin, TX 78702	3
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
<b>Total</b>					<b>3</b>

## Section V. Documents

### Documents Requested \*

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

### Required?



### Attached Documents \*

VORTEX (Zimmerman) Tax Exempt

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.

✓

[VORTEX 2016 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** -

✓

[VORTEX 990 FY2011](#)

[VORTEX 990 FY2012](#)

**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).

[Zimmerman Event Poster #1](#)

[Zimmerman Event Poster #2](#)

[Zimmerman Event Poster #3](#)

[Zimmerman Event Poster #4](#)

[Letter of Support #1](#)

[Letter of Support #2](#)

[Letter of Support #3](#)

[Coloring Book Vol 1](#)

[Coloring Book Vol 2](#)

[Christmas on Mars](#)

[Weird Destiny's 1st show](#)

[Zimmerman Artist Bios](#)

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

✓

[Zimmerman Insurance Assess](#)

[download template](#)

**Accessibility Assessment**

✓

[Zimmerman ADA Quiz](#)

[download template](#)

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

✓

[Assurances Zimmerman](#)

[download template](#)

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

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**VORTEX Repertory Company**  
**Billy Zimmerman – Let's Create Something Magical Coloring Book, Vol. 3**  
**Artist Bios**

New Fumes (Dallas) - Solo multi-instrumentalist Daniel Huffman combines a sound that is influenced by the pioneers of Krautrock and the wall of sound found in shoegaze.

Zorch (Austin) - Zac Traeger and Sam Chown are Zorch, experimental electronic music that combines Synthesizers, drums and samples with harmonious vocals.

The Octopus Project (Austin) - Josh Lambert, Toto Miranda, Yvonne Lambert, Lauren Gurgiolo are The Octopus Project. Since 1999 Austin's own have been creating experimental pop music and organizing unique concert experiences for their live performance. When playing live all members rotate on an assortment of instruments and trade duties, adding more depth to their performance and sound.

June 26<sup>th</sup>, 2014

To Whom it May Concern,

My name is Zac Traeger and I'm the co-director of The Museum of Human Achievement. MoHA is a multi-functional show space and art gallery as well as a hub of private artist studios. In my experience through MoHA and as a touring musician, creative for hire, booking agent, band manager and show promoter I have dealt with a huge variety of different organizations and individuals who are presenting, performing and promoting counter culture events.

I am writing this letter in support of Billy Zimmerman. I had the honor of hosting Billy's Weird Destiny events in March of 2013 and December of 2013. Both events were extremely successful in bringing a diverse and national audience to the Austin community as well as cultivating local and regional artists, musicians and creative individuals. Billy has volunteered at numerous events at MoHA and genuinely supports the creative community in Austin to the fullest extent. He is a joy to work with I strongly believe that any future programming and events will be of the highest quality.

I highly recommend Billy Zimmerman as worthy of support from the City of Austin Cultural Arts Division.

Thank you for your time.

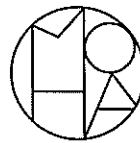
Please contact me if you have questions

Sincerely,

Zac Traeger

Director | The Museum of Human Achievement

262-880-6982 | [themuseumofhumanachievement@gmail.com](mailto:themuseumofhumanachievement@gmail.com)



THE MUSEUM  
OF HUMAN ACHIEVEMENT

Weird Destiny Productions



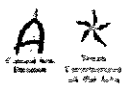
Doors at 7  
Music at 8

\$7 Entry  
Art party all night

let's create something  
**MAGICAL**

**GHOST OF ELECTRICITY  
FIELD DRESS DEF RAIN  
NEW FUMES**

**Museum Of Human Achievement Austin TX Sept 13th**



This project is funded and supported in part by a grant from the Texas Commission on the Arts and in part by the City of Austin Economic Development Department/Cultural Arts Division believing an investment in the Arts is an investment in Austin's future. Visit Austin at [NowPlayingAustin.com](http://NowPlayingAustin.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 \_\_\_\_\_
- ☐ 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

*Bonnie Cullum* *Producing Artistic Director*  
name (typed) title  
*Bonnie Cullum* *2/22/16*  
signature date

### Sponsored

Organization/Group/Individual (if applicable)

*Billy Zimmerman* *(Creative director)*  
name (typed) title  
*Billy Zimmerman* *3-4-16*  
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](mailto:jesus.pantel@austintexas.gov) . Your insurance requirements will be based upon this information. Risk Management will notify the Cultural Arts Division of the results of the assessment. Please note Certificates of Insurance must have been issued within the past 6 months. If you have any questions regarding insurance requirements please contact Benny VandenAvond: phone: 512-974-3264, fax: 512-974-3411, e-mail: [bernard.vandenavond@austintexas.gov](mailto:bernard.vandenavond@austintexas.gov).

**RETURN THIS TO THE CULTURAL ARTS DIVISION**

**Control Number** \_\_\_\_\_


**Name of Applicant** VORTEX Repertory Company (Sponsor); Billy Zimmerman (Sponsord Project)

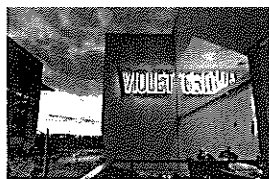
**Contact Name** Bonnie Cullum

**Phone Number** (512) 217-3283

**Fax Number** (512) 472-8644

**E-mail Address** vortex@vortexrep.org

1. Will your activity take place in a public location or will the public be involved by attending or participating in the activities associated with this contract?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>		
2. Will alcoholic beverages be sold during this event(s) by someone other than the owner of the venue?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>		
3. If yes to #2, will your group be responsible for <b>hiring</b> someone to sell the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>		N/A <input checked="" type="checkbox"/>
4. If no to #3, will your group be selling the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>		N/A <input checked="" type="checkbox"/>
5. Are you responsible for providing seating, props, sound, lighting or other types of equipment and supplies for the event(s)?	Yes <input 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 VORTEX Repertory Company (Sponsor); Billy Zimmerman (Sponsored Project)

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

Contact (if an SP the contact person of SP) Bonnie Cullum

Email [vortex@vortexrep.org](mailto:vortex@vortexrep.org)

Phone (512) 217-3283

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?

Five

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

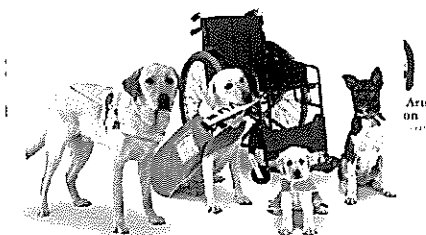


5. A patron requests Audio Description for your performance, who do you contact locally to request that service?

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

VSA Texas / 512.454.9912





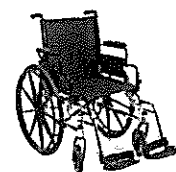
**vsa**  
TEXAS  
The State Organization  
on Arts and Disability

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.

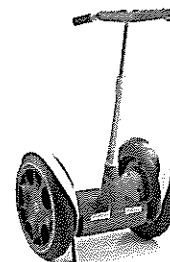
C

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. 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 Creative Alliance  
**Devi School of Dance**

**\$ 3,000 Requested**

Submitted: 2/24/2016 4:43:48 PM (Pacific)

**Project Contact**

Peggy Ellithorpe  
[membership@austincreativealliance.org](mailto:membership@austincreativealliance.org)  
Tel: 5122472531

**Additional Contacts**

[dancepreya@gmail.com](mailto:dancepreya@gmail.com), [osolitaire@gmail.com](mailto:osolitaire@gmail.com)

**Austin Creative Alliance**

81 San Marcos St #c1  
Austin, TX 78702

**CEO**

John Riedie  
[john@austincreativealliance.org](mailto:john@austincreativealliance.org)

Telephone 512.247.2531

Fax

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

**Additional Information**

**AUTHORIZING OFFICIAL**

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

**1. First Name**

Shea

**2. Last Name**

Little

**3. Title**

Board Chair

**4. Email**

[little@bigmedium.com](mailto:little@bigmedium.com)

**5. Street Address**

916 Springdale Rd Bldg 2, #101

**6. City**

Austin

**7. State**

TX

**8. Zip/Postal Code**

78702



**District Number**

**9. Applicant Organization District Number**

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

**APPLICANT RACE CODE**

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

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

**FISCAL SPONSOR ELIGIBILITY**

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

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

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

**Section II. Eligibility**

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

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

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

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

*Please provide the month and year.*

10/2007

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

- ☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

Start Date (MM/DD/YYYY) *6/9/2016*

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.

Devi School of Dance

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

Odette

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

Solitaire

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

dancepreya@gmail.com

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

714-401-4625

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

6100 Parkwood Drive A

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

Austin

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

Texas

**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>**

## McKaskle, Anne-Marie

---

**From:** Peggy Ellithorpe <membership@austincreativealliance.org>  
**Sent:** Monday, March 07, 2016 1:19 PM  
**To:** Preya Patel  
**Cc:** McKaskle, Anne-Marie; Odette Solitaire  
**Subject:** Re: Required edits for Devi School of Dance Community Initiatives Application

Yes, Preya is right - we cannot change the date on our end.  
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](http://CreateAustin.net) - the new hub for the Creative Sector in Austin!*  
[austincreativealliance.org](http://austincreativealliance.org)      [nowplayingaustin.com](http://nowplayingaustin.com)

On Mon, Mar 7, 2016 at 1:12 PM, Preya Patel <[dancepreya@gmail.com](mailto:dancepreya@gmail.com)> wrote:  
Hi Anne-Marie,

I am unable to change the dates in the Eligibility section. I believe Peggy had emailed someone about this earlier. I had started the application in January to get initial approval for eligibility, the dates I entered at the time are unable to be changed from my side now. Can you manage that on your side? Current start/end dates are 6/1/16-7/30/2016.

Thank you,

preya mangalat patel  
DEVI school of dance  
[www.devischool.com](http://www.devischool.com)

"dance is the exploration of beauty through movement..."

On Mar 7, 2016, at 10:40 AM, McKaskle, Anne-Marie  
<[AnneMarie.McKaskle@austintexas.gov](mailto:AnneMarie.McKaskle@austintexas.gov)> wrote:

*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).

Devi School of Dance will host a dance workshop for Lifeworks Austin in which the youths (ages 6-17) will learn about classical Indian dance and music. A showcase performance by Devi School will conclude the workshop and give the participants the opportunity to perform what they have learned on stage during the show. Date is tentatively set for June 9-10th from 9-12pm with an evening performance held on the 10th. Participants include Preya Mangalat Patel, Oliver Rajamani and participants of the workshop. Workshop will be held in the Lifeworks building while the showcase performance will be held at the Scottish Rite Theater.

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

In conjunction with the workshop, Devi School presents a professional performance, "Nauka Charitam" or Krishna's Opera. This particular production brings the language of classical Indian dance into a very easy to follow dialogue for people of all backgrounds. For those familiar with classical dance, it will be seen in a new light as the style presented is one not commonly seen today. The intention of bringing it to Austin is to engage the entire community, not one particular group of people.

## **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?**

Devi School's director, Preya Mangal Patel has been studying classical Indian dance for over 35 years. It is her life's passion and even as a teacher, she continues to study dance on all levels whenever possible. She recently presented "Nauka Charitam" in India Jan 2016 during the World Dance Alliance Festival. The enthusiastic reception encouraged her to bring this unique presentation to Austin and let the community see how versatile classical dance can be.

The workshop attendees who will perform one dance with live music accompaniment will gain a great insight into dance and culture. Fostering a love for the arts and taking it into their adulthood will ensure a strong cultural and artistic landscape for Austin's future.

### **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?**

Bringing the dance workshop to the youths of Lifeworks directly incorporates an underserved community. By having these same attendees perform on a professional stage with professional artists takes it to the next level. The hope is to make a strong enough impact on the youths that they continue to seek out the arts in any context as they grow.

