

16 CI 56 SP, Big Medium/Drew Liverman (YOUNGSONS Mural & Exhibition)

Recommended for Funding as an Individual Artist

The artist will work with collaborator Mike Ricioppo to create a 100' mural on the corner of Congress & East 8th Street as well as mount a small exhibition of new work in the storefront windows of 721 Congress Avenue. The opening reception will take place at 721 Congress Ave in District 9. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$1,500 award.

16 CI 57 SP, Salvage Vanguard Theatre/Silky Shoemaker (FREEFORM)

Recommended for Funding as an Individual Artist

The artist will present a month long exhibit of artwork by Silky Shoemaker that explores the boundaries and terrain of our queer landscape through painting, sculpture, and performance. The event will take place at Transform Gallery located at 1909 Wheless Ln 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 58, Violet Crown Players

Recommended for Funding as a 501 (c) 3 Organization

The Organization will present TRUST, a multi-faceted modern dance performance choreographed by Toni Bravo. The event will take place at Austin Playhouse in District 4. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$7,500 award.

16 CI 59 SP, Austin Creative Alliance/Ryan Fimreite (Tangerine)

Recommended for Funding as an Individual Artist

The artist will present Tangerine: A musical tribute to all who have loved and lost featuring live music, multimedia presentations, and visual art. The performance will take place at Sekrit Theatre located at 1145 Perry Road 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 60 SP, Austin Creative Alliance/Tarik Daniels (The Counseling Session)

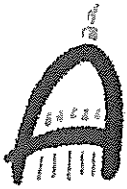
Recommended for Funding as an Individual Artist

The artist will present The Counseling Session, a theatrical production that deals with suicide and sexuality and will include a health panel discussion about mental health awareness after each performance. The performance will take place at the Boyd Vance Theatre located at 1165 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 62, Austin Children's Choir

Recommended for Funding as a 501 (c) 3 Organization

The Organization will present its final concert of the 2015-2016 season entitled Through the Eyes of a Child, and will feature choral performances by the Austin Children's Choir and the Bastrop Honor Choir, and two commissioned works from local composers. The event will take place at Central Presbyterian Church located at 200 E 8th Street in District 9. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$7,500 award.



**Cultural Arts
Division**
CITY OF AUSTIN

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

Big Medium
YOUNGSONS Mural & Exhibition

\$ 1,500 Requested

Submitted: 3/7/2016 10:27:57 AM (Pacific)

Project Contact

Tiffany Coghill

Coghill@bigmedium.org

Tel: 512-939-6665

Additional Contacts

drewliver@gmail.com

Big Medium

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

Telephone 512-939-6665

Fax

Web bigmedium.org

Executive Director

Shea Little

Little@bigmedium.org

Additional Information

AUTHORIZING OFFICIAL

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

1. First Name

Keith

2. Last Name

Kreeger

3. Title

President

4. Email

keith@kreegerpottery.com

5. Street Address

916 Springdale 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.

October, 2006

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.

05/08/2016 Start Date (MM/DD/YYYY)

05/13/2016 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.

YOUNGSONS Mural & Exhibition

3. Sponsored Project Contact Information - FIRST NAME

Drew

4. Sponsored Project Contact Information - LAST NAME

Liverman

5. Sponsored Project Contact Information - EMAIL

drewliver@gmail.com

6. Sponsored Project Contact Information - TELEPHONE

512-217-1150

7. Sponsored Project Mailing Address - ADDRESS

604 Vermont Rd.

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

Texas

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78702

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

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

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

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

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

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

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

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

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

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

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

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

Narrative Part I - Project

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

From May 8th, 2016 - May 13th, 2016 Drew Liverman and Mike Ricioppo (YOUNGSONS) will work on and complete a 100' mural on the corner of Congress & East 8th Street as well as mount a small exhibition of new work in the storefront windows of 721 Congress Avenue. Upon completion we will have a reception in 721 Congress Avenue from 7-10pm on May 13th, timed in conjunction with the WEST Austin Studio Tour.

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

With the ever diminishing gallery and project space in Austin, there is a need for artists to venture outside of the galleries and mount exhibitions in non-traditional and public spaces. Projects such as this highlight the potential of utilizing transitioning commercial spaces as settings for artistic output.

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?

YOUNGSONS is the painting duo of Drew Liverman (Austin, TX) and Michael Riccioppo (Santa Fe, NM). We have completed multiple large scale murals, mounted a large solo exhibition at MASS Gallery in Austin, Texas and were featured in BOMB Magazine. YOUNGSONS is especially unique to the Austin artistic/cultural landscape both in terms of our pictorial content, which ranges from fantasy western tableau vivant to ripped raw street detritus reflecting the neglected back alleys of East Austin, as well as our creative process which typically requires working large and outdoors.

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 creation of the mural will be incorporated into Co-Lab Projects' SUMMERSCHOOL Program. SUMMERSCHOOL gives young artists an opportunity to work with practicing artists in their field in a hands-on mentorship program needed to create an exhibition from start to finish, from production to marketing, giving them the skills necessary for their own professional practice in the arts. This program fills a gap in young artists professional development that they don't typically receive in highschool or college. Young artists who have participated in the program are from the entire Austin area.

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?

We have completed multiple large scale murals at Martin-Star in Richmond, VA in 2014 with a materials budget of \$1,500 and for the Alley Cats Project in Austin, TX in 2012 with a materials and stipend budget of \$1,000. We also mounted a large solo exhibition at MASS Gallery in 2013 with an exhibition budget of \$2,500.

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

The completed project will have very high visibility allowing the public to experience the mural and displayed artwork. Number of audience members, a successful reception, and audience response will determine the project's effectiveness.

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

There will be a vinyl QR code in the window display that allows the audience to log on and learn more about the exhibited work and mural. This will allow us to capture numbers of viewers who fully engage with the work.

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'

Not applicable, Big Medium will provide fiscal sponsorship and make sure the project is completed and the final report turned in. YOUNGSONS will manage the collection of financial data and is responsible for the timely reporting once the project has been completed.

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 need for public art downtown is paramount. As new buildings are constructed there is less room for these accessible forms of art viewing. Enlivening the downtown area with art improves the experience of the local residents and tourists and re-enforces the reasons they continue to live here and move to our city.

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

The project is designed to have high visibility from the street and sidewalk, both of which are readily accessible to the broad constituency mentioned. Downtown residents will find the mural a vibrant and attractive addition to their neighborhood, and visitors and tourists will see the project as an indication of Austin's vibrant local art scene.

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

The mural and storefront work will be visible from the street and sidewalk both of which are accessible.

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

Since the mural and storefront work will be visible from the street and sidewalk there is no fee for admittance and the work is open to everyone in the city.

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

We will pass out promotional postcards to hotels, coffee shops, visitor centers and restaurants in the area to let them know that the work will be on display.

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).

YOUNGSONS is the painting duo of Drew Liverman (Austin, TX) and Michael Ricioppo (Santa Fe, NM). Having collaborated on various projects since meeting at VCU in 2001, we have been working together as YOUNGSONS since 2012 when we both resided in Austin, TX. As YOUNGSONS we have completed multiple large scale murals, mounted a large solo exhibition at MASS Gallery in Austin, Texas and were featured in BOMB Magazine.

Big Medium was officially founded in 2007 after evolving out of years of developing programs through Bolm Studios, which was created in 2002 by a trio of Austin artists, Shea Little, Jana Swec, and Joseph Phillips. Bolm Studios was originally established as a space for the three artists to work individually and also as the collective, Sodalitas. Soon, in constant creative dialogue with artists in the surrounding community, Bolm Studios saw gaps in Austin for various opportunities for a wide spectrum of people to engage with artists and artisans on many different levels. One by one, programs were formed to respond to and fill those needs. A gallery was built in the studio complex, more artists were invited to join Bolm Studios and create work there, the East Austin Studio Tour was formed, the Texas Biennial was founded, and other partnerships were forged. After officially incorporating as a non-profit in 2007 under the name Big Medium, the existing programs were strengthened and expanded, and the West Austin Studio Tour was created in 2012.

Big Medium's mission is to promote the arts and artists. We are dedicated to providing opportunities for a diverse and growing audience to engage and experience contemporary art in Texas. In order to fulfill our mission, the studios at Big Medium, the Big Medium Gallery and Project Space, the East Austin Studio Tour (EAST), the West Austin Studio Tour (WEST), and the Texas Biennial each support contemporary arts while facilitating 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

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	\$ 5,500	\$ 3,400	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 6,200
Expenses	\$ 5,500	\$ 3,400	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 6,200
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME

Earned Income

	CASH DESCRIPTION	TOTAL
1. Total Admissions	\$ 0	\$ 0
2. Total Other Earned Income	\$ 0	\$ 0
3. TOTAL EARNED INCOME	\$ 0	\$ 0

Unearned Income

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

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$	\$	\$ 0
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$	\$	\$ 0
16. Artistic Non-Employee Costs	\$ 2,000	\$	\$ 2,000 Artist stipend, \$1000 per artist
17. Travel	\$	\$	\$ 0
18. Space Rental	\$	\$	\$ 0
19. Equipment Rental	\$	\$	\$ 0
20. Supplies and Materials	\$ 1,000	\$	\$ 1,000 Mural/installation supplies
21. Marketing and Promotion	\$	\$	\$ 0
22. Production/Exhibit Costs	\$	\$	\$ 0
23. Other	\$	\$	\$ 0
24. TOTAL EXPENSES	\$ 3,000	\$ 0	\$ 3,000
Total	\$ 3,000	\$ 0	\$3,000

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Mural Painting	May 8th, 2016 - May 13th, 2016	Co-Lab Projects Pop-up	721 Congress Ave Austin, TX, 78701	9
Activity 2	Art Exhibition	May 13th - June 31st, 2016	Co-Lab Projects Pop-up	721 Congress Ave Austin, TX, 78701	9
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					18

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,

Required? Attached Documents *

✓ IRS Letter

✓ Board List

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 -



[2014 990 p1](#)

[2013 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).

[Documentation](#)

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



[Insurance Assessment Form](#)

Accessibility Assessment
[download template](#)



[Accessibility Quiz](#)

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



[Assurances](#)

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

Application ID: 53769

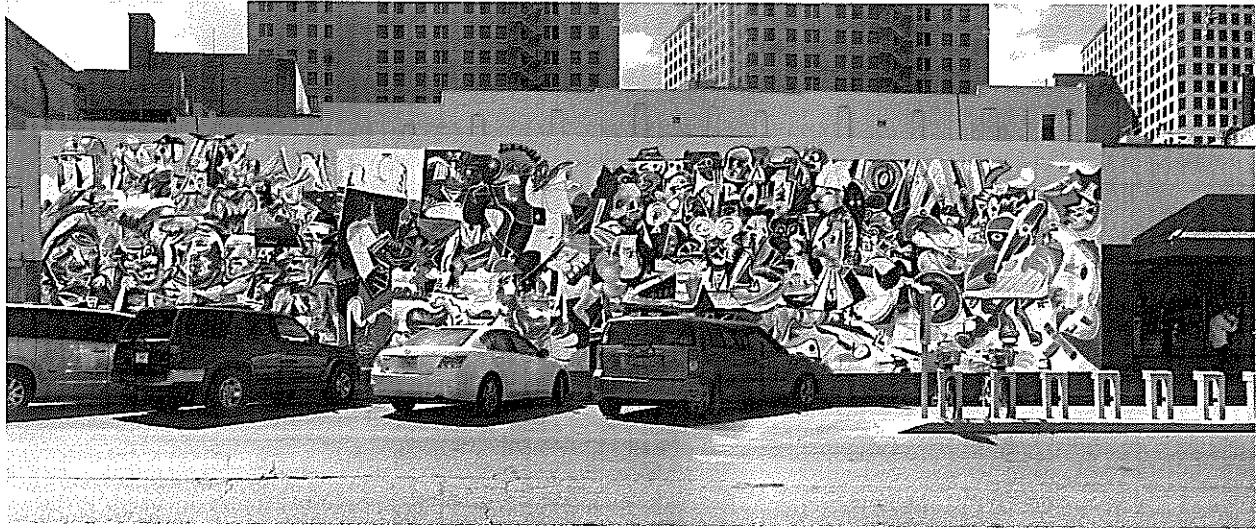
Become a fan of ZoomGrants™ on Facebook
Problems? Contact us at [Questions@ZoomGrants.com](#)
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YOUNGSONS

Mural & Exhibition

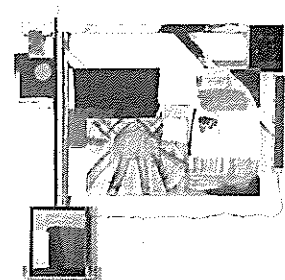
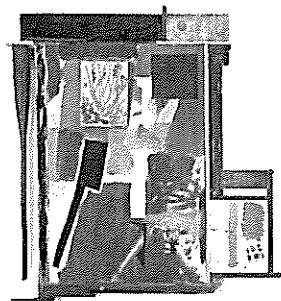
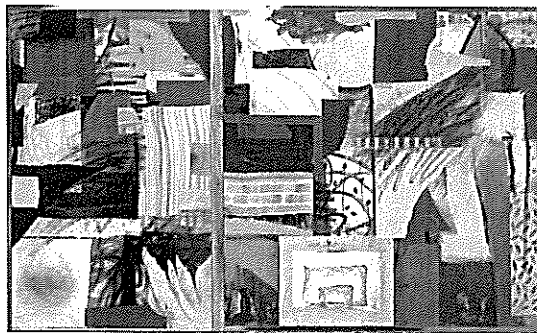
www.youngsons.org

Mural Mock-up



North facing wall of 721 Congress Avenue

Exhibition Work Examples



Bios and CVs

Drew Liverman

Bio

Drew Liverman is an artist and designer living in Austin, TX. Since receiving his BFA in painting and printmaking from Virginia Commonwealth University in 2002, Drew's drawing, painting and installation work has been featured in Beautiful Decay Magazine and shown in The Centre for Contemporary Arts Glasgow, Scotland; Big Medium in Austin, Texas; and the Lawndale Art Center in Houston, Texas. In addition to his personal work, Drew contributes to the Austin, TX based art collective, Boozefox and has been on the staff of MASS Gallery in Austin, TX since 2007.
drewliverman.org

Selected Exhibitions

2016

Puttanesca Bayou Farewell Books. Austin, TX

2015

Sun Spots Big Medium. Austin, TX

Club Sandwich The Front. New Orleans, LA

2014

Art of the Brew Co-Lab. Austin, TX

Main Game Mural on Main Street. Richmond, VA

2013

Young Sons MASS Gallery. Austin, TX

Ears. Nose. Throat. Wildlife. Brooklyn, NY

2012

The Alleycat Project. Austin, TX

2010

Math of the Afterwrath Lawndale Art Center.
Houston, TX

2009

Tito 20,000 Hotel San Jose. Austin, TX

Woolworth's Harsh Realm Monofonus Studios.
Austin, TX

2008

National Instrument MASS Gallery. Austin, TX

4th Wall Monofonus Studios. Austin, TX

2007

Stalemate of the Boozefox MASS Gallery. Austin,
TX

2006

SEVERAL SUNSETS Future Primitive Perspectives
in Young Video Art The Centre for Contemporary
Arts. Glasgow, Scotland

Printed Circuit Atelier als Supermedium Artists
Space for Contemporary Art. Den Haag/Rijswijk,
The Netherlands

The Second Annual Mask Show Nonesuch Gallery.
Richmond, VA

Michael Ricioppo

Bio

Michael Ricioppo is a fabricator and artist currently living in Santa Fe, New Mexico. He splits his time between cultures and disciplines, with one foot in the rough-neck world of high-end finish construction, and the other in the "no rules, no plan, no matter" art world. Michael has experimented with most things craft, and all things art, from video to theatre, printmaking to ceramics, stone carving to poetry, and pop music to art furniture; everything is of interest. Making is what's most central to his varied practice, and if there is any plan at all, it is to be unafraid and open.
apartmanstudio.com

Selected Exhibitions

2014

Main Game Mural on Main Street. Richmond, VA

2013

Big Bones Chop Suey Gallery. Richmond, VA

Young Sons MASS Gallery. Austin, TX

2012

The Alleycat Project. Austin, TX

2008

Time Guy Nonesuch Gallery. Richmond, VA

2005

Patriotack ADA Gallery. Richmond, VA

New Work Ipanema. Richmond, VA

2001

Boyhaus Common Gallery. Richmond, VA

Articles and Links

Interview on BOMB Magazine
Youngsons at MASS Gallery
www.youngsons.org

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

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

RETURN THIS TO THE CULTURAL ARTS DIVISION

Name of Applicant Drew Liverman (YOUNGSONS)

Contact Name Drew Liverman

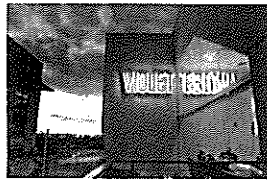
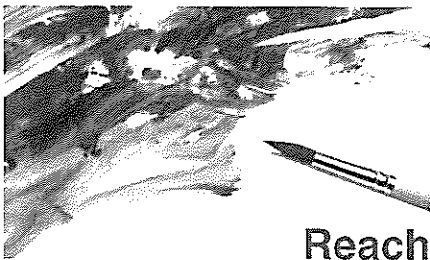
Phone Number 512-217-1150

Fax Number

E-mail Address drewliver@gmail.com

1. Will your activity take place in a public location or will the public be involved by attending or participating in the activities associated with this contract?	Yes		
2. Will alcoholic beverages be sold during this event(s) by someone other than the owner of the venue?		No	
3. If yes to #2, will your group be responsible for hiring someone to sell the alcoholic beverages?		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)?		No	
6. If yes to #5, will members of your group be using their own vehicles or renting a vehicle for this transportation?		No	
7. If no to #6, will you hire someone outside of your group to provide this transportation?		No	
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?		No	

(Signature)



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 Big Medium

Sponsored Project (SP) Name (if applicable)

YOUNGSONS Mural & Exhibition

Contact (if an SP the contact person of SP)

Drew Liverman

Email drewliver@gmail.com

Phone 512-217-1150

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



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



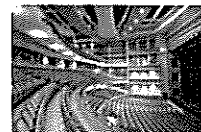
2. A family attends your puppet show. The parents are deaf. They show up to the event without notice, and request an American Sign Language Interpreter for the performance. You are not able to provide the services on such short notice, but the family decides to stay since the children are hearing and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



What could you have done to avoid this situation?

