

16 CI 66, Austin Museum Partnership

Recommended for Funding as a 501 (c) 3 Organization

The Organization will produce Austin Museum Day, a free, citywide, all day event that will be held on Sunday, September 18, 2016. Austin Museum Day provides the community with the opportunity to take the entire family out on the town to enjoy local exhibits and activities at over forty participating institutions at no charge. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$7,500 award.

16 CI 67 SP, Austin Playhouse/Spectrum Theatre

Recommended for Funding as an Incorporated Arts Group

The group will present a production of Joe Turner's Come and Gone. The events 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 \$3,000 award.

16 CI 68, Texas Strings Camp

Recommended for Funding as a 501 (c) 3 Organization

The Organization will produce Texas Strings Camp is a summer intensive from June 16th through the 26th. Within the ten day summer intensive, Texas Strings Camp hosts five concerts that are free and open to the public. Camp will take place at The University Christian Church and The University Presbyterian Church 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.

16 CI 70 SP, Austin Creative Alliance/Drew Riley (Gender Portraits)

Recommended for Funding as an Individual Artist

The artist will present a gender empowerment art show that will showcase work by gender diverse artists on Saturday, September 17th, 2016 from 6-10pm at Vuka (Monroe location) in District 9. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

16 CI 71 SP, Austin Creative Alliance/Patrick Gamble (Juneteenth Block Party)

Recommended for Funding as an Individual Artist

The artist will present a a live music showcase of Austin's Urban Artists in Rosewood Park located at 2300 Rosewood Ave 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 72 SP, Salvage Vanguard Theater/Heckle Her

Recommended for Funding as an Unincorporated Arts Group

The group will present a DOPER THAN DOPE, a sketch comedy show featuring a diverse ensemble, DJ, and a fly dance team. The events will take place at The Institution Theatre located at 3708 Woodbury Dr in District 3. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.



Cultural Arts Division

CITY OF AUSTIN

Powered by ZoomGrantsTM

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 Museum Partnership Austin Museum Day

\$ 7,500 Requested

Submitted: 4/4/2016 9:07:22 AM (Pacific)

Project Contact

Rebecca Marino

RebeccaMarino@pumpproject.org

Tel: 7135035570

Additional Contacts

none entered

Austin Museum Partnership

P.O. Box 301767

Austin, TX 78703

Telephone 7135035570

Fax N/A

Web www.austinmuseums.org

Austin Museum Day Co-Chair

Rebecca Marino

RebeccaMarino@pumpproject.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

Nikolas

2. Last Name

Nobel

3. Title

Co-Chair

4. Email

nobel@utexas.edu

5. Street Address

1 University Sta # D1400

6. City

Austin

7. State

Texas

8. Zip/Postal Code

78712

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 1998

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

- ☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

09/18/2016 Start Date (MM/DD/YYYY)

09/18/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

7. Are you a new applicant?

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

☐ Yes

☒ No

Section III. Application Questions

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

1. Is this application for a Sponsored Project

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

☐ YES

☒ NO

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

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

3. Sponsored Project Contact Information - FIRST NAME

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

4. Sponsored Project Contact Information - LAST NAME

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

5. Sponsored Project Contact Information - EMAIL

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

6. Sponsored Project Contact Information - TELEPHONE

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

7. Sponsored Project Mailing Address - ADDRESS

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

8. Sponsored Project Mailing Address - CITY

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

9. Sponsored Project Mailing Address - STATE

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

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

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

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

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

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

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

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

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

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

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

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

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

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).

Austin Museum Day is a free, citywide, all day event that will be held on Sunday, September 18, 2016. Austin Museum Day provides the community with the opportunity to take the entire family out on the town to enjoy local exhibits and activities at over forty participating institutions at no charge. Not only do these institutions open their doors to the public, but many of them also provide indoor and outdoor activities in conjunction with their current exhibition. These activities are a fun educational tool used to engage visitors, particularly younger visitors who are often visiting these museums for the first time.

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

The contribution AMD makes to the arts and cultural industries of Austin is invaluable. AMD spreads cultural awareness and touches over 40 institutions by bringing them a new audience. While a number of participating institutions are widely known, many participants are often discovered for the first time by residents on AMD. When visitors walk away from these first time experiences, we hope that they not only enjoyed their time at these cultural institutions, but that they now realize that these many organizations provide access year-round. This not only benefits the institutions, but the vast number of artists who are participating at each venue. Their audience increases substantially and thus both their visibility and market grow.

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?

AMD provides an incredibly wide variety of cultural discovery. Ranging from content to size to location, each institution provides exceptional work that contributes to the unique artistic and cultural landscape of Austin. At the very least, this can be confidently assured by the participation of our more prestigious and recognized institution members. The Blanton Museum of Art, for instance, is one of the foremost university art museums in the country with the largest and most comprehensive collection of art in Central Texas. The Contemporary Austin, Harry Ransom Center, Mexic-Arte, Women & Their Work, and the Visual Arts Center are all participating institutions that have either won or been nominated for an Austin Critics Table Award.

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?

Historically underserved communities and artists are both provided for and incorporated in AMD programming. Mexic-Arte and the Mexican American Cultural Center are committed to the exhibition and promotion of Mexican American cultural arts and heritage. The George Washington Carver Museum and Cultural Center is devoted to the preservation and exhibition of African American historical and cultural materials, and Women and Their Work is dedicated to multimedia and multicultural art by women. These are just a few examples of institutions that are entirely devoted to specific historically underserved artists. In addition, participants such as Pump Project are located in in historically underserved areas of east Austin.

Narrative Part III - Administrative Capability

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

The Austin Museum Partnership's core Austin Museum Day staff is composed of institution professionals that demonstrate outstanding administrative skills and experience. Each member works for a different organization with titles that include: Youth Education Specialist, Arts Marketing Specialist, Archive Specialist, External Affairs Coordinator, Collections Manager, Museum Consultant, Associate Educator for Family & Community Programs, Museum Educator, Teen Programs Coordinator, and Gallery Director. This combination of skill sets, along with a strong collaborative spirit, makes this staff undoubtedly capable of organizing the 18th annual Austin Museum Day.

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

Our staff is working on developing a thorough online mobile guide and survey that will evaluate and measure project effectiveness. The mobile guide will act as a tool to help the public navigate and stay informed on events while also providing our staff with analytics that give us more insight on our audience and where they are coming from. The survey will be sent out to all participating institutions immediately following AMD. Survey responses will provide critical feedback regarding participant experiences, documented audience numbers, demographics, and general community involvement.

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 mobile guide and survey will not only measure project effectiveness, but will also help collect data regarding audience demographics, audience involvement, and tourists in attendance from in state, out of state, or outside the United States. Participants will be instructed to have their front desk inquire and note attendee's zip codes. With Austin's regional demographics as a reference, these zip codes will help provide data that reflects Austin Museum Day's audience demographics and tourist attendance. The Austin Museum Partnership has a social media task force called Super Friends that has collaborated on a Twitter/Facebook/Instagram hashtag that will be used as a way to both promote and track Austin Museum Day's audience involvement.

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?

Austin Museum Day is an event created directly in relation to social and cultural needs. For many families and community members of lower socio-economic status, visiting a number of these institutions is not feasible due to admission fees. As a result, many of Austin Museum Day attendees are first time museum visitors. Austin Museum Day affords many the opportunity to experience Austin's cultural landscape free of cost. For one adult, Austin Museum Day has an approximate value of \$75. For a family of four, Austin Museum Day has an approximate value of \$180. With an average of around 30,000 attendees, Austin Museum Day encourages the cultural rediscovery of Austin for all, regardless of socio-economic status.

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

AMD is marketed to a broad constituency through popular periodicals such as the Austin American Statesman and the Austin Chronicle. With potential funding, AMP hopes to expand greatly on all marketing in order to reach out and inform as many as possible, so that as many people as possible have the chance to take advantage of this cultural opportunity. Printed materials will be placed all over Austin, including at the Austin Convention and Tourist Bureau as a means to bring in visitors from around and outside Texas as well. AMP has also worked with Cultural Strategies, a Spanish language outreach promotional program, as a way to adequately reach out and increase engagement with Spanish-dominant audiences in the Austin community.

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

Austin Museum Day is accessible to all audiences. It is a city-wide event, as opposed to being consolidated in one specific area of town. While this immersion itself provides physical accessibility, AMP also works with Capital Metro to promote AMD with easily accessible public transit routes and a color-coded map that makes traveling from institution to institution as easy as possible. There is programming both indoors and outdoors, and each individual institution provides their own supplementary accessibilities. For instance, the Umlauf Sculpture Garden and Museum waxes their bronze garden sculptures so that visitors who are blind or visually impaired can touch them without damaging them.

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

Austin Museum Day is accessible to all audiences, both physically and economically. Since Austin Museum Day is a free event, it is also economically accessible to all audiences.

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

The Austin Museum Partnership hopes that with potential funding, the printing and distribution of promotional materials will extend itself into hotels, motels, and visitor centers all over Austin so that tourists can read and learn not only about Austin Museum Day, but about Austin's strong cultural community.

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 Austin Museum Partnership (AMP) is a consortium of Austin-area museums organized in 1998 to promote collaborations for the mutual benefit of the public and the museums. AMP was organized as a regional group of the Texas Association of Museums (TAM). And as stated in the AMP Bylaws, "The Austin Museum Partnership (AMP) exists to promote and facilitate collaboration within the museum community for the benefit of our museums and the community at large."

The first Austin Museum Day was held in 1998 and has occurred every year since. This annual event occurs on a Sunday in September (the officers select the date based on other Austin events- in most recent years this has been influenced by Austin City Limits Music Festival and has been held mid to late September). AMP now has over forty institution members that participate in Austin Museum Day.

AMP has an archival series housed at the Dolph Briscoe Center for American History. The series includes documents relevant to the organization's beginnings and ongoing operation. The AMP Secretary will give files to CAH once a year at the end of the year (per bylaws). A guide to the archives can be found online at: <http://www.lib.utexas.edu/taro/utcah/00839/cah-00839.html>.

Online Documentation

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

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

<https://www.dropbox.com/sh/dfs3ielgn86kzls/AAAClxKut1LjUI0THoQXB586a?dl=0>

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 3,300	\$ 9,250	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 12,250
Expenses	\$ 3,300	\$ 9,250	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 12,250
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 0	\$ 0
2. Total Other Earned Income	\$ 0	\$ 0
3. TOTAL EARNED INCOME	\$ 0	\$ 0
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$ 2,500 Donations	\$ 2,500
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 2,500 AMP Fund	\$ 2,500

8. TOTAL UNEARNED INCOME	\$ 5,000	\$ 5,000
9. COA Request Amount	\$ 7,500 COA Request	\$ 7,500
10. TOTAL CASH INCOME	\$ 12,500	\$ 12,500
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 22,505 Austin Chronicle Event Insert - \$13,265 Administrative/Programming Staff (\$22/hr x 60hrs x 7 individuals) - \$9,240	\$ 22,505
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 35,005	\$ 0
Total	\$ 35,005	\$35,005

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$	\$ 9,240	\$ 9,240 Administrative/Programming Staff (\$22/hr x 60hrs x 7 individuals)
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$ 800	\$	\$ 800 Graphic Designer \$600 Poster Distribution \$200
16. Artistic Non-Employee Costs	\$	\$	\$ 0
17. Travel	\$	\$	\$ 0
18. Space Rental	\$	\$	\$ 0
19. Equipment Rental	\$	\$	\$ 0
20. Supplies and Materials	\$	\$	\$ 0
21. Marketing and Promotion	\$ 10,025	\$ 13,265	\$ 23,290 Posters and Postcards - \$1000 Copy Writers - \$450 Over-the-street banner (BuildASign) - \$254 Over-the-street banner application/install/location - \$564 CapMetro Queen Wrap & Interior Placards (Fabrication) - \$725 CapMetro Queen Wrap & Interior Placards - \$340 KUT Radio Spots - \$1,300 Mobile Guide platform - \$750 Austin Monthly Advertisement - \$1,875 Culturemap Advertisement - \$1,250 Tribeza Advertisement - \$175 Austin360 Advertisement - \$379 Ahora Si Advertisement - \$379 The Villager Advertisements - \$584 Austin Chronicle Event Insert - \$13,265 (In-Kind)
22. Production/Exhibit Costs	\$	\$	\$ 0
23. Other	\$ 1,675	\$	\$ 1,675 Event Insurance \$425 AMD Survey Questions & Analysis \$1,250
24. TOTAL EXPENSES	\$ 12,500	\$ 22,505	\$ 35,005
Total	\$ 12,500	\$ 22,505	\$35,005

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Austin Museum Day	September 18, 2016	Over 40 venues	There are over 40 participating institutions with multiple locations and activities.	all
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					0

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 *

✓

[Tax Exempt Letter](#)

✓

[Board List](#)

✓

[990](#)

✓

[Insurance Assessment Form](#)

✓

[Accessibility Quiz](#)

✓

[Assurances](#)

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

Application ID: 55807

Become a fan of ZoomGrants™ on Facebook
Problems? Contact us at Questions@ZoomGrants.com
©2002-2016 GrantAnalyst.com. All rights reserved.
"ZoomGrants" and the ZoomGrants logo are trademarks of GrantAnalyst.com, LLC.
[Logout](#) | [Browser](#)

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

DEPARTMENT OF THE TREASURY

Date: NOV 29 2007

AUSTIN MUSEUM PARTNERSHIP INC
PO BOX 217
AUSTIN, TX 78767-0217

Employer Identification Number:
74-2914735
DLN:
17053279720087
Contact Person:
SHAWNDEA KREBS ID# 31072
Contact Telephone Number:
(877) 829-5500
Public Charity Status:
170(b)(1)(A)(vi)

Dear Applicant:

Our letter dated January 2001, stated you would be exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code, and you would be treated as a public charity, rather than as a private foundation, during an advance ruling period.