## **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?**

Devi School has been involved in organizing and presenting shows throughout its years in existence. Venues include Scottish Rite Theater and Boyd Vance Theater. Preya herself has hosted and produced a show involving 16 talented children from the streets of India who were chosen to present a production here in the states and England. She was able to secure the Long Center as the venue, arrange rehearsal schedules and host the children and their adult caretakers. See also attachment for ACA info.

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

To evaluate effectiveness Devi School will:

- 1) have forms for all workshop participants to fill out once the showcase is completed
- 2) Ask for feedback from Lifeworks
- 3) Re-visit with the Lifeworks staff after 3 weeks
- 4) Leave comment cards for guests at the showcase

### **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**

In the comment cards for guests at the showcase mentioned in question 20, the following will be on the card:

- an inquiry to whether they wish to stay connected with Devi School
- space for email address
- local resident? if not, where is your hometown

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

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

Austin Creative Alliance has been fiscally sponsoring emerging arts organizations for over 30 years. It currently provides fiscal sponsorship for over 70 arts groups, of which more than half apply for city funding. ACA assists these groups in every aspect of the city funding application, revision and reporting process, including personalized one on one application and final report review. Additionally, ACA offers regular workshops on non-profit best practices, including grant writing, marketing and advocacy. ACA's staff are experts in the field of Arts and Nonprofit Management, and work daily to support the work of our sponsored projects with particular attention paid to those groups who receive funding from the Cultural Arts Division.

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

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

Yes. Identifying Austin as a creative and cultural hub is an important step towards growing and maintaining Austin's mark as a unique cultural city. We need to bridge the gap between the arts and the larger community and open the lines of communication. This project specifically does that by bringing the community in and educating them on this ancient traditional art form and also by showcasing a professional production in which the larger community will hopefully be moved to supporting the cultural arts in some form.

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

With the help of Lifeworks Austin, the workshop will be held for those involved in that organization specifically. However, marketing the showcase through social media, online social calendars, nowplayingaustin.com, etc. will be utilized. Also, there is a national Dance Conference the weekend the show will be held. Devi School is working to collaborate with them and have their attendees come to the showcase AND use their strength of national marketing tools to promote the show.

**25. Economic, Cultural, and Social Impact 3 - How is the proposed programming/project accessible to audiences with disabilities?**  
Both the workshop and showcase are opened to those with disabilities. Devi School does not restrict who can attend the workshop based on any disability. All are welcome to come and join in whatever capacity they can physically handle. If someone needs special assistance and we are notified in advance, help will be available. Scottish Rite Theater is wheelchair accessible from the entrance to the theater.

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

The workshop will be free of charge while the showcase will be free to workshop participants and their families, other patrons will be asked for a suggested donation of \$10.00. This showcase is truly meant to give Austin a fresh look at the classical Indian arts and gain a new insight to what it can be and how it can move them. Anyone interested, regardless of economic advantages or disadvantages, is invited to come. Aside from reserving a seat, there are no restrictions.

**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?**

At this time, Devi School is communicating with the Dance USA convention in hopes to have their participants come to the showcase performance. This idea was put out by the convention to local dancers who may be having a show over that particular weekend. Depending on the responses, they will pick one show to bring their attendees to and help market the show for us as well.

## Organizational History

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

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

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

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

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

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

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

The mission of Devi School of Dance is to cultivate a broader interest in classical Indian dance through education, performance and artistic collaborations. This project has been envisioned to empower students, audiences and artists to be creatively active members of the Austin community.

Founder and director, Preya Mangal Patel, has been involved in serving the Austin community since she moved here in 2007. Her work with local non-profits was the main spark for starting Devi School of Dance. Austin responded so enthusiastically to her work that she realized there was a gap she was meant to fill. Since then she has dedicatedly worked with Hindu Charities for America, Scottish Rite Theater, SAHARA (now known as AFSSA), and Manav Sadhna (India). From fundraisers to children's theater, bringing the arts to the wider community of Austin has become a passion for Preya. She has also been working closely with musician Oliver Rajamani and his Mondsee Orchestra in bringing the Romano Gypsy culture and Indian culture together by creating a new style of dance which incorporates classical, folk and a fusion of flamenco and Indian dance together. Devi school is currently working with Scottish Rite on their latest children's production, "The Town Musicians of Mumbai" and with Stage Sanchaar in their production "Embrace".

Outside of performance and collaboration, Devi School is a year round school in which classical Indian dance, specifically Bharatanatyam, is taught and cultivated. Students of the school are given performance opportunities year round at local cultural events. See also attachment for ACA info.

## 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*

The following link is a collaboration with Oliver Rajamani and the Mondsee Orchestra. <https://youtu.be/C6aa9IHFPPI>

## Section IV. Budget and Activity Summary

### OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 1,500	\$ 19,747	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 20,000

Expenses	\$ 2,785	\$ 22,403	✓	\$ 15,000
<b>Total</b>	<b>\$ 0</b>	<b>\$ 0</b>		<b>\$ 0</b>

## PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
<b>Earned Income</b>		
1. Total Admissions	\$ 150 t-shirt sales	\$ 150
2. Total Other Earned Income	\$	\$ 0
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 150</b>	<b>\$ 150</b>
<b>Unearned Income</b>		
4. Total Private Support (Corp, Foundation, Individual)	\$ 700 Ticket "sale" donations Individual donations	\$ 700
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$ 400 Fundraising	\$ 400
7. Applicant Cash	\$ 250	\$ 250
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 1,350</b>	<b>\$ 1,350</b>
9. COA Request Amount	\$ 3,000 Community Initiatives Grant	\$ 3,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 4,500</b>	<b>\$ 4,500</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 1,500 Administrative Space for workshop (Lifeworks)	\$ 1,500
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 6,000	\$ 0
<b>Total</b>	<b>\$ 6,000</b>	<b>\$6,000</b>

## PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL   Description
13. Administrative Employee Costs	\$	\$ 750	\$ 750 Marketing (fliers, online flier, comment cards, outreach)
14. Artistic Employee Costs	\$ 500	\$	\$ 500 Preya Patel
15. Administrative Non-Employee Costs	\$	\$	\$ 0
16. Artistic Non-Employee Costs	\$ 650	\$	\$ 650 Oliver Rajamani, sound technician, lighting technician
17. Travel	\$ 200	\$	\$ 200 Transport workshop participants to and from performance venue
18. Space Rental	\$ 1,000	\$ 750	\$ 1,750 Scottish Rite Theater- cash Lifeworks- In-Kind Rehearsal Space- cash and in-kind
19. Equipment Rental	\$ 100	\$	\$ 100 Monitor and mics
20. Supplies and Materials	\$ 300	\$	\$ 300
21. Marketing and Promotion	\$ 300	\$	\$ 300 Fliers and comment cards
22. Production/Exhibit Costs	\$ 300	\$	\$ 300 Materials for workshop Materials for set design
23. Other	\$ 1,150	\$	\$ 1,150 Videographer Photographer ACA
<b>24. TOTAL EXPENSES</b>	<b>\$ 4,500</b>	<b>\$ 1,500</b>	<b>\$ 6,000</b>
<b>Total</b>	<b>\$ 4,500</b>	<b>\$ 1,500</b>	<b>\$6,000</b>

## Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Workshop	June 9th - June 10th	Lifeworks Sooch Foundation	835 Pleasant Valley Road Austin 78702	unknown
Activity 2	Showcase Performance	June 10th	Scottish Rite Theater	207 West 18th Street Austin 78701	1
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 EIN Letter](#)

[2016 Board List](#)

[ACA 990](#)

[letter](#)

[bio](#)

[video](#)

[video](#)

[letter2](#)

[letter3](#)

[ACA Additional Info](#)

[Photos](#)

[Insurance Assessment](#)

[ADAquiz](#)

[Assurances](#)

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

Application ID: 48907

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Problems? Contact us at [Questions@ZoomGrants.com](mailto:Questions@ZoomGrants.com)  
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[Logout](#) | [Browser](#)





Hindu Charities for America  
Multicultural Non-Religious Charity HC4A

*Educating to earn living wages, one student at a time!*

October 21, 2015

To whom it may concern

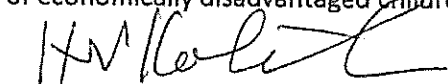
We met Preya Patel sometime in 2012 and came to know her talent as a dancer, choreographer and dance teacher. In 2012k I casually asked her if she would perform at our fundraiser to raise money for school supplies for Austin metro area homeless children. She enthusiastically agreed and provided a very highly entertaining Indian semi-classical performance that mesmerized the audience!

Since then, Preya has often performed at many of the Hindu Charities fund raisers for both vocational training scholarships and school supplies.

She provides the performances at no cost so that the cost of our events is minimized. She has performed at the annual Bollywood Meets Borscht Belt fundraiser that is a collaborative service effort by the Indian and Jewish communities.

Preya is a great addition to the Austin performing arts scene providing unique talent.

We support her work and hope to see that she receives grants from other organizations so she can help with education of economically disadvantaged children in Austin area through Hindu Charities!

  
Harish Kotecha

Founder

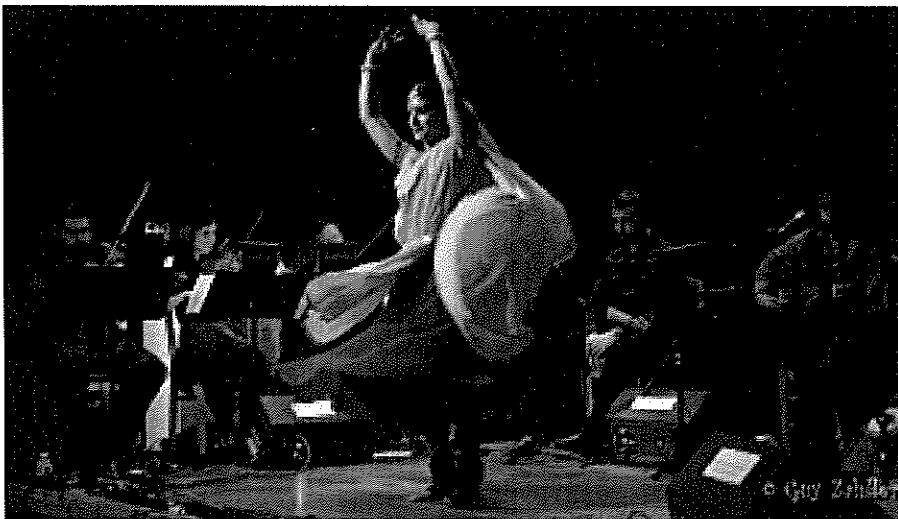
[www.HinduCharitiesforAmerica.org](http://www.HinduCharitiesforAmerica.org)  
2701 Glenwood Trail, Cedar Park, TX 78613  
(512) 994-4638 HinduCharities4America@Gmail.com  
501 (c) (3) Tax Exempt Charity



with Stage Sanchaar in *The Power of You*- 2013



2014...with the cast of *Midsummer Nights Dream* (Scottish Rite Theater) on the set of Studio 512



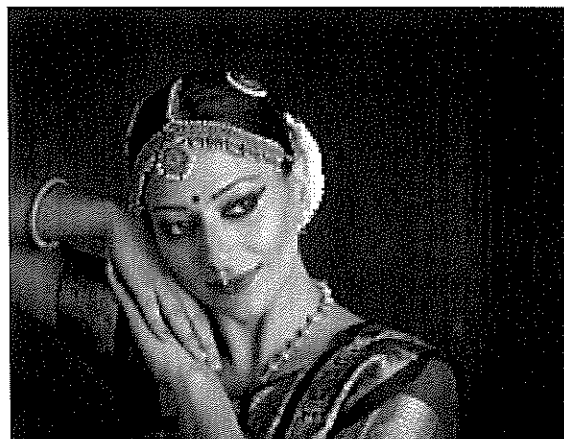
with Oliver Rajamani and the Mondsee Orchestra  
*Flamenco India*- 2015



with Agni Productions in *Strings of Time*- 2015



Solo Work *Madhurashtakam*- 2015



Preya Mangalat Patel

**Preya Mangalat Patel** began contemporary dance at the age of four. At age seven, she was introduced to Bharatanatyam by her guru, Kalashri Asha Gopal, founder/director of Arathi School of Dance (Arizona) and disciple of Guru Muthiah Pillai, Guru Kittappa Pillai and Professor U S Krishna Rao. Due to Preya's passion for dance in all of its forms, she continued her studies in ballet, tap, jazz, Bharatanatyam, Mohiniattam, Kathak, Odissi, and Kuchipudi. From childhood her summers were spent in India learning from different gurus in search of gaining insight into the vast world of dance. Some of those gurus include Padmini Ravi (Bangalore), N. Srikanth (Calicut), Janardanan (Calicut), Kalamandalam Radha (Calicut), Nirupama & Rajendran (Bangalore) and Ajit Bhaskaran Das (Malaysia).