Provide a request form on your website/ticketing page

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?

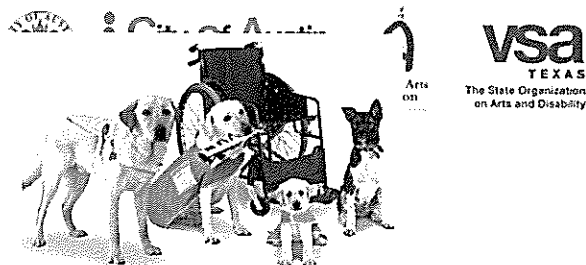
Yes/No?

No



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

✓ **ADA Information Line**



AD)))

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

✓ **C**

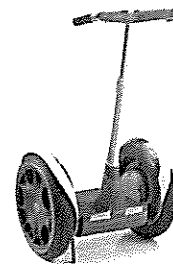


7. Wheelchair accessibility does not need to be considered in an outdoor venue event. True or False? **False**

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

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

✓ **Fundamental Alteration**



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



City of Austin
ADA Office



vsa
TEXAS

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 _____

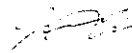
☒ This application is scheduled to be approved by the applicant's board on 3/16/16

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)

Drew Liverman Artist	
name (typed)	title
	3/2/2016
signature	date

City of Austin

name (typed)	title
signature	date



**Cultural Arts
Division**
CITY OF AUSTIN

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

Salvage Vanguard Theatre
FREEFORM

\$ 3,000 Requested

Submitted: 3/7/2016 1:58:37 PM (Pacific)

Project Contact

silky shoemaker
gladhandler@gmail.com
Tel: 5127014888

Additional Contacts

Florinda Bryant, Managing Director
Florinda@salvagevanguard.org

Salvage Vanguard Theatre

2803 E. Manor Rd.
Austin, TX 78722

executive director

jenny larsen
jenny@salvagevanguard.org

Telephone(512) 474-7886

Fax

Web www.salvagevanguard.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

grayson

2. Last Name

richardson

3. Title

board chair

4. Email

grayzilla@gmail.com

5. Street Address

2803 Manor Rd

6. City

Austin

7. State

TX

8. Zip/Postal Code

District Number**9. Applicant Organization District Number**

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

APPLICANT RACE CODE

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

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

FISCAL SPONSOR ELIGIBILITY

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

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

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

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

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

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

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

Please provide the month and year.

April, 2004

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.

05/07/2016 Start Date (MM/DD/YYYY)

06/07/2016 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.

silky shoemaker

3. Sponsored Project Contact Information - FIRST NAME

silky

4. Sponsored Project Contact Information - LAST NAME

shoemaker

5. Sponsored Project Contact Information - EMAIL

gladhandler@gmail.com

6. Sponsored Project Contact Information - TELEPHONE

(512) 701 4888

7. Sponsored Project Mailing Address - ADDRESS

4604 kitty ave

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

tx

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78721

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).

"Freeform" is a month-long exhibit of artwork by Silky Shoemaker that explores the boundaries and terrain of our queer landscape through painting, sculpture, and performance. It is the second show to be featured at new LGBT art/fitness/community space "Transform". The show is a years' long culmination of solo work by Shoemaker who has been a long time organizer and curator in Austin's queer community. The work is inspired by the artist's experiences of Austin's queer community, and the characters therein, over the past decade.

Opening Reception at Transform Gallery 1909 Wheless Ln, 78723 5/7/16 8-11pm
featuring performances by Erica Nix and dancers, Paul Soileau, and Silky Shoemaker

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

"Freeform" contributes to Austin's visual art scene by presenting the work of an emerging artist in her first solo show and showcasing "Transform" as a new venue for LGBT artists and patrons in the city. This project fills an ongoing need in Austin to offer opportunities for queer, female artists to produce and exhibit work that specifically centers their unique experiences.

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?

Silky Shoemaker has been producing accessible, community centered events for queer artists in Austin for over a decade, offering places of cultural intersection that are free, creative and all ages. Her projects include many popular and iconic recurring local events such as "CampCamp!" Monthly Queer Performance Night (2005-2008), Gaybigaygay Annual Music Festival (a free 2000+ attendee annual festival 2006-2016), Queerbomb! (alternative pride event, ongoing), and The Gay Wax Museum! (a queer history art show, Feb 2015). Her art has been featured in venues such as Women and Their Work, Arthouse, and the Museum of Human Achievement and OUTsider Festival. "Freeform" is a continuation of this work to celebrate and center local queer life.

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

While Austin has long been a place of sanctuary and celebration for the LGBT community, the art scene (here and everywhere) continues to be dominated by straight white men. "Freeform" is a show created by and for the queer community and centers the perspective and experiences of this marginalized group.

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?

Silky Shoemaker has demonstrated the ability to manage this project by competently producing dozens of large scale art and performance events over the past ten years. She has been the recipient/collaborator on several COA Cultural Arts Division grants in the past ten years and has always fulfilled these contractual obligations to satisfaction. Such projects include "CampCamp!", "Gaybigaygay", and "The Gay Wax Museum". She has curated shows and festivals of 40+ artists, managing tech crews, promotion, production, and finances. These projects share a history of being financially salient, well-attended, and critically successful. She has also been showing work as an artist and performer locally and worldwide for the past decade.

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

The project will be evaluated for effectiveness by assessing and recording attendance over the exhibit's month-long run and by analysis of income/expenditures to assure budget projections are met.

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

We will assess audience demographics through an optional survey available at the gallery.

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'

Salvage Vanguard Theater has been a cultural hub in Austin for ten years, fostering a dynamic exchange between visionary artists and audiences new to their work. They have produced dozens of new plays and performance works by local artists as well as hosting film, music, and art festivals and exhibitions throughout the years. They have an ongoing relationship with the City of Austin as funding recipients through the Cultural Arts Division and the Economic Growth & Redevelopment Services, as well as support through the Texas Commission on the Arts and the NEA and have sponsored many other organizations and artists throughout the years.

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?

"Freeform" meets the need of this LGBT community to have free, all-ages, queercentric cultural programming that is centered on creative culture/collaboration outside a bar environment.

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

"Freeform" will be advertised through social media (to a local and national audience) as well as through newspapers, art and LGBT blogs, and by locally produced posters that will be distributed across the city. Outreach will be especially targeted towards queer youth groups and Queer People of Color.

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

"Freeform" venue "Transform" is accessible by wheelchair to all patrons. Other accommodations will be eagerly met upon request/per case basis including but not limited to: chairs available for opening night performances, audio descriptions and written transcripts of artwork, scent and chemical

free gallery hours.

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

This event is totally free.

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.

- ☐ 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).

Silky Shoemaker is an artist, curator, and community organizer living in Austin TX. Her work over the past decade has focused on creating free, all-ages, DIY venues for queer artists and audiences to come together and make magic. Projects have included "CampCamp! Monthly Queer Performance Night", "Gaybigaygay", "Queerbomb", and "The Gay Wax Museum". Her work as a painter, sculptor, and performer has been seen in Austin and around the world at venues such as Women and Their Work Gallery, ArtHouse, The Gladstone (Toronto), and The Sculpture Center (NY NY).

Salvage Vanguard Theater is a nonprofit arts organization located in Austin Texas committed to fostering a dynamic exchange between visionary artists and audiences new to their work. To that end, Salvage Vanguard Theater seeks to combine explosive energy with expert technique, creating forms that defy tradition and define new American theater.

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://thegaywaxmuseum.com/>

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 15,000	\$ 25,000	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 6,000
Expenses	\$ 14,000	\$ 25,000	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 6,000
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 0 free event	\$ 0
2. Total Other Earned Income	\$ 2,000 sale of artwork	\$ 2,000
3. TOTAL EARNED INCOME	\$ 2,000	\$ 2,000

Unearned Income

4. Total Private Support (Corp, Foundation, Individual)	\$ 0	\$ 0
5. Total Public Support (Government Grants)	\$ 0	\$ 0
6. Total Other Unearned Income	\$ 0	\$ 0
7. Applicant Cash	\$ 0	\$ 0
8. TOTAL UNEARNED INCOME	\$ 0	\$ 0
9. COA Request Amount	\$ 3,000	\$ 3,000
10. TOTAL CASH INCOME	\$ 5,000	\$ 5,000
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 1,000 donation (artistic and administrative) for gallery maintenance, gallery hours, and performers at opening event	\$ 1,000
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 6,000	\$ 0
Total	\$ 6,000	\$6,000

PROPOSED BUDGET - PROJECT EXPENSES**PROJECT EXPENSES CASH IN-KIND TOTAL | Description**

13. Administrative Employee Costs	\$ 0	\$ 0	\$ 0	
14. Artistic Employee Costs	\$ 2,000	\$ 0	\$ 2,000	envisioning and creating artwork and preparing event/event space
15. Administrative Non-Employee Costs	\$ 500	\$ 200	\$ 700	organizing and promoting event, maintaining gallery, working gallery hours
16. Artistic Non-Employee Costs	\$ 500	\$ 800	\$ 1,300	10 dancers @ \$130/each for performance and rehearsals
17. Travel	\$ 0	\$ 0	\$ 0	
18. Space Rental	\$ 500	\$ 0	\$ 500	one month rental of Transform! Gallery
19. Equipment Rental	\$ 0	\$ 0	\$ 0	
20. Supplies and Materials	\$ 800	\$ 0	\$ 800	water color paper, frames, hangers, fabric, paint, plywood, hardware
21. Marketing and Promotion	\$ 100	\$ 0	\$ 100	
22. Production/Exhibit Costs	\$ 300	\$ 0	\$ 300	building flats, painting walls, lights and sound install, concessions
23. Other	\$ 300	\$ 0	\$ 300	10% sponsor fee to salvage vanguard
24. TOTAL EXPENSES	\$ 5,000	\$ 1,000	\$ 6,000	
Total	\$ 5,000	\$ 1,000	\$6,000	

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	FREEFORM opening	05/07/2016	Transform Gallery	1909 Wheless Ln, 78723	1
Activity 2	FREEFORM gallery hours	05/07/2016-06/04/2016	Transform Gallery	1909 Wheless Ln, 78723	1
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					2

Section V. Documents**Documents Requested ***

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

Required? ☒**Attached Documents ***

SVT - Proof of Tax Exempt Status

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.



[SVT - Board of Directors](#)

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 -



[SVT 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).

[cv](#)

[image of portrait from show](#)

[artist statement](#)

[Transform Venue](#)

[article about gay wax museum](#)

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



[insurance assessment](#)

[download template](#)

Accessibility Assessment



[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](#)

[download template](#)

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

Application ID: 53915

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SILKY SHOEMAKER

Lives and works in Austin TX

Curatorial Projects

The Gay Wax Museum, curator and contributing artist, 2015, OUTSider Fest, Austin TX

Queerbomb, 2010-ongoing, founder/organizer/speaker

GAYBIGAYGAY Queer Music Festival, 2006-2016, founder/producer

CAMPCAMP! Monthly Queer Performance Night, 2005-2008, founder/cohost

Selected Screenings and Performances

Ongoing

Christeene Machine, dancer, US/European tours, 2016-ongoing

Christmas Show with Rebecca Havemeyer and Stanley Roy, annually, 2008-present, Austin TX

2016

Shaboom!, with Paul Soileau and Lex Vaughn, OUTsider Fest, Museum of Human Achievement, Austin TX

2015

"Window", solo performance, Rhinestone Steel Festival, Pittsburgh PA

2014

Slappy Gladbottom's Ye Olde Watering Hole, performance installation, Stargazer Fest, Austin TX

2013

Many Apologies, writer and performer, *Trans-Q Live*, Warhol Museum, Pittsburgh, PA

Ballez, dancer, St. Marks Church, NY, NY

"Judy", solo performance piece, Rhinestone Steel Festival, Pittsburgh, PA

How Do We Know Each Other?, solo video project, Polari Film Fest, Austin TX

2012

"Is That What I Look Like?", solo performance, Rhinestone Steel Festival, Pittsburgh, PA

Guided Meditation for Times of Stress and Fatigue, short film, Transgressor, Monofonus Press, Austin, TX

2010

Trivia Travesty, conceived and performed with Paul Soileau, Fusebox Festival commission, Austin, TX

2009

24 Hour Roman Reconstruction Project, performer; curator: Liz Glynn, Arthouse, Austin, TX

Arranging the Object, Texas Biennial showcase, Women & Their Work Gallery, Austin, TX

FINGERS national tour including: Sculpture Center, Queens; Vox Populi, Philadelphia; Building 16, Providence, RI

2008

"The Hand That Holds Itself", solo performance piece, PSI #14, University of Copenhagen, Denmark

Queer TAZ, panelist and performer, Queer Studies Easter Symposium, Centro Cultural Endiku, Mexico City

Casket of Passing Fancy, contributing writer/actor, Rubber Repertory, Blue Theater, Austin, TX

Trivia Travesty, with Paul Soileau, Victory Grille, Austin, TX

2005

(thru 2008) *CAMPCAMP! Monthly Queer Performance Night*, cohost/founder/contributor, Austin, TX

2004

PILOT Television, free queer television studio and performance event, organizer and performer, Chicago IL

Milkmaid, short film, Chicago Transgenderqueer Film Festival, Chicago, IL

Selected Exhibitions

2014

"WE", sculptural installation, Transpecos Festival, Marfa TX

2013

"Phoenix", selected artist, Hard Twist, Gladstone Hotel, Toronto ON

Commissioned Mural, CheerUp Charlies, Austin TX

2009

Harness, Open Studio Show, Austin TX

E.A.S.T., participating artist, Monofonus, Austin, TX

2008

• *Y Que? Queer Art Made in Texas*, selected artist; curator: Harmony Hammond, Landmark Arts Gallery/Texas Tech, Lubbock, TX

Publications

Gay Genius Anthology, editor: Annie Murphy, Sparkplug Comics, Portland, OR
ISSUES, self-produced with b.e. wiest, Austin, TX
GAYBIGAYGAY Coffeetable Book, Monofonous Press, Austin, TX

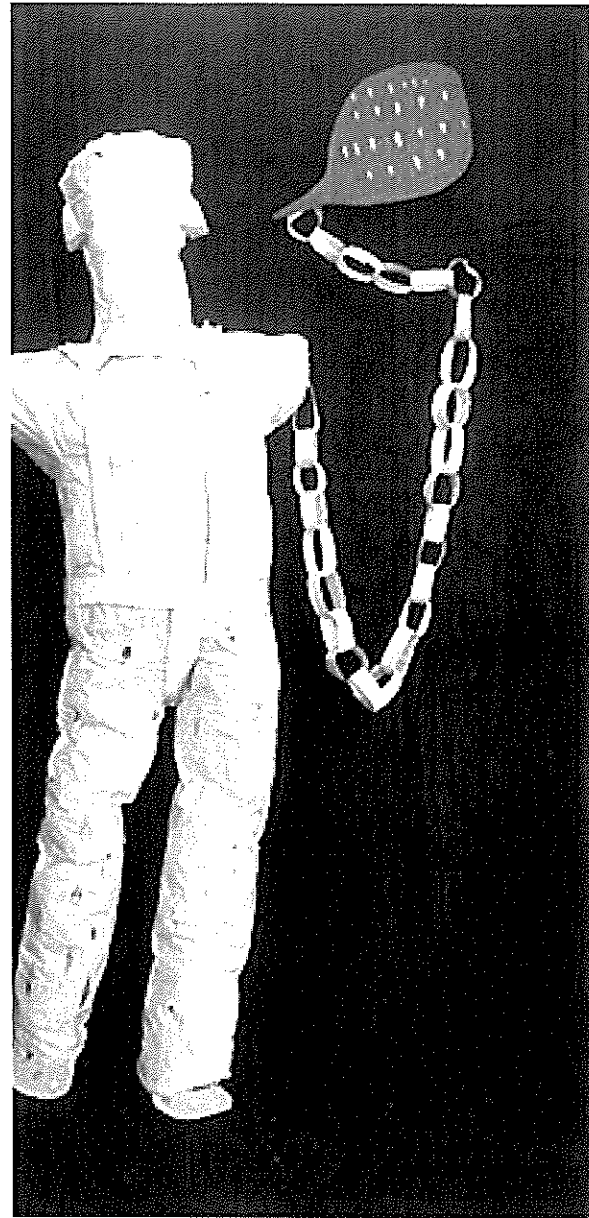
ist/performer/organizer/gaybigaygay



faggots abound
2014
watercolor on paper
5'x4'
\$500

r, artist/performer/organizer/gaybigaygay

TT



SILKY SHOEMAKER/ artist statement

I am a multi-media artist and performer. I make work that explores personal identity and the position of "outsider" in proximity to established social structures. these identities are explored through real and fantastical realms, employing a theatrical hand-built aesthetic that comes to life in sculpture, painting, costume, performance and video.

as a queer activist and community organizer, I am interested in how we know each other-- our solitude and company, our sorrows and epic joys, and the spaces between. pulled equally from an upbringing in musical theater and my experience as a DIY advocate, I strive to create magical environments and creatures using cheap, accessible, recycled materials. I am currently hard at work building the world's first and fabulous "gay wax museum" !