Based on the information you submitted, our letter dated June 19, 2004 in which you were presumed to be a private foundation is hereby superseded. You are classified as a public charity under the Code section listed in the heading of this letter. Since your exempt status was not under consideration, you continue to be classified as an organization exempt from Federal income tax under section 501(c)(3) of the Code.

Publication 557, Tax-Exempt Status for Your Organization, provides detailed information about your rights and responsibilities as an exempt organization. You may request a copy by calling the toll-free number for forms, (800) 829-3676. Information is also available on our Internet Web Site at www.irs.gov.

If you have general questions about exempt organizations, please call our toll-free number shown in the heading.

Please keep this letter in your permanent records.

Sincerely yours,



Robert Choi
Director, Exempt Organizations
Rulings and Agreements

Information copy. Do not send to IRS.

Form **990-N**

Department of the Treasury
Internal Revenue Service

Electronic Notice (e-Postcard)
for Tax-Exempt Organizations not Required To File Form 990 or 990-EZ

OMB No. 1545-2085

2012

Open to Public
Inspection

A For the 2012 calendar year, or tax year beginning **1/1/2012**, and ending **12/31/2012**.

B Check if applicable
☐ Terminated, Out of Business
☒ Gross receipts are normally \$50,000 or less

C Name of organization: **AUSTIN MUSEUM PARTNERSHIP INC**
d/b/a: **Austin Museum Partnership**

% Dana Oglesby
PO Box 217
Austin, TX, US, 78767

D Employer
Identification
Number
74-2914735

E Website:
www.austinmuseums.org

F Name of Principal Officer: **Elizabeth Hanson**
PO Box 217
Austin, TX, US, 78767

Privacy Act and Paperwork Reduction Act Notice. We ask for the information on this form to carry out the Internal Revenue laws of the United States. You are required to give us the information. We need it to ensure that you are complying with these laws.

The organization is not required to provide the information requested on a form that is subject to the Paperwork Reduction Act unless the form displays a valid OMB control number. Books or records relating to a form or its instructions must be retained as long as their contents may become material in the administration of any Internal Revenue law. The rules governing the confidentiality of the Form 990-N is covered in Code section 6104.

The time needed to complete and file this form and related schedules will vary depending on individual circumstances. The estimated average times is 15 minutes.

Note: This image is provided for your records only. Do NOT mail this page to the IRS. The IRS will not accept this filing via paper. You must file your Form 990-N (e-Postcard) electronically.

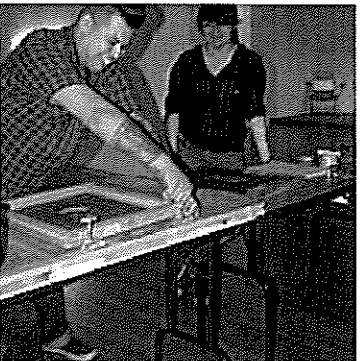
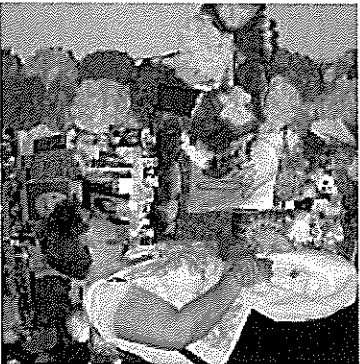
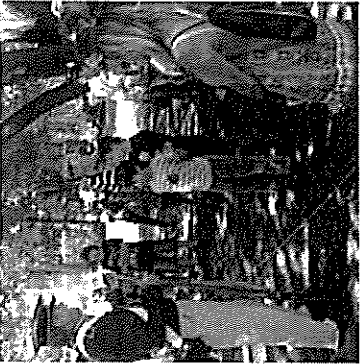
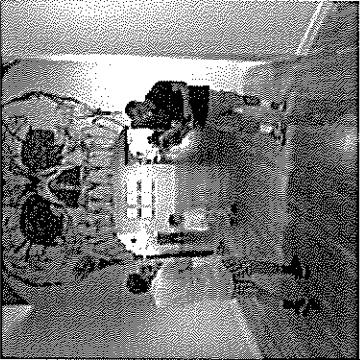
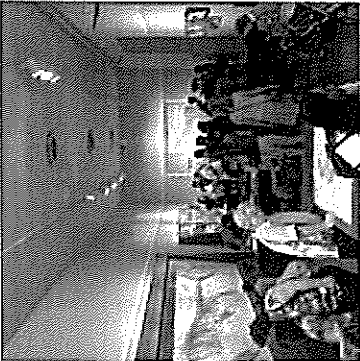
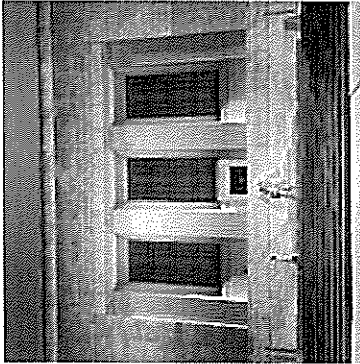
This Form 990-N (e-Postcard) was accepted by the IRS on 5/11/2013.

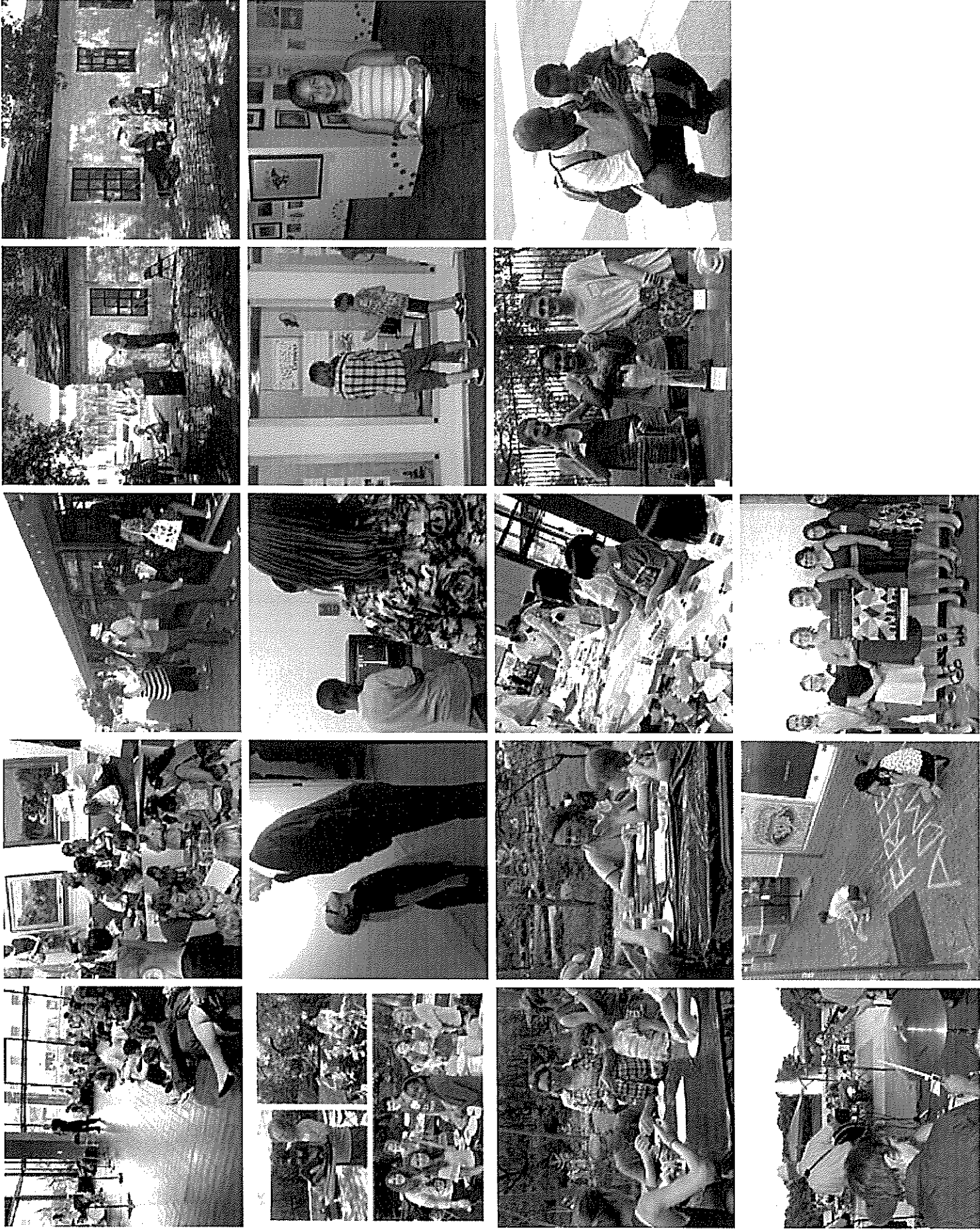


AMD Images

Download

Sign in





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 Museum Partnership

Contact Name Rebecca Marino

Phone Number 713-503-5570

Fax Number N/A

E-mail Address RebeccaMarino@pumpproject.org

1. Will your activity take place in a public location or will the public be involved by attending or participating in the activities associated with this contract?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
2. Will alcoholic beverages be sold during this event(s) by someone other than the owner of the venue?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
3. If yes to #2, will your group be responsible for 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

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 3/1/2016

☐ This application is scheduled to be approved by the applicant's board on _____

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

Applicant Authorized Official

Sponsored Organization/Group/Individual (if applicable)

City of Austin

Rebecca Marino, AMD Co-chair

name (typed)

title

name (typed)

title

name (typed)

title

Rebecca Marino

signature

date

signature

date

signature

date



**Cultural Arts
Division**
CITY OF AUSTIN

Email This Preview

Save as PDF

Print

Close Window

A ▲ ▼

Powered by ZoomGrants™

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

Austin Playhouse
Joe Turner's Come and Gone

\$ 3,000 Requested

Submitted: 4/4/2016 9:50:07 AM (Pacific)

Project Contact

billy harden

spectrumtheatreco@gmail.org

Tel: 512-497-1157

Additional Contacts

don_toner@austinplayhouse.ocm, dewy@austin.rr.com

Austin Playhouse

6101 Airport Blvd
Austin, TX 78752

Artistic Director

Don Toner

info@austinplayhouse.com

Telephone 512-476-0084

Fax na

Web www.austinplayhouse.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

Cassandra

2. Last Name

Knobloch

3. Title

Treasurer

4. Email

clknobloch@gmail.com

5. Street Address

4206 Lostridge Drive

6. City

Austin

7. State

texas

8. Zip/Postal Code

78731

District Number

9. Applicant Organization District Number

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

APPLICANT RACE CODE

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

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

FISCAL SPONSOR ELIGIBILITY

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

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

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

Section II. Eligibility

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

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

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

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

Please provide the month and year.

May 30, 2014

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

- ☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

06/15/2016 Start Date (MM/DD/YYYY)

08/15/2016 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.

"Joe Turner's Come and Gone," by August Wilson

3. Sponsored Project Contact Information - FIRST NAME

Billy

4. Sponsored Project Contact Information - LAST NAME

Harden

5. Sponsored Project Contact Information - EMAIL

spectrumtheatreco@gmail.org

6. Sponsored Project Contact Information - TELEPHONE

(512) 497-1157

7. Sponsored Project Mailing Address - ADDRESS

4101 Monticello Circle

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

Texas

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).

The primary theme of "Joe Turner's Come and Gone" is the search for identity. Although Herald Loomis believes he is searching for his lost wife, the African conjurer, Bynum, lets him know that Herald is really searching for his song or identity. Bynum tells Herald that Turner captured him, not just to work on his plantation, but to try to steal Herald's song. Herald's plight is representative of many African Americans in this time period who felt cut off from their African heritage as a result of the crippling effects of gentrification. Bynum represents the other extreme, people who attempt to maintain a tight hold on their African heritage. Other characters find their identities in motherhood, searching for a man to make them complete.

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

Spectrum Theatre Company is Austin's only African-American theatre company. Only Spectrum is focused on telling the stories of African-Americans, both historic and contemporary, from our own perspective. Spectrum is committed to providing Austin audiences with the highest level of artistic quality in all productions and performances. Spectrum has also developed an extensive education program that offers seasonal classes for students age 1-17 and adults 18 and older. Objectives for all classes are aligned with the Texas Essential Knowledge and Skills (TEKS) of the Texas Education Agency.