Preya has received numerous awards for her grace and fluidity in dance both nationally and internationally. She was a senior dancer and teacher with the Arathi School of Dance in Phoenix. She has performed with the Arizona Opera Company in the opera "Lakme" and has been fortunate to dance alongside renowned artists such as Ajit Bhaskaran Das, Radha Carmen, Satyanarayan Raju, Emily Mayne and Oliver Rajamani (music). After receiving her Bachelor of Science with a minor in dance, Preya completed a graduate program in Cytology. While working as a cytologist in Los Angeles she was a lead company dance member with *Blue13 Dance Company* and the featured dancer in two movie productions. She sat as the dance chair for the prestigious festival, *Artwallah*, and conducted workshops in Bharatanatyam for *East West Players*. Today, settled in Austin she directs the Devi School of Dance while also an active member of the classical dance company, *Stage Sanchaar*- a unique collaboration of wide-ranged classical Indian Dancers.

Thus far, her solo work and group collaborations have been mostly non-profit in nature with an emphasis on children's education, victims of domestic violence and community building. She has served as a core team member for the community building non-profit *Be The Change Austin* and worked closely with Hindu Charities for America to raise funds to purchase school supplies for underprivileged children. A momentous time for Preya was working along side the non-profit *Manav Sadhna* in bringing 16 children from the "slums" of Gujurat to the United States and UK in a world tour of dance and music called *EKATVA*. Her role in bringing them here to Austin is something that will live with her forever. One of the many lessons learned during that time was that dance, music, art performed with passion and love transcend all boundaries.

Preya has choreographed for the Scottish Rite Theater on their productions of *Little Red Chunari* , *Midsummer Night's Dream: From The Furthest Steep of India* and their upcoming production of *The Four Musicians of Mumbai*. This past year she has been fortunate to collaborate and tour with musician Oliver Rajamani and the Mondsee Orchestra in their show, *Flamenco India*.

*Dance is a gift. To love it, live it and breathe it is a blessing. If I can ignite that passion into one student, I have succeeded in my duty as a teacher..."*

*-preya*

<b>Assurances</b>
-------------------

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**

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

City of Austin

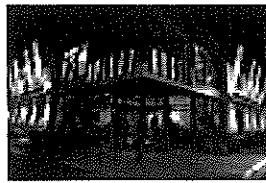
John Riedie CEO

Devi School of Dance Director

name (typed)	title
<i>John P. Kiehl</i>	01/04/2016
signature	date

name (typed)	title
<i>pkmpatel</i>	01/04/16
signature	date

name (typed)	title
signature	date



## 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 Preya Mangalat Patel

Sponsored Project (SP) Name (if applicable)

Devi School of Dance

Contact (if an SP the contact person of SP)

Preya Mangalat Patel

Email

dancepreya@gmail.com

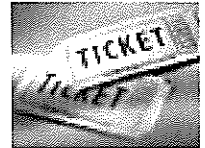
Phone

714-401-4625

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



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



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



What could you have done to avoid this situation? Have an interpreter present at all shows.

3. If your theater has 151– 300 seats, how many wheelchair accessible seats are required under the new ADA? 5



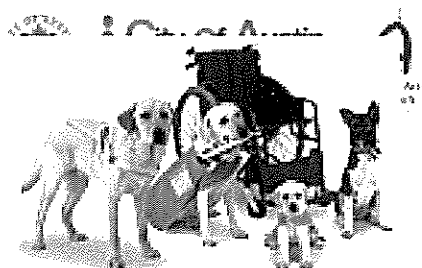
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it?



X Yes

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

**AD**)))

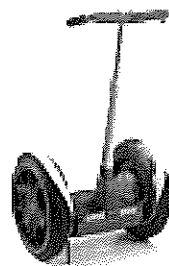


**vsa**  
TEXAS  
The State Organization  
on Arts and Disability

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.



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? - Fundamental Alteration



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



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

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

**RETURN THIS TO THE CULTURAL ARTS DIVISION**

**Name of Applicant**      Devi School of Dance

**Contact Name**              Preya Mangalat Patel

**Phone Number**            714-401-4625

**Fax Number**

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

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





## 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 **Susanne Mason**

**\$ 3,000** Requested

Submitted: 3/7/2016 9:18:19 AM (Pacific)

#### Project Contact

Iliana Sosa

[iliana@austinfilm.org](mailto:iliana@austinfilm.org)

Tel: 512-322-0145 X3224

#### Additional Contacts

Susanne Mason [passage@prismnet.com](mailto:passage@prismnet.com) (512) 476-0930

#### Austin Film Society

1901 East 51st Street  
Austin, TX 78723

#### Executive Director

Rebecca Campbell

[rebecca@austinfilm.org](mailto:rebecca@austinfilm.org)

Telephone 512-322-0145

Fax 512-322-5192

Web [www.austinfilm.org](http://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](mailto:Holly@austinfilm.org)

##### 5. Street Address

1901 E. 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.*

1988

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

- ☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

*This does not mean that you can't make a profit or that you are not able to pay yourself 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.*

04/02/2016 Start Date (MM/DD/YYYY)

09/30/2016 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.*

Return to Sender

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

Susanne

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

Mason

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

passage@prismnet.com

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

512-476-0930

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

1402 Cloverleaf Drive

**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 funds will cover productions costs for the documentary work-in-progress titled "Return to Sender," a film that explores issues related to the return of prisoners to the community and challenges to their successful reintegration. Dates for the production activities (filming main subjects and interviews for "Return to Sender") have not been confirmed, but will take place after May 7th.

The public event component of the project will be a workshop led by producer Susanne Mason on the art of personal documentary making. Clips from rough-cut scenes of "Return to Sender" will be discussed, along with clips from other personal documentaries by women. The workshop will be held at the Austin Film Society. We are discussing a date in late July.

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

"Return to Sender" is a homegrown documentary film about two Austin residents who have been working hard to turn their lives around after several arrests and serving multiple prison sentences in Texas. Our independent film crew and production team is dedicated to the artistic documentation of their experiences at a time when the U.S. is reevaluating its criminal justice policies, procedures, and system. Texas holds more state prisoners than any other state in the nation. "Return to Sender" creates an opportunity for local audiences and filmmakers to reflect on the states prison system, and the community's capacity to improve opportunities for former prisoners as they reintegrate into society.

**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?**

Susanne Mason has been producing, researching, writing, and directing documentary films in Austin, and about Austin and Texas, since beginning her career here in 1993. Her work can be seen in the "Austin Past & Present" and "Living Springs" series produced by Karen Kocher and Watershed Productions; in documentaries produced by local PBS producers Mat Hames and Karen Bernstein; and in her own films, including "Writ Writer," which was funded in part by the Cultural Arts Division. "Writ Writer" received the Silver Gavel Award from the American Bar Association and is held in public libraries, colleges and universities worldwide. It premiered at the 2008 South by Southwest Film Festival, and screened at the Texas Capitol and the MACC in 2009.

**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?**

"Return to Sender" follows two formerly incarcerated American men during their return to the community after serving prison sentences. One of the men is an African American laborer, the other is a Chicano writer, poet and public policy professional. People with felony records fit the category of "historically underserved" with regard to access to housing, employment, and public assistance. The stories told in the film focus on the exclusion faced by people returning to the community after serving their court-ordered sentences.

We hope to collaborate with a Latino or African American editor when post-production funds are raised. Austin-based editor Sandra Guardado is among our top candidates.

**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?**

Susanne Mason produced and directed the feature documentary titled "Writ Writer" which aired on the national PBS series Independent Lens in 2008. That film was funded in part through the City of Austin's Cultural Contracts Division; Independent Television Service; Latino Public Broadcasting; and the Southern Humanities Media Fund, among others. Mason has received grants from several sources, and sponsorship from the Austin Film Society and KLRU-Austin. Her track record as a producer and project administrator demonstrate her commitment to the successful completion and release of the film.

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

Prior to completion of "Return to Sender," the film will be screened by a test audience to measure viewers' interest and engagement with the stories told. Feedback will inform editing and storytelling. Upon completion, the film will be submitted to festivals. Its reception by film festivals will indicate the film's value to general and niche audiences, and help shape our distribution strategy. Outreach to community-based organizations involved in prisoner reentry and the reduction of recidivism will identify interested groups for screening and dialogue events. Film audiences will fill out survey evaluations designed to provide us with data regarding how effectively the film conveys the stories, and its overall impact on viewers.

**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**

All screenings of "Return to Sender," including both audience test screenings prior to completion, and public screenings performed within the first 12 months after completion will be followed by a short audience survey designed to capture viewer demographics (age, gender, ethnicity, resident or tourist, etc.), in addition to each audience member's level of interest in the film. Questions addressing both the aesthetic and social value of the stories documented will provide valuable data about the nature of the final work as documentary film art.

**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'*

AFS has a long track record of exceptional administrative support of Texas-based filmmakers. They were acting fiscal sponsor of applicant Susanne Mason's previous documentary, "Writ Writer," and have sponsored "Return to Sender" since its inception in 2010. Both AFS and the project director have a demonstrated track record with the Cultural Contracts Division and various granting foundations and entities.

**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?**

"Return to Sender" meets identified community, social and cultural needs that have been identified by the Texas Legislature and its major urban municipalities. Specifically, beginning in 2005, bipartisan support in the state legislature prompted efforts to study ways the state of Texas could begin to lower its mushroomed prison population. Over the course of the last decade, programs to improve conditions for former prisoners returning to the "free world" have formed one of the key strategies to reduce prison populations and criminal recidivism. Tracing two individuals as they reenter society, "Return to Sender" brings a nuanced portrayal of the challenges society faces in attempting to reframe or reform our approaches to criminal justice.

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

tourists)?

The historic rise in the Texas prison population has impacted a wide swath of our collective communities. "Return to Sender" tells stories that will resonate with anyone with a friend or family member in prison, anybody who has been arrested or incarcerated, and individuals in several professional fields, including legislators, public policy experts, educators, and professionals with expertise in criminal justice system reforms, and drug and alcohol dependency. The capital city serves as a conference and meeting place for all these constituencies. The filmmaker has developed a wide network of contacts among these groups, and will direct communication and marketing to reach them.

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

"Return to Sender" is a documentary film that will be screened only at theaters and in screening spaces that are accessible to people with disabilities. Additionally, the film will be distributed via online streaming, and will be closed captioned for the hearing impaired.