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

Sponsored Organization/Group/Individual (if applicable)

City of Austin

Florinda Bryant
name (typed) title
[Signature] 3/6/16
signature date

silky shoemaker 3/6/16
name (typed) title
[Signature] 3/6
signature date

name (typed) title

signature date

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

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

RETURN THIS TO THE CULTURAL ARTS DIVISION


Name of Applicant Salvage Vanguard Theater

Contact Name Silky Shoemaker

Phone Number 512-701-4888

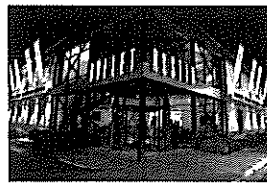
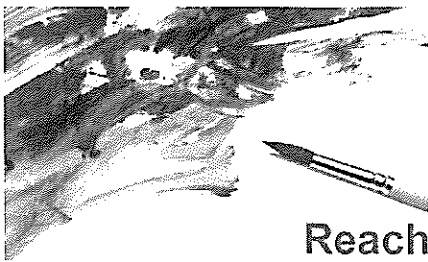
Fax Number

E-mail Address gladhandler@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 X | No |  |
| 2. Will alcoholic beverages be sold during this event(s) by someone other than the owner of the venue? | Yes | No X | |
| 3. If yes to #2, will your group be responsible for hiring someone to sell the alcoholic beverages? | Yes | No | N/A X |
| 4. If no to #3, will your group be selling the alcoholic beverages? | Yes | No | N/A X |
| 5. Are you responsible for providing seating, props, sound, lighting or other types of equipment and supplies for the event(s)? | Yes | No X | |
| 6. If yes to #5, will members of your group be using their own vehicles or renting a vehicle for this transportation? | Yes | No | N/A X |
| 7. If no to #6, will you hire someone outside of your group to provide this transportation? | Yes | No | N/A X |
| 8. Will you be using a City facility for your activity? | Yes | No X | |
| 9. If yes to #8, are you using the City's reservation agreement process to reserve your space? | Yes | No | N/A X |

CITY OF AUSTIN INSURANCE REQUIREMENTS

City of Austin Economic Development Department, Cultural Arts Division



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 Salvage Vanguard Theater

Sponsored Project (SP) Name (if applicable) Silky Shoemaker//Freeform

Contact (if an SP the contact person of SP) Silky Shoemaker

Email gladhandler@gmail.com

Phone 512-701-4888

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?

the promotional materials could have included information about how to request interpreters in a timely manner, or an interpreter could have been pre emptively hired. also, closed captioning or printed transcript could have been made

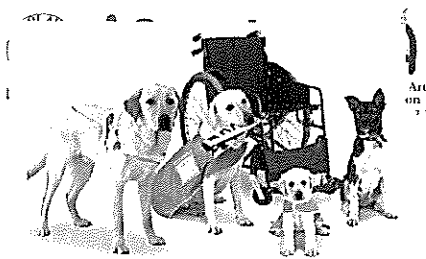
3. If your theater has 151– 300 seats, how many wheelchair accessible seats are required under the new ADA? 5



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? ada information hotline



vsa
TEXAS
The State Organization
on Arts and Disability

AD)))

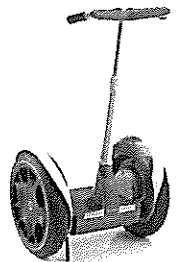
6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?
- ☒ A. Do you have a certification for your service dog? X
B. What is your disability?
C. What a kind of tasks has your dog been trained to do for your disability?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

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

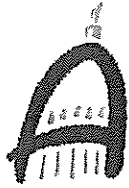


8. Under the new ADA requirements, a Segway is not considered a mobility device.
True or False? false

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



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



**Cultural Arts
Division**
CITY OF AUSTIN

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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

**Violet Crown Players
Trust**

\$ 7,500 Requested

Submitted: 3/7/2016 1:27:58 PM (Pacific)

Project Contact

Moya Khabele
mkhabele@mac.com
Tel: 5129478772

Additional Contacts

mkhabele@mac.com

Violet Crown Players

6134 Jumano Ln
Austin, TX 78702

Director

Diana Huckaby
djhuckaby1@gmail.com

Telephone 5123013656

Fax n/a

Web <http://diversespacedance.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

Toni

2. Last Name

Bravo

3. Title

Secretaru

4. Email

diversespace@gmail.com

5. Street Address

8708 South Congress #530

6. City

Austin

7. State

Texas

8. Zip/Postal Code

78745

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.

June 2001

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

- ☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

Start Date (MM/DD/YYYY)

End Date (MM/DD/YYYY)

TOTAL

7. Are you a new applicant?

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

☒ Yes

☐ No

Section III. Application Questions

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

1. Is this application for a Sponsored Project

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

☐ YES

☒ NO

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

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

3. Sponsored Project Contact Information - FIRST NAME

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

4. Sponsored Project Contact Information - LAST NAME

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

5. Sponsored Project Contact Information - EMAIL

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

6. Sponsored Project Contact Information - TELEPHONE

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

7. Sponsored Project Mailing Address - ADDRESS

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

8. Sponsored Project Mailing Address - CITY

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

9. Sponsored Project Mailing Address - STATE

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

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

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

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

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

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

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

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

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

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

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

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

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

Narrative Part I - Project

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

Violet Crown Players Inc. Production is a 501c3 organization that produces dance performances in Austin, TX. One of their annual offerings is the artistic work of Toni Bravo and the company that she leads called Diverse Dance Space Theatre (DDST).

Annually, they produce a performance to share with audiences the final product of the yearly dance season. We have produced 5 shows this year, our theme is TRUST. The performance takes place at Austin Playhouse on May 15, 2016 at 7:00pm.

TRUST, like a fabric can be torn or shaped into a fine, protective garment, full of color and life. TRUST is a multi-faceted modern dance performance that features the best that the company has to offer.

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

Violet Crown Players and Diverse Dance Space Theatre provide high quality modern dance performance for Austin. Unfortunately, because of the high cost of rehearsal space, performance fees, and production costs, there are few organizations in town that can deliver this type of quality in the modern dance realm to Austin. We are proud to be one of the few that has the expertise and resources to fill this artistic need for the city.

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?

Toni Bravo is the founder of Diverse Space Dance Theatre and Violet Crown Players. Bravo studied in London at the Royal Academy of Dance and the Imperial Society of Dance, with Ruth French, John Field and Dame Ninette de Valois in 1976. In the US, she has performed with Ballet Austin, Ballet Memphis, Discovery Dance, and The Early Dance Institute. In the 90's she was awarded best choreographer title by Austin Chronicle's "Best Of Austin" for three years in a row. She also received the Biden Payne award for outstanding choreography for the Vortex's production of "EARTH". She presents her independent works with DSDT and her youth company travels every year to perform and study in the Irish Youth Dance Festival and at Listros, Berlin.

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?

Our cast and audiences are multi-racial and multidisciplinary, encompassing a wide array of the breadth of Austin. 30% of our dancers are ethnic minorities, 90% are female, and our company leader is a Mexican-American female. Our dancers range from age 9 to 65, showing audiences that dance is to be shared and enjoyed by humans of all ages.

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?

Our programming and touring projects have been successfully produced in the past 5 years with the help of funding by private donors, kickstarter campaigns, the Keating Family Foundation, Frost Bank, and several silent auctions. Our director has produced performances for 20 years in Austin, Athens, Dublin, and Berlin. We have a permanent rehearsal and small performance home at Austin Dance Academy. We also have a team of approximately 20 volunteers who help with productions, fundraising, and administrative work. Our grant writer, Moya Khabele, has Moya Khabele, a professional fundraiser, education administrator, and event producer.

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

This project will be measured using the following metrics for evaluating effectiveness:

Number of people attending the show – 200

Number of youth attending – 50

Successful adherence to the budget submitted in this grant

Number of articles written in local media outlets and national art media outlets (which helps to promote the artist's work and helps to promote Austin as an artistic city) – 2

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

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

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

If not Applicable please type 'N/A'

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?

Every year we choose a theme of social concern. This year, our theme is TRUST. We use dance to communicate this theme artistically, leaving the audience with a palpable experience of how to interpret human issues through art. Our ticket price is always on a sliding scale so that audience members from lower incomes can afford to attend. For this show, the ticket price is \$15 to \$50, and free for children and patrons with disabilities.

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

We will be sending out over 20 press releases to local and national media outlets in hopes of having articles written on the show and the artist. We will be doing a facebook, twitter, instagram, and website campaign to promote the show, as well as over 200 event posters posted in local restaurants, bars, coffee shops, and community centers.

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

Ms. Bravo, our director has direct contact with AISD schools and we will invite students and faculty to our concerts at nominal or no cost. This includes audiences with physical and learning disabilities. The facility where the performance will take place is handicap accessible.

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

For this show, the ticket price is on a sliding scale from \$15 to \$50, and free for children and patrons with disabilities.

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

We plan to send invites to all of the Central Austin hotels and to their staff and ask that they market the event to their guests.

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).

Violet Crown Players has produced Musical Theatre and Dance programs for 20 years. Their production group called Diverse Dance Space Theatre has offered performances for the last 5 years.

Our productions and touring have been praised by local and European audiences. Two of our members have been awarded "best performer" price at Irish Youth Dance Festival.

Ms Bravo, our director, has won several awards in Austin and in Europe. She is also and active artist and educator, working with AISD, Ballet Austin, Austin Shakespeare, VORTEX Repertory theatre and UT department of Theatre and Dance constantly.

Violet Crown's Diverse Space Youth Dance Theatre (DSYDT) believes that the arts have the power to positively impact all areas of a child's life. The arts have a unique ability to capture children's imaginations--motivating them to strive for excellence and prompting them to see themselves and the world around them from new perspectives. Dance training builds muscles, character, community and it also provides youth with an awareness of health and social issues. Continuously performing, creating and recreating works, our dancers work through collaboration with each other, and with artists and choreographers from other 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
diversespacedance.com & <https://www.facebook.com/diversespacedance/?ref=hl>

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 14,400	\$ 16,184	✓	☐	\$ 22,300
Expenses	\$ 14,400	\$ 16,184	✓	☐	\$ 22,300
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 1,500 Performance	\$ 1,500
2. Total Other Earned Income	\$ 500 Raffle and silent auction	\$ 500
3. TOTAL EARNED INCOME	\$ 2,000	\$ 2,000
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$ 750 IBM Atlassian Individual donors	\$ 750
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 1,000	\$ 1,000
8. TOTAL UNEARNED INCOME	\$ 1,750	\$ 1,750
9. COA Request Amount	\$ 7,500	\$ 7,500
10. TOTAL CASH INCOME	\$ 11,250	\$ 11,250
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 3,750 Administration and choreographer	\$ 3,750
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$	\$ 0
Total	\$ 15,000	\$15,000

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$	\$	\$ 0
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$	\$ 1,000	\$ 1,000 Grant writing and accounting
16. Artistic Non-Employee Costs	\$ 2,250	\$ 2,000	\$ 4,250 Dancers, musicians, choreographers
17. Travel	\$	\$	\$ 0
18. Space Rental	\$ 5,750	\$	\$ 5,750 theatre and rehearsal space
19. Equipment Rental	\$ 500	\$	\$ 500 Lighting, sound and video projectors
20. Supplies and Materials	\$ 500	\$	\$ 500 Costumes and props
21. Marketing and Promotion	\$ 500	\$ 750	\$ 1,250 PR and printed services
22. Production/Exhibit Costs	\$ 1,250	\$	\$ 1,250 Technical support,
23. Other	\$ 500	\$	\$ 500 Insurance
24. TOTAL EXPENSES	\$ 11,250	\$ 3,750	\$ 15,000
Total	\$ 11,250	\$ 3,750	\$ 15,000

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	TRUST, Dance/theatre production	May 14-15	Austin Playhouse	6001 Airport Blvd, Austin, TX 78752	1
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					1

Section V. Documents

Documents Requested *

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

Required?

✓

Attached Documents *

[IRS electronic filing](#)

[IRS electronic filing 2015](#)

[IRS letter](#)

✓

[Board list](#)

✓

[Form 990-N E-filing Receipt](#)

[Ms Bravo's CV](#)

[Production history](#)

[Bravo bio](#)

✓

[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.



[Assurance](#)

[download template](#)

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

Application ID: 53907

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

DEPARTMENT OF THE TREASURY

Date: 11/20/97
6011 11/20/97

VIOLET CROWN PLAYERS INC
6134 JUMANO LN
AUSTIN, TX 78749

Employer Identification Number:
74-2806048
DLN:
17053097946091
Contact Person:
RYAN HIRSCH ID# 31245
Contact Telephone Number:
(877) 829-5500
Our Letter Dated:
April 1997
Addendum Applies:
No

Dear Applicant:

This modifies our letter of the above date in which we stated that you would be treated as an organization that is not a private foundation until the expiration of your advance ruling period.

Your exempt status under section 501(a) of the Internal Revenue Code as an organization described in section 501(c)(3) is still in effect. Based on the information you submitted, we have determined that you are not a private foundation within the meaning of section 509(a) of the Code because you are an organization of the type described in section 509(a)(1) and 170(b)(1)(A)(vi).

Grantors and contributors may rely on this determination unless the Internal Revenue Service publishes notice to the contrary. However, if you lose your section 509(a)(1) status, a grantor or contributor may not rely on this determination if he or she was in part responsible for, or was aware of, the act or failure to act, or the substantial or material change on the part of the organization that resulted in your loss of such status, or if he or she acquired knowledge that the Internal Revenue Service had given notice that you would no longer be classified as a section 509(a)(1) organization.

You are required to make your annual information return, Form 990 or Form 990-EZ, available for public inspection for three years after the later of the due date of the return or the date the return is filed. You are also required to make available for public inspection your exemption application, any supporting documents, and your exemption letter. Copies of these documents are also required to be provided to any individual upon written or in person request without charge other than reasonable fees for copying and postage. You may fulfill this requirement by placing these documents on the Internet. Penalties may be imposed for failure to comply with these requirements. Additional information is available in Publication 557, Tax-Exempt Status for Your Organization, or you may call our toll free number shown above.

If we have indicated in the heading of this letter that an addendum applies, the addendum enclosed is an integral part of this letter.

Letter 1050 (DO/CG)

VIOLET CROWN PLAYERS INC

Because this letter could help resolve any questions about your private foundation status, please keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown above.

Sincerely yours,

A handwritten signature in cursive script that reads "Steven T. Miller". The signature is written in dark ink and is positioned above the printed name and title.

Steven T. Miller
Director, Exempt Organizations

Maria Antonieta (Toni) Bravo

Dance Educator and Choreographer

(512) 394-1147

mardebravo@gmail.com

diversespace@gmail.com

Maria Antonieta (Toni) Bravo Originally from Mexico City, now a naturalized American, Ms. Bravo holds a bachelor's degree in Chemistry and a master's degree in Theatre History and Criticism, with a minor in Dance Pedagogy (UT, 1987). Ms. Bravo left Latin America in 1979 since then she has studied and performed throughout the planet before she settled in Austin, Texas. Most notably she studied and performed in London at The **Royal Academy of Dance** and the **Imperial Society of Dance**. AND in 1989 Bravo spent 9 months in Essen/Werden Germany, teaching and training with the Gymnasium Essen Werden and **Pina Bausch's Company** in Wuppertal. In Austin she has danced in works by Merce Cunningham, Sharon Vasquez, Leon Danielian and Woody McGriffe. She has choreographed many Musicals including "The Fantasticks" "Company" "A Little Night Music" and "In The Heights." She has also worked with many theatre companies in Austin, including THE VORTEX, Violet Crown Players, Austin Playhouse and Austin Shakespeare.

Bravo's work as independent choreographer consists of different dance styles such as Contemporary Modern Dance, Musical Theatre, Contemporary Ballet, Jazz, Nouveau-Latin and Dances and Rhythms from different sectors in the World as well as Movement for Actors and Dance in Education subjects. She was awarded best choreographer title by Austin Chronicle's "Best Of Austin" for three years in a row. And in 2014, she received the B Iden Payne award for outstanding choreography for her work in "EARTH" in collaboration with Bonnie Colum at THE VORTEX Repertory Theatre.

Bravo is the artistic director of **Diverse Space Dance Theatre [DSDT]** and **Diverse Space Youth Dance Theatre [DSYDT]**. The youth company travels every year to participate the Irish Youth Dance Festival and to perform at LISTROS and APT, Berlin.