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?

Spectrum's four co-founders have among them many decades of performance experience, both musical and dramatic, on a variety of Austin stages. Their experience and knowledge have brought to fruition the following major productions and ongoing community-based activities: Illumination Celebration, June 2014; "Pretty Fire," by Charlayne Woodard, March 2015; Night with Spectrum, January 2016; "Crowns," by Regina Taylor, January 2016; and eight play readings, 2015. Also regular participation in Black History Month events, Juneteenth events, and the Annual Heritage Festival at Huston-Tillotson University; Christmas caroling at churches and other public venues; and annual performances at the Capitol City Black Film Festival since its inception.

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?

In 2015, Spectrum presented a series of free play readings by African-American playwrights, mostly directed by one of our company members. The Company has partnered with the Texas Preparatory School and the Metropolitan AME Church to offer private acting classes for children, young adults, and adults since Summer 2015. All courses offered by Spectrum adhere to the TEKS standards of the Texas Education Agency. Spectrum is collaborating with the August Wilson Monologue Contest to introduce the playwright to Austin high school students. Regional winners will compete in a week long national competition in New York City. Spectrum has also partnered with the Carver Museum to co-produce its Summer Youth Broadway Bound program in 2016.

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?

Spectrum Theatre Company's administrative team consists of Executive Director/Artistic Director, Dr. Billy F. Harden, who has over 20 years experience as a public and private corporation administrator and leader. Dr. Harden also has been involved in over 30 theatrical productions as an actor and technical support person. Dr. Harden holds a Doctorate in Educational Leadership and has been an effective organizational leader for both public and private institutions. Alvan Angelle, business manager, holds a degree in marketing, and has over 10 years experience in corporate America in business management/development and marketing. Marilyn Stewart, Executive Assistant, holds an MBA and has over 30 years experience in business and education.

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

Spectrum Theatre Company has developed an extensive process for evaluating each artistic or educational project for its effectiveness. The Company sets a production goal for each production project at least 3-4 months prior to the initial production date. During that initial goal setting session, goals for the following areas are set: Production Costs/Budget; Marketing Analysis; Human Capital Needs; Funding Sources; and Feasibility. Following each major project/production the full company participates in a debriefing session presented by the Business Manager to assess and process what worked and what needs to be reassessed or improved upon (See attachments).

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

Spectrum routinely provide all patrons with a sign in sheet that list vital information about each patron. The sign in sheets are available at all performances, at vendor tables, and at seminars led by Spectrum. Patrons attending the Crowns production signed in under their church's name as a part of our church attendance competition. Visitors to the website have the opportunity to add their contact information to the Spectrum mailing list when they purchase ticket(s) online. Persons visiting the Spectrum website and/or Facebook page are also encouraged to give feedback after attending any Spectrum event. The Facebook page also has a counter that collects data on the demographics of who visits our page and clicks on the "like" button.

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'

Producing Artistic Director Don Toner--in conjunction with over fifty of Austin's leading theatre artists, administrators, and volunteers--founded Austin Playhouse in 2000. The company previously worked together to build the State Theater Company (formerly Live Oak Theatre) into one of Austin's leading arts organizations. Historically, Austin Playhouse has been committed to building strong ties in the community. Over the past thirteen years, Austin Playhouse has produced over seventy professional productions including seventeen world or regional premieres. Austin Playhouse has expanded its annual subscriber base from its original 350 members to almost 2,000 annual subscribers today.

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 2008 African American Quality of Life Initiative stated that East Austin gentrification was one of its major concerns. Under Provision #4, the Initiative committee members committed to developing City Council recommendations to mitigate gentrification in East Austin through the Community Land Trust, HB 525, and the Community Preservation and Revitalization Zone Initiative. Herald Loomis's plight in "Joe Turner's Come and Gone" is representative of many African-Americans in the time period of the play, who felt cut off from their African heritage as a result of the damaging effects of gentrification. The issue of gentrification is one aspect of Loomis's search for identity in the play.

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

Spectrum effectively utilizes social media to market our events, programs, and productions. Spectrum has an active Facebook page and Twitter account. Spectrum also publicizes in local newspapers and magazines, and on radio and television. Additionally, Spectrum sends out email blasts to reach a large constituency of donors and supporters. Spectrum also has a street team of company members who distribute flyers and brochures to local churches and door-to-door in communities throughout the city. Posters depicting the production are also placed in a diverse number of local businesses and on college campuses. Company and cast members participate in radio talk shows to discuss upcoming productions and their significance in the community.

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

The Austin Playhouse is located inside the ACC Highland Campus at the South entrance to the campus. The entire ACC campus meets the ADA standards for wheelchair accessibility. There are an adequate number of handicapped parking spaces available near the South entrance doors. Should any patron require wheelchair accessible entry, there is a loading zone located to the right of the South entrance. Instructions for entering the theater are accessible on the Austin Playhouse website. The theater has the capability of converting 2-4 front row seats to accommodate 2-4 wheelchairs. Spectrum Theatre Company is prepared to provide strategic placement of onstage sign language interpreters during any performance, given adequate prior notice.

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

Discount tickets for "Joe Turner's Come and Gone" will be made available for seniors and students at an affordable rate for all general performances. Free preview(s) will be made available to friends of the Spectrum Theatre Company who may not be able to afford the cost of the general admission price.

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?

Spectrum will market the production through the African American Cultural Heritage Facility and the African American Chamber of Commerce to ensure that visitors to Austin are aware of the production dates and the location of the production. Materials will also be distributed through City of Austin Chamber of Commerce.

Organizational History

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

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

☐ 2011-2012

☐ 2012-2013

☐ 2013-2014

☐ 2014-2015

☒ Have not received funding in the last 5 years

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

☒ NO

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

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

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

Mission Statement:

The Spectrum Theatre Company strives to create professional productions that promote artistic excellence through thought-provoking stories of the human condition as seen through the spectrum of the African American experience.

Organizational History:

October 3 - October 6, 2013

Spectrum Theatre's four co-founders traveled to the Atlanta Black Theater Festival, Atlanta, Georgia. Three of our members won the Best Play Reading Award for "The Best Lesson," by Jeanette Hill of Austin.

November 28 - December 24, 2013

Company members performed Christmas caroling around the city of Austin and surroundings areas.

December 23, 2013

Company members performed for the Links Foundation's annual Admiral's Ball at the Sheraton Hotel, Austin.

January 26, 2014

Spectrum performed video footage of the song "Celebration" by Kool and the Gang for the Austin Urban Festival.

February 15, 2014

Spectrum members performed at our first official fundraiser at the home of donor Anne Boyd.

February 27, 2014

Spectrum performed at the Capital Metro Black History Program.

June 14, 2014

Spectrum hosted its first Luminaries Luncheon at Metropolitan AME Church.

June 29, 2014

Spectrum held our first public annual fundraiser, our Illumination Celebration, at Austin Playhouse, with a special appearance by Board Member Julius Tennon..

September 30, 2014

Austin Playhouse's annual fundraising gala

September 2014

Company members performed for Capitol City Black Film Festival

December 2014

Christmas carols

February 2015

Company members performed and participated in Black History month event(s)

March 12-22, 2015

Spectrum produced "Pretty Fire", by Charlayne Woodard, at Austin Playhouse

June - August, 2015

Company members taught summer institute acting classes for children and young adults.

August 15, 2015

Spectrum's Summer Institute Showcase

January 17, 2016

A Night with Spectrum: A Tribute to Boyd Vance, fundraising gala, Austin Playhouse.

March 10 - 20, 2016

"Crowns", by Regina Taylor, Austin Playhouse

2015 Play Reading Series

January - "Gem of the Ocean," by August Wilson, Brass House

February - "The Colored Museum," by George C. Wolfe, Boyd Vance Theatre, Carver Museum

April - "East Texas Hot Links," by Eugene Lee, Midtown Live Sports Bar

May - "Jar the Floor," by Cheryl L. West, Boyd Vance Theatre, Carver Museum

June - "The Dutchman," by Leroi Jones, Creative Action Alliance

June - "Fredrick Douglass: Reflections on a Struggle for Freedom," by Dr. Sandra Mayo, Bob Bullock History Museum

July - "Camp Logan," by Celeste Bedford Walker, Bob Bullock History Museum

August - Eugene Lee read excerpts from his own plays, Bob Bullock History Museum

October - "Long Time Since Yesterday," by P.J. Gibson, Boyd Vance Theatre, Carver Museum

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.spectrumatx.org

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 3,000	\$ 20,000	✓	☐	\$ 90,000
Expenses	\$ 3,000	\$ 20,000	✓	☐	\$ 90,000
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 25,600 Ticket Sales (projections based on 60% house) 132 seat house 12 performances \$28 avg ticket price \$3696 per performance (Full House) \$2,217 (60% house) \$2,217 x 12 Performances	\$ 25,600
2. Total Other Earned Income	\$ 0	\$ 0
3. TOTAL EARNED INCOME	\$ 25,600	\$ 25,600
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$ 9,600 Private donors and subscribers	\$ 9,600
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$ 0	\$ 0
7. Applicant Cash	\$ 100 Balance in checking account	\$ 100
8. TOTAL UNEARNED INCOME	\$ 9,700	\$ 9,700
9. COA Request Amount	\$ 3,000 City of Austin Initiative Funding	\$ 3,000
10. TOTAL CASH INCOME	\$ 38,300	\$ 38,300
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)	\$ 38,000	\$ 0
Total	\$ 38,300	\$38,300

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$ 1,000	\$	\$ 1,000 Business Manager/Marketing \$500; Executive Assistant \$500
14. Artistic Employee Costs	\$ 500	\$	\$ 500 Executive/Artistic Director
15. Administrative Non-Employee Costs	\$ 0	\$	\$ 0
16. Artistic Non-Employee Costs	\$ 25,800	\$	\$ 25,800 3 Equity Actors for 6 weeks @ \$344 per week = 6,200 8 non Equity Actors for 6 weeks @ \$200 per week = 9,600 Technical Team including Director, lighting tech, sound design, costumer, costumes, set designer, set pieces, stage management, props manager = 10,000
17. Travel	\$ 0	\$	\$ 0
18. Space Rental	\$ 1,500	\$	\$ 1,500 500 per week
19. Equipment Rental	\$ 0	\$	\$ 0
20. Supplies and Materials	\$ 4,000	\$	\$ 4,000 Set materials and set pieces; props, costumes, etc.
21. Marketing and Promotion	\$ 3,000	\$	\$ 3,000 Advertisements in print media, radio, social media, and television.
22. Production/Exhibit Costs	\$ 2,500	\$	\$ 2,500
23. Other	\$	\$	\$ 0
24. TOTAL EXPENSES	\$ 38,300	\$ 0	\$ 38,300
Total	\$ 38,300	\$ 0	\$38,300

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Rehearsals	June 20 - July 13, 2016	Metropolitan AME Church	1101 East 10th Street Austin, Texas 78702	1
Activity 2	Performance	July 14 - July 31, 2016	Austin Playhouse	6001 Airport Blvd. Austin, Texas 78752	4

Activity 3
Activity 4
Activity 5
Activity 6
Activity 7
Activity 8
Activity 9
Activity 10
Total

5

Section V. Documents

Documents Requested *

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

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

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

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

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

Required?

✓

Attached Documents *

[IRSFormW9](#)

[Franchise Tax Exempt](#)

✓

[Spectrum Board of Directors](#)

✓

[IRS 990](#)

[MarkTerrySupportLetter](#)

[MimiDolanSupportLetter](#)

[CrownsPoster](#)

[ActingClassFlyer](#)

[GalaProgram](#)

[LongTimeProgram](#)

[DutchmanPoster](#)

[PrettyFireColoredMuseum](#)

[Project Accessment](#)

[SpectrumTimeLine](#)

[HardenTheatreResume](#)

[MichelleByersSupportLetter](#)

[BHardenResume](#)

[WizWatchPartyPoster](#)

[WizWatchParty](#)

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

✓

[InsuranceAssessmentForm](#)

Accessibility Assessment
[download template](#)

✓

[ArtsAccessibilityQuiz](#)

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](#)

✓

[AssuranceForm](#)

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

Application ID: 54602

Problems? Contact us at Questions@ZoomGrants.com

©2002-2016 GrantAnalyst.com. All rights reserved.

"ZoomGrants" and the ZoomGrants logo are trademarks of GrantAnalyst.com, LLC.

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

Return of Organization Exempt From Income Tax

OMB No. 1545-0047

2013**Open to Public Inspection**Department of the Treasury
Internal Revenue Service

Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except private foundations)

Do not enter Social Security numbers on this form as it may be made public.

Information about Form 990 and its instructions is at www.irs.gov/form990.