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

One of the filmmaker's primary interests in producing "Return to Sender" has been to explore the relationship between race, poverty and incarceration, and the resulting social policy-making that is emerging to address formerly incarcerated people at an economic disadvantage. The stories told in the film highlight the fortitude and dedication that two formerly incarcerated people demonstrate as they embark on their new lives after long incarcerations. Their stories reflect the experience of millions of Americans with involvement in the criminal justice system, either as prisoners, parolees, probationers or formerly incarcerated individuals.

**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?**

Several Austin hotels have hosted conferences, films, and public forums on criminal justice system issues, including the Travis County Sheriff's VISION Summit at the Holiday Inn in 2013, and at the Double Tree Inn in 2014; and a Forum on Veterans in Reentry at the Crowne Plaza Hotel. We anticipate participating with local hotels in organizing screenings of the documentary in connection with Texas legislative session preparation, educational forums, and film festival screenings.

## 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).*

Susanne Mason and her production company Passage Productions LLC specialize in social issue documentaries for public broadcasting and educational use. She is a member of the educational film distribution company New Day Films, and has served on the Steering Committee of the collectively owned and operated company. She also provides research and consulting services to other documentary filmmakers in the area of historical research, archival image acquisition, and licensing and clearances for copyright materials. Her previous feature documentary, "Writ Writer," aired on the national PBS series Independent Lens, and was funded in part by the City of Austin Cultural Contracts division. She has been a member of the Austin Film Society since the 1990s. "Return to Sender" is the second film for which AFS has served as her fiscal sponsor.

The Austin Film Society is a non-profit organization that empowers our community to make, watch and love film and creative media by: 1) showing great films and premieres; 2) managing a 100,000 square foot film production facility in central Austin; 3) awarding grants and supporting filmmakers; 4) teaching kids & adults about filmmaking; and 5) presenting the annual Texas Film Awards to raise funds for all the above. Founded in 1985 to exhibit independent, experimental, foreign and various other non-mainstream art films, the film society has grown from just film exhibition to fostering independent filmmaking in Texas and has served as a cornerstone in building the film industry in 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*

<https://vimeo.com/147964436> Enter password: Mason\_sample2

## Section IV. Budget and Activity Summary

## OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 15,800	\$ 3,000	┐	✓	\$ 12,250
Expenses	\$ 15,800	\$ 3,000	┐	✓	\$ 12,250
<b>Total</b>	<b>\$ 0</b>	<b>\$ 0</b>			<b>\$ 0</b>

## PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
<b>Earned Income</b>		
1. Total Admissions	\$ 0 Not applicable	\$ 0
2. Total Other Earned Income	\$ 0 Not applicable	\$ 0
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 0</b>	<b>\$ 0</b>
<b>Unearned Income</b>		
4. Total Private Support (Corp, Foundation, Individual)	\$ 9,250 Individual contributions received since 10/1/2015 total \$4,250. We anticipate raising \$5,000 through foundations and individuals.	\$ 9,250
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$ 0	\$ 0
7. Applicant Cash	\$ 0	\$ 0
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 9,250</b>	<b>\$ 9,250</b>
9. COA Request Amount	\$ 3,000 Anticipated Community Initiative contract/award.	\$ 3,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 12,250</b>	<b>\$ 12,250</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$	\$ 0
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$	\$ 0
<b>Total</b>	<b>\$ 12,250</b>	<b>\$12,250</b>

## PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL   Description
13. Administrative Employee Costs	\$ 0	\$ 0	\$ 0
14. Artistic Employee Costs	\$ 0	\$ 0	\$ 0
15. Administrative Non-Employee Costs	\$ 3,019	\$ 0	\$ 3,019 Producer/Director (2.5 wks), 2,100; Fiscal sponsor fees, 919.
16. Artistic Non-Employee Costs	\$ 8,951	\$ 0	\$ 8,951 Cinematographer, 3,000; Sound recordist, 1,800; Offline editor, 4,000; Transcriber, 151.
17. Travel	\$ 0	\$ 0	\$ 0
18. Space Rental	\$ 280	\$ 0	\$ 280 Office rent, 1 month, 280.
19. Equipment Rental	\$ 0	\$ 0	\$ 0
20. Supplies and Materials	\$ 0	\$ 0	\$ 0
21. Marketing and Promotion	\$ 0	\$ 0	\$ 0
22. Production/Exhibit Costs	\$ 0	\$ 0	\$ 0
23. Other	\$ 0	\$ 0	\$ 0
<b>24. TOTAL EXPENSES</b>	<b>\$ 12,250</b>	<b>\$ 0</b>	<b>\$ 12,250</b>
<b>Total</b>	<b>\$ 12,250</b>	<b>\$ 0</b>	<b>\$12,250</b>

## Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Film interviews with film subjects and friends or family; and in daily life or	Production activities will take place at still unscheduled dates	AFS location; and subject's apartment or workplace	Austin Film Society, 1901 E 51st St, Austin, TX 78723	4

	work in Austin,	between May 7 - September 30, 2016.			
Activity 2	Workshop on Personal Documentary Making from a Woman's POV	July or August	AFS Screening Room	Austin Film Society, 1901 E 51st St, Austin, TX 78723	4
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
<b>Total</b>					<b>8</b>

## Section V. Documents

### Documents Requested \*

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

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

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

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

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

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

[download template](#)

Accessibility Assessment

[download template](#)

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

[download template](#)

Required?



### Attached Documents \*

[IRS Letter](#)

[Proof of Incorporation](#)



[AFS Board Members](#)



[AFS 990 Form 2012](#)

[AFS 990 2011](#)

[Susanne Mason's CV](#)

[Personnel Bios and Advisors](#)

[KLRU PBS sponsor letter](#)

[Letters of recommendation](#)

[Return to Sender - Description](#)

[Return to Sender - Completion Budget](#)

[Public component of Return to Sender](#)



[Insurance Assessment](#)



[Accessibility Assessment](#)



[Assurances form signed](#)

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

Application ID: 49246



## **Workshop on the Art of Personal Documentary Making**

### **“Return to Sender” from a woman’s point-of-view**

The public event component of the “Return to Sender” project will be a two-hour workshop led by producer Susanne Mason on the art of personal documentary making.

“Return to Sender” will be used as an example of a personal documentary-in-progress, and the challenges women may experience working in this genre. Clips from rough-cut scenes of the film will be screened and discussed, along with clips from other personal documentaries by women. The objective is to explore the personal documentary genre, and deepen our appreciation for the possibilities the form offers. Audience members will be given an opportunity to provide feedback on the clips shown and discuss issues faced by women filmmakers using the personal documentary form.

While we do not yet have a confirmed date for the workshop, we are hoping to hold it in late July at the Austin Film Society in Austin. It will be open to men and women and the general public.

## Curriculum Vitae

SUSANNE E. MASON

1402 Cloverleaf Drive  
Austin, Texas 78723

passage@prismnet.com  
(512)476-0930

### EDUCATION

MFA Film and Video Production  
The University of Texas at Austin, 1993

BA International Relations, Cum Laude  
San Francisco State University, 1983

La Pontificia Universidad Católica, Lima, Perú  
(SFSU-affiliated studies toward B.A. degree)

### PROFESSIONAL EXPERIENCE

- |                     |  |
|---------------------|--|
| Sep 2014 – present  | Archival Producer, <i>Richard Linklater: Dream is Destiny</i> , a documentary for the PBS series <i>American Masters</i>                                       |
| Mar 2014 – Sep 2015 | Archival research and clearances, <i>A Single Frame</i> , a documentary about conflict photography during the Balkan wars                                      |
| Dec 2009 – present  | Producer & Director, <i>Return to Sender</i> , a documentary-in-development about the reentry of U.S. prisoners into society                                   |
| Jun 2010 – Jun 2012 | Steering Committee Officer, New Day Films  |
| Jul 2009 – May 2010 | Co-producer & Editor, <i>Our Bombs</i> , a documentary about the human cost and strategic implications of U.S. air strikes.                                    |
| Sep 2008 – Dec 2009 | Freelance Research and Video Production for:<br>Kovno Communications, Inc.<br>Alpheus Media<br>Action Figure, Inc.<br>Ipse Dixet, Inc.<br>Midnight Films, Inc. |
| Jul 2006 - May 2008 | Producer & Director, <i>Writ Writer</i> , an independently produced  |

	and directed documentary about the legal battle that led to the <i>Ruiz v. Estelle</i> lawsuit and the most comprehensive court-ordered state prison reform in U.S. history.
May – Sep 2006	Co-producer, <i>Green Screen: Films from the Environmental Front</i> , a free film series screened at the original downtown Alamo Theater in Austin, Texas
Dec 2005 – May 2006	Writer, Producer and Director, <i>Barton Springs Uprising</i> , <i>Sal Tells the Story</i> , and other shorts, for the Save Our Springs Alliance's campaign to protect the Edwards Aquifer and Barton Springs
Nov 2004 – Apr 2005	Writer, Producer and Director, <i>Austin Past &amp; Present</i> , an educational interactive DVD used by the Austin Independent School District and accessible in public kiosks in Austin.
Dec 2003 – Jun 2004	Associate Producer, <i>Are the Kids Alright?</i> , a broadcast documentary about children and mental illness that aired in 12 public television markets in Texas.
Apr 1998 – May 2002	Audio and Video Producer and Director, Cortex Interactive, responsible for audio and video production, talent casting, asset management and file delivery for various educational multimedia projects for textbook publishers Harcourt, Prentice-Hall, and McGraw-Hill.
2003 – 2004	Freelance Audio Producer, Harcourt Achieve, Inc. and Mobilus Media.
Fall 1998 - Spring 1999	Lecturer, St. Edward's University, Film Appreciation course for the Department of Humanities.
Sep – Dec 1997	Co-producer and co-editor, <i>Manufacturing Excellence</i> , a 13-minute corporate video about Advanced Micro Devices, Inc.
Apr – Aug 1997	Assistant Editor, <i>It's Strictly Business</i> , a 26-part college tele-course for public television.
Aug 1996 – Jan 1997	Assignments Editor, <i>Nprint</i> , a syndicated half-hour weekly television news program.
Nov 1995 – Jul 1996	Line Producer, <i>Texas Entertainment News</i> , a half-hour weekly television program highlighting Texas arts and entertainment.