Ms. Bravo is also a faculty member for the Ballet Austin Academy where she has directed and designed the curriculum for Pre-ballet classes for children 5 to 7 years old. At Ballet Austin she also directs the Dance in Education Continuous Projects taught in AISD schools. Ms. Bravo designs the curriculum, trains the instructors and teaches dance and movement classes that integrate academic subjects into a kinetic system of learning titled "**Leaps and No Bounds**"; The specific curricular goals of this program aim to facilitate learning in the areas of math, science, social/cultural studies and language arts by providing an alternative, kinesthetic method for introduction of curricular information

[<https://youtu.be/TP3R3EWalsI>]. In Austin she also direct the "**Dance in the Classroom**" program, which brings the beauty and structure of ballet to classrooms in elementary schools

[<https://youtu.be/erOMGUSl4ws>]. At the Tapestry Dance Academy she teaches Contemporary Ballet, Ballet Fitness, Contemporary Modern and DanceTheatre techniques.

In the past, Bravo has conducted movement programs at UT Austin School of Opera and Department of Theatre and Dance, St. Andrew's Episcopalian High School and Johnston High School. She designed and taught the dance program at St. Michael's Academy for 12 years

Curriculum Vitae

Resume

2015

Currently Advising a student in Rotterdam and another in Berlin, who are interested to write about Bravo's System of Dance in Education.
Established a relationship with Codarts Dance Department in Rotterdam. Will lecture teachers and Students in the Education Department in the Summer of 2016

Guest performer for "Dali's Feast" at The Vortex Repertory Theatre.
Guest Lecturer for International Choreographic Arts Centre
(ICKamsterdam) Neatherlands

Guest teacher of Contemporary Modern dance classes at Dance House in Dublin after conducting the Irish Youth Dance Festival Residency for the fourth time.
Guest teacher at Colegio Arquitecto Santiago Calatrava and Colegio Platero y Yo, in Valencia, Spain. First Lecture on Dance in Education at International Choreographic Arts Centre (ICKamsterdam) *City Company*, Amsterdam, Netherlands.
Guest teacher at SKVR Dansmakers, Rotterdam
"Leaps and No Bounds" classes at Freie Schule Anne Sophie, Berlin.
First teacher training lecture at Lern Werk, Berlin [www.lernwerk.de]

- 2014 Guest performer for "Out of the Box" Arts Festival at LISTROS, Berlin. "IN THE HEIGHTS" musical choreography fot UT Department of Theatre and Dance. Third Annual Summer Recidency at the Irish Youth Dance Festival. Guest teacher at Colegio Arquitecto Santiago Calatrava in Valencia, Spain. Choreography for "Spirit" in collaboration with Bonnie Collum at THE VORTEX. First Annual "Labor Day Dance Experience" in collaboration with Michael Jahoda [Rehearsal Director and Assistant to the Choreographer at Conny Janssen Danst in Rotterdam].
- 2013 Second Summer Recidency at the Irish Youth Dance Festival and "Earth" created in collaboration with Bonnie Collum, winner of B. Iden Pyne award for outstanding choreography. Guest teacher at Colegio Arquitecto Santiago Calatrava in Valencia, Spain; teaching "Leaps and No Bounds" lesson plans to grades INFANTIL to 2nd Grade.
- 2012 After returning from Ireland Bravo worked with Bonnie Collum in the creation of "WATER" funded by NEA. Bravo also choreographed the dances in "Pride and Prejudice" produced by Austin Shakespeare
- 2012 DSYDT was invited to perform in The 12th annual Irish Youth Dance Festival. After a successful KICKSTARTER campaign and an acclaimed performance at The Vortex Theatre of "Hunger and Hurt"
- 2011 Ms Bravo returns to Ireland and Germany as guest teacher and choreographer during the Summer. Working at St. Michael's School in Cloughjordan, Irish Wheelchair Asociation, and Dance House in Dusseldorf.
In the Winter Bravo creates "A New Future" [Dance about Resilience] in conjunction with the mission of 350.org
- 2011 In May Ms Bravo began formal rehearsals with Diverse Space YOUTH Dance Theatre (a Life Long Dream). The group is comprised of 7 youngsters from the age of 14 to 21. Five of these dancers have studied with Bravo since the early ages of 5 and 7, two of them came to study with her in 2011. All of them have trained in diverse dance techniques from Classical Ballet to Tap and Musical Theatre
Bravo also participated with DSDT in the global effort against Water Scarcity established by World Water Day. Her creation piece "Thirst" was performed at the Umlauf Sculpture Garden and at the Carver Museum Complex in March and April
- 2010 Ms Bravo establishes a relationship with St. Michael's School in Cloughjordan, Ireland teaching the "Leaps and No Bounds" curriculum to all the grades in the school. And she also teaches at the Irish Wheelchair Asociation teaching a Dance Worshop.
- 2010 Ms Bravo returned to Essen/Werden Gynasium as guest teacher in Modern dance.
- 2008-2010 Curriculum Development. Lesson plans in "KINESIS DANCETHEATRE METHOD" technical training and choreography.

- 2008 Guest Teacher for Theatre Exchange at King Alfred's College in Wantage, Oxfordshire, England.
Bravo established a relationship with Austin Shakespeare as their choreographer in residence.
- 2007 "From the Deep Blue" Choreography was woven with scenes from "Metamorphoses" by Mary Zimmerman, in collaboration with the St. Andrews Upper School "Junior experience" Directed by Rick Garcia and Jason Kruger. Metamorphoses was later performed in Greece.
- 2006 "From the Deep Blue" previewed at the grand opening of the Blanton Museum of Art.
- 2005 DSDT performed with Ballet Austin II members in the production of two Manuel De Falla operas produced by UT's Music department
- 2004-07 She conducts movement program at St. Andrew's Episcopal High School.
- 2003 – 2011 She is currently designing and teaching the dance program at St. Michael's Academy
- 2002-07 Ms Bravo has also been involved in a Theatre Workshop for High School teachers conducted by MAESTRO THEATRE in San Marcos, Texas
- 2001 The Greater Austin Hispanic Chamber of Commerce selected Ms Bravo as the recipient of the Community Service Award in the "Arts" category.
- 1999-2002 Conducted an award winning program at Johnston High School Drama department under the direction of Rick Garcia, and sponsored by Ballet East. Taught Elementary and High School teachers in the Texarkana ISD to integrate movement, dance and arts in general into their curriculum.
- 1999-2007 Ms. Bravo choreographs the musicals produced by Violet Crown Players and UT Music department.
- 1998-2000 Austintin Chronicle's Readers Poll gave Ms. Bravo the award for "Best Choreographer of the Year" for three years in a row
- 1995-2007 Ms. Bravo also directs Ballet Austin's Pre-ballet Program and "Leaps and No Bounds", an educational program for grades K to 4th grade. Ms. Bravo designs the curriculum, trains the instructors and teaches dance and movement classes that integrate academic subjects into a kinetic system.
- 1992-2007 Ms Bravo presents her independent works through **Kinesis Project** and **DIVERSE SPACE DANCETHEATRE (DSDT)**
- Since 1991 Ms. Bravo has been commissioned to teach, choreograph, and perform for communities outside of Austin. These include: Instituto de Bellas Artes in Matamoros; Festival Internacional de Arte de Mujeres in Costa Rica; Instituto Cultural Mexicano in San Antonio; The Arts Council of Marshall Texas; and Festival de la Frontera in Nuevo Laredo. In Austin she has choreographed for operas, musicals, plays, and dance performances produced by Ballet East, UT's Music and Theatre and Dance Departments, St. Edward's University Theatre Department, ACC Theatre Department, VORTEX Repertory Theatre, Violet Crown Players, Austin Police Department, Political Asylum Project of Austin (PAPA), and Frontera Fest. Since 1991 Ms Bravo has worked with youth members of Austin Housing Authority Projects, DARE program, Gardner Shelter (Travis County Juvenile Court), Martin Middle School and McCollum High School and The wheelchair groups of Austin. She has been asked two times by the Texas Commission on the Arts to serve in the Jury Panel to interview applicants to their Arts in Education Program; and to be a Conference lecturer for TCA's Arts in Education Conference.
- 1989-1990 Essen, Germany: taught at Werden Gymnasium and Folkwang Hochschule. Trained with and interviewed Dancers at Tanztheater Wuppertal-Pina Bausch for 8 months. Residency at Marseille and Encore in the South of France. Taught Master classes and choreographed a suite of dances.
- 1987-1989 Dancer with Yacov Sharir Dance Company. Worked with Merce Cunningham and other choreographers

Master's degree in Theatre History and Criticism, with a minor in Dance Pedagogy
 UT at Austin. Profesors: Leon Daniellian and Oscar Brocket, mentors

1985-87 Assistant Director to Sharon Vasquez for DRT at UT Austin, TX. Bravo's
 choreography was nominated to compete in Regional College Dance Festival

1985 Trained at Perry Dance and Steps, New York City, Muller technique and Lubovich
 Summer School at Tisch NYU

1982-84 Dancer with Discovery Dance. Trained with Anita Dich, Houston, TX

1980-82 Dancer with Austin Civic Ballet/Ballet Austin. Teacher for BA Academy, Austin, TX

1979 Attended Dance Department at Unifversity of Illinois at Urbana-Chanpain. Dancer
 with Memphis Ballet. Teacher for MB Academy, Memphis, TN

Bachelor's degree in Chemistry; Universidad Ibero Americana; Mexico City, Mexico

1976-77 Studied at the Royal Academy of Dance in London on Scholarship. John Fiel, Ruth
 French and Madame Ninette DeValois teachers. Teaching certificate from The
 Imperial Society. Performed with the Student Ballet Company twice.

Diploma in Dance Education from The Empirial Sociaty of Dacnce

1975 Apprentice to Ballet Nacional de Mexico. Escuela Nacional de Danza

Dancer with Ballet Classico 70 Affiliated company to Amalia Hernandez's Ballet
 Folcklorico, Mexico, City. Mexico.

1972 Began to train formally with John Field, Carlos Lopez Maganon, and Francisco
 Martinez at the School of National Dance, Mexico City

DIVERSE SPACE DANCE THEATRE HOME

THE DIVERSE SPACE DANCE THEATRE IS HEADED BY TONI BRAVO

Violet Crown Players has produced us for 5 years! We would love to count on you for this year's production!!



BY DIVERSE SPACE
DANCE
MARCH 17, 2015

[LEAVE A COMMENT](#)

Our dancers have been invited to participate in the Irish Youth Dance Festival again this year. This is a wonderful prospect for these young dancers to perform and study in an international setting. Also, in preparation for the trip, we are working toward two productions in Austin: one in April at the VORTEX Theatre, and ...



TRUST, the final stretch... before we go to Europe!

FEBRUARY 15, 2016 [LEAVE A COMMENT](#)

WE ARE GROWING!!!

FEBRUARY 9, 2016 [LEAVE A COMMENT](#)



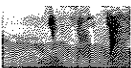
Happy end of the Year!
PLEASE DONATE!!!

DECEMBER 24, 2015 [LEAVE A COMMENT](#)



NEW CLASS SCHEDULE!!!!

NOVEMBER 25, 2015 [LEAVE A COMMENT](#)



Our INFORMAL performance for TRUST!!!

NOVEMBER 11, 2015 [LEAVE A COMMENT](#)

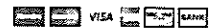
CAN YOU HELP DSYDT GO TO EUROPE THIS SEASON?

SEPTEMBER 20, 2015 [LEAVE A COMMENT](#)

PHOTOS



[Donate](#) - \$5.00



TOPICS

- Choreography
- Dancers
- Europe 2013
- Europe 2014
- General Information
- Performances
- Uncategorized

ARCHIVES

- March 2016
- February 2016
- December 2015
- November 2015
- September 2015
- July 2015
- May 2015
- March 2015
- January 2015
- October 2014
- September 2014
- March 2014
- January 2014
- October 2013
- June 2013
- May 2012
- April 2012
- March 2012
- November 2011
- June 2011
- May 2011
- February 2011
- June 2010
- August 2009

META

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- Comments [RSS](#)
- [WordPress.com](#)

Diverse Space Dance Theatre

For more information, please visit our website at diversespacedance.com

Toni Bravo, Diverse Dance Space Theatre, and Violet Crown Players

Artist Bio

Toni Bravo is the founder of Diverse Space Dance Theatre. Bravo studied in London at the Royal Academy of Dance and the Imperial Society of Dance, with Ruth French, John Field and Dame Ninette de Valois in 1976. In the US, she has performed with Ballet Austin, Ballet Memphis, Discovery Dance, and The Early Dance Institute. In 1985 she became the assistant to the director of Dance Repertory Theatre at UT, Austin where she studied with Merce Cunningham, Leon Danielian, Woody McGriffe and Sharon Vasquez. In 1989, Bravo spent 9 months in Essen Germany, teaching and training with the Gymnasium Essen Werden and Pina Bausch's company in Wuppertal.



In 1996, she founded Diverse Space Dance Theatre DSDT along with the Violet Crown Players in Austin, TX. Her work consists of different dance and dance theatre styles including Modern/Contemporary Dance, Musical Theatre, Ballet, and Dances and Rhythms from different sectors in the World.

In the 90's she was awarded best choreographer title by Austin Chronicle's "Best Of Austin" for three years in a row. She also received the Biden Payne award for outstanding choreography for the Vortex's production of "EARTH". She presents her independent works with DSDT and her youth company travels every year to perform and study in the Irish Youth Dance Festival and at Listros, Berlin. She also choreographs every year for Austin Shakespeare. In 2013 she choreographed the UT's production of "In The Heights", the Tony Award Best Musical written by Lin-Manuel Miranda.



Assurances

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

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

☒ This application was approved by the applicant's board on Feb 27/16

☐ 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

Sponsored Organization/Group/Individual (if applicable)

City of Austin

Toni Bravo secretary/Artistic director

name (typed)

title

signature

date

name (typed)

title

signature

date

name (typed)

title

signature

date

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

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

RETURN THIS TO THE CULTURAL ARTS DIVISION

Name of Applicant Violet Crown Players

Contact Name Toni Bravo

Phone Number 512-791-3128

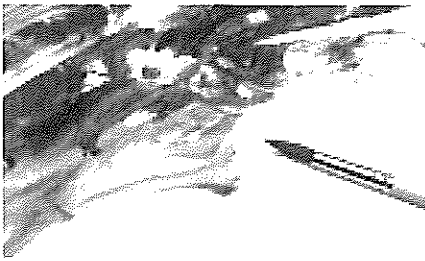
Fax Number

E-mail Address diversespace@gmail.com

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

GU

AL



ing 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 Violet Crown Players

Sponsored Project (SP) Name (if applicable)

Contact (if an SP the contact person of SP) Toni Bravo

Email diversedancespace@gmail.com

Phone 512.394.1147

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



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



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



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

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



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?

☒ no

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



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

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



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

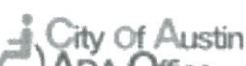
8. Under the new ADA requirements, a Segway is not considered a mobility device. ☒ False

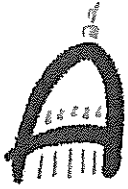
9. Your museum is hosting a traveling exhibition of mummies from ancient Egypt. The policy of the lending museum is that the artifacts may not be touched. You have a patron who is blind visit the exhibit. Would it be considered a "fundamental alteration" or a "reasonable modification" to let the visitor touch the art? ☒ no



Fundamental Alteration

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





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 Tangerine

\$ 3,000 Requested

Submitted: 3/7/2016 2:49:00 PM (Pacific)

Project Contact

Peggy Ellithorpe
membership@austincreativealliance.org
Tel: 5122472531

Additional Contacts

ryanlaydenmusic@gmail.com

Austin Creative Alliance

81 San Marcos St #c1
Austin, TX 78702

CEO

John Riedie
john@austincreativealliance.org

Telephone 512.247.2531

Fax

Web www.austincreativealliance.org

Additional Information

AUTHORIZING OFFICIAL

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

1. First Name

Shea

2. Last Name

Little

3. Title

Board Chair

4. Email

little@bigmedium.org

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 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.

3/2007

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.

6/10/2016 Start Date (MM/DD/YYYY)

6/10/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

7. Are you a new applicant?

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

☒ Yes

☐ No

Section III. Application Questions

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

1. Is this application for a Sponsored Project

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

☒ YES

☐ NO

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

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

Tangerine

3. Sponsored Project Contact Information - FIRST NAME

Ryan

4. Sponsored Project Contact Information - LAST NAME

Fimreite

5. Sponsored Project Contact Information - EMAIL

ryanlaydenmusic@gmail.com

6. Sponsored Project Contact Information - TELEPHONE

316-518-0525

7. Sponsored Project Mailing Address - ADDRESS

3115 S. 1st st. Apt. 206

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

Texas

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78704

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).

Tangerine- Set up/dress rehearsal June 9th. Event and performance June 10th 7pm. Dinner will start at 7 for any attendees wishing to partake. Independent painters will have artwork presented in the dining area for people to observe. Small artist performances Violin, cellist, and singer songwriters will serenade the dinner before Tangerine begins shortly after sunset. The event is at the Sekrit Theater located at 1145 Perry Road, Austin, Tx 78721. There is a 13 Piece band/orchestra as the main artist performance piece. Nomad sound is doing the sound concept. Big Medicine productions is doing the lighting concepts. Sims Foundation is an official community sponsor and will provide information and access to counseling.