A For the 2013 calendar year, or tax year beginning <u>October 1</u> , 2013, and ending <u>September 30</u> , 2014	
B Check if applicable: <input type="checkbox"/> Address change <input type="checkbox"/> Name change <input type="checkbox"/> Initial return <input type="checkbox"/> Terminated <input type="checkbox"/> Amended return <input type="checkbox"/> Application pending	C Name of organization <u>Austin Playhouse</u> Doing Business As _____ Number and street (or P.O. box if mail is not delivered to street address) _____ Room/suite _____ P O Box <u>50533</u> City or town, state or province, country, and ZIP or foreign postal code <u>Austin, TX 78763-0533</u> D Employer identification number <u>74-2971705</u> E Telephone number <u>512-476-0084</u> G Gross receipts \$ <u>504,398</u> F Name and address of principal officer: _____ H(a) Is this a group return for subordinates? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No H(b) Are all subordinates included? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If "No," attach a list. (see instructions) H(c) Group exemption number ▶ _____
I Tax-exempt status: <input checked="" type="checkbox"/> 501(c)(3) <input type="checkbox"/> 501(c) () ◀ (insert no.) <input type="checkbox"/> 4947(a)(1) or <input type="checkbox"/> 527 J Website: ▶ <u>www.AustinPlayhouse.com</u> K Form of organization: <input checked="" type="checkbox"/> Corporation <input type="checkbox"/> Trust <input type="checkbox"/> Association <input type="checkbox"/> Other ▶ _____ L Year of formation: _____ M State of legal domicile: _____	

Part I Summary

Activities & Governance	1 Briefly describe the organization's mission or most significant activities: <u>Production of a 5 play season presented to an audience of approximately 15,000, develop skills of performers and technicians through apprentice and intern programs, and promoting the development of new plays.</u>		
	2 Check this box <input type="checkbox"/> if the organization discontinued its operations or disposed of more than 25% of its net assets.		
	3 Number of voting members of the governing body (Part VI, line 1a)	3	23
	4 Number of independent voting members of the governing body (Part VI, line 1b)	4	21
	5 Total number of individuals employed in calendar year 2013 (Part V, line 2a)	5	19
	6 Total number of volunteers (estimate if necessary)	6	45
	7a Total unrelated business revenue from Part VIII, column (C), line 12	7a	-0-
b Net unrelated business taxable income from Form 990-T, line 34	7b	-0-	
Revenue	8 Contributions and grants (Part VIII, line 1h)	Prior Year	Current Year
	9 Program service revenue (Part VIII, line 2g)	385,005	250,761
	10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)	263,136	253,638
	11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)		
	12 Total revenue—add lines 8 through 11 (must equal Part VIII, column (A), line 12)	648,141	504,399
Expenses	13 Grants and similar amounts paid (Part IX, column (A), lines 1–3)		
	14 Benefits paid to or for members (Part IX, column (A), line 4)		
	15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5–10)	181,841	245,355
	16a Professional fundraising fees (Part IX, column (A), line 11e)		
	b Total fundraising expenses (Part IX, column (D), line 25) ▶		
	17 Other expenses (Part IX, column (A), lines 11a–11d, 11f–24e)	311,867	211,539
	18 Total expenses. Add lines 13–17 (must equal Part IX, column (A), line 25)	493,708	456,894
19 Revenue less expenses. Subtract line 18 from line 12	154,433	47,505	
Net Assets or Fund Balances	20 Total assets (Part X, line 16)	Beginning of Current Year	End of Year
	21 Total liabilities (Part X, line 26)	473,182	554,283
	22 Net assets or fund balances. Subtract line 21 from line 20	314,950	294,203
Part II Signature Block		158,232	260,080

Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.

Sign Here Signature of officer Lara Toner 4-30-15
 Date
 Type or print name and title Lara Toner, Artistic Director

Paid Preparer Use Only Print/Type preparer's name _____ Preparer's signature _____ Date _____
 Check ☐ if self-employed PTIN _____
 Firm's name ▶ _____ Firm's EIN ▶ _____
 Firm's address ▶ _____ Phone no. _____

May the IRS discuss this return with the preparer shown above? (see instructions) ☐ Yes ☒ No

For Paperwork Reduction Act Notice, see the separate instructions.

Cat. No. 11282Y

Form **990** (2013)



TEXAS
PREPARATORY
SCHOOL
AUSTIN

February 12, 2016

To whom it may concern:

Please accept this letter of sincere gratitude and support for the Spectrum Theatre Company. Spectrum has been providing theatre services at the Texas Preparatory School since September 2015. While it was expected that we receive a program that offered our students great theatre exposure, it has done much more than that. We have seen the program change the way that our students approach their school work and see themselves. The students absolutely enjoy the program and look forward to the productions that have been planned. The students are currently preparing for a black history program to be held at the Carver Museum, where they will be performing for the community.

I strongly recommend the Spectrum Theatre Company and look forward to continuing our partnership.

Sincerely,

Mark A. Terry

Mark A. Terry
Superintendent

OUR MISSION

TO ENABLE ALL YOUNG PEOPLE, ESPECIALLY THOSE WHO NEED US MOST, TO REACH THEIR FULL
POTENTIAL AS PRODUCTIVE, CARING, RESPONSIBLE CITIZENS.

To Whom It May Concern,

I am excited to tell you about the growth I've witnessed in my students since they've participated in the theater class offered by Dr. Hardin at Texas Preparatory School in Austin.

My students live in a drastically underserved community and have had many challenges in their lives. These challenges have shaped their habits and personalities in ways which can make it difficult to move into a position of community responsibility.

I have watched Dr. Hardin and Ms. McDonald help these students become a tight community of support for each other. They've shown respect for the kids and helped them to understand the importance of respect for each other. One of my students began this class with his shoulders curved in and his head hung low as he communicated. In a matter of weeks, this wonderful young man has transformed into someone who wants to communicate his ideas, one who has found his strengths and is willing to take the lead role in his own success. All of my students have transformed and are realizing their own strengths as well as the strengths of their classmates. Their self esteem and sense of self worth have been boosted and they have a new understanding of their potential. What a wonderful gift.

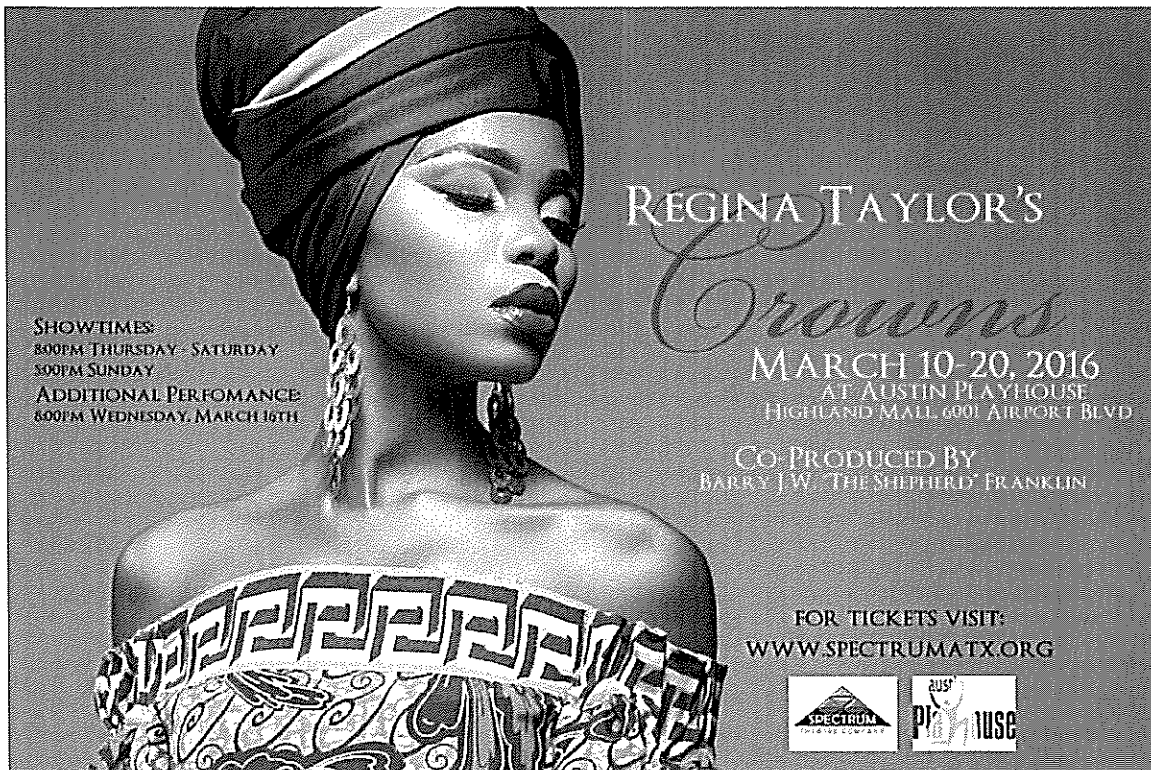
In addition, parents, community members as well as myself, have had the opportunity to recognize strengths in these children, giving us a new understanding of what they are capable of.

This program will be something they will remember, for the rest of their lives, as an opportunity to be great. It is my hope that the program continues for my future students and for many other students as well. This is an integral part in the future of these kids.

Please let me know how I can help to continue this legacy.

Sincerely,

Mimi Dolan
719-480-3726
Texas Preparatory School, Austin
Ed Bluestein Blvd
Austin, TX



REGINA TAYLOR'S

Crowns

MARCH 10-20, 2016

AT AUSTIN PLAYHOUSE
HIGHLAND MALL 6001 AIRPORT BLVD

CO-PRODUCED BY
BARRY J.W. "THE SHEPHERD" FRANKLIN

SHOWTIMES:
800PM THURSDAY - SATURDAY
500PM SUNDAY
ADDITIONAL PERFORMANCE
800PM WEDNESDAY, MARCH 16TH

FOR TICKETS VISIT:
WWW.SPECTRUMATX.ORG



BILLY F. HARDEN

Actor/Musician/Singer

Height: 6'2"

Ethnicity: African-American

Contact Info

4101 Monticello Circle

Austin, Texas 78721

Cell: 512-497-1157

STAGE

Bubblin' Brown Sugar	Checkers Clark	Zachary Scott Theater
Ain't Misbehavin'	Ensemble	Capitol City Playhouse
Ain't Misbehavin'	Ensemble	State Theater
Eubie	Ensemble	Capitol City Playhouse
Ma Rainey's Black Bottom	Toledo	Capitol City Playhouse
A Streetcar Named Desire	Mitch	Capitol City Playhouse
A Streetcar Named Desire	Steve	Zach Scott Theater
The Wiz	Tin Man	Zach Scott Theater
Purlie	Purlie	Zach Scott Theater
Purlie	Purlie	State Theater
One Mo' Time	Ensemble	Zach Scott Theater
Spunk	Guitar Man	Austin Community College
I Am Annie Mae	Husband	St. Edwards University
Fences	Troy Maxson	St. Edwards University
The Gospel at Colonus	Musician	Zach Scott Theater
Five Guys Named Moe	No-Moe	Zach Scott Theater
Avenue X	Roscoe	Zach Scott Theater
The Exonerated	Davie Keaton	Zach Scott Theater
I'm Not Rappaport	Midge Carter	State Theater
I'm Not Rappaport	Midge Carter	Austin Playhouse Theater
Dark of the Moon	Conjure Man	State Theater
Dreamgirls	Marty	Zach Scott Theater
Dreamgirls	Marty	Paramount Theater
Two Trains Running	Holloway	ProArts Collective
Black Nativity	Ensemble	Hyde Park Theater
The Piano Lesson	Wining Boy	Zach Scott Theater
Trick the Devil	Stokes	Long Center
110 in the Shade	Ensemble	University of Texas
Our Town	Simon Stinson	Zach Scott Theater
The Gospel at Colonus	Kleon	Zach Scott Theater
Crowns	Musical Director	Zach Scott Theater
The Hank Williams Story	Tee Tot	Palace Theater

TV & Film

Friday Night Lights	School Principal	NBC
Save the Dog	Taxi Driver	Disney
The New Guy	Choir Director	Columbia Pictures

Skills

Piano

Singing

March 30, 2016

To Whom It May Concern:

Dr. Billy Harden is one of the most influential leaders in education and the epitome of an authentic leader. He was my direct supervisor in the capacity of Assistant Principal at the Alternative Learning Center (ALC) for six years; I was very lucky to have him as a beginning teacher and very blessed to have born witness to his expert tutelage in serving our students, the staff, and the community. He is not only aware his strengths and weaknesses, but was well aware of the strengths and weaknesses of his staff. While there, he gave us frequent opportunities to shine with various leadership opportunities and serve on campus committees. His insight and initiative to build an autonomous staff worked brilliantly. His belief in our ability to lead produced a tight knit community. We trusted each other. The camaraderie that he created among the staff was unlike any workplace I have ever experienced both then and now. The feeling of walking into work and knowing that everyone has your back, especially your supervisor, is indescribable to say the least.

The staff continues to speak highly of him long after he has been gone from the school; that alone speaks volume of his character. He truly exerted his influence and left an impact. He influence three of seven teachers to pursue a Master's Degree in education to become principals, he influenced a fourth and fifth teacher to pursue their doctorate, a teacher's aide to take the test to become a teacher, and another to finish their Bachelor's Degree. Every year he was at ALC, he would begin the year with a conference and ask each staff member what are your personal and educational goals. He would highlight that fact that each staff member would make an excellent principal because we were all leaders. He would go through our strengths and weaknesses and we would set our yearly goals, which were reviewed at the end of the year. He encouraged all staff to pursue a higher education and we did. What a legacy to leave. He not only influenced us to become better educated professionals, he won over our hearts with is integrity, fairness, professionalism, consistency.