Sep – Nov 1995	Research Coordinator, <i>Invaders</i> , a proposed five-part ecology series about invasive plant and animal species.
Summer 1995	Producer's Assistant, <i>Words of Our Ancients</i> , a documentary about the Hopi people, produced and directed by Paige Martine
Jul 1993 – May 1995	Associate Producer, Galán Productions, for three nationally broadcast PBS documentaries.  <i>The Struggle in the Fields</i> explores the historic rise of the United Farm Workers union during the 1960s and 1970s. It is Part II of the four-part <i>Chicano!</i> series.  <i>Songs of the Homeland</i> is a cultural history of the evolution of <i>Tejano</i> music, featuring performances by Mingo Saldivar, Valerio Longorio, Flaco Jimenez, and La Tropa F.  <i>Go Back To Mexico!</i> examines the immigration debate and controversial fencing and border patrol techniques in California and Texas.
Jan 1992 – Jan 1993	Producer, Director, and Editor, <i>Stories from the Riverside</i> , a documentary about the cycle of family violence as told by three women convicted of murdering their abusive spouses.
Spring 1992	Co-videographer, <i>Born Wild</i> , a <i>National Geographic Explorer</i> segment broadcast in 1993.
Fall 1990 – Spring 1992	Staff Photographer, <i>The Daily Texan</i> (newspaper) and the <i>Cactus</i> (yearbook), The University of Texas at Austin.
Fall 1989 and Spring 1992	Teacher's Assistant, The University of Texas at Austin, Film I, and TV Production I
Jan – Aug 1988	Production Secretary, <i>American Masters</i> (WNET-PBS, NYC)
Sep 1987 – Jan 1988	Producer's Assistant, <i>Marri-Chihueu: We Shall Overcome</i> , a documentary film by Rachel Field, Brooklyn, NY
Nov 1986 – Sep 1987	Legal Assistant, WNET-PBS/Channel 13, New York NY
1986	Artist's Assistant, Arlene Gottfried, Photographer, NYC

Winter 1985-1986	English Teacher, Instituto Británico, Salamanca, Spain
Summer 1985	Transcriber, <i>Berkeley in the Sixties</i> , a film by Mark Kitchell
Oct 1984 – Sep 1985	Bilingual Legal Secretary, Garcia & Marmol, Attorneys at Law, San Francisco, CA
Sep 1983 – Sep 1984	Bilingual Administrative Assistant, <i>Tiempo Latino</i> (newspaper), San Francisco, CA

## **PRODUCTIONS**

Current	RETURN TO SENDER (in-progress). Producer/Director. HD, feature documentary.
2008	WRIT WRITER. Producer/Director. SD video and 16mm film, 54 minutes. Distributed by New Day Films.
2006	BARTON SPRINGS UPRISING. Writer, producer, director and editor. SD video, 24 minutes.
2006	SAL TELLS THE STORY. Writer, producer and director. SD animation, 4 minutes.
2005	TOWN IN TRANSITION. Writer, producer and director. SD video and archival film, 18 minutes.
1993	STORIES FROM THE RIVERSIDE. Writer, producer, director and editor. SD video, 28 minutes. Distributed by Alexander Street Press.

## **Broadcasts**

### **WRIT WRITER**

National Broadcast on PBS series *Independent Lens*, June 2008  
 Various Regional Broadcasts, September 2009

### **STORIES FROM THE RIVERSIDE**

Free Speech TV, 1994

## Festival Exhibitions, Awards and Honors

### **WRIT WRITER**

Silver Gavel Award, American Bar Association, 2009  
South by Southwest Film Festival, 2008  
Critical Resistance 10, 2008  
CineFestival, 2008  
Tulipanes Latino Art & Film Festival, 2008  
Rock the LockUp - Prison Reform Film Festival, Houston, TX, 2008  
San Antonio Conjunto Festival, 2008

### **BARTON SPRINGS UPRISING**

Round the Clock Award, Save Barton Creek Association, 2006

### **STORIES FROM THE RIVERSIDE**

Silver Apple Award, National Educational Film and Video Festival, 1994  
CINE Eagle, The Council on International Non-theatrical Events, 1994  
Director's Choice Award, Black Maria Film and Video Festival, 1993  
Honorable Mention, American Film and Video Festival, 1993  
Competition Winner, Athens International Film and Video Festival, 1993  
Bronze Cindy Award, Association of Visual Communicators, 1992  
Honorable Mention Cindy, Association of Visual Communicators, 1992  
Certificate of Merit, Columbia Scholastic Press Association, Academic Photography, 1992

## Grants and Contracts

### **RETURN TO SENDER**

Humanities Texas  
Justin Paul Foundation  
Paul Robeson Fund for Independent Media  
Texas Filmmakers' Production Fund  
Trull Foundation

### **WRIT WRITER**

City of Austin Cultural Contracts  
Diocese of Austin  
Hefner Foundation  
Humanities Texas

Independent Television Service  
Latino Public Broadcasting  
National Endowment for the Arts  
Paul Robeson Fund for Independent Media  
Southern Humanities Media Project, Virginia Comm. on the Humanities  
Summerlee Foundation  
Texas Commission on the Arts  
Texas Filmmakers' Production Fund

## **STORIES FROM THE RIVERSIDE**

Shell Foundation, 1990

### Selected Reviews

#### **WRIT WRITER**

Rebecca L. Bordt, Review, *Teaching Sociology*, October 2009

P. Hall, "Highly Recommended," *Video Librarian*, May-June 2009

American Bar Association, Silver Gavel Award Committee Commentary, 2009

Gabrielle Banks, "'Writ Writer' details legal crusades of inmate Fred Cruz," *Pittsburgh Post-Gazette*, July 2, 2008

Tom Maurstad, "Texas convict fought system from within," *The Dallas Morning News*, June 15, 2008

"What's worth watching," *The Week*, June 6, 2008

Carlos Guerra, "PBS to air a bit of reality TV on a Texas prison reformer," *San Antonio Express-News*, June 3, 2008

Roger Catlin, "TV Eye," *Courant*, June 3, 2008

Christine Granados, "Arispe Cruz, a Seminal Jailhouse Lawyer," *Newspaper Tree*, June 2, 2008

John DeFore, "Words of 'jailhouse lawyer' brought to life," *Austin American Statesman*, May 31, 2008.

Ramón Rentería, "Jailhouse lawyer in PBS spotlight," *El Paso Times*, May 31, 2008

Tom Jacobs, "Righting Wrongs by Writing Writs," *Miller-McCune*, May 19, 2008

*The Good Life*, May 2008

"Film on Latino Self-Taught Jailhouse Lawyer Who Challenged Prison Conditions," *Arriba*, April 30, 2008

David Yas, "A gripping tale of a jailhouse lawyer who made a difference," *Rhode Island Lawyers Weekly*, April 14, 2008

"Writ Writer," *Texas Bar Journal*, April 2008

Chris Garcia, "Projecting Austin," *Austin American-Statesman*, March 6, 2008

Cynthia Fuchs, "Too Much Awareness," *PopMatters*, 2008

Jason Buchanan, "Writ Writer," *All Movie Guide*, 2008

Rebecca Reed, "Taking on the Important Fights," *P.O.V.*, Spring 2007

#### Invited Presentations with Films

Academy of Criminal Justice Sciences Conference, San Diego, CA, February 26, 2010

Aurora Picture Show, Houston, TX, September 13, 2009

American Bar Association Silver Gavel Award Ceremony, Washington, D.C., July 1, 2009

Law & Society Association Conference, Denver, CO, May 30, 2009

Southern Methodist University, Clements Center for Southwest Studies, Dallas, TX, April 16, 2009

State Capitol of Texas, Screening for Legislators, Austin, TX, February 27, 2009

Writing Behind Bars, Special Screening & Poetry Reading, Mexican American Cultural Center, Austin, TX, October 16, 2008

Roberto Hernandez Center, University of Wisconsin at Michigan, September 22, 2008

Austin Public Library, 2008



## **FILMOGRAPHY**

### **Producer and Director**

*Writ Writer* (TRT 54:00, 2008)

Producer and director, Passage Productions

*Barton Springs Uprising* (TRT 24:00, 2006)

Writer, producer, director and editor, Save Our Springs Alliance

*Sal Tells the Story* (TRT 04:00, 2006)

Writer, producer and director, Save Our Springs Alliance

*Town In Transition* (TRT 18:00, 2005)

Writer, producer and director, Watershed Productions

*Stories from the Riverside* (TRT 28:00, 1993)

Writer, producer, director and editor, Tracing Gray Productions

### **Other**

*A Single Frame* (TRT 74:00, 2015)

15 Yesses Films LLC, archival research and clearances

*Richard Linklater: Dream is Destiny* (TRT 80:00, 2015)

Black/Bernstein LLC, archival producer

*Requiem for a Running Back* (2015 in post-production)

You Gotta Love LLC, archival research

*Leslie* (2015 in post-production)

Freckled Fanny Films, archival research

*The Reflecting Pool* (TRT 19:30, 2015)

Living Springs LLC, research, writer and co-producer

*Admissions on Trial: Seven Decades of Race & Higher Ed* (TRT 57:00, 2013)

Villita Media, archival research

*Anne Braden: Southern Patriot* (TRT 77:00, 2012)

Appalshop, archival research

*The Most Dangerous Man In America: Daniel Ellsberg and the Pentagon Papers* (TRT 92:00, 2009) Kovno Communications, Inc., archival research

*When I Rise: The Barbara Conrad Story* (TRT 74:00, 2009)  
Alpheus Media, archival research

*The Great Society* (TRT 18:00, 2008)  
Midnight Films, Inc., associate producer and assistant editor

*Are the Kids Alright?* (TRT 57:00, 2004)  
Mobilus Media, associate producer

*The Struggle In the Fields* (TRT 54:00, 1996)  
Galan Productions, associate producer

*Songs of Our Homeland* (TRT 54:00, 1995)  
Galan Productions, associate producer

*Go Back to Mexico!* (TRT 54:00, 1994)  
Galan Productions, associate producer

## **ARTIST RESIDENCY**

Blue Mountain Center, *Prison Issues Residency*, May 2009.

## **WEBSITE REFERENCES**

[www.ifindfootage.com](http://www.ifindfootage.com)  
<https://www.newday.com/filmmaker/98>  
[www.pbs.org/independentlens/writwriter/](http://www.pbs.org/independentlens/writwriter/)  
[www.writwritermovie.com](http://www.writwritermovie.com)

## **MEMBERSHIPS**

Austin Film Society  
Film Independent  
New Day Films, Member/Owner  
Save Our Springs Alliance

## ***Return to Sender***

### **Project Personnel**

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**Susanne Mason (Producer and Director)** produced *Writ Writer*, a historical documentary broadcast nationally on *Independent Lens* (PBS) in June 2008 and awarded the Silver Gavel from the American Bar Association. She has served as associate producer of a variety of public television documentaries, including *Are The Kids Alright?* (2004 Regional PBS); *Struggle In The Fields* (1996 National PBS); *Songs Of The Homeland* (1994, National PBS); and *Go Back To Mexico!* (1994, *Frontline*, National PBS). Mason has written, produced and directed short documentaries about the history of Austin, Texas, including *Town In Transition*, a short film about growth in the Texas capitol between 1950-1975 featured in the *Austin Past & Present*, an interactive DVD produced by Watershed Productions. She received her M.F.A. in Film Production at The University of Texas at Austin.

**Deborah Eve Lewis (Co-producer and Cinematographer)** began her professional filmmaking career in the camera department of *Swimming to Cambodia*, *Married to the Mob* and *New York Stories*. In 1995 she received her MFA in Film Production from the University of Texas at Austin where her film *Night Falls* won Best Experimental Film at the Cinematexas Film Festival. Her recent cinematography credits include *Producing Light* (Dir. Karen Bernstein); *The Calling* (Dir. Danny Alpert); *Writ Writer* (Dir. Susanne Mason); *Crawford* (Dir. David Modigliani); *Last Man Standing* (Dir. Paul Stekler); and *Troop 1500* (Dirs. Ellen Spiro and Karen Bernstein). She is presently producing the documentary *Supercollider*, co-producing *Return to Sender*, and teaching cinematography at The University of Texas at Austin.

**Justin Hennard (Sound recordist)** has been a sound editor, sound designer and field recordist on Richard Linklater's *Before Sunset*, *A Scanner Darkly* and *Bernie*. He served as production mixer on the documentary, *The Horse Whisperer*, and numerous reality MTV episodes.

**Andrew Garrison (2<sup>nd</sup> Sound recordist)** is the recipient of Rockefeller, Guggenheim and AFI Fellowships, a National Endowment for the Arts Individual Media Artist Award, regional NEA awards, as well as juried prizes from festivals. Garrison produced and directed the recent festival hit *Trash Dance*, and the feature documentary *Third Ward TX*. Garrison began teaching in the University of Texas' RTF department in 1997. He is a member of the Cinema Audio Society, a national sound professionals organization.