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

Tangerine strives to be one of the productions to be spoken of in media and radio for creative endeavors as well as, a show that was not already picked up by big industry or major production company; just an artist with a dream to strive for a production that encourages the underfunded and underserved dreamers that live in the community. An artist with a dream to set an example of how visions and dreams can work with persistence and faith, and how programs and groups such as ACA and Cultural arts can be the next step in fulfilling an artist's vision. Tangerine is working to involve film, theater, music, dance and visual art combined to create a show of high value and also deliver a message of everlasting love for the underserved and more.

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 venue Sekrit Theater is a nostalgic venue dedicated to changing the hearts and minds of everyone who attends events held there. Austin has a high standard for the arts and Tangerine is made to reach the underserved and inspire and give them hope. Knowing that many underserved cultures do not have access to support, the show is built around presenting new ways for these cultures to unite and strengthen within the community. The venue is in a lower income/underserved community. Tangerine has taken elements of visual art, dance and music with attributes pertaining to Black, Latino, Asian and Indian roots. With film, visual art, dance, music and a community message combined Tangerine intends to honor Austin's reputation for a city of Art

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 music composed for Tangerine is by Roberto Riggio. He is known for his latino and indian style of music. The dinner before the show will have artistic paintings from underserved artists in the surrounding zip code of the venue, allowing them to display their talent and spread their message of art before the show begins. Tangerine is reaching out to churches with underserved population to insure that the show is a tool for them to gain access to new avenues for support of losing a loved one. The production is also looking to employ any young underserved people wanting to learn skills of production or participate in the show if desired. The Sims foundation and Tangerine is prepared to offer assistance at no cost to the underserved.

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?

Ryan Layden has a been doing Theater and live performance for 20 years. His most recent successful charitable event was in 2013 with the Peace Project raising \$1,000 to bless a random family to assist with their cancer medical bills. Over 15 different artists collaborated to raise the money in just 2 weeks. Ryan is a free lance film editor and works with Gary Huff at Rusty Auto productions. He has produced 6 music videos and a Austin Web show "Breaking Tradition" which features underserved and independent artists in austin. He fell short of Bachelors degree in music theater performance when his health declined in 2001. Still having almost 3 years of college training in the arts.

See also uploads for ACA's administrative capability.

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

Surveys of participants and attendees of the Tangerine event will be fulfilled after the show. The Sims foundation will have a table and allow people access to their services for mental support pertaining to the nature of Tangerine's show. Anyone who has had difficulties with losing a loved one.

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

A survey will be emailed to attendees. It will included these questions. Will be made available to be filled out at the event also after gaining attendees email address. A follow up with the Austin Convention center will be done to ensure that tourists were in attendance thru the concierge. A follow up with participating churches will be done after event to insure everyone in attendance or thru word of mouth is served and still has opportunity for support.

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'

See ACA's capability in attached documentation.

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. Universally all races and cultures have had a loss of a loved one. The show spreads a message of hope and uses several art forms to inspire. Also has elements and participating sponsors that will supply assistance services for those who may want counseling or new options to work thru their struggle. Black Americans in Austin have the the highest rates of HIV and cardiovascular disease related deaths. We intend to reach out to these in attendance. Latino Americans have the highest infant or child death rate in Austin. We intend to reach out to these in attendance. White Americans have the highest suicide rate in Austin. We intend to reach out to these in attendance.

Statistics of identified community is from austintexas.gov

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

Several forms of marketing are being aligned to make sure that all community can have access to this event. Major publications (Austin Statesman, Chronicle, Rock Star Magazine, Radio KUTX and SUN Radio Spots, Appearance on Fox News in the morning, Social networking- Twitter, Facebook

and multiple blog magazines, Now playing in Austin. Partner collaboration of data base of members and community- Sims Foundation, Austin Creative Alliance, Austin Music Foundation. Partnering with community churches with majority of undeserved population. Collaborating with the pastors starting in April up until debut of the show. Working with Austin convention to insure discounts for tourists staying in the hotels. Discounts for the undeserved community.

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

There will be hearing impaired interpretation available at the event. Proper access for wheelchair and mobility is built into the venue. Listening devices is currently being researched and discussed to have available at the event.

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

The venue Sekrit theater is located in an underserved zipcode. Starting in April we will begin to partner with churches in area with dominant underserved population and bring notice to the Tangerine event and our mission to serve any who need help with grief and loss. Discounts are in place for the underserved and low income. If payment cannot be made they will be able to attend the event at no cost. Counseling and services will be provided at no cost with Sims Foundation Partnership. Starting in April we also are looking to have underserved children and young people help with the production to learn skills in the artistic industry. Tangerine is open at no cost to Latino, black, Asian, Indian artistic orgs if needed.

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?

In April work will begin to partner with the Austin Convention center and the hotel/motel industry. Tangerine will be offering publications of the event and inviting tourists to take part in the message, dinner, and performance by attending at a discount. Any groups that the convention, hotels, motels present will receive additional perks with packages of merchandising for souvenirs of their visit to Tangerine and Austin. Looking to have specific business/orgs that may be staying in Austin that weekend to have free tickets and transportation offered if needed.

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 for Tangerine is to set a new creative standard for a live culture and artistic show in Austin, TX. Building it around several art forms and collaboration with the prosperous and underserved. Creating a show that is built around a positive and hopeful message of everlasting love and dreams fulfilled. Proceeds from the show will be used to strengthen establish charities in this field. Tangerine will focus on the underserved communities in hopes to motivate and strengthen thru times of grief and loss. For Example: Christi Center- www.christicenter.org. Furthermore a goal to create groups for artists and the underserved community. Having additional avenues for counseling and rehabilitation of the lives effected by unexpected loss of a loved one or companion. Using the power of talent and art to be another tool of encouragement. The creation has been growing and advancing since 2006. Smaller events have been performed yearly for the past 6 years in Austin, TX and in other states.

The mission for the Austin Creative alliance is to advance, connect and advocate for Austin's arts, cultural, and creative communities in order to nourish and strengthen and protect the character, quality of life, and economic prosperity of our region.

Online Documentation

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

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

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 1,600	\$ 4,050	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 2,100

Expenses	\$ 1,617	\$ 4,227	✓	┐	\$ 9,250
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 2,500 Tickets will go on sale on April 10th thru eventbrite. \$50 VIP passes with 30 available. \$10 early bird with 100 available \$15.00 regular price as of May No limit. Tickets will be available on the tangerine website and social media sites. Grass roots promotion and sales	\$ 2,500
2. Total Other Earned Income	\$ 3,285 Tangerine cds are \$10 with 100 available. Danielle's journals are \$50 with 50 available. Candles and lip balm are \$5 with unlimited supply. Merchandising sales from candles, lip balm, journals, tshirts, hoodies, key rings, cds and dvd, posters	\$ 3,285
3. TOTAL EARNED INCOME	\$ 5,785	\$ 5,785
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$ 3,685 Current Donation amount by In Kind donator Johnny Repka	\$ 3,685
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 465 Current amount available of funds to apply towards Tangerine out of my pocket	\$ 465
8. TOTAL UNEARNED INCOME	\$ 4,150	\$ 4,150
9. COA Request Amount	\$ 3,000 CAD Community Initiatives Grant	\$ 3,000
10. TOTAL CASH INCOME	\$ 12,935	\$ 12,935
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)	\$ 6,250	\$ 0
Total	\$ 12,935	\$12,935

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$ 1,000	\$	\$ 1,000 Team to begin work in April thru start of June show to assist in organization and management of all production, crew and artists.
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$	\$	\$ 0
16. Artistic Non-Employee Costs	\$ 1,900	\$	\$ 1,900 \$1300.00 for 13 Piece band 100.00 per artist for night performance. \$600.00 for transcribing, composition of orchestra parts and conducting
17. Travel	\$	\$	\$ 0
18. Space Rental	\$ 800	\$	\$ 800 Sekrit theatre space rental for day of set up and day of performance
19. Equipment Rental	\$ 680	\$	\$ 680 Venue Sekrit Theatre has all sound provided. Rental of two additional Main cabs will be added with venue's all ready installed system.
20. Supplies and Materials	\$ 785	\$	\$ 785 Still need more materials for Booths, staging flowers and lights, software for night of sales, food for crew and participants
21. Marketing and Promotion	\$ 2,770	\$	\$ 2,770 Program guides, Flyers, Brochures, local publication, Tangerine cds, posters, tshirts and additional merch. This area is lower than expected only due to utilizing contacts in very established networks such as Blackfret, Dell, Shape Scenes following, etc. Cutting cost on marketing as much as possible and also getting the same results, is the goal
22. Production/Exhibit Costs	\$ 5,000	\$	\$ 5,000 2000.00 Show live taping, editing and production of dvd of Tangerine. 500.00 Sound concepts for crew and labor for set up of sound system. 500.00 For lighting concept designer for cues and transitions for the live show. 1000.00 For light engineer including equipment and labor for the live show. 500.00 for sound engineer and labor day of show, 500.00 for set design services and set up including crew for day of show.
23. Other	\$	\$	\$ 0

24. TOTAL \$ 12,935 \$ 0 \$ 12,935
EXPENSES

Total \$ 12,935 \$ 0 \$ 12,935

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Tangerine: A musical tribute to all who have loved and lost	6/10/2016	Sekrit Theater	1145 Perry Road, Austin, Tx 78721	3
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					3

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 Determination Letter](#)

[Board List](#)

[ACA 990](#)

[ACA Administrative & History](#)

[PromoMaterial](#)

[TangerinePromo](#)

[AdditionalPurpose](#)

[UnderservedPartners](#)

[Tangerineexpense/budget/income](#)

[PreviousEvents](#)

[PreviousEventspromo](#)

[Insurance Assessment Form](#)

[Accessibility quiz](#)

[Authorized Signature](#)

Application ID: 53950

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BLEED AREA: TEXT AND IMAGES IN THIS RED SHADED AREA WILL BE TRIMMED

THE RED TAIL

SEKRIT THEATER

JUNE 10th, 7:00 pm

Tickets go on sale on April 10th

www.tyranlyden.com/tangerine

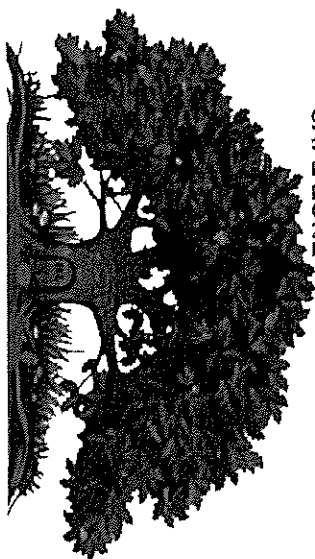


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TRIM LINE

SAFE ZONE

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JUNE 10TH SEKRIT THEATER 7PM Tangerine

TICKETS GO ON SALE APRIL 10TH AT WWW.RYANLAYDEN.COM/TANGERINE

Ryan Layden brilliantly uses both bold and subtle elements of film, live music, dance, and visual artistry to uniquely deliver the message and experience of love and loss to the underserved community. This production, entitled *Tangerine*, is a multi-conceptual show with a universal message of love far beyond the tangible. Recounting touching and heart wrenching events, in Austin based singer/songwriter Ryan Layden's life, a breathtaking story is revealed on stage. His first true love, his life and songwriting partner, Danielle, departed this world in 2006.

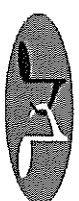
Tangerine features 10 songs, that he and Danielle wrote both independently and together, performed in front of a live audience accompanied by an impressively large band and orchestra. Ryan tenderly narrates the events of the *Tangerine* story. He speaks about the journey to overcome grief and loss. How music was an advocate that paved the path. *Tangerine* uses striking concepts and effective vehicles to reach out to every audience member who, as everyone does, has their own story and burden of loss. As the magical "*Tangerine Forest*," he promised her on their first date, begins to grow on stage, video of past moments with his beloved, are perfectly placed as transitions between narration and orchestral accompaniment.

Layden's goal to bring this to fruition is multifaceted. It is his own vehicle of healing but most importantly he's made arrangements to have all merchandising, performance and donation proceeds gifted to noted organizations whose mission is to help those suffering from loss and bereavement. *Tangerine* has a life of its own and will continue to tell its compelling story and evolve into the message of hope and healing Ryan Layden so optimistically envisions.

OFFICIAL COMMUNITY SPONSORS



austin creative alliance



STIMIS
FOUNDATION
MENTAL HEALTH SERVICES
FOR AUSTIN PARTICIPANTS

BLEED AREA: TEXT AND IMAGES IN THIS RED SHADED AREA WILL BE TRIMMED

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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

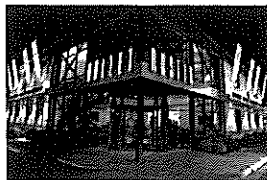
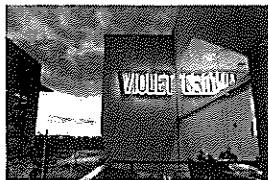
John Riedie

CEO

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

Tangerine	Creator
name (typed)	title
Ryan Furutani	03/07/16
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 Ryan Fimreite

Sponsored Project (SP) Name (if applicable) Tangerine

Contact (if an SP the contact person of SP)

Email ryanlaydenmusic@gmail.com

Phone 316-518-0525

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 an interpreter hired and available for the show



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?

VSATX.ORG



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

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

RETURN THIS TO THE CULTURAL ARTS DIVISION

Name of Applicant Ryan Fimreite

Contact Name Ryan Fimreite

Phone Number 316-518-0525

Fax Number _____

E-mail Address ryanlaydenmusic@gmail.com

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

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CITY OF AUSTIN INSURANCE REQUIREMENTS



Cultural Arts Division

CITY OF AUSTIN

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

Austin Creative Alliance The Counseling Session

\$ 3,000 Requested

Submitted: 3/7/2016 8:30:42 PM (Pacific)

Project Contact

Peggy Ellithorpe

membership@austincreativealliance.org

Tel: 5122472531

Additional Contacts

overdue2009@gmail.com, clifford@capitolviewarts.org

Austin Creative Alliance

81 San Marcos St #c1
Austin, TX 78702

CEO

John Riedie

john@austincreativealliance.org

Telephone 512.247.2531

Fax

Web 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

5. Street Address

6. City

7. State

8. Zip/Postal Code

District Number

9. Applicant Organization District Number

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

APPLICANT RACE CODE

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

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

FISCAL SPONSOR ELIGIBILITY

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

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

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

Section II. Eligibility

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

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

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

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

Please provide the month and year.

July 2012

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

- ☒ Yes
- ☐ No

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

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

used to support activities specified in the application will be accepted as matching funds.

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

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

06/06/2016 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.

The Counseling Session

3. Sponsored Project Contact Information - FIRST NAME

Tarik

4. Sponsored Project Contact Information - LAST NAME

Daniels

5. Sponsored Project Contact Information - EMAIL

Overdue2009@gmail.com

6. Sponsored Project Contact Information - TELEPHONE

737-704-1641

7. Sponsored Project Mailing Address - ADDRESS

3400 shoreline drive apt 720

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

Texas

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78728

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 Counseling Session: Theatre Production is a play that deals with suicide and sexuality that will be produced on June 6, 2016 at the Boyd Vance Theatre in East Austin. The show will run from 6:00pm-8:00pm with two acts and a health panel discussion about mental health awareness for 15 minutes. The cast will include 4 actors varying from age, race, and sexual orientation.

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

The Counseling Session: Theatre Production is a play that brings awareness to the epidemic of suicide in our society and mental health awareness as a whole. They are lot plays that are produce in the Austin community but most lack the ability to promote mental health stability with their art. Theatre has always been a way to get the community together for entertainment but also a way to educate. Right now it's a shift in American society to do something about mental health awareness and I think theatre should be at the forefront of that movement.

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 Austin Theatre Community is one of the most diverse communities in the nation, which has embraced me as a playwright. Before I began writing this play I become an active member in this community through acting on the stage to working behind the scenes. I began studying the craft more, taking acting classes, attending seminars and workshops. I've joined several organizations that has supported me as well as joining Spectrum Theatre Company. I worked closely with professors from UT while working on the play as well as submitting my play to Texas State Play writers workshop. This play is birthed out of the landscape of the Austin community and will fit right in. I will select quality actors and directors from the community to ensure that play will meet the qualifications and surpass the expectations.

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 Counseling Session: Theatre Production will take place at the Boyd Vance Theatre, located inside the George Carver African American Museum, right in the heart of East Austin. This area historically has represent the largest underserve population in Austin. This museum is the central mecca for African Americans to come and see visual art and theatre art, as well as workshops and lectures. Being an African American playwright I have spent lots of time here expressing art as well as learning art. I felt like having my play here gives back to this community and continues to push new material and ideas to this staple here in Austin. Due to the subject of the play, its also serving the wellness community. This play forces people to find ways to seek mental health stability through theatre art.

Narrative Part III - Administrative Capability

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

The playwright Tarik Daniels is a graduate from Bowling Green State University with a degree in political science, and minor in theatre arts. He has been performing on the stage since the age of 12 in church. He has stage managed several shows in college as well as perform on main stages in Detroit, Ohio, Atlanta, and Austin, TX, so he knows the ins and outs of a play. He has created his own suicide awareness organization, that promotes suicide prevention and mental health awareness in general by himself, helping others throughout Austin. He has been a Non profit Manager for over ten years in the retail sector, so he knows about running a business and ensuring its success.