I have had the distinct pleasure and honor of working for and knowing Dr. Billy Harden. His leadership is unmatched, as is his character. Never a raised voice, never a foul word, never a reason for doubt or disrespect are just a few things I would like to emulate about his leadership style. My admiration for him runs deep and my respect for him as an educator and a human being will never diminish. He is the same person in public as he is in private; one could only hope and strive to be more like Billy Harden. I owe a great deal to him helping become the educator I am today and the principal I will soon become. Any person, company, organization would be lucky to know or have him in any capacity. He truly is a diamond in the rough. I fully support him in any and all current and future endeavors. If you have any questions, please feel free to call me at 512-992-5946, or email me at msmichellebyers@yahoo.com.

Sincerely,

Michelle L. Byers

DR. BILLY F. HARDEN

4101 MONTICELLO CIRCLE AUSTIN, TEXAS 78721

512-497-1157 • billy.harden@sboglobal.net •

Objectives

I would like use my experiences as a life-long educators to become a principal or chief administrative officer of my own campus and serve as instructional leader to guide the academic success of my school.

Experience

1971-1988	Extend-A-Care, Inc.	Manager, Curriculum Specialist
1988-1990	Austin ISD	School/Community Liaison
1990-1993	Texas Youth Commission	Coordinator of Volunteer Services
1993-1997	Austin ISD ALC Campus	Substitute Teacher, Teaching Assistant
1997-2002	Austin ISD ALC Campus	Classroom Teacher – High School
2002-2005	Austin ISD Paredes MS	Curriculum Specialist
2005-2006	Austin ISD Dobie MS	Classroom Teacher – 7 th Grade Lang. Arts
2006-2012	Austin ISD ALC Campus	Assistant Principal – Middle School
2012-2013	Pflugerville ISD POC	Principal – All level DAEP
2014-2014	Concordia University Austin	Adjunct Professor Educator Certification
2014-2015	Goodwill Central Texas	Head of School Adult Charter High School
2015-Present	Austin ISD	Administrative Substitute

Training

U Teach Super Saturday Instructor
Classroom Management Trainer of Trainers
Lead Mentor Teacher Training
LPAC Chair Training
ELL/ESL Training
PBS Training
Margaret Kilgo Training
ROPES Training
Administrator's Institute
SASI Discipline Training
DEEDS Training
Capital City Writes
Human Resource Training for Administrators
READ 180 Leadership Training
TAKS Leadership Training
Teacher Insight Training
ARD Process Training
Region XIII ESC Leadership Development Training

Education

1971	A.S. Johnston High School – Austin ISD	Diploma
1971	University of Texas @ Austin	Student

Degrees:

1977	Huston-Tillotson University	BS in Sociology
2003	Houston Baptist University	Masters in Curriculum Technology Design
2013	University of Mary Hardin-Baylor	Doctorate in Educational Leadership

Certifications:

1997	Region XIII Alternative Certification Program	Teacher Certification
2002	Mid-management Certification	Region XIII ESC

Affiliations:

Alpha Phi Alpha Fraternity, Inc.
Austin Area Association of Black School Educators
National Middle School Association
Texas Association of Black School Educators
Metropolitan AME Church
Screen Actors Guild (see attached acting resume`)
Judicial Council on Juvenile Justice Committee Member
Metropolitan AME Church - Organist/Minister of Music
Spectrum Theater Company – Executive Director

References

Dr. Bergeron Harris	512-632-4113
Judge Richard Scott, Esq.	512-963-6530
Commissioner Brigid Shea	512-698-2025

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 Spectrum Theatre Company

Contact Name Billy F. Harden

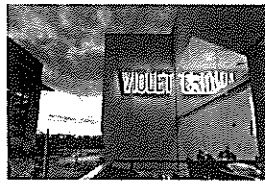
Phone Number 512-497-1157

Fax Number na

E-mail Address spectrumtheatreco@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 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 Spectrum Theatre Company

Sponsored Project (SP) Name (if applicable) Joe Turner's Come and Gone

Contact (if an SP the contact person of SP) Dr. Billy F. Harden

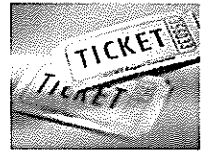
Email spectrumtheatreco@gmail.com

Phone 512-497-1157

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?

Advertise ahead of time that at least a designated number of hours notice is requested if an American Sign Language Interpreter is needed for anyone attending a particular performance.



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

4

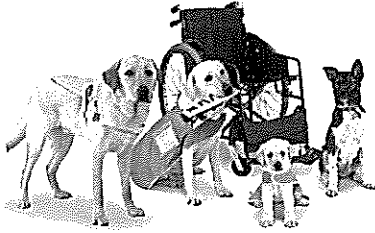
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? no



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

American Council for the Blind





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

D

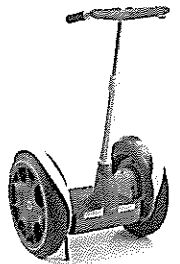
7. Wheelchair accessibility does not need to be considered in an outdoor venue event. True or False? False



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

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

No



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

Assurances

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

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

- ☒ This application was approved by the applicant's board on 2/2/16
☐ 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

DON TONER
name (typed) title
Don Toner
signature date

ANGELA WOODS
name (typed) title
Angela Woods 4/4/16
signature date

name (typed) title

signature date

Please note the signatures are under wrong headers for both of the above signees.



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

Texas Strings Camp
Texas Strings Camp

\$ 7,500 Requested

Submitted: 4/4/2016 10:19:29 AM (Pacific)

Project Contact

Pasha Sabouri
texasstringscamp@gmail.com
Tel: (512)923-6502

Additional Contacts

kate_jurek95@yahoo.com

Texas Strings Camp

555 East 5th Street Unit 2825
N/A
Austin, TX 78701

Telephone(512)923-6502
Fax N/A
Web texasstringscamp.com

Executive Director

Chad Peavy
chad@flyerboxclub.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

Amy

2. Last Name

Harris

3. Title

Board Member

4. Email

violinograd@gmail.com

5. Street Address

6301 Winslow Ct.

6. City

Austin

7. State

Texas

8. Zip/Postal Code

78723

District Number

9. Applicant Organization District Number

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

APPLICANT RACE CODE

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

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

FISCAL SPONSOR ELIGIBILITY

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

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

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

Section II. Eligibility

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

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

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

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

Please provide the month and year.

01/14

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.

06/16/2016 Start Date (MM/DD/YYYY)

06/26/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

7. Are you a new applicant?

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

☒ Yes

☐ No

Section III. Application Questions

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

1. Is this application for a Sponsored Project

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

☐ YES

☒ NO

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

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

3. Sponsored Project Contact Information - FIRST NAME

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

4. Sponsored Project Contact Information - LAST NAME

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

5. Sponsored Project Contact Information - EMAIL

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

6. Sponsored Project Contact Information - TELEPHONE

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

7. Sponsored Project Mailing Address - ADDRESS

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

8. Sponsored Project Mailing Address - CITY

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

9. Sponsored Project Mailing Address - STATE

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

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

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

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

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

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

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

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

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

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

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

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

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

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).**

Texas Strings Camp is a summer intensive from June 16th through the 26th, geared towards hard working and high performing young musicians from ages 6 to 25. Students travel nationally and internationally to attend the camp and work with some of America's finest musicians. The older division is provided housing and meals on the University of Texas campus. Camp activities include string orchestra, chamber music groups, masterclass lessons, individual lessons and guided practice. Camp will take place at The University Christian Church and The University Presbyterian Church.

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

Within the ten day summer intensive, Texas Strings Camp hosts five concerts that are free and open to the public. The camp also exposes some of the country's most talented young string players to the city of Austin and what it can offer them in way of artistic opportunity.

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?**

By providing students the opportunity to work with some of the countries finest musicians including faculty members from the University of Cincinnati College-Conservatory of Music, Rice University, and Boston Symphony, Texas Strings Camp serves the youth in a way that no other organization in the city of Austin does. In addition to providing young musicians with performance opportunities, Texas Strings Camp provides the general public with free concert opportunities.

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?**

Texas Strings Camp works to provide need-based scholarships to students that show promise as musicians but would not be able to attend camp due to their financial situation. This year, Texas Strings Camp is hoping to award \$55,000 in scholarship. This would allow more than half of our Rising Stars campers to come to camp for free.

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?**

Texas Strings Camp is entering its third year of operation this Summer. The organization has collaborated with some of the country's finest musicians including faculty members from the University of Cincinnati College-Conservatory of Music, Rice University, Boston Symphony and many more to ensure a level of quality instruction at the camp. Texas Strings Camp has also put in place a working budget that projects the amount of money needed to make the camp a success this year. To meet those financial needs, TSC has reached out to large corporations such as Whole Foods (c) as well as smaller local businesses such as Terra Nova's Music shop. This encourages community involvement and support for our mission.

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

Texas Strings Camp requires each camper to fill out an evaluation questionnaire in which we ask the students to indicate what they enjoyed or did not enjoy. We also give campers an opportunity to provide suggestions of what they would like to see happen differently in the future. Faculty are also given the opportunity to provide input at the final faculty meeting before the last concert. Parents submit their comments and complaint via email which is checked daily. Another way in which the effectiveness of camp is measured is through audience participation, input, and attendance. All of which is recorded, documented, and analyzed by the Assistant to the Artistic Director.

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 Assistant to the Artistic Director will be present throughout the camp and at every concert. She records the demographics, audience involvement and tourists in attendance on a chart. This data is collected through observation and polite conversation.

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?

Texas Strings Camp provides an opportunity for people of all histories and backgrounds to come together to participate in the betterment of their Austin Community through the preservation of classical music training for the youth.

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

Texas Strings Camp markets to a broad audience through radio commercials on the local classical music station 89.5. All concerts take place at either the University Christian Church or the University Presbyterian Church in the heart of the University of Texas Austin, where much tourism takes place.

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

All of our concerts are held in venues that are ADA accessible. We also provide any audience members requiring further assistance the contact information of the Assistant to the Artistic Director who can make specific accommodation to help those individuals attend the concert.

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

Texas Strings Camp works to provide need-based scholarships to students that show promise as musicians but would not be able to attend camp due to their financial situation. This year, Texas Strings Camp is hoping to award \$52,000 in scholarship. This would allow more than half of our Rising Stars campers to come to camp for free. In addition to our scholarships, every concert in Texas Strings Camp 2016 Season is free and open to the public.

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?

Texas Strings Camp attracts students from all across Texas and the United States. We will reach out to hotels near the University of Texas Campus to house parents and family members that will be attending concerts throughout the camp. We also plan to house some of our faculty members in Austin area hotels.

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).

Texas Strings Camp was founded in the summer of 2014 by Pasha Sabouri. Dr. Sabouri created the camp with the vision to provide string students in the Austin area a local summer intensive that focused on practice techniques, performance opportunities, and high level instruction.

In its first year of operation, the camp ran for one week in June as a day camp. A typical day consisted of private lessons from college level faculty, string orchestra rehearsals, and individual practice as well as guided practice. Students received instruction from Oklahoma University faculty and other university faculty every day. After a morning of rehearsals the students enjoyed local lunch options. The remainder of the afternoon was spent in chamber music rehearsals. After hours, the camp gave students the opportunity to explore Austin with trips to Zilker Park, South Congress and an opportunity to busk at Amy's Ice Cream. The final days were devoted to showcasing the music the students had learned with a chamber music concert and a string orchestra concert. Though most of the students were from the greater Austin area, 8 students came from surrounding areas.

Due to the feedback from the previous year, it was apparent that students wanted more time to learn and grow at Texas Strings Camp. Dr. Sabouri expanded the camp from a 6 day camp to a 10 day intensive and provided housing on the University of Texas Campus for commuting students. Pasha was also able to invite a more diverse team of faculty, including instructors from the Juilliard School and Boston Symphony. These improvements attracted students from all over the country. There was also a greater diversity in age and race. Students ranged from 8 years old to 25 years old. And nearly half of the student population were minorities. In addition to more inclusion, the camp also improved the structure of the daily schedule, providing electives such as yoga, music history and practicing techniques classes. The camp provided the public with 4 different concerts including a faculty concert, a rising stars solo showcase, a string orchestra concert and a chamber music concert.

This summer Texas Strings Camp is looking forward to broadening the horizons even further. We welcome faculty from the Juilliard School, Rice University, and The Cincinnati Conservatory of Music. We have also expanded our camp into two divisions. The Young Artists Division invites younger promising students ages 6 to 13 to enjoy an enriching 6 day camp experience. Our Rising Stars Division invites serious students ages 14 and up to enjoy an overnight 10 day intensive housed at the University of Texas. The day camp operates out of The University Christian Church while the overnight camp operates out of The University Presbyterian Church.

Texas Strings Camp has grown and blossomed over the past few years. Pasha hopes to one day provide this enriching experience to promising students at no cost.