**Sandra Guardado (Editor)** has worked as a documentary film editor and producer since 1995. She has worked on several PBS productions, edited "High Profits," a CNN series, and "Chris+Keith," an MSNBC segment for the Wounded Warrior Project. As

coordinating producer for the American Experience documentary "George Wallace: Setting' the Woods on Fire," Guardado won an Emmy for research. Guardado edited and co-produced a POV documentary entitled "Last Man Standing" about a contentious local race in Texas. She was also one of the editors for an Independent Lens documentary "Writ Writer," on the prison civil rights movement in Texas. Guardado has worked as editor on two acclaimed local public television series, *State of Tomorrow* and *Downtown*, both of which won Lone Star Emmys. Guardado was editor on a Sundance Preserve-funded documentary entitled "Fighting Goliath: The Texas Coal Wars," which aired on the Sundance Channel. She co-edited the documentary "When I Rise," on an African American opera singer's life and her small part in the civil rights struggle in the 1960s at the University of Texas at Austin, aired on Independent Lens. The film screened at the SXSW Film Festival and Hot Docs and was nominated for an IDA Documentary Award.

**Karen Skloss (Editor)** works as a documentary film editor have been released theatrically across the USA and Europe; as well as shown on PBS, HBO, and in the MoMA. Some feature titles include *Be Here to Love Me* (Dir. Margaret Brown), *Dirt* (Dir. Jeff Bowden), *Writ Writer* (Dir. Susanne Mason), *Taken by Storm* (Dir. Roddy Bogawa) and *Atomic Ed & the Black Hole*, (Dir. Ellen Spiro). She also works in television, commercials and occasionally lectures at The University of Texas. She received an MFA from The University of Texas at Austin in studio art in 2005 and a BA in Radio, Television, and Film from The University of Texas in 1999.

**Penelope Falk (Consulting Editor)** has edited documentary films for the last 18 years. In 2010 her work on *Joan Rivers: A Piece of Work*, won the Sundance Film Festival Documentary Film Editing Award. She began her career on Jennifer Fox's groundbreaking series, *An American Love Story*. Her credits include: *A Letter Without Words* (Sundance), *Bombay Eunuch* (winner, New York Gay and Lesbian Film Festival), and *Election Day* (POV).

**Renny McCauley (Assistant Editor)** is an editor and cinematographer whose work has been seen on PBS, IFC, MTV Hive, LogoTV, Pitchfork and hundreds of festivals worldwide. His feature documentary work includes editing and post-production supervising on *Under Our Skin*, *The Grove*, *The Caregivers*, and *Wasted Orient*.

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### Project Advisors

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**Joycelyn M. Pollock, PhD, (Scholar Advisor)** served as Chair of the Department of Criminal Justice at Texas State University (1993-1996) and graduate director (2002-2006). Currently, she is a full professor teaching courses in the areas of women in the criminal justice system, ethics, law, and corrections at both the undergraduate and graduate level. She has held various positions in the New York Department of Corrections, the Commission of Corrections, and the Correctional Association of New

York. In 1985 she joined the faculty of the criminal justice program at the University of Houston-Downtown. Her books include *Ethics in Crime and Justice: Dilemmas and Decisions* (2009, 6th ed.), *Crime and Justice in America: An Introduction* (2008), *Criminal Law* (with John Klotter, 2007), and *Morality Stories* (with Michael Braswell and Scott Braswell, 2005/2007), among many other publications.

**Shadd Maruna, PhD** is a Professor of law at The Queen's University Belfast in Northern Ireland and Director of the Institute of Criminology and Criminal Justice. Previously he has taught at the University of Albany, State University of New York, and the University of Cambridge (UK). He has a Ph.D. in Human Development and Social Policy from Northwestern University. His book *Making Good: How Ex-Convicts Reform and Rebuild Their Lives* (American Psychological Association Books) was named the "Outstanding Contribution to Criminology" by the American Society of Criminology in 2001. He has been a Fulbright Scholar, a Soros Justice Fellow, and an H.F. Guggenheim Fellow. In 2004, he was named the Distinguished New Scholar in Corrections and Sentencing by the ASC.

**Sarah Catherine Walker** is the former COO at 180 Degrees, Inc., a non-profit that provides the Minneapolis/St. Paul metro area with services to both juveniles and adults at all points of justice system involvement from intervention and prevention to re-entry and accountability. Sarah holds a BA in Political Science and African American Studies from Carleton College. She is a doctoral student in the department of political science at the University of Minnesota. She is a founder of the Minnesota Second Chance Coalition. In 2010 Governor Pawlenty appointed Sarah to the Council on Black Minnesotans, and in 2011 Sarah was named President of the Coalition for Impartial Justice.

**Russ Immarigeon** is an editor, writer, and local court judge. Currently, he edits Justice Connections, the quarterly newsletter of the Victim-Offender Mediation Association, as well as the following Civic Research Institute publications: *Women, Girls & Criminal Justice*, *Community Corrections Report*, and *Offender Programs Report*. Immarigeon is a nationally known expert on criminal justice issues and has served as a policy analyst for such groups as the Massachusetts Council for Public Justice, the Maine Council of Churches, and the National Council on Crime and Delinquency.

**Diana Claitor** has worked in historical research and journalism for more than 20 years. In 2006, she became director of the non-profit Texas Jail Project, providing help and information to the families and friends of inmates in county jails in Texas. Claitor was a researcher for the American Masters production, *Walter Cronkite: Witness to History* (2006) and for the *Modern First Ladies* series produced by MacNeil Lehrer Productions. In 1990, she was the chief photo researcher for the five-part David Grubin series, *LBJ*. She holds a BS in Radio-Television-Film from The University of Texas at Austin.

**Paul Stekler, PhD** is a nationally recognized documentary filmmaker whose critically praised and award-winning work includes *George Wallace: Settin' the Woods on Fire*; *Last Man Standing: Politics, Texas Style*; *Vote for Me: Politics in America*, a four-hour PBS special about grassroots electoral politics; two segments of the *Eyes on the Prize II* series on the history of civil rights; *Last Stand at Little Big Horn* (broadcast as part of PBS's series *The American Experience*); and *Louisiana Boys: Raised on Politics* (broadcast on PBS's P.O.V. series). His films have won two George Foster Peabody Awards, three Alfred I. duPont-Columbia University Journalism Awards, and three national Emmy Awards, and a special jury prize at the Sundance Film Festival. Dr. Stekler has a doctorate in Government from Harvard University, where his work focused on Southern politics.

# *Return to Sender*

## **Project Description**

### *Brief description of creative project:*

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“Return to Sender,” a broadcast-quality 54-minute documentary film work-in-progress.

“Return to Sender” examines failure and recovery through the lives of men we’ve followed for more than five years. The film posits that unless we dismantle the punitive approach to criminal justice, we not only condemn people capable of change to the criminogenic effect of incarceration, but we fail as a society to root out racist practices that disproportionately penalize black, brown and poor felons.

Since 2010, my crew and I have documented two men in reentry—Jorge Antonio Renaud and Eric Whorton. Jorge’s story serves as the film’s narrative spine. He is the oldest son of a WWII veteran and sharecropper, and a self-described “three time loser.” By the age of 35, Jorge was on his third trip to prison, for armed robbery, in spite of being married, a new father, a published poet and newspaper reporter. After serving 17 years of his 60-year sentence, he was paroled in 2008.

As Jorge describes his troubled boyhood, and the personal epiphany that led him from violent crime to a new code of ethics, the camera follows his reentry. We see a man in transition—rebuilding his relationship with his adult daughter, pursuing his Masters degree, and graduating with honors. Soon after, he’s hired by the Texas Criminal Justice Coalition, a team of reformers in Austin. Jorge drafts fifteen proposed reform bills, climbs the Capitol steps to testify on their behalf, meets with legislators and their aides, and sees five of the bills he drafted become law.

Just as his career takes flight, Jorge is pulled over, charged with DWI, and jailed for three months pending hearings. He faces the possibility of returning to prison again. And though he isn’t convicted, his near loss of freedom reaffirms his commitment to making good. He returns to work, fatherhood, activism, and recovery.

Eric is originally from Illinois. His father’s alcoholism marked his early years, before his parents divorced, and his mother raised her four children on working class wages. After dropping out of high school, he wandered into delinquency and crime. Since filming began, he has returned to prison twice—once for forgery, and again for possession of a controlled substance, limiting his participation in filming. Eric was released to a treatment facility in Houston this November, from which he’ll make a new reentry.

My motivation as an activist and filmmaker is to encourage viewers to consider the possibility that Jorge and Eric are capable of change. Their success reflects that of the communities they return to, and inspires us to consider how we can do better.

### *The documentary in light of mass incarceration:*

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I believe we're on the cusp of an historic shift in the way we think about and practice justice. The movement to end mass incarceration could be the epicenter of the new civil rights movement. Today, as elected representatives from both sides of the aisle convene to strategically reduce prison populations, citizens must become more informed about the various methodologies that are being applied to reentry programs.

Ending mass incarceration requires a long-term commitment over decades by people on all sides of the American experience. There will be setbacks that scare us into punitive lawmaking modes. New crimes by former prisoners will invite reconsideration. This is why it is paramount that we launch innovative new programs and reduce recidivism.

I'm interested in envisioning community-based ways to bring people out of prison and into rehabilitative settings. "Return to Sender" will promote dialogue about such projects, and can be used to convene workshops to envision program models or citizen chapters dedicated to the effort.

By fostering rehabilitative communities, we seed the movement to end mass incarceration with directly affected people, advocating for rational sentencing, rehabilitation, treatment, and access to jobs and housing.

### *Project plan:*

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The film is in the late stage of production, and all footage produced to date has been transcoded. The vast majority has been logged for editing.

Filming that remains includes vérité footage of Jorge Renaud, and master interviews with Jorge, several friends and colleagues, and Eric if he is paroled to Austin.

Documentary film editor Sandra Guardado will edit the film if she is available at the time when finishing funds are received.

A national PBS broadcast of "Return to Sender" will serve as kick off for a series of local and regional screening-dialogues. KLRU-TV, Austin's PBS station is our broadcast partner and will help secure broadcast. Fiscal sponsor Austin Film Society will partner to present



Texas screenings. The film's website will include engagement tools and tour schedule, synced to social media.

Project partners include cinematographer Deborah Eve Lewis, and consulting editor Penny Falk, in addition to Jorge Renaud and Eric Whorton, who will participate in selected Q&A sessions. Texas community partners include the Grassroots Leadership, Texas Advocates for Justice, Texas Criminal Justice Coalition, and Texas Inmate Families Association, among others, all based in Austin.

Susanne Mason  
Producer and Director  
"Return to Sender"

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

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

**RETURN THIS TO THE CULTURAL ARTS DIVISION**

**Name of Applicant**     Austin Film Society / Susanne Mason (sponsored project director)

**Contact Name**         Susanne Mason

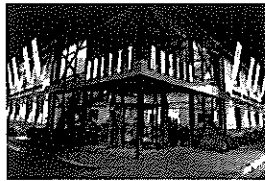
**Phone Number**        512-476-0930

**Fax Number**            512-322-5192

**E-mail Address**        passage@prismnet.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 <b>hiring</b> someone to sell the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>	
4. If no to #3, will your group be selling the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>	
5. Are you responsible for providing seating, props, sound, lighting or other types of equipment and supplies for the event(s)?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>		AZ
6. If yes to #5, will members of your group be using their own vehicles or renting a vehicle for this transportation?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	N/A <input type="checkbox"/>	
7. If no to #6, will you hire someone outside of your group to provide this transportation?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>	
8. Will you be using a City facility for your activity?	Yes <input 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 Susanne Mason

Sponsored Project (SP) Name (if applicable) Return to Sender

Contact (if an SP the contact person of SP) Iliana Sosa

Email [passage@prismnet.com](mailto:passage@prismnet.com)

Phone 512-476-0930

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?