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

The Counseling Session: Theatre Production will be measured by how many seats are filled in the theatre as well as how effective the panel discussion is about mental health after the show. This play is intended to entertain, but I want this play to start a real conversation in our community. Suicide is something that affects many people lives, as well as sexual orientation, which is dealt with extensively in this play. Audience participation during the show is a big indicator and feedback after the show.

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

We have a few ways that we will collect data during the play itself and during the talkback. We will have surveys in all of the playbills at the entrance of the show and at the front desk. We also will have a ipad accessible to ask people to sign up for our emailing list, where we will further ask people to fill out surveys that will include demographics and data. We will promote incentives to get people to want to fill out the surveys

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

If not Applicable please type 'N/A'

Yes, with the assistance of ACA, Tarik Daniels and all parties involved in the project are fully capable of handling and managing the administrative and financial aspects of the project. See also the attachment with ACA's admin and history.

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 with the recent climate in America involving gun violence and the lack of resources with mental health care. The Counseling Session is a way to contribute to the need of promoting mental health and offering a resource to a community that might go with out. The cultural need for a African American playwright to be able to present material is also relevant. We need all views from different ethnic background to be represented in the Austin Theatre community to continue to push diversity.

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

Mental health is not a topic that focuses on ethnicity, gender, or sexual orientation. Everybody can benefit from a resource that contributes to mental health awareness. People who visit our city from people who reside in Austin all seemingly care about wellness. Wellness is a broad subject that a lot of people will be interested in some form.

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

The Boyd Vance Theatre is wheelchair accessible and the play itself will be promoted to those who might suffer from mental impairment.

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

Again the show will be produced at the George Carver African American Museum inside the Boyd Vance theatre, which is located in East Austin which has historically been known for having primarily economically disadvantaged residents. This show will be in neighborhood or very close and easily accessible.

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

I will reach out to several hotels that I have met and work with on other ventures to have lodging for those who might travel to see the play.

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).

Tarik Daniels has helped produce and also has partnered with a number of events on the University of Texas campus and in the urban Austin community. He is a well-respected artist who uses his talents and skills to empower his audience, and speak on social issues in the world. While in high school Tarik began seriously developing his craft. As an artist and community activist, staying active and involved in with several organizations, his passion to help the community led him to pursue higher goals and think about ways he can positively reshape his hometown community Detroit. While growing and perfecting his artistic craft and academics, he made the decision to pursue a higher education and apply for college. In 2003 Lakeem got accepted into the college of Fine Arts at Bowling Green State University. Tarik spent his time as an undergrad reshaping his artistic practice and learning new methods and concepts of creating artwork under the College of Fine Arts at BG. He worked under several inspirational professors and staff members such as Christopher Price and John Lackey, who are well known professional artists, they inspired him to begin to use his skills and talents as an artist to use it for a bigger cause and purpose. Volunteering his time and services to various organizations on campus, he became the President of a newly developed organization ABFAS (The Association of Black Fine Arts Students). From organizing various art showcases and other community events, assisting artist in the visual arts process, producing and promoting events, and managing and arranging booking for local artists.

His efforts in the community don't end on the stage. In 2015, he created an organization, #whatsinthemirror?, which works to bring suicide prevention and awareness to the urban neighborhoods through outreach and social efforts. In addition to his own organization, he also has volunteered with American Suicide Prevention of America, Austin chapter, and AIDS Services of Austin.

See also ACA's admin and history in documentation.

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	\$ 0	\$ 100	✓	<input type="checkbox"/>	\$ 6,000
Expenses	\$ 0	\$ 500	✓	<input type="checkbox"/>	\$ 6,000
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 1,500 Ticket sales : \$15x 100	\$ 1,500
2. Total Other Earned Income	\$	\$ 0
3. TOTAL EARNED INCOME	\$ 1,500	\$ 1,500
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$ 0	\$ 0
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$	\$ 0
8. TOTAL UNEARNED INCOME	\$ 0	\$ 0
9. COA Request Amount	\$ 3,000 Community Initiatives Grant request	\$ 3,000
10. TOTAL CASH INCOME	\$ 4,500	\$ 4,500
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 1,500 Support from individuals	\$ 1,500
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$	\$ 0
Total	\$ 6,000	\$6,000

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$ 1,250	\$ 500	\$ 1,750 Directors Writer pay,stage manager, prop manager
14. Artistic Employee Costs	\$ 2,000	\$ 500	\$ 2,500 Actors pay,promotion expense
15. Administrative Non-Employee Costs	\$	\$	\$ 0
16. Artistic Non-Employee Costs	\$	\$	\$ 0
17. Travel	\$	\$	\$ 0
18. Space Rental	\$ 500	\$	\$ 500 Boyd Vance Theatre
19. Equipment Rental	\$	\$	\$ 0
20. Supplies and Materials	\$ 250	\$ 250	\$ 500 mics stage set, IN KIND costuming (\$500)
21. Marketing and Promotion	\$ 500	\$ 250	\$ 750 Flyers website scripts
22. Production/Exhibit Costs	\$	\$	\$ 0
23. Other	\$	\$	\$ 0
24. TOTAL EXPENSES	\$ 4,500	\$ 1,500	\$ 6,000
Total	\$ 4,500	\$ 1,500	\$6,000

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	The Counseling Session	6/6/2016	Boyd Vance Theatre	1165 angelina st, austin, tx 78702	3
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					3

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 incorpor, 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 Determination Letter](#)

✓

[Board List](#)

✓

[ACA 990](#)[ACA Administrative & History](#)[Counseling Session/Tarik Daniels documentation](#)

✓

[INSURANCE FORM](#)[INSURANCE FORM](#)

✓

[QUIZ](#)

✓

[Authorized Signature T.D.](#)

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

Application ID: 53947

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3/3/2016

Letter of Commitment

Tarik Daniels

3400 Shoreline Drive Apt 720

Austin TX 78728

Dear ACA

I am writing this letter to express my interest and commitment to The Counseling Session: Theatre Production. I am the writer of the play and put a lot of time and passion in ensuring that it is a great body of work. I write plays that deals with social issues in the community. Mental health stability is often ignored on a big platform which is contributing to the increased cases of mass shootings and suicide cases. This play addresses those issues and allow a large group of people to get educated about mental health awareness and suicide awareness and prevention. I am committed to making sure this project makes a difference in the Austin community by endless promotion of not only the play as a form of entertainment through art, but as an educational experience as well.

Thanks

Tarik

3/3/2016
Letter of Commitment
Nea Young
3400 Shoreline Drive Apt 720
Austin Tx 78728

Dear ACA

My name is Nea Young and I am writing to express my commitment to The Counseling Session: Theatre Production. I am aware of the subject matter of the play and that is what touches me mostly. I am a survivor of a suicide attempt and I believe that there is a need for more awareness about suicide prevention and awareness and mental health awareness in general. Theatre has always been a way for the community to get together for the arts and enjoy entertainment and learn as well, so why not give the community a chance to learn more about mental health and its challenges? I will be working with the promotion team, and use my voice to show people why this play is a must see. I plan on spreading the word to local suicide prevention organizations and peer groups to make sure they have a chance to buy tickets and attend the play

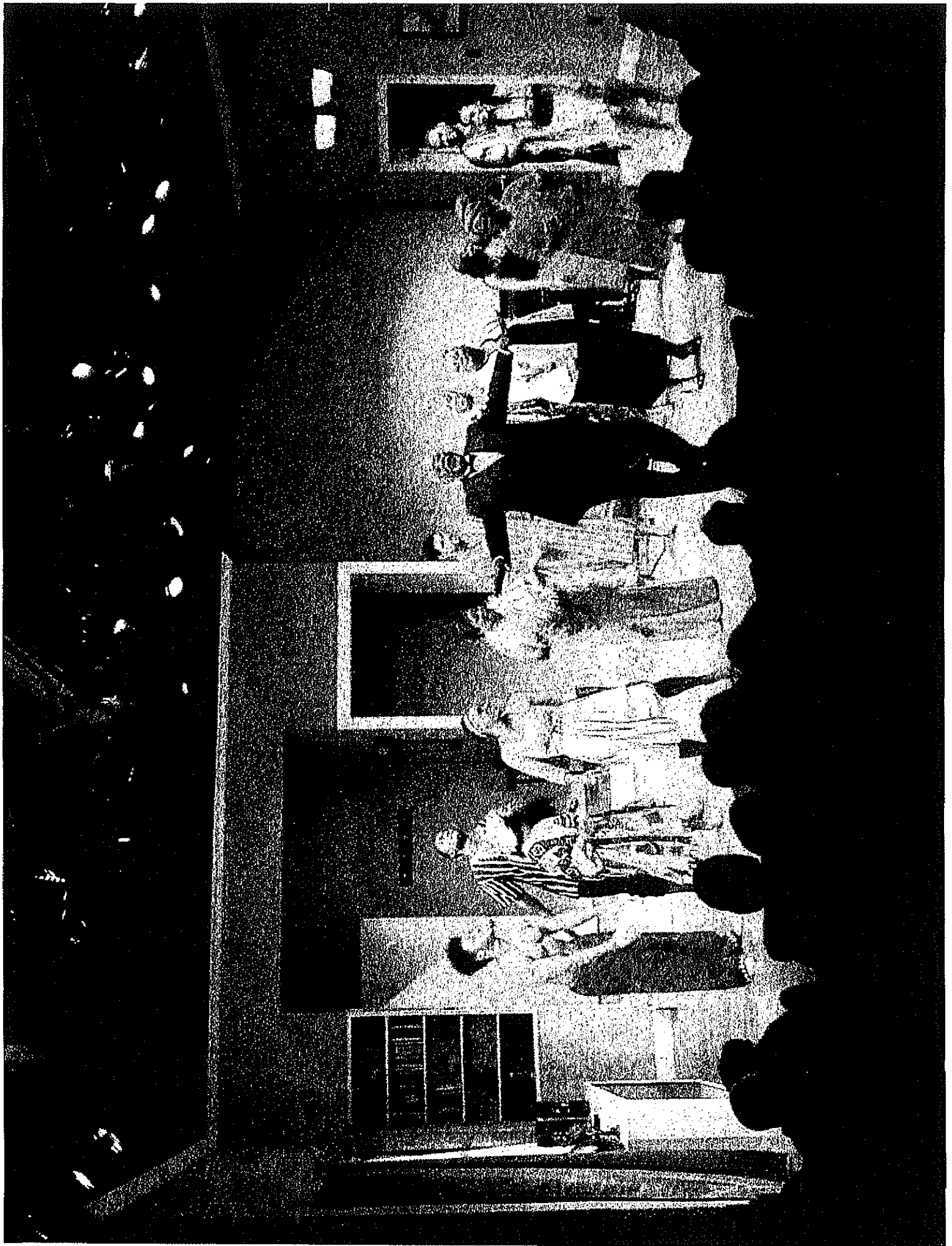
Thanks
Nea Young

3/3/2016
Letter of Commitment
Eric Edmonson
12118 Walnut Park Crossing
Austin, TX 78753

Dear ACA

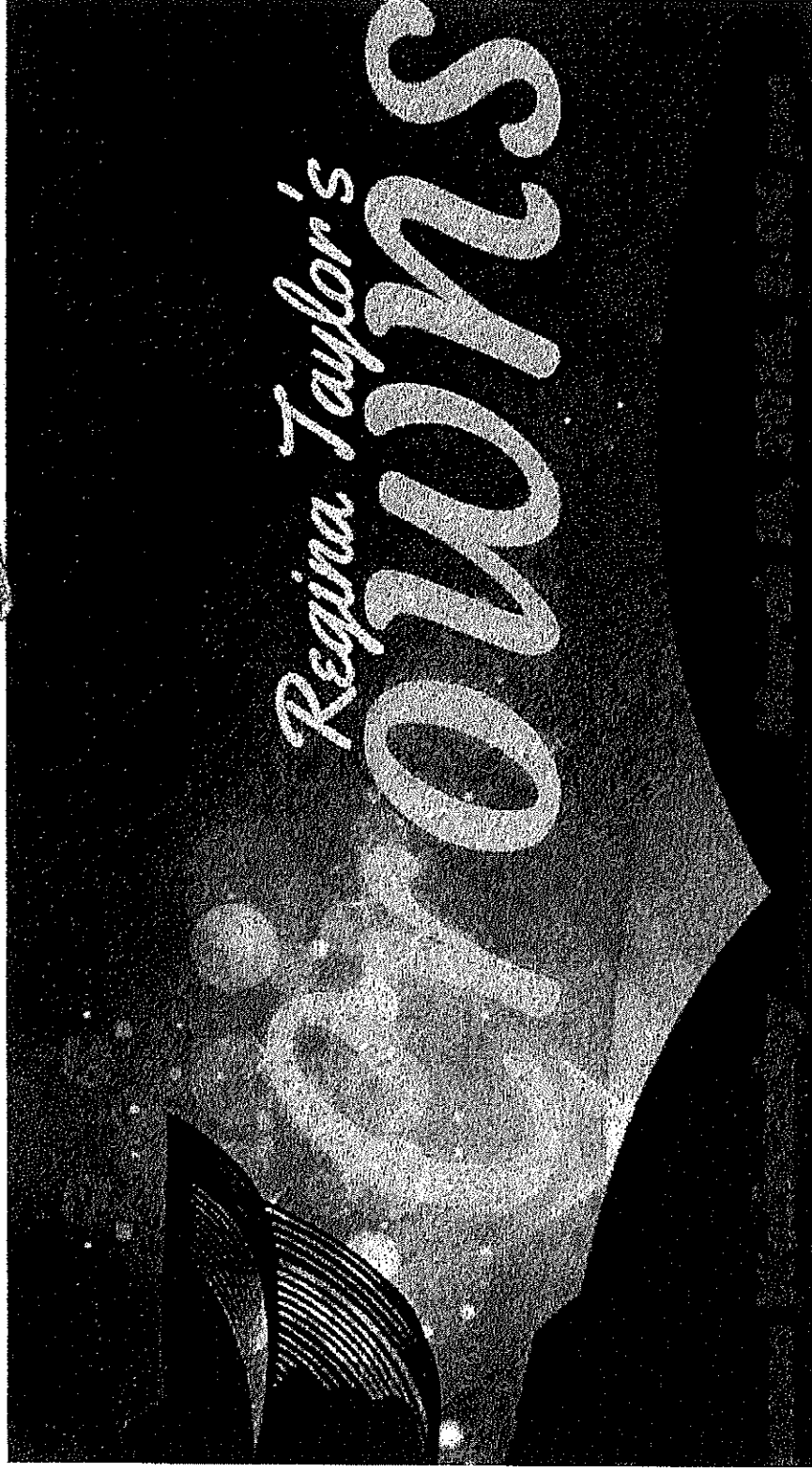
I write this letter to give details about my commitment to The Counseling Session: Theatre Production. The playwright Tarik Daniels, is a good friend of mine, and I believe he is a great writer and after reading the play I knew I had to be apart of this play. I have stage managed several shows in Detroit, Michigan, and this would be my debut in the Austin Theatre Community. I enjoy theatre and try to go see a play at least once a month. Theatre is such a raw expression of art through movement and dialogue. I am committed in making this play a great show here in Austin. I will be helping with selecting the actors, crew, and administrative body of this production. Quality is key and I intend to produce this show to its highest quality.

Thanks
Eric Edmonson



March 10th - 20th

 SpectrumATX.org

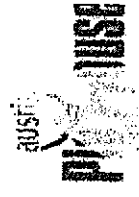


owtimes: 8:00 pm Thursday - Saturday

5:00 pm Sunday

Doors open one hour before showtime

stin Playhouse, Highland Mall, 6001 Airport Blvd.