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://texasstringscamp.com/>

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 13,036	\$ 50,071	✓	☐	\$ 67,500
Expenses	\$ 20,182	\$ 52,857	✓	☐	\$ 92,490
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 59,000 The camp is split into two division. We anticipate 40 participants in the younger division which costs \$600, equalling \$24,000. We anticipate that we will have 60 participants in the older division that costs \$1,500 which amounts to \$90,000. We intend to give \$55,000 in scholarship. Thus our income is \$59,000.	\$ 59,000
2. Total Other Earned Income	\$ 0 N/A	\$ 0
3. TOTAL EARNED INCOME	\$ 59,000	\$ 59,000
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$ 5,000 This includes a \$5,000 sponsorship with Whole Foods.	\$ 5,000
5. Total Public Support (Government Grants)	\$ 0 N/A	\$ 0
6. Total Other Unearned Income	\$ 8,500 Application fees projected to collect.	\$ 8,500
7. Applicant Cash	\$ 8,635 This is the current balance in the Texas Strings Camp bank account.	\$ 8,635
8. TOTAL UNEARNED INCOME	\$ 22,135	\$ 22,135
9. COA Request Amount	\$ 7,500 The \$7,500 from The Community Initiative Grant.	\$ 7,500

10. TOTAL CASH INCOME	\$ 88,635	\$ 88,635
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 4,355	\$ 4,355
This includes a camp t-shirt donation from Terra Nova valued at \$960, a music donation from Blackerby Violin Shop valued at \$1,000, the piano rental and delivery service and music stand donation provided by Violin's Etc. valued at \$1,895, and the \$500 time and expertise donation of our volunteer.		
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 91,990	\$ 0
Total	\$ 92,990	\$92,990

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$ 1,500	\$	\$ 1,500 This is the salary of the Assistant to the Artistic Director.
14. Artistic Employee Costs	\$ 49,650	\$	\$ 49,650 This includes faculty salaries and the Artistic Director's salary as well as food expenses for the faculty.
15. Administrative Non-Employee Costs	\$	\$ 500	\$ 500 There is one very dedicated and generous volunteer in this organization.
16. Artistic Non-Employee Costs	\$ 0	\$	\$ 0 There are no Artistic non-employees.
17. Travel	\$ 500	\$	\$ 500 The cash will be used to take faculty members to and from the airport and back to their lodging.
18. Space Rental	\$ 30,100	\$	\$ 30,100 This includes the rent for the University Christian Church, where the Young Artist division is held, the University Presbyterian Church where the Rising Stars Division is held, and the Dobie Dorm rental where the Rising Stars Division is housed.
19. Equipment Rental	\$ 1,500	\$ 500	\$ 2,000 Piano rental and delivery costs \$500 of which will be donated by Violins Etc.
20. Supplies and Materials	\$ 1,040	\$ 2,395	\$ 3,435 This includes music stands and sheet music costs for all conductors and campers.
21. Marketing and Promotion	\$ 3,395	\$ 960	\$ 4,355 This includes the cost of t-shirts, buttons, stickers, brochures, posters, and banners.
22. Production/Exhibit Costs	\$ 550	\$	\$ 550 Programs for the concert.
23. Other	\$ 400	\$	\$ 400 Insurance.
24. TOTAL EXPENSES	\$ 88,635	\$ 4,355	\$ 92,990
Total	\$ 88,635	\$ 4,355	\$92,990

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Young Artist Division Day Camp	06/19/2016 - 06/26/2016	University Christian Church	2007 University Ave. Austin, TX 78705	9
Activity 2	Rising Stars Division Residential Camp	06/16/2016 - 06/26/2016	University Presbyterian Church	2203 San Antonio St. Austin, TX 78705	9
Activity 3	Daily Masterclasses	06/16/2016 - 06/26/2016	University Presbyterian Church	2007 University Ave. Austin, TX 78705	9
Activity 4	Faculty Recital	06/18/2016	University Presbyterian Church	2203 San Antonio St. Austin, TX 78705	9
Activity 5	Rising Stars Solo Recital	06/20/2016	University Presbyterian Church	2203 San Antonio St. Austin, TX 78705	9
Activity 6	Rising Star Chamber Music Concert	06/25/2016	University Presbyterian Church	2203 San Antonio St. Austin, TX 78705	9
Activity 7	Young Artist Chamber Music Concert	06/25/2016	University Christian Church	2007 University Ave. Austin, TX 78705	9
Activity 8	Rising Stars Final String Orchestra Concert	06/26/2016	University Presbyterian Church	2203 San Antonio St. Austin, TX 78705	9
Activity 9	Young Artist Final Concert	06/26/2016	University Christian Church	2007 University Ave. Austin, TX 78705	9
Activity 10					9
Total					90

Section V. Documents

Documents Requested *

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

SPONSORED ONLY - PROOF OF TEXAS STATE

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

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

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

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

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

Accessibility Assessment
[download template](#)

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

Required?

✓

Attached Documents *

[IRS Letter](#)

✓

[Board List 04/16](#)

✓

[2014 IRS 990 N](#)
[2013 990 Form](#)

[Artistic Director's Resume](#)

✓

[Insurance Assessment Form](#)

✓

[Accessibility Assessment](#)

✓

[Assurances letter](#)

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

Application ID: 53967

Become a fan of ZoomGrants™ on Facebook
Problems? Contact us at Questions@ZoomGrants.com
©2002-2016 GrantAnalyst.com. All rights reserved.
"ZoomGrants" and the ZoomGrants logo are trademarks of GrantAnalyst.com, LLC.
[Logout](#) | [Browser](#)

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

DEPARTMENT OF THE TREASURY

Date: **AUG 01 2014**

THE PS FOUNDATION FOR THE ARTS
2009 BOWMAN AVE
AUSTIN, TX 78703

Employer Identification Number:
47-1064264
DLN:
404209110
Contact Person:
CUSTOMER SERVICE ID# 31954
Contact Telephone Number:
(877) 829-5500
Accounting Period Ending:
December 31
Public Charity Status:
509(a) (2)
Form 990/990-EZ/990-N Required:
Yes
Effective Date of Exemption:
June 6, 2014
Contribution Deductibility:
Yes
Addendum Applies:
No

Dear Applicant:

We're pleased to tell you we determined you're exempt from federal income tax under Internal Revenue Code (IRC) Section 501(c)(3). Donors can deduct contributions they make to you under IRC Section 170. You're also qualified to receive tax deductible bequests, devises, transfers or gifts under Section 2055, 2106, or 2522. This letter could help resolve questions on your exempt status. Please keep it for your records.

Organizations exempt under IRC Section 501(c)(3) are further classified as either public charities or private foundations. We determined you're a public charity under the IRC Section listed at the top of this letter.

If we indicated at the top of this letter that you're required to file Form 990/990-EZ/990-N, our records show you're required to file an annual information return (Form 990 or Form 990-EZ) or electronic notice (Form 990-N, the e-Postcard). If you don't file a required return or notice for three consecutive years, your exempt status will be automatically revoked.

If we indicated at the top of this letter that an addendum applies, the enclosed addendum is an integral part of this letter.

For important information about your responsibilities as a tax-exempt organization, go to www.irs.gov/charities. Enter "4221-PC" in the search bar to view Publication 4221-PC, Compliance Guide for 501(c)(3) Public Charities, which describes your recordkeeping, reporting, and disclosure requirements.

Letter 5436

THE PS FOUNDATION FOR THE ARTS

Sincerely,

A handwritten signature in cursive script, reading "Tamara Rippstein". The signature is written in dark ink and is positioned below the word "Sincerely,".

Director, Exempt Organizations



Amy Harris <violingrad@gmail.com>

FW: Form 990-N E-filing Receipt - IRS Status: Accepted

2 messages

Joe Jack <joejack@dunaganjack.com>
To: Amy Harris <violingrad@gmail.com>

Wed, Nov 11, 2015 at 2:00 PM

Amy,

Form 990-N has been filed and accepted for 2014. We can talk again in January about the 2015 filing.

Cheers!

Joe Jack
Dunagan Jack LLP
Certified Public Accountants
3724 Jefferson, Suite 307
Austin, TX 78731
(512) 420-8997
(512) 420-2399 fax
www.dunaganjack.com

Notice to email recipient: This is to advise you that, unless otherwise expressly indicated, federal tax advice contained in this message is not intended or written to be used, and cannot be relied upon for the purposes of (1) avoiding tax-related penalties under the Internal Revenue Code or state, local or other tax law provisions, or (2) promoting, marketing or recommending to another party any tax-related matters addressed herein.

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

From: epostcard@urban.org [mailto:epostcard@urban.org]
Sent: Wednesday, November 11, 2015 1:59 PM
To: Joe Jack
Subject: Form 990-N E-filing Receipt - IRS Status: Accepted

Organization: PS FOUNDATION FOR THE ARTS
EIN: 47-1064264
Submission Type: Form 990-N
Year: 2014
Submission ID: 7800582015315de13601
e-File Postmark: 11/11/2015 2:52:49 PM
Accepted Date: 11/11/2015

The IRS has accepted the e-Postcard described above. Please save this receipt for your records.

Thank you for filing.

e-Postcard technical support
Phone: 866-255-0654 (toll free)
email: ePostcard@urban.org

PS FOUNDATION FOR THE ARTS
PO Box 50094
Austin, TX 78763

Amy Harris <violingrad@gmail.com>
To: Joe Jack <joejack@dunaganjack.com>

Wed, Nov 11, 2015 at 4:27 PM

Thanks so much!
[Quoted text hidden]

--

Amy

Pasha Sabouri | 555 E. 5th Street, #2825 | Austin, TX 78701
pashasabouri@gmail.com | 512.923.6502

Teaching Experience

January 2015-Present Assistant Orchestra Director St. Andrew's Episcopal Upper School

2014 - Present: Founder and Artistic Director of Texas Strings Camp - a non-profit organization that hosts world-class musicians from around the World in Austin, providing advanced instruction for talented young string musicians. More information can be found at TexasStringsCamp.com

August 2013-Present: Hired as Consultant for Akins, Lake Travis, Westlake Orchestra, Bedichek Orchestras. Job Duties Included: Writing bowings and fingerings in all parts for each section, giving sectionals, clinicing the full orchestra for UIL preparation

August 2013-January 2015t: Adjunct Professor of Strings at University of Mary Hardin Baylor

- Teach both major and non-majors in violin
- Lead and conduct the College Chamber Orchestra
- Teach music pedagogy courses (*String Methods*)

August 2010 – August 2013: Adjunct Professor of Strings at Concordia University

- Recruited first violin major to the university
- Teach both major and non-majors in violin
- Lead and conduct the Concordia Chamber Orchestra
- Teach music elective classes (*Introduction to World Music, Conducting*)

August 2010 – August 2012 Violin Instructor - Akins High School

- Teach violin lessons - 98% of students eligible for free lunch program
- Lead sectionals for the orchestra and the violin sections

August 2009 - August 2010: Guest Lecturer - Centenary College (*Shreveport, LA*)

- Conduct the advanced pre-college orchestra
- Coached top 4 all-state chairs, 5 winners of school concerto competition, grand prize winner to performed on Shreveport Radio
- Refined technique, recital preparation, and Louisiana competitions
- Teach individual lessons to 16 pre-college students and 6 college majors
- Teach group Suzuki classes for books 1,2, and 3

August 2006 - August 2009: Teaching Assistant to Brian Lewis - The University of Texas at Austin

- Teach individual scales and technique lessons to Brian Lewis's undergraduate violin studio
- Teach 16 hours a week which included majors and non-majors
- Teach individual violin lessons to non-majors
- Lead group performances of "I Soloisti Verdiani"

Performing Experience

Substitute-Minnesota Orchestra

Permanent Member- River Oaks Chamber Orchestra (Houston)

Played with Austin Symphony, Austin Lyric Opera, Las Vegas Philharmonic

Soloed with Las Vegas Philharmonic, Balcones Community Orchestra, Ottawa Chamber Orchestra,

Pasha Sabouri | 555 E. 5th Street, #2825 | Austin, TX 78701
pashasabouri@gmail.com | 512.923.6502

Education

2010: Doctor of Musical Arts; The Butler School of Music at the University of Texas at Austin
2007: Master of Music; The Butler School of Music at the University of Texas at Austin
2004: Bachelors of Music; The University of Cincinnati College Conservatory of Music

References

Brian Lewis: Professor of Violin, The University of Texas at Austin
512.663.4150 | blviolin@aol.com

Catherine Bennet: Orchestra Director, Akins High School
512.799.2728 | bennettfive@gmail.com

Amy Harris: Orchestra Director, St. Andrew's Episcopal School
720.273.1997 | violingrad@gmail.com

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 Pasha Sabouri

Contact Name Kate Jurek

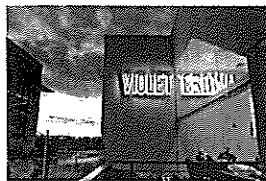
Phone Number (512) 644-3549

Fax Number n/a

E-mail Address texasstringcamp@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"/>

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 Pasha Sabouri

Sponsored Project (SP) Name (if applicable)

Contact (if an SP the contact person of SP) Kate Jurek

Email texasstringcamp@gmail.com

Phone (512) 644-3549

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?