Arrange to have an American Sign Language Interpreter regardless of whether I knew or not if it would be needed.



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

5

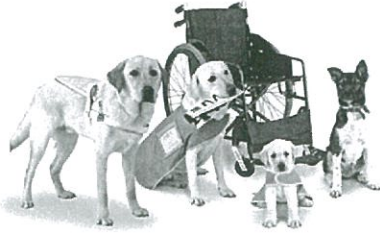
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it?  
Yes/No? Yes



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

VSA Austin, Administrative Office





6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?
- A. Do you have a certification for your service dog?
  - B. What is your disability?
  - C. What a kind of tasks has your dog been trained to do for your disability?
  - D. All of the above.

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 depend on the exhibit.

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

## Assurances

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

1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(j) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1983;
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 \_\_\_\_\_

*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

<u>Susanie Mason, Producer</u>	<u>Liliana Sosa 03-03-16</u>
name (typed) title	name (typed) title
<u>[Signature]</u>	<u>[Signature]</u>
signature date	signature date

_____	_____
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

**Big Medium**  
**Brian David Johnson**

**\$ 3,000 Requested**

Submitted: 3/7/2016 1:34:40 PM (Pacific)

**Project Contact**

Tiffany Coghill  
[Coghill@bigmedium.org](mailto:Coghill@bigmedium.org)  
Tel: 512-939-6665

**Additional Contacts**

chriscogburn@gmail.com

**Big Medium**

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

Telephone 512-939-6665  
Fax  
Web [bigmedium.org](http://bigmedium.org)

**Executive Director**

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

**Additional Information**

**AUTHORIZING OFFICIAL**

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

**1. First Name**

Keith

**2. Last Name**

Kreeger

**3. Title**

President

**4. Email**

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

**5. Street Address**

916 Springdale Road

**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.*

July 11, 2008

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

- ☒ Yes



☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

06/01/2016 Start Date (MM/DD/YYYY)

07/08/2016 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 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.*

Brian David Johnson

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

Brian

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

Johnson

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

brian@bdjcraftworks.com

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

(512) 797-8852

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

604 Elmwood Place, #1

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

Austin

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

Texas

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

78705

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



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

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

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

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

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

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

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

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

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

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

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

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

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

Brian David Johnson will present an art show of solo works entitled 'I Am You - A Meditation On Connection' at Cloud Tree Studios & Gallery located in Central East Austin on 3411 East 5th Street (78702). Funding is sought for the opening for the show which will take place on July 8, 2016 from 7pm to 11pm. The show itself will run from July 8 to July 30, 2016 and will feature a mixture of sculpture and wall pieces made from solid wood combined with hand-mixed resin inlay. Johnson's working process of utilizing a whole lamination to construct individual pieces informs the premise of interconnectedness infused in the works in 'I am You'. The project is the inaugural show in Johnson's new multi-purpose art space, Cloud Tree Studios and Gallery.

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

- The project's success will help support the newly-opened Cloud Tree Studios & Gallery. This independent, artist-owned gallery and studio space promises to provide a much needed creative space by offering below-market value, artist-friendly pricing for both space rental and commissions on works sold.
- The project gives quality work to local artists, light designers, ceramicists, and production crew - all of whom benefit from working in a professional environment with appropriate compensation for a broad audience.
- Presents a unique perspective on sculpture and fine art via Johnson's 13-year career as a professional custom furniture designer/maker.
- The show's theme of connection promotes community collaboration over artistic isolation.

**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?**

- Johnson presented the highly successful group show 'Vessel' September 12, 2015. The one-day event featured works from over 25 Austin-based artists and makers and drew an audience of over 750.
- Johnson has shown his work at the East Austin Studio Tour annually since its inception in 2002.
- Johnson's piece 'No. 1 Common' was included in The People's Gallery exhibition at Austin City Hall in 2010.
- Johnson has produced furniture and decor designs for clients both nationally and internationally.
- For the inaugural performance at Cloud Tree Studios & Gallery, Johnson presented the US premiere of Berlin-based musician Robin Hayward's 'Plateau Square' in February 2016. The performance was a collaboration with Austin's No Idea Festival.

**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 project supports Cloud Tree Studios & Gallery - a newly-opened venue providing a broad-range of affordable services to local artists working in several mediums (fine art, artisanal crafts, music, etc.).
- The project promises to bring revenue to Cloud Tree's East Austin location through the various social activities patrons will engage in before and after the opening (eating at nearby restaurants, purchasing libations, gas).
- Cloud Tree provides much needed exhibition space to artisanal craft than is currently available in Austin.
- Considered an outsider artist (Johnson has no art degree) the project provides a model for artists working outside of formalized artistic channels to show fine art in a professional gallery space.

**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?**

- Brian David Johnson has managed his own furniture making and decor production business since 2002. Duties running BDJ Craft Works include: bookkeeping; material purchase; marketing and securing new clients locally, nationally, and internationally; shipping works; management of studio assistants; purchasing and maintaining equipment.
- Johnson successfully presented a large group exhibition, with the help of a City of Austin Community Initiatives grant, called Vessel in September 2015. Duties included: Securing exhibition space; management of project funds; installation of works; volunteer management; promotion; overseeing event production (lighting, electrical, hanging/installing works, space adjustment).

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

1. Through proper monitoring of the project budget by asking the following questions: are fees for those associated with the project met? Are other costs met? Have sources of revenue diversified? Are connections with other organizations/artists being made, thus raising in-kind donations, creative connections and a more diverse audience/artist base?
2. A review of works sold compared to prior year/showings.
3. Evaluation of social media engagement with both the artist (Johnson) and the space (Cloud Tree) before and after the show.
4. Through continued collaboration with the artists and production assistants associated with the event.
5. Monitoring creative connections with artists and other venue/gallery owners initiated through 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**

- By evaluating the make-up of the audience in attendance. Namely, is the audience's profile diverse (racial, ethnic, geographic and economic)? What portion of the audience are tourists and of those how many are in town specifically for this production? Questionnaires are made available at the opening and monitored by the door/space manager. Zip codes will also be captured to monitor audience location.
- Questionnaires will also evaluate modes of arrival and monitor audiences' use of public transportation, walking/biking, or automobile.
- Audience will be encouraged to participate in said questionnaire via a drawing/raffle for a unique piece of work by the artist.

**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'*

Big Medium will successfully manage the administrative/financial aspects of this project. Big Medium has existed since 2003 (501c3 status in 2007) and has since thrived as an organization, producing the highly successful East Austin Studio Tour, the Texas Biennial, and the West Austin Studio Tour. Big Medium exhibits innovative gallery programming throughout the year in the Big Medium Gallery at Canopy and provides affordable studio space to several Austin artists. Big Medium is serving as Fiscal Sponsor for 4 COA Project II projects in 2016 totaling \$31,156. This will be Brian David Johnson's second project sponsored by Big Medium, the completion of which promises to contribute to Big Medium's mission of helping foster the arts in Texas.

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

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

- The opening introduces the general public, artists and other gallery owners to the newly-opened Cloud Tree Studios & Gallery. This independent, artist-owned space offers much needed services to artists working in a variety of fields. Cloud Tree offers a flexible and professional gallery and performance space at much needed below-market pricing.
- Provides a model for individual artists to implement their own creative work spaces in tandem with their own exhibition space in a professional and sustainable manner.
- Provides a much needed venue to exhibit professional, artisanal craft works within the East Austin fine art community.
- Provides a platform to connect artists and artisans working in a variety of fields and working methods.

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

- In publicizing the event, Johnson will utilize his personal and professional email lists to announce the event locally, regionally and internationally.
- Social media (Facebook, Twitter, Instagram) will be employed by Johnson to announce the event to his over 2,500 followers around Texas and nationally.
- Fliers and posters will be distributed locally in viable commercial spaces in an effort to attract a broad audience.
- Ads will be placed in the Austin Chronicle and Facebook to target audience throughout Austin and the region.
- Johnson will leverage his connections with local artist groups he is close with to announce the show, including; Chula (East Austin arts non-profit), Big Medium, Guild of Austin Artisans, and Bearded Lady.

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

Cloud Tree Studios & Gallery is accessible to those with physical impairments and is 100% ADA compliant.

Examples include:

- Wheelchair accessible seating is provided for up to at least five patrons, which is compliant to the ADA requirements of Cloud Tree's overall seating capacity.
- Mobility devices such as Segways, service animals, and wheelchairs have accessibility to Cloud Tree's performance space and bathrooms.
- The simple, easy-to-access production will include a variety of works for multiple sensorial and cognitive levels to engage and enjoy through sight and touch.
- For those with audio description needs and sign language interpreters, audience can contact Johnson beforehand to discuss and schedule appropriate providers.

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

Cloud Tree Studios & Gallery, the venue for I am You, is centrally located in Austin's central East Side, a cultural hub that is easily accessible via car, Car2Go, ride-share services, public transportation and walking/bicycle. The show is free of charge and volunteer opportunities helping with production exist, allowing first-hand experience to those interested in learning the ins-and-outs of running an independent artist studio.

**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?**

Brian David Johnson 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 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 forward thinking, contemporary work.

## 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).*

Brian David Johnson:

After many years designing and building custom furniture in his native city of Austin, Brian Johnson began playing with smaller pieces based around a series of flower vases. The work struck a chord with him on many levels and in 2010 BDJ Craft Works was born. Since then, Brian continued to evolve his designs, which are a distillation of ideas explored in his custom furniture work. Although aesthetically spare and minimal, the current BDJ line is deeply grounded in proper technique and a personal exploration of design.

All BDJ Craft Works pieces are made from sustainably harvested domestic hardwoods - Brian's favorite being cherry and black walnut. Though Brian uses varying construction techniques, his primary mode of joinery is stack lamination of solid layers. It's all achieved with proper wood milling, glue, clamps and hours of sanding. The line work is machined by hand and the resin is mixed and poured in my East Austin studio. His vases and trays are

made in a resin and grain matched series with a flowing connection throughout. No two resin patterns are alike and they vary from piece to piece as he typically allows the grain of the wood to inspire the line work. There is often a purposeful inclusion of what he calls organic beauty marks, such as sap wood, knots and other natural elements he feels help warm the modern design aesthetic.

Johnson received a 2015 Community Initiatives award for his large group exhibition 'Vessel', which brought together 25 local artists and artisans displaying unique work.

#### Big Medium:

Big Medium was officially formed as a non-profit in 2007, evolving from five years of programmatic development under the auspices of Bolm Studios. Austin artists Shea Little, Jana Swec, and Joseph Phillips created Bolm Studios in 2002 with an initial studio focus. Soon after establishing Bolm Studios, the trio saw an opportunity in the community to engage a wide spectrum of people with artists on many different levels and established an organization dedicated to supporting artists. One by one, programs and new creative partnerships were formed. Additional studios were added, and a gallery space was created to present contemporary, innovative, and experimental exhibitions.

In February 2013, Big Medium moved both gallery and office into a new art complex called Canopy, the creation of which Big Medium was closely involved with since 2011. Big Medium oversees the creative direction of Canopy and continues to embrace the many exciting new opportunities from program expansion to shared resources and community involvement. Programming includes the East Austin Studio Tour, the Texas Biennial, and the West Austin Studio Tour. Big Medium presents exhibitions throughout the year in the Big Medium Gallery, provides affordable studio space to artists, and partners with various other arts organizations to help foster the arts in Texas and facilitate an inclusive cultural dialogue between artists and their communities.