NOT COMB

with

Shane Berman, Nick Mulillo, Samone Murray, Brandon Edwards,
Darius Jones, Chase Gellman, Andre Taylor, Shanna Richards, Steven Herron,
Darius Jones, Chase Gellman, Andre Taylor, Shanna Richards, Steven Herron,
Darius Jones, Chase Gellman, Andre Taylor, Shanna Richards, Steven Herron,

FRIDAYS & SATURDAYS

AUGUST 28TH - SEPTEMBER 12TH

MAGGIE MAES GIBSON LOUNGE

512 TRINITY STREET

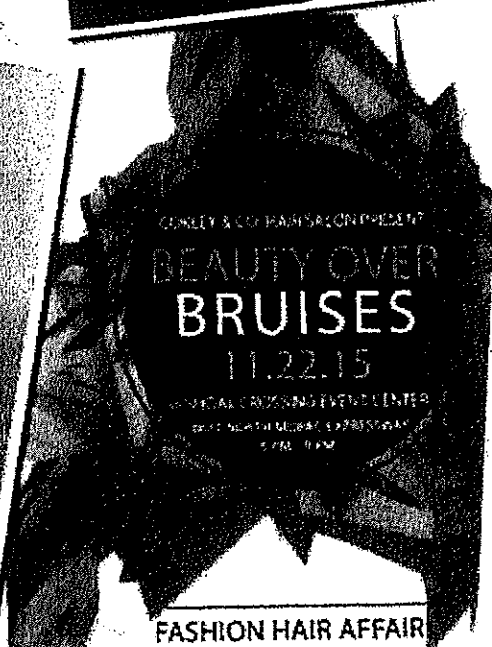
AUSTIN, TX 78701

TICKETS AVAILABLE ONLINE

@ WWW.BROWNPAPERTICKETS.COM

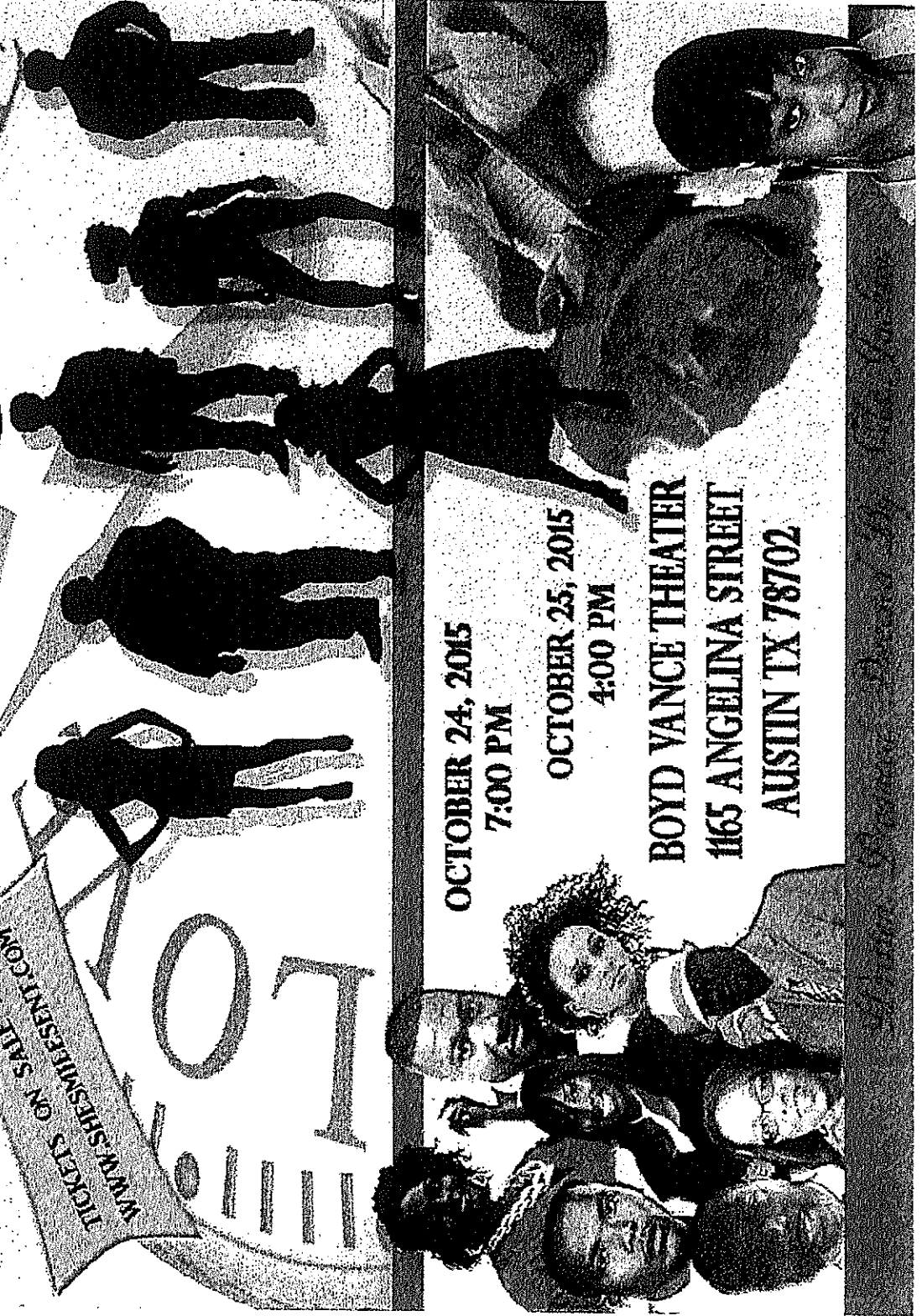
\$20 GENERAL ADMISSION / \$45 VIP TABLES

SHOW STARTS AT 8PM



Better Than Sex Can

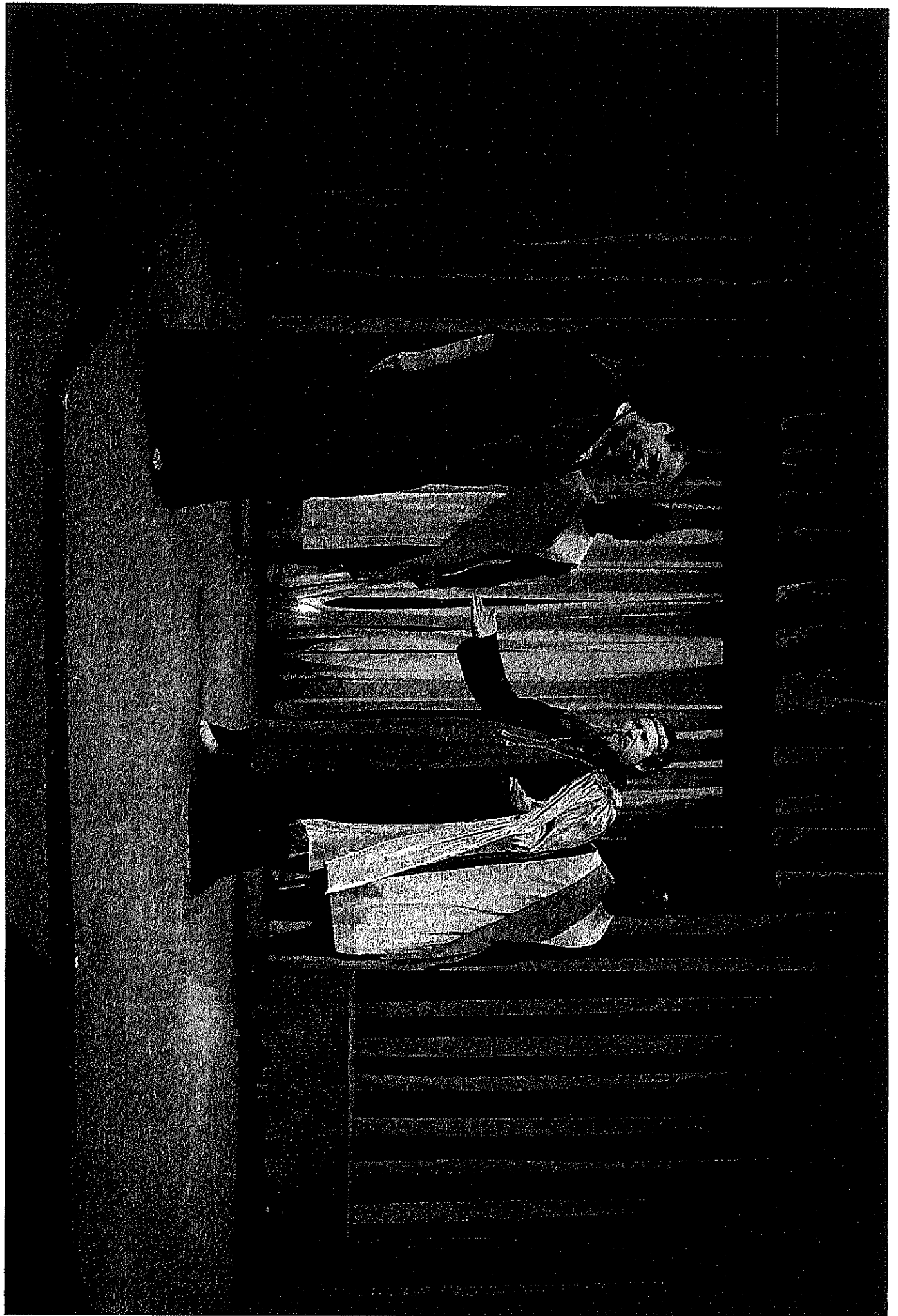
TICKETS ON SALE NOW
WWW.SHESMISSENT.COM



OCTOBER 24, 2015
7:00 PM

OCTOBER 25, 2015
4:00 PM

BOYD VANCE THEATER
1165 ANGELINA STREET
AUSTIN TX 78702



Assurances

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

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

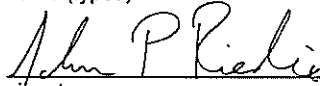
☐ This application was approved by the applicant's board on _____

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

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

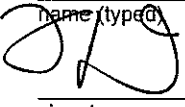
Applicant Authorized Official

John Riedie CEO

name (typed) title

signature date 01/04/2016

Sponsored Organization/Group/Individual (if applicable)

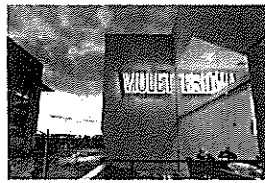
Tarik DANIELS Counseling S

name (typed) title

signature date 03/07/16

City of Austin

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 TARIK DANIELS

Sponsored Project (SP) Name (if applicable)

THE COUNSELING SESSION

Contact (if an SP the contact person of SP)

Email OVERDUE2009@GMAIL.COM

Phone 7377041641

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

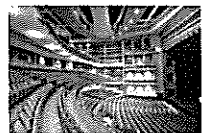


2. A family attends your puppet show. The parents are deaf. They show up to the event without notice, and request an American Sign Language Interpreter for the performance. You are not able to provide the services on such short notice, but the family decides to stay since the children are hearing and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



What could you have done to avoid this situation?

✗ POST SIGN



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

5

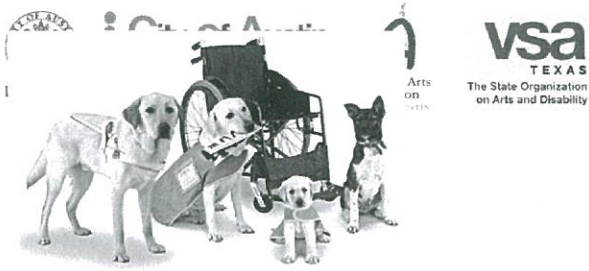
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? YES



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

VSA





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?



REASONABLE MODIFCATION

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

RETURN THIS TO THE CULTURAL ARTS DIVISION

Name of Applicant TARIK DANIELS

Contact Name TARIK DANIELS

Phone Number 7377041641

Fax Number _____

E-mail Address OVERDUE2009@GMAIL.COM

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

Res agreement

Res agreement

CITY OF AUSTIN INSURANCE REQUIREMENTS



**Cultural Arts
Division**

CITY OF AUSTIN

Powered by ZoomGrants™

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

Austin Children's Choir

Through the Eyes of a Child: Austin Children's Choir Spring Concert 2016

\$ 7,500 Requested

Submitted: 3/7/2016 8:39:05 PM (Pacific)

Project Contact

Mary Ashton

mary@austinchildrenschoir.org

Tel: 8042056181

Additional Contacts

gino@austinchildrenschoir.org, john@austinchildrenschoir.org

Austin Children's Choir

PO Box 29452
Austin, TX 78755

Artistic Director

Sam Parrot

sam@austinchildrenschoir.org

Telephone 5124022185

Fax

Web www.austinchildrenschoir.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

Jose

2. Last Name

Mendez

3. Title

Board President

4. Email

jpmendeziii@gmail.com

5. Street Address

8114 Darwin Cove

6. City

Austin

7. State

Texas

8. Zip/Postal Code

78729

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.

September 1997

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.

05/21/16 Start Date (MM/DD/YYYY)

05/21/16 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.'

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).

Our project is the final concert of the 2015-2016 season for the Austin Children's Choir entitled, Through the Eyes of a Child. The performance is on May 21st at Central Presbyterian Church at 200 East 8th Street in Austin, TX at 2:30PM. The performance will feature choral performances by the Austin Children's Choir and the Bastrop Honor Choir, a non-profit, youth chorus for underprivileged children in Bastrop. The performance will feature two commissioned works from local composers, Thom Pavlechko and Jack Wilds accompanied by a chamber orchestra. Children in the Austin Children's Choir come from throughout the Austin area and range in age from 6-13.

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

This project includes the commission of two new works and collaboration with a youth chorus from the neighboring town, Bastrop. Local Austin resident, Thom Pavlechko, and University of Texas graduate, Jack Wilds, composed the commissioned works. Both pieces will represent the last thirty years of the Austin Children's Choir, one of the oldest, children's choruses in Austin, Texas. Newly composed choral pieces are important to the artistic community of Austin because they add to the canon of local art, for which Austin is well known.

Narrative Part II - Artistic/Cultural Merit

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

The students of the Austin Children's Choir meet once a week for rigorous rehearsal and vocal training with Samuel Parrott and Brittany Garza, who both hold Master's degrees in Choral Conducting and Bachelor's degrees in Music Education. Students work weekly to develop quality vocal tone and technique and learn challenging choral repertoire. The students of the Austin Children's Choir perform in local churches. The choir has represented the city of Austin around the state, country, and world over the past 30 years of its' history. The group continues to represent the rich history of choral music and children's choruses in Austin.

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

The Austin Children's Choir welcomes singers from all backgrounds and socioeconomic levels. We pride ourselves in our effort to bring choral music to all children in Austin, which was the focus of our founder and first director, Dr. Bernard Gastler. This project is also includes the Honor Choir of Bastrop, which serves underprivileged youth in Bastrop. Finally, the newly commissioned pieces support two local composers and instrumentalists from the Austin and San Marcos areas.

Narrative Part III - Administrative Capability

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

The artistic staff for the Austin Children's Choir is comprised of highly qualified music instructors who both hold Bachelor's and Master's degrees in Music Education and Choral Conducting. The Managing Director has experience in music education and non-profits and has managed events of similar size to the Austin Children's Choir May 21st performance.

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

The project will be evaluated through comment cards, which will be part of the program. Comment cards will evaluate the overall performance experience, the enjoyment of the commissioned pieces, the collaboration between the Honor Choir and the Austin Children's Choir, and allow the audience to write about previous performances of the Austin Children's Choir to help shape the 30th Anniversary programming next year.

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

The comment cards will include demographic information for analysis of audience information.

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

If not Applicable please type 'N/A'

The Austin Children's Choir will absorb all administrative capability.

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 project meets the need for community, children's choruses in Austin. The students of the Austin Children's Choir represent the vast culture of Austin, Texas.

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

The project includes the premier of two new choral works, which can be submitted to publishers to be shared with the choral community across the country. We will also be distributing digital downloads of Jack Wild's piece, Three Waking Dreams, to our supporters across the city, state, and country.

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

There are no specific modifications for audience members with disabilities, but the performance is inherently accessible due to the artistic nature of choral performances.

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

The performance is free to the public with a suggested donation of \$10, but no one will be turned away for being economically disadvantaged.

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?

For this specific event, we will not market ourselves to the convention or hotel industries, but in the future the Austin Children's Choir will submit recordings to return to the Texas Music Educators Association convention in San Antonio, Texas.

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).

Our organization strives to provide the children of the Austin community with a rewarding music program that allows their creativity to flow. We turn no child away; our mission is to make our program as feasible to as many children as possible. We have many options available to assist a new student meet tuition and allow them the ability to gain experience in our choir.

At a time when schools here and across the nation are cutting music programs, The Austin Children's Choir can help to fill this void by providing a sound music education to Austin area children and youth. Studies show that training in music develops parts of the left brain involved in processing

language. The result: higher grades, greater high school graduation rates, and eventually, employees and business owners who are equipped to become innovative thinkers.

At the 2008 Critic's Choice Awards annual celebration the Austin Critics Table named the Choir's world premiere performance of the Odyssey the 2008 BEST CHORAL PERFORMANCE of the season. The Odyssey was premiered by the Austin Children's Choir and was voted one of the ten best arts events of 2007 in both the Austin American Statesman and the Chronicle. The Choir was praised for creative collaboration, vision of offering a large scale work through children's voices, and courage to pull it off in a stunning performance.

The greatest accolades go to each and every child of the Austin Children's Choir for their perseverance to the final note of every concert. In our world of instant gratification, these young musicians experience and learn what dedication can achieve through the careful study of choral works both old and new. It is the children's passion for singing and the children's courage to think outside the box that is the most precious tribute of all.

Each concert season is different and exciting as the choir embarks on journeys celebrating ancient literature, living art, American heritage, and our world's diversity and culture. The Austin Children's Choir believes in an environment that is inclusive of everyone. Board members, artistic staff, choir members and volunteers come from varying ethnicity and socioeconomic backgrounds. It is this diverse mix of cultures and beliefs that brings the choir to a much larger audience.

Participation in the Austin Children's Choir has a profound impact on youth choosing to pursue performing arts education. We revel in highlighting the notable accomplishments of the Choir's alumni. Three high school graduates are pursuing undergraduate degree programs in music education and musical theater. Two distinguished alumna of the Choir are working in Washington, DC with the National Endowment for the Arts and under management and study in the field of acting, respectively.