Real-Time Captioning



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

5

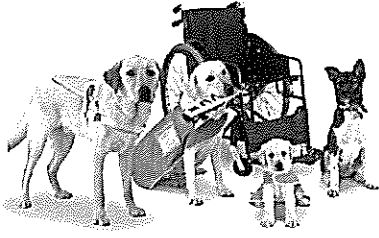
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? Yes



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

VSA Texas

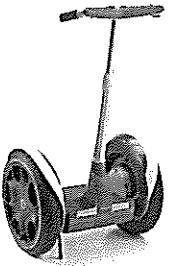




6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?
- A. Do you have a certification for your service dog?
 - B. What is your disability?
 - C. What a kind of tasks has your dog been trained to do for your disability?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

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 4/3/16

☐ 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

Pasha Sabouri Artistic Director

name (typed) _____ title _____
Pasha Sabouri 4/4/16
signature _____ date _____

name (typed) _____ title _____

signature _____ date _____

name (typed) _____ title _____

signature _____ date _____



**Cultural Arts
Division**
CITY OF AUSTIN

Powered by [ZoomGrants™](#)

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

**Austin Creative Alliance
Gender Portraits**

\$ 3,000 Requested

Submitted: 4/4/2016 2:09:06 PM (Pacific)

Project Contact

Peggy Ellithorpe
membership@austincreativealliance.org
Tel: 5122472531

Additional Contacts

drew@genderportraits.com,
erin.c@austincreativealliance.org

Austin Creative Alliance

81 San Marcos St #C
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.com

5. Street Address

916 Springdale Rd Bldg 2 #101

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.

I'm an individual artist who has resided in Austin all her life. My project was started here in 2014.

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

- ☒ Yes
☐ No

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

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

- ☒ YES
☐ NO

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

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

- ☒ YES
☐ NO

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

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

Start Date (MM/DD/YYYY)

End Date (MM/DD/YYYY)

TOTAL

7. Are you a new applicant?

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

- ☒ Yes
☐ No

Section III. Application Questions

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

1. Is this application for a Sponsored Project

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

- ☒ YES
☐ NO

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

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.

Gender Portraits

3. Sponsored Project Contact Information - FIRST NAME

Drew

4. Sponsored Project Contact Information - LAST NAME

Riley

5. Sponsored Project Contact Information - EMAIL

drew@genderportraits.com

6. Sponsored Project Contact Information - TELEPHONE

5128278272

7. Sponsored Project Mailing Address - ADDRESS

P.O.Box 92781

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

TX

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78709

11. Sponsored Project DISTRICT NUMBER - Enter your organization's City of Austin voting district number (effective January 1, 2015).

You can access district location via the interactive map at <http://www.austinredistricting.org/maps/interactive-final-map>

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

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

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

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

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

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

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

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

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

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

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

Narrative Part I - Project

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

I will be hosting a gender empowerment art show that will showcase work by gender diverse artists on Saturday, September 17th, 2016 from 6-10pm at Vuka (Monroe location). The show will feature paintings and stories of gender diverse people created by transgender artist, Drew Riley, from her Gender Portraits series. Accompanying that work will be approximately four other gender diverse visual artists and three musical sets. During breaks in the music, there will be short presentations from individuals or spoken word artists from trans, intersex, and feminist communities and organizations. Free beverages will be provided, both alcoholic and non-alcoholic. There will be a call for artists over the summer to create a list of participants.

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

The Gender Portraits Project adds much needed trans visibility to the Austin art scene. This event's goal is to continue that effort by adding space for other transgender and gender diverse voices as well. Transgender people are a stigmatized group that suffers increased violence, poverty, and discrimination. Even in the queer art seen around Austin, transgender representation is rare, and intersex representation is nonexistent. Austin does not even have an official visible Intersex organization or group. I hope to add an intersex artist or speaker at my event, even if I need to find one from outside of the city, in efforts to make more safe spaces for intersex people to network and share their voices in Austin.

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

I've been a professional artist for over eight years since graduating from the Gemini School of Visual Arts, with distinction. My project, Gender Portraits has received positive write-ups and reviews from publications like The Advocate, The Austin Chronicle, Rockstar Magazine, and more. Since my series, Gender Portraits, released in Feb of 2015, my project has been featured in juried and curated shows, and a piece has been selected as a finalist in the Hunting Art Prize two years in a row. I'm also an active member of Austin's trans community where I stay in touch with the issues relevant to the people I represent. I've been a speaker at community events like Trans Day of Remembrance and Trans Day of Visibility at Texas State University.

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?

My project's mission is entirely devoted to serving both underserved communities and artists through work by and for gender diverse people. I also try to reach as many intersectional identities as possible when selecting subjects in my work, participating artists, and speakers. This is limited by the submissions and contacts that I find. Currently, LGB, mental health, age, and low economic intersections are well supported as my subjects, attendees, and participating artists. While people of color and intersex people are represented in my work, I reach them as artistic participants and attendees less than I'd like. I hope to remedy this by reaching out to organizations like Allgo, and The Houston Intersex Society for collaboration.

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?**

My production and business skills have been demonstrated throughout the life of my project. Before my series release in 2015, I'd been creating and fundraising the project for over a year. During this time, I ran a successful Kickstarter campaign for almost \$10,000 and hosted two fundraising events for Gender Portraits. Since my project's release, I have hosted or co-hosted three art shows for my project and participated in many others. My two most recent hosted events brought in over 200 attendees each. In running my project, I have created multiple print runs of my work, an art book, and various gender-pride buttons, which I have managed inventory for and sold at festivals, conventions, art shows, and online for over a year.

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

Because my project is an art based visibility project, its effectiveness will be evaluated based on its ability to bring in a substantial audience, and a talented, visible group of artists to give the attendees a positive and enlightening experience to grow from. I want at least 200 people to attend the event, and if I get more than 300 attendees I will feel the event is extremely effective. I would also like for this event to be financially effective as to continually support the project, but anything past matching the funding is a peripheral goal.

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

I will collect data on audience demographics by creating a questionnaire leaflet that will be passed out by a volunteer to people in line for the door after they get a wristband for the event, there will be an area to deposit the completed leaflets. I believe this is more effective than trying to pass out a survey at the end or after the event's completion online because people are more willing to fill it out if it is viewed as a precursor to entry. After the event is over, their investment is much lower.

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

If not Applicable please type 'N/A'

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

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

The proposed event for my project meets social and cultural needs for transgender, intersex, and gender non-conforming communities. Particularly, the need for increased visibility as a marginalized and stigmatized population that even has laws proposed and passed against us. Visibility increases education, breeds empathy, and as a result has a potential to reduce these discriminations. Also, visibility helps to give validation to the trans community, which has a high rate of suicide as a result of social and familial rejection. Validating representation can let suffering trans people know that it gets better, and give them role models to strive for.

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

My project appeals to a larger market because of people's curiosity and desire to be better allies. At my events, the majority of attendants are not

gender diverse. Many people are friends, family and coworkers of trans people, active LGB community members, and feminists, all with an invested interest in the topic. On top of that, there is always a large number of attendants who are exposing themselves to trans issues for the first time. Because gender diversity events are rare, people tend to take notice of my events and media coverage is easier to get. I have a few attendants at every event travel from outside of Austin just to see my art show. These people are often transgender or the close family or friends of someone who is trans.

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

This event's venue will be wheelchair accessible, there is some onsite parking, some of which will be handicap reserved. The visual art component will not be accessible for people who are visually impaired as the essential nature of the art is visual. However, our volunteers will happily describe the artwork and read any written stories to visually impaired guests. Also, there will be an audio component to the show from our musical performers and speakers. For the hearing impaired, we will be acquiring assisted listening devices as a part of our budget for the speakers and band.

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

Transgender people, especially trans people of color, suffer from income disparity to an alarming degree. As a result, making my events accessible to economically disadvantaged people is a must. My events are usually free, but due to its size and scope, this event will be pay as you wish. There will be signs emphasizing that the event is free, but with a list of event expenses to let people know what the money goes toward if they decide to pay. There will be similar signs and collection containers near the bar and stage so that as people enjoying the beverages and music, they may be inclined to contribute.

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 hotels near the event venue to see if any are interested in offering a discount rate to our guests. Unfortunately, there are only a couple hotel/motels in the area. If I can make an arrangement like that, I will be able to advertise it to out of town guests as an incentive to make the trip.

Organizational History

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

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

☐ 2011-2012

☐ 2012-2013

☐ 2013-2014

☐ 2014-2015

☒ Have not received funding in the last 5 years

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

☒ NO

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

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

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

The mission of Gender Portraits is to create quality, moving artwork that advances gender diverse visibility and validation, and advocates for an inclusive acceptance of diverse gender bodies, identities, and presentations in order to reduce violence, discrimination, and gender inequality.

The first work was created for the project in the fall of 2013, by transgender artist Drew Riley, in her free time outside of her day job. In the beginning 2014, she began working on the project full time and ran a successful Kickstarter campaign to fund the series creation and initial print run. In Feb 2015, The first 12 paintings of the Gender Portraits series were released along with two print runs of the work, a limited edition canvas print run and an unlimited archival paper print run for people with smaller budgets.

Within the first three months, Gender Portraits showed work at a more than a dozen art fairs and LGBT events and hosted its first art show, Celestial Identities, that featured the full set of original paintings, print runs, and local musicians and poets. During this time, Gender Portraits also added mini-prints and gender pride buttons to add merchandise that is more accessible to economically disadvantaged people.

Going forward, Gender Portraits showed at large LGBT events like Austin Pride Fest, traveled to other cities for shows like QueerBomb Dallas and Transgender Day of Visibility at Texas State University, released a book with art and stories from the project, and participated in many art exhibitions like the Wanderlust Art Show, a solo exhibition at the Women's Community Center, and was the featured artist in a curated East Austin Studio Tour show at Link and Pin Art Space.

The series also continues to grow with new paintings and added an online form where gender diverse people from around the world can submit to be painted for free. New work is now painted on live video that can be streamed online, to increase visibility and project growth.

In March of 2016, Gender Portraits became a sponsored project of the Austin Creative Alliance in order to increase the project's ability to seek funding and service the most disadvantaged members of the gender diverse community.

The Austin Creative Alliance (ACA) was established via the transformation of an existing arts service organization, Austin Circle of Theaters (ACOT), which had been operating since 1974. Today, ACA is Austin's only community-based, multidisciplinary arts service organization in the City and provides individuals and creative organizations with programs and services that strengthen our creative sector, increase economic productivity, and market Austin's creative landscape to the world. ACA's core services include community building, audience development, fiscal sponsorship services, technical assistance and professional development, information and referral services, outreach and advocacy and marketing to tourists.

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	\$ 9,923	\$ 9,949	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 24,900
Expenses	\$ 4,535	\$ 8,161	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 22,500
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 600 Pay as you wish for entry. Estimate based on information from other event organizers who use a pay as you wish system for similarly sized events.	\$ 600
2. Total Other Earned Income	\$ 850 \$250 in gender pride/ally Tshirt sales for event (25@\$10). \$600 in painting, print, button and book sales from Gender Portraits based on sales at previous events.	\$ 850
3. TOTAL EARNED INCOME	\$ 1,450	\$ 1,450
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$	\$ 0
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$ 750 Contribution Jars by the bar and stage, based on information from other event organizers who use a pay as you wish system for similarly sized events.	\$ 750
7. Applicant Cash	\$	\$ 0
8. TOTAL UNEARNED INCOME	\$ 750	\$ 750
9. COA Request Amount	\$ 3,000 Requesting maximum amount of Community Initiatives funding allowed for a Sponsored Project.	\$ 3,000
10. TOTAL CASH INCOME	\$ 5,200	\$ 5,200
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 1,000 \$200 in donated shirts from Savers to screen print on, and sell at event. \$600 alcohol donation from Real Ale Brewing Co. \$200 donation in non-alcoholic beverages by JuiceLand.	\$ 1,000
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 6,400	\$ 0
Total	\$ 6,200	\$6,200

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$ 100	\$	\$ 100 Main event organizer/coordinator who is already an employee. Will handle planning and coordination of volunteers, talent, set up/tear down, and marketing, etc.
14. Artistic Employee Costs	\$ 100	\$	\$ 100 1 artist who is already an employee
15. Administrative Non-Employee Costs	\$ 300	\$	\$ 300 \$100 for bartender (4hrs@\$25). \$200 co-event organizer/coordinator. Will handle planning and coordination of volunteers, talent, set up/tear down, marketing, etc.
16. Artistic Non-Employee Costs	\$ 1,800	\$	\$ 1,800 4 artists and 12 musicians (across three bands) paid \$100 each. 4 speakers at \$50 each.
17. Travel	\$ 50	\$	\$ 50 Travel stipend for speaker from Houston Intersex Society.