#### 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://bdjcraftworks.com/>

#### Section IV. Budget and Activity Summary

##### OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 109,000	\$ 85,000	✓	☐	\$ 96,000
Expenses	\$ 109,000	\$ 85,000	✓	☐	\$ 96,000
<b>Total</b>	<b>\$ 0</b>	<b>\$ 0</b>			<b>\$ 0</b>

##### PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
<b>Earned Income</b>		
1. Total Admissions	\$	\$ 0
2. Total Other Earned Income	\$ 1,500 Major 1st piece sold opening night at \$500; pieces sold during opening showing weekend.	\$ 1,500
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 1,500</b>	<b>\$ 1,500</b>
<b>Unearned Income</b>		
4. Total Private Support (Corp, Foundation, Individual)	\$	\$ 0
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 770 Brian Johnson Project Fund + Cloud Tree Studios & GalleryProject Fund	\$ 770
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 770</b>	<b>\$ 770</b>
9. COA Request Amount	\$ 3,000 \$3000 Community Initiatives Award	\$ 3,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 5,270</b>	<b>\$ 5,270</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 1,250 Admin Assistant -- \$350 (10 hrs x \$35/hr); Cloud Tree Studios & Gallery at \$500; Production Assistant (Laura Johnson) -- \$400 (20 hrs x \$20/hr)	\$ 1,250
<b>12. TOTAL INCOME (displayed below, calculated automatically on page refresh)</b>	<b>\$</b>	<b>\$ 0</b>

**Total****\$ 6,520****\$6,520****PROPOSED BUDGET - PROJECT EXPENSES**

<b>PROJECT EXPENSES</b>	<b>CASH</b>	<b>IN-KIND</b>	<b>TOTAL</b>	<b>Description</b>
13. Administrative Employee Costs	\$ 525	\$	\$ 525	Brian Johnson (Admin Fee) -- \$525 (\$35/hr x 15/hrs)
14. Artistic Employee Costs	\$ 500	\$	\$ 500	Work sold on Opening night (1 piece at \$500)
15. Administrative Non-Employee Costs	\$ 650	\$ 350	\$ 1,000	Big Medium Fiscal Sponsor Fee - \$300 (10% of \$3000); Chris Cogburn, Admin Fee - \$350 (14 hrs x \$25/hr); Admin Assistant -- \$350 (10 hrs x \$35/hr), IN-KIND
16. Artistic Non-Employee Costs	\$ 400	\$	\$ 400	Ceramic Insert Casting and Manufacturing by Melanie Schopper -- \$150; Lighting Designer, Scott Conn -- \$250
17. Travel	\$	\$	\$ 0	
18. Space Rental	\$	\$ 500	\$ 500	Cloud Tree Studios & Gallery at \$500, IN-KIND
19. Equipment Rental	\$	\$	\$ 0	
20. Supplies and Materials	\$ 1,025	\$	\$ 1,025	Wood (cyprus, walnut, cherry) -- \$350; 2 Resin kits (6 gallons) -- \$320; Latex Paint -- \$80; Sandpaper -- \$75; Laser Etching by Make ATX -- \$100; Finishing Oil -- \$100;
21. Marketing and Promotion	\$ 1,350	\$	\$ 1,350	1/2 page ad, Austin Chronicle -- \$450; Silk-screened posters -- 50 at \$500; Digital Print Posters (125) and handbills (1000) -- \$200; Poster Distribution -- \$100; Facebook Advertising -- \$100
22. Production/Exhibit Costs	\$ 820	\$ 400	\$ 1,220	Studio Assistant (Pablo Casco) -- \$720 (60 hrs x \$12); Production Assistant (Laura Johnson) -- \$400 (20 hrs x \$20/hr), IN-KIND; Door/Space Manager -- \$100 (4 hrs x \$25/hr)
23. Other	\$	\$	\$ 0	
<b>24. TOTAL EXPENSES</b>	<b>\$ 5,270</b>	<b>\$ 1,250</b>	<b>\$ 6,520</b>	
<b>Total</b>	<b>\$ 5,270</b>	<b>\$ 1,250</b>	<b>\$ 6,520</b>	

**Project Summary**

<b>FY16 Proposed Activities</b>	<b>Activity/Event Title</b>	<b>Date(s)</b>	<b>Location/Venue - Name</b>	<b>Location/Venue - Address</b>	<b>Location/Venue - District Number</b>
Activity 1	I am You - A Meditation on Connection	July 8, 2016	Cloud Tree Studios and Gallery	3411 East 5th Street, 78702	3
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
<b>Total</b>					<b>3</b>

**Section V. Documents****Documents Requested \***

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

**SPONSORED ONLY - PROOF OF TEXAS STATE**

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

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

FORM 990 - Provide a copy of the first page of IRS Form 990,

Required?

**Attached Documents \***

✓

501c3 letter

✓

2016 Board List

✓

2014 990 p1

990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. SPONSORING ORGANIZATIONS AND 501(c) APPLICANTS -

[2013 990 p1](#)

[2012 990 p1](#)

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).

[Brian David Johnson Vessel Show](#)

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



[Brian Johnson Insurance Form 2016](#)

Accessibility Assessment  
[download template](#)



[Brian Johnson ADA Quiz 2016](#)

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](#)



[Brian David Johnson Assurances Page](#)

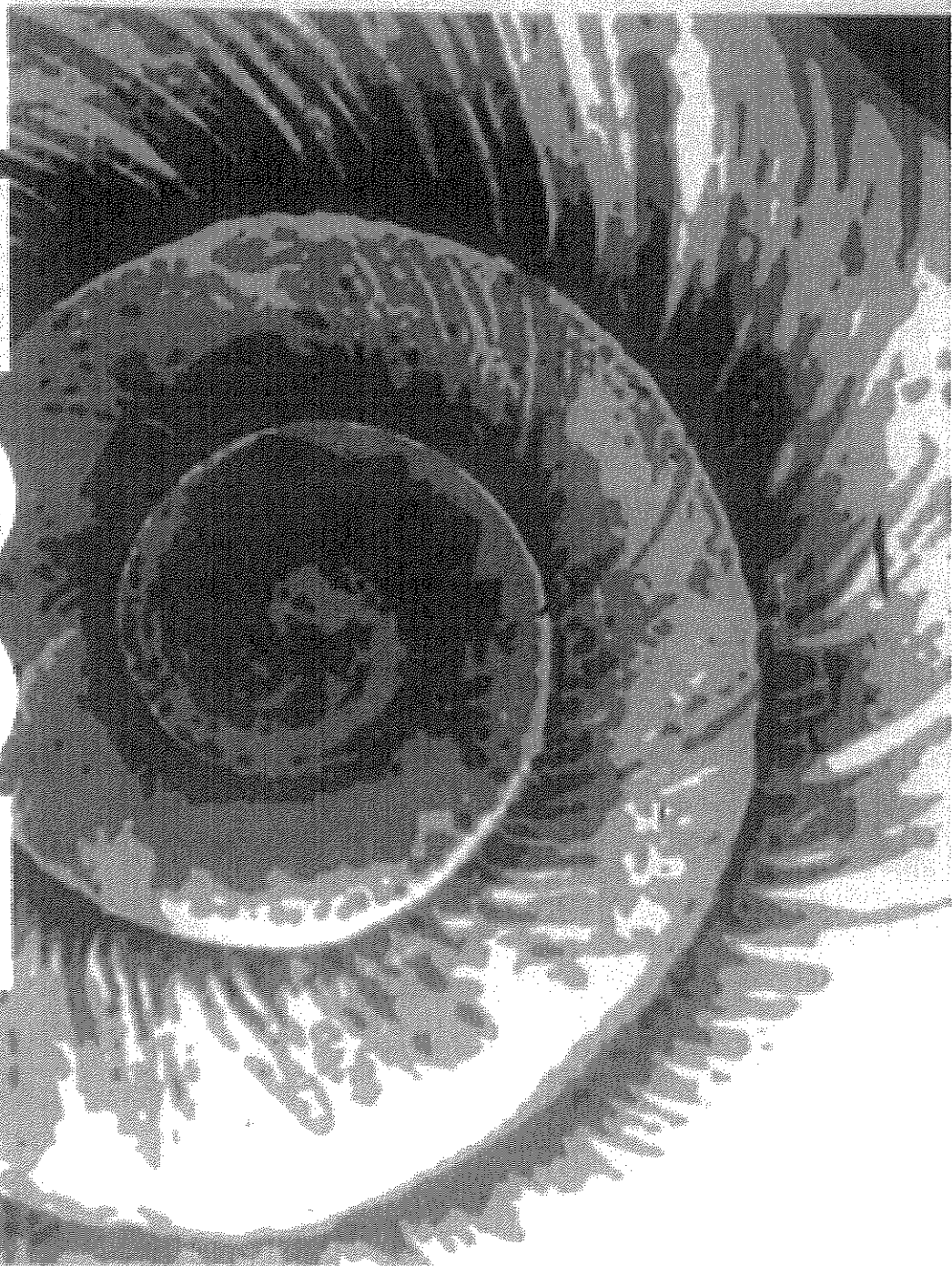
\* ZoomGrants™ is not responsible for the content of uploaded documents.

Application ID: 53777

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CIRCUIT SHOW ONE NIGHT ONLY LIVE MUSIC

# VESES



## Assurances

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

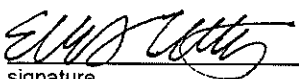
1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined 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 \_\_\_\_\_

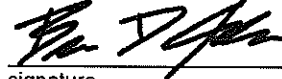
☒ This application is scheduled to be approved by the applicant's board on 3/16/16

*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

Shea Little	Executive Director
name (typed)	title
	3/6/16
signature	date

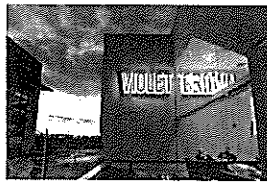
### Sponsored Organization/Group/Individual (if applicable)

Brian David Johnson	Artist
name (typed)	title
	3/7/16
signature	date

### City of Austin

name (typed)	title
signature	date





## 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 Big Medium (Sponsor)

Sponsored Project (SP) Name (if applicable) Brian David Johnson

Contact (if an SP the contact person of SP) Brian David Johnson

Email [brian@bdjcraftworks.com](mailto:brian@bdjcraftworks.com)

Phone (512) 797-8852

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? T



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?

Have a sign language interpreter available at every show and make an interpreter request form online so people can contact us before attending the event. Provide audio description of the event that is not 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

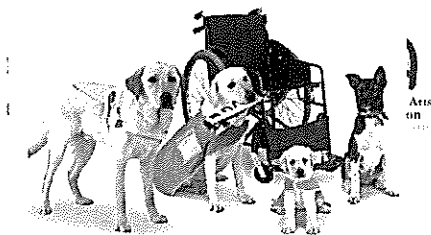


5. A patron requests Audio Description for your performance, who do you contact locally to request that service?

<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.

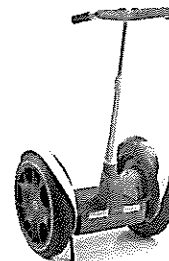
C

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



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

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 is considered a Fundamental Alteration and is not required.

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

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

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

**RETURN THIS TO THE CULTURAL ARTS DIVISION**

**Control Number** \_\_\_\_\_

**Name of Applicant** Bog Medium (Sponsor); Brian David Johnson (Sponsord Project)

**Contact Name** Shea Little

**Phone Number** (512) 939-6665

**Fax Number** N/A

**E-mail Address** little@bigmedium.org

1. Will your activity take place in a public location or will the public be involved by attending or participating in the activities associated with this contract?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	B/L
2. Will alcoholic beverages be sold during this event(s) by someone other than the owner of the venue?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
3. If yes to #2, will your group be responsible for <b>hiring</b> someone to sell the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
4. If no to #3, will your group be selling the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
5. Are you responsible for providing seating, props, sound, lighting or other types of equipment and supplies for the event(s)?	Yes <input 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"/>