Online Documentation

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

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

www.austinchildrenschoir.org

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 38,431	\$ 37,739	<input type="checkbox"/>	<input type="checkbox"/>	\$ 40,000
Expenses	\$ 22,955	\$ 40,056	<input type="checkbox"/>	<input type="checkbox"/>	\$ 35,000
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 450 Suggested \$10 Donation	\$ 450
2. Total Other Earned Income	\$ 200 Program Ads	\$ 200
3. TOTAL EARNED INCOME	\$ 650	\$ 650
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$	\$ 0
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 3,750	\$ 3,750
8. TOTAL UNEARNED INCOME	\$ 3,750	\$ 3,750
9. COA Request Amount	\$ 7,500	\$ 7,500
10. TOTAL CASH INCOME	\$ 11,900	\$ 11,900
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 3,750	\$ 3,750
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$	\$ 0
Total	\$ 15,650	\$15,650

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$ 350	\$	\$ 350 Management of event
14. Artistic Employee Costs	\$ 5,150	\$	\$ 5,150 7 instrumentalists, Director and Asst. Director
15. Administrative Non-Employee Costs	\$	\$	\$ 0
16. Artistic Non-Employee Costs	\$	\$	\$ 0
17. Travel	\$	\$	\$ 0
18. Space Rental	\$ 2,000	\$ 1,600	\$ 3,600 Venue & Rehearsal Space
19. Equipment Rental	\$ 1,000	\$	\$ 1,000 Instruments
20. Supplies and Materials	\$ 600	\$ 500	\$ 1,100 Concert programs and surveys
21. Marketing and Promotion	\$ 500	\$ 650	\$ 1,150 Radio Ads for KMFA
22. Production/Exhibit Costs	\$ 2,300	\$	\$ 2,300 Music
23. Other	\$	\$ 1,000	\$ 1,000 Family assistance for reception
24. TOTAL EXPENSES	\$ 11,900	\$ 3,750	\$ 15,650
Total	\$ 11,900	\$ 3,750	\$ 15,650

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date (s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Through the Eyes of a Child: The Austin Children's Choir Spring Performance	5/21	Central Presbyterian Church	200 E 8th St, Austin, TX 78701	9
Activity 2	Collaborative Rehearsal with the Texas Lutheran University Community Music Youth Chorus	4/16	St. David's Episcopal Church	301 E 8th St, Austin, TX 78701	9
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					18

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

Required?



Attached Documents *

Tax Exempt Letter

Proof of Non Profit



ACC Board List



Form 990

Letter-Beckwith Family

Brochure

Flyer

Flyer-Toros



Insurance Assessment

determine your Insurance requirements.

[download template](#)

Accessibility Assessment



[ACC 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.



[ACC Assurance Doc](#)

[download template](#)

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

Application ID: 53529

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

DEPARTMENT OF THE TREASURY

Date: DEC 27 2002

AUSTIN CHILDRENS CHOIR
3400 INTERSTATE 35 W
AUSTIN, TX 78705-0600

Employer Identification Number:
74-2867871
DLN:
17053320711052
Contact Person:
JAMES N BLAIR ID# 31324
Contact Telephone Number:
(877) 829-5500
Our Letter Dated:
April 1998
Addendum Applies:
No

Dear Applicant:

This modifies our letter of the above date in which we stated that you would be treated as an organization that is not a private foundation until the expiration of your advance ruling period.

Your exempt status under section 501(a) of the Internal Revenue Code as an organization described in section 501(c)(3) is still in effect. Based on the information you submitted, we have determined that you are not a private foundation within the meaning of section 509(a) of the Code because you are an organization of the type described in section 509(a)(1) and 170(b)(1)(A)(vi).

Grantors and contributors may rely on this determination unless the Internal Revenue Service publishes notice to the contrary. However, if you lose your section 509(a)(1) status, a grantor or contributor may not rely on this determination if he or she was in part responsible for, or was aware of, the act or failure to act, or the substantial or material change on the part of the organization that resulted in your loss of such status, or if he or she acquired knowledge that the Internal Revenue Service had given notice that you would no longer be classified as a section 509(a)(1) organization.

You are required to make your annual information return, Form 990 or Form 990-EZ, available for public inspection for three years after the later of the due date of the return or the date the return is filed. You are also required to make available for public inspection your exemption application, any supporting documents, and your exemption letter. Copies of these documents are also required to be provided to any individual upon written or in person request without charge other than reasonable fees for copying and postage. You may fulfill this requirement by placing these documents on the Internet. Penalties may be imposed for failure to comply with these requirements. Additional information is available in Publication 557, Tax-Exempt Status for Your Organization, or you may call our toll free number shown above.

If we have indicated in the heading of this letter that an addendum applies, the addendum enclosed is an integral part of this letter.

Letter 1050 (DO/CG)

AUSTIN CHILDRENS CHOIR

Because this letter could help resolve any questions about your private foundation status, please keep it in your permanent records.

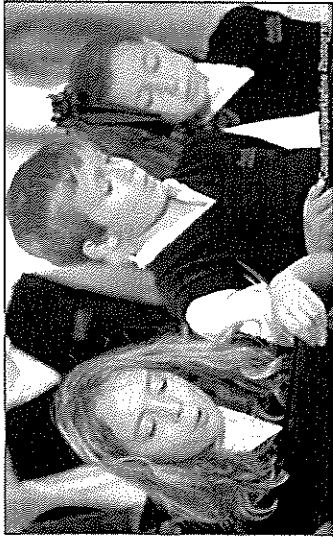
If you have any questions, please contact the person whose name and telephone number are shown above.

Sincerely yours,

A handwritten signature in cursive script, appearing to read "Lois G. Lerner".

Lois G. Lerner
Director, Exempt Organizations

Letter 1050 (DO/CG)



A BRIEF HISTORY

The award-winning Austin Children's Choir was founded in 1986 by the late Dr. Bernard Gastler of Concordia University as a gift to the community. His vision was to provide children from diverse backgrounds in the Austin area with an excellent choral music experience provided by highly trained professionals. Today, the choir continues to offer refined choral instruction and introduces its members—ages 6 to 18—to a broad range of performance venues and opportunities to showcase their talent as well as gain the satisfaction of working hard to achieve the common goal of performing well as a unified ensemble.

FUNDING AND SUPPORT

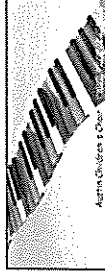
In addition to fund raising performances and auctions, the Austin Children's Choir is funded and supported in part by a grant from the City of Austin through the Cultural Arts Division, believing an investment in the Arts is an investment in Austin's future. Visit Austin at NowPlayingAustin.com.

WHAT IS THE AUSTIN CHILDREN'S CHOIR?

The Austin Children's Choir is a nonprofit organization that develops fresh voices, fosters a life-long love of music, encourages children to follow their passions and motivates them to set high goals and work hard to achieve them. The result is a group of exceptional young people who come together to delight audiences with a musical repertoire drawing from various time periods and worldwide destinations.

Austin Children's Choir Mailing Address
12407 N Mopac Expy #250
Austin, TX 78758

Bryan Rust, Interim Artistic Director
info@austinchildrenchoir.org
(512) 402-2185



OUR MISSION

Nurture and develop Austin-area children, using music and performance as the primary vehicles of motivation and education.

Provide the Austin music scene with the unique, pure sound that only a children's choir can produce.

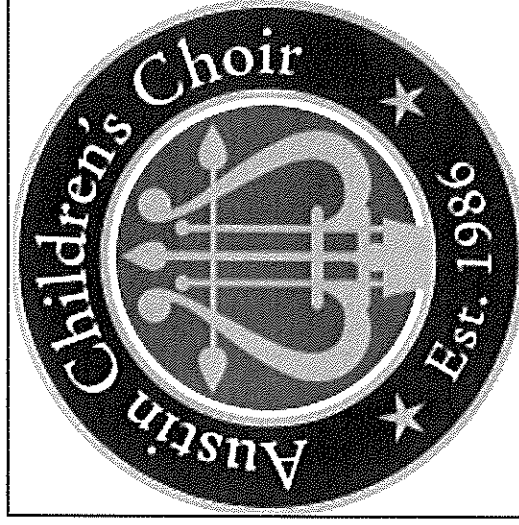
Make a cultural contribution to the community by offering a varied repertoire that includes classical, popular and ethnic music.

Promote the principle of inclusion by recruiting members from diverse ethnic, economic and social backgrounds.

The choir is a 501 (c)3 non-profit organization and has a more than 25-year history of musical excellence and community service in the Austin area. ACC provides practical, professional choral training for talented children ages 6 to 18 and performs a varied repertoire in an array of venues across the city with occasional guest appearances at venues in the Texas and the U.S.

ACC

AUSTIN CHILDREN'S CHOIR



ACC ONLINE

On our web site, you can view our performance schedule, enjoy video of our latest performances, learn about our history and mission, find out how to join the choir, follow our blog and discover all the ways you can support this remarkable group of children who think globally and act vocally!

<http://austinchildrenchoir.org/>

Watch us online at:

<http://www.youtube.com/watch?v=W8Z4UnCX2rs>

<http://www.youtube.com/watch?v=LzsjCdXc6M>

HOW DO I JOIN?

The Austin Children's Choir is committed to providing Austin area children the opportunity to participate in and benefit from the joys of music. Children ages 6-18 in the Austin area are welcome to audition to join the choir at any time. Auditions are held throughout the year and are employed to determine the child's vocal ability and range. We are constantly enrolling new members.

Annual tuition (August - June) is \$550. Choir members facing economic hardships may apply for a full or partial scholarship. Tuition is prorated for children joining later in the season. If you are interested in joining the choir, you can download the parent packet for further information and visit the Contact page on our website to reach our Artistic Director to schedule an audition.

<http://austinchildrenschoir.org/>

PERFORMANCE SCHEDULE

The Austin Children's Choir performs four large-format, concerts every year, as well as several live concerts throughout the season. Select members of our choir are also invited to perform at weddings, benefit events, children's festivals and productions with other community arts groups throughout the year.

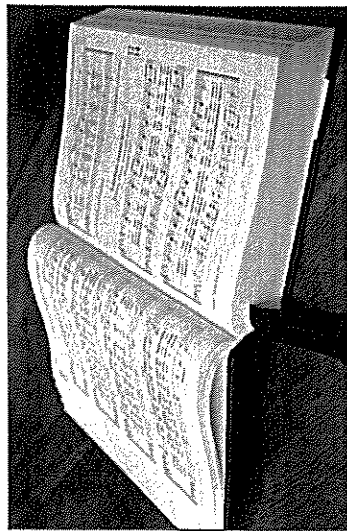
Where is ACC?

ACC is wherever it is needed, bringing music and joy at performance throughout Austin and beyond. Do you have a venue where you would love to have the Austin Children's Choir perform?

Let us know.

Thinking Globally, Acting Locally

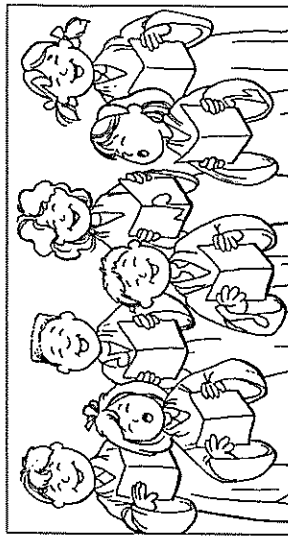
INTERIM ARTISTIC DIRECTOR



Bryan S. Rust, originally from New Braunfels, began studying piano at age 5 near his grandparents' home, learning choral music at age 7 and playing the organ at his church at age 15. Bryan attended Concordia University Texas and studied church music, music education and theology. One of his professors, the late Dr. Bernard Gastler, had his students work with the Austin Children's Choir as a "teaching laboratory." From Dr. Gastler, Bryan learned the valuable skills of vocal pedagogy, conducting and community building with students and families.

His teachers included Jane Hass, Melitia Frueh, Thomas Engler, Bernard Gastler, Harold Rutz, Robert Achterberg and Thomas Pavlechko. Bryan has also served with Austin Children's Choir artistic directors Kathleen Turner and Garrett Martin.

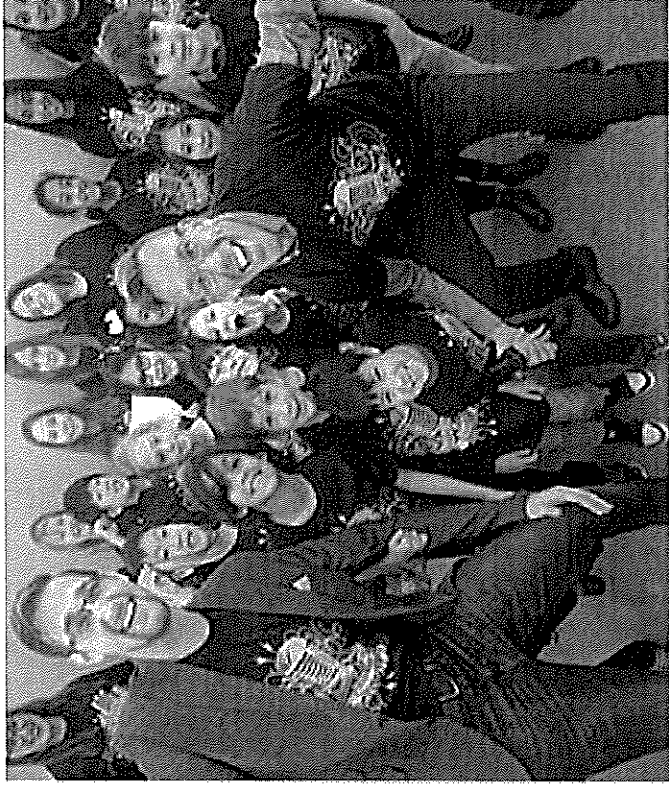
In his 18th year as a church musician, Bryan is Director of Music at First English Lutheran in Austin and musician to the student community at Lutheran Campus Ministry at the University of Texas. He is on the staff of Texas Conference of Churches (TCC) at Austin Presbyterian Seminary. TCC is an ecumenical Christian organization which brings people together to



learn, worship and build relationships. Bryan has served with large and small Lutheran, United Methodist and Episcopal churches in Central Texas and with the Lutheran Seminary Program in the Southwest. His passions include music education and leadership and inter-generational music making. He has been a member of the American Guild of Organists, Association of Lutheran Church Musicians and the American Choral Directors Association. In addition to hymn festivals, concerts and workshops in the United States, Bryan has served in leadership in music and worship at the regional level.

About being appointed as Interim Artistic Director of the Austin Children's Choir, Bryan notes: "This community organization is one of a few in Austin that focuses on forming students into good citizens and good musicians through singing together. I am privileged to work with the Board of Directors, Parents and Students of Austin Children's Choir to continue this 27 year adventure. In this interim time of transition and growth, I look forward to sharing the vision of the Austin Children's Choir with the greater community as we seek to shape leaders who think vocally and act globally."

Bryan is married to Derek Mergele and father to Emma (15) and Clara (11). Bryan enjoys traveling, real estate and learning new things.



AUSTIN CHILDREN'S CHOIR

You're Invited!

Want to sing in a choir but don't have a lot of time to commit to rehearsals?
The Austin Children's Choir is seeking adult singers for our upcoming performance
of John Rutter's *Mass of the Children*. Any level of experience welcome!

Saturday Rehearsals:

10:45 a.m. - 12 p.m.

October 24

November 7

November 14

4/30/14

To Whom it may concern,

Our daughter joined the Austin Children's Choir (ACC) at the age of six.

She enjoyed singing, but was a bit reluctant to do so in front of a crowd. Her experience with ACC has given her the confidence to sing pretty much at any moment! Watching her transition to such a confident singer has been amazing.

We feel that it is extremely important to have such creative outlets for our child and to interact with other families that feel the same. The people involved, from the Board President to the amazing parents, are enthusiastic and interested in creating a fun, musical learning environment for all the young singers.

Programs, like ACC, provide great platforms for kids to gain confidence and express themselves. It's these qualities that will benefit the community for years to come.

Sincerely,

Ben and Monica Beckwith

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 3/10/16
☐ 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

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

City of Austin

JOSE MENDEZ III PRESIDENT

name (typed)

title

name (typed)

title

name (typed)

title

signature

date

signature

date

signature

date

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

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

RETURN THIS TO THE CULTURAL ARTS DIVISION

Name of Applicant Austin Children's Choir

Contact Name Mary Ashton

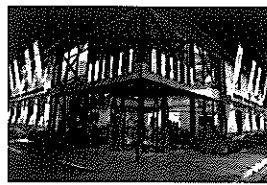
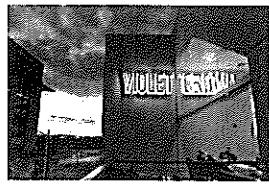
Phone Number 8042056181

Fax Number _____

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

CITY OF AUSTIN INSURANCE REQUIREMENTS



Reaching out to Customers with Disabilities Quiz – FY16

Reading Material:

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

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

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

Applicant Name Austin Children's Choir

Sponsored Project (SP) Name (if applicable)

Contact (if an SP the contact person of SP) Mary Ashton

Email mary@austinchildrenschoir.org

Phone 8042056181

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 there was a script, one could be provided for parents so that they may read along.



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

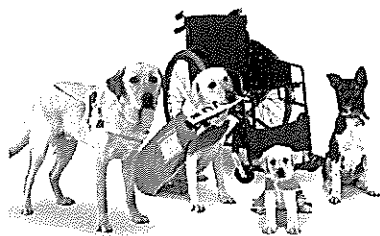
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4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it?
Yes/No? No



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





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

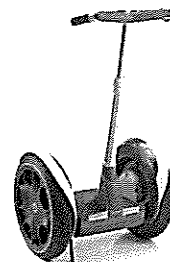
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7. Wheelchair accessibility does not need to be considered in an outdoor venue event. True or False? False



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

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



Fundamental Alteration

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