18. Space Rental	\$ 2,200	\$ \$ 2,200	Vuka weekend rental price.
19. Equipment Rental	\$ 120	\$ \$ 120	\$75 Assistive Listening System rental through VSA Texas. \$45 Sound system for bands and speakers. Weekend rental from RockNRoll Rentals.
20. Supplies and Materials	\$ 90	\$ \$ 90	\$30 for admission wristbands, \$30 for paper printed goods surveys, signage, art info cards, etc. \$20 for art hanging hardware. \$10 for artist, speaker, and volunteer name tags
21. Marketing and Promotion	\$ 280	\$ \$ 280	\$50 of fliers and \$200 of postcards for marketing. And \$30 in social media ads.
22. Production/Exhibit Costs	\$ \$ 1,000	\$ \$ 1,000	\$200 in donated shirts from Savers to screen print on, and sell at event. \$600 alcohol donation from Real Ale Brewing Co. \$200 donation in non-alcoholic beverages by JuiceLand.
23. Other	\$ 160	\$ \$ 160	Screen printing donated shirts to sell at event.
24. TOTAL EXPENSES	\$ 5,200	\$ 1,000 \$ 6,200	
Total	\$ 5,200	\$ 1,000 \$ 6,200	

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	the Art of Gender Group Show	September 17, 2016	Vuka	411 West Monroe St., Austin, TX 78704	9
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					9

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

Required?

Attached Documents *

✓

[IRS Determination](#)

✓

[Board List ACA](#)

✓

[ACA 990](#)

[Gender Portraits Project Documentation](#)

[ACA Capacity History](#)

✓

[Gender Portraits Insurance Assessment Form](#)

✓

[Gender Portraits Accessibility Quiz 2016](#)

✓

[Assurances Gender Portraits CI FY16](#)

individual/organization/group if applicable.
[download template](#)

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

Application ID: 55710

Become a fan of ZoomGrants™ on Facebook
Problems? Contact us at Questions@ZoomGrants.com
©2002-2016 GrantAnalyst.com, All rights reserved.
"ZoomGrants" and the ZoomGrants logo are trademarks of GrantAnalyst.com, LLC.
[Logout](#) | [Browser](#)

Documentation of the Gender Portraits Project

Samples of the Work



Online Presence

Website

www.genderportraits.com

Live painting videos

www.twitch.tv/genderportraits

Social media

www.facebook.com/genderportraits

www.twitter.com/genderportraits

www.genderportraits.tumblr.com

Press Samples

The Advocate 3/25/15 [online] - [article link](#)

The Daily Texan 5/8/15 [print and online] - [article link](#)

Texas Observer 6/30/15 [print and online] - [article link](#)

Austin Chronicle 7/8/15 - 3/28/16 [multiple online and print listings] - [article link 1](#), [article link 2](#)

OPENING
BEARDED LADY BEER by [illegible]...
LINK & PIN GALLERY: GENDER PORTRAITS EAST by [illegible]...
THE RUSSELL COLLECTION: SALVADOR DALÍ ARGYLE COLLECTION by [illegible]...
WYATT BRAND: I, OBJECT by [illegible]...

RUSSELL COLLECTION: IN LIVING COLOR by [illegible]...
SCREEN & INK: PERSONAL STASH by [illegible]...
GAYDAR by [illegible]...
BLACKLIGHT SHOWCASE by [illegible]...
SARAH MARLOFF by [illegible]...

Rockstar Magazine 8/1/15 [print and online](pages 3-4) - [article link](#)



STEAM Magazine 11/1/15 [print and online](Cover, p.12-14) - [article link](#)



Markets and Festivals



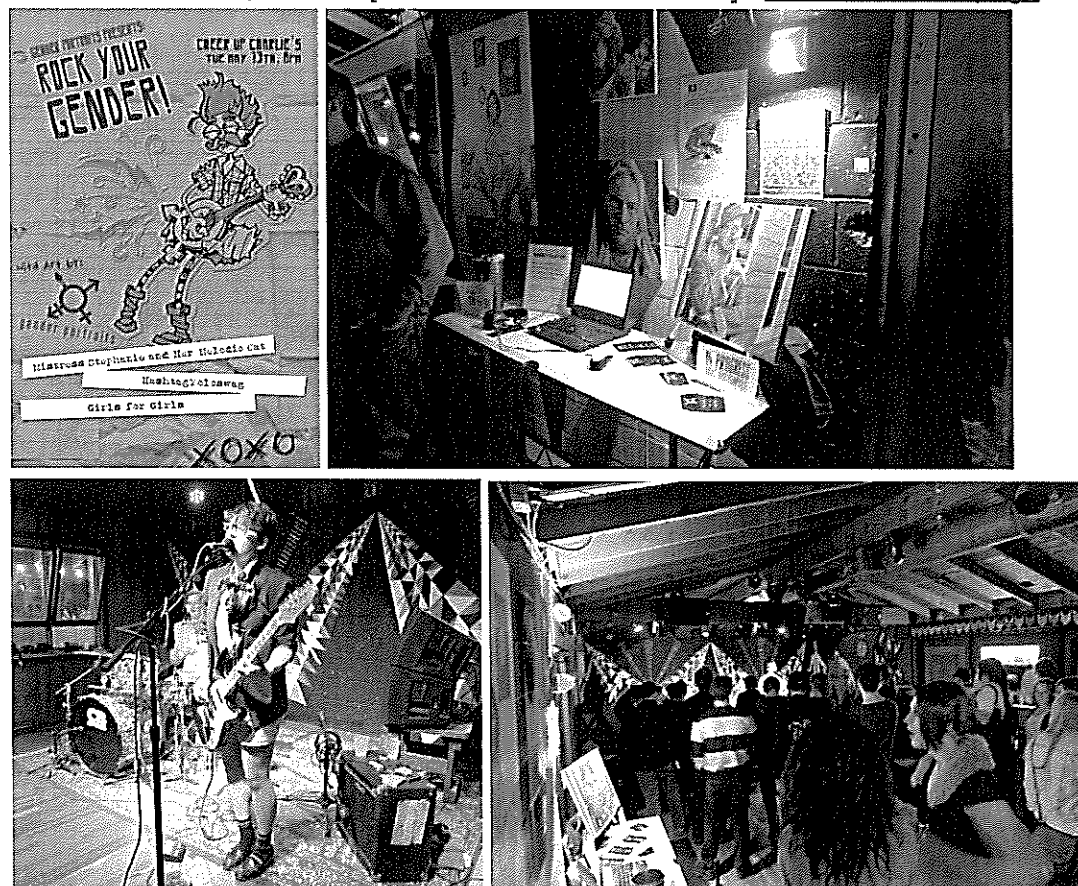
Events

Drag Out The Fashion, 4/27/14 [Gender Portraits fundraiser] - [link to FB event page](#)

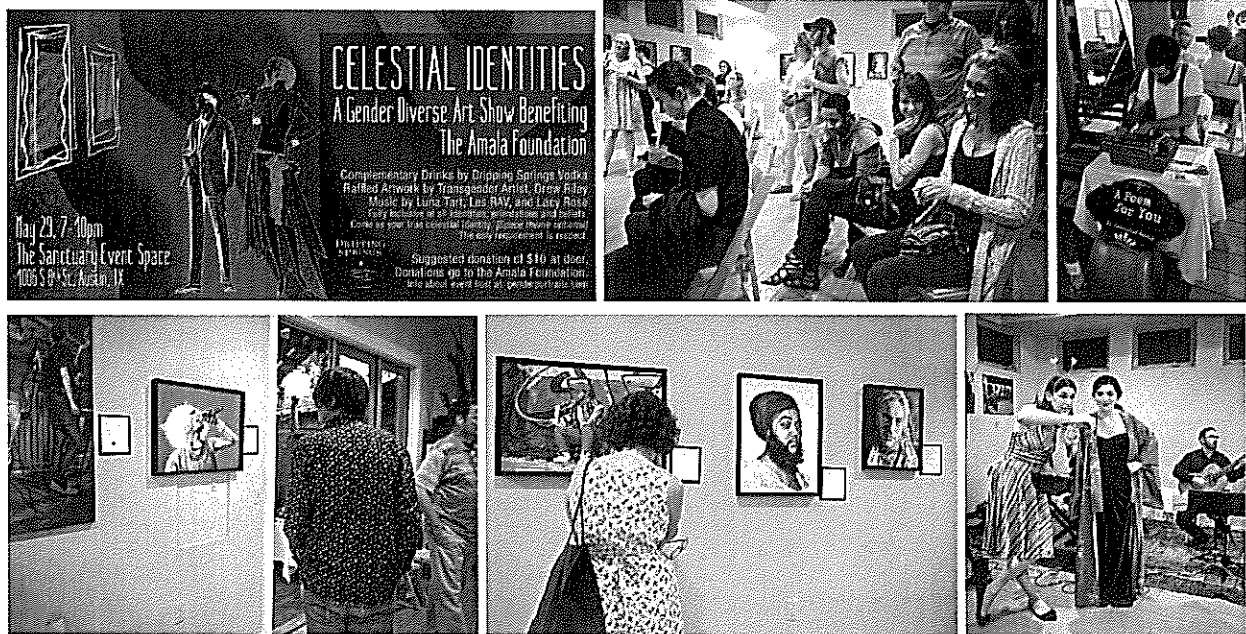




Rock Your Gender, 5/13/14 [Gender Portraits fundraiser] - [link to FB event page](#)

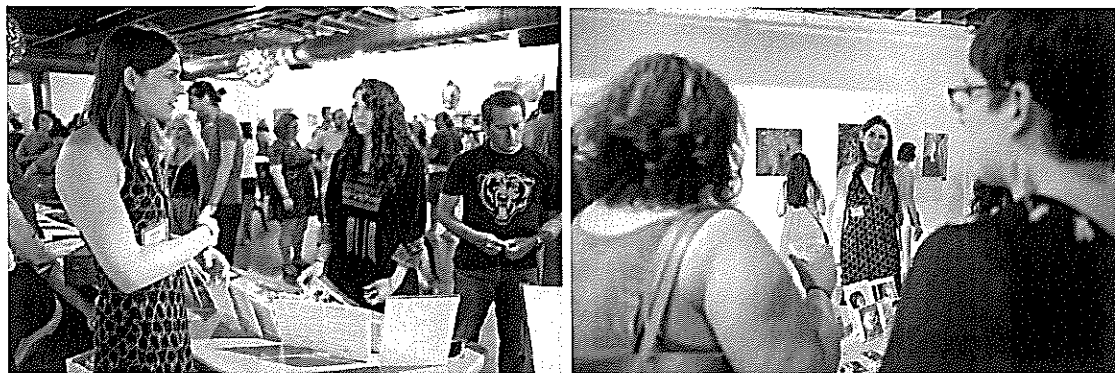


Celestial Identities, 5/29/15 [Solo exhibition/hosted event] - [link to FB event page](#)



Women's Community Center Exhibition, 7/10/15 [Solo exhibition] - [link to FB event page](#)





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 Gender Portraits (SP of Austin Creative Alliance)

Contact Name Drew Riley

Phone Number 5128278272

Fax Number N/A

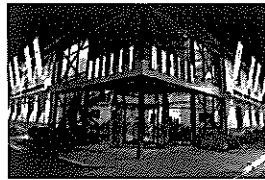
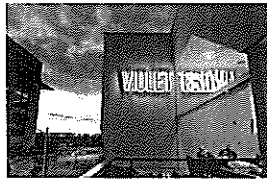
E-mail Address drew@genderportraits.com

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 checked="" type="checkbox"/>	N/A <input type="checkbox"/>
8. Will you be using a City facility for your activity?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
9. If yes to #8, are you using the City's reservation agreement process to reserve your space?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>

Special Provisions

- In the event the Contractor will serve alcoholic beverages to individuals for entertainment purposes, the Contractor shall carry Host Liquor Liability Coverage of \$500,000 per claim.
- In the event the Contractor will sell alcoholic beverages, the Contractor shall carry or require the subcontractor to carry Liquor Legal Liability or Dram Shop Act Liability Coverage of \$500,000 per claim.
- Any coverage written on a claims-made basis shall carry a retroactive date which coincides with the date of this Agreement. This insurance shall be maintained for the duration of this Agreement and for two years following completion of the services under this Agreement. The premium of any extended reporting period shall be paid for by the policy holder.
- Worker's Compensation and Employers' Liability Insurance if event/project will be held on a non-reservation site of the City of Austin Property. Coverage shall be consistent with statutory benefits outlined in the Texas Worker's Compensation Act (Sec. 401). The minimum policy limits for Employer's Liability are \$100,000 bodily injury each accident, \$500,000 bodily injury by disease policy limit and \$100,000 bodily injury by disease each employee. The policy shall apply to the State of Texas.
- Actual losses not covered by insurance as required by this Agreement shall be paid by the Contractor.

The Contractor is required to comply with these insurance provisions and any special provisions indicated in the Work Statement.



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 Creative Alliance

Sponsored Project (SP) Name (if applicable) Gender Portraits

Contact (if an SP the contact person of SP) Drew Riley

Email drew@genderportraits.com

Phone 5128278272

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?

You could provide information on your marketing materials and website that interpreters are not available without advance notice, and provide information on how to easily request one. You could also have a written copy of the puppet show script on hand as an alternative version for people to follow along with the show who do not provide advance notice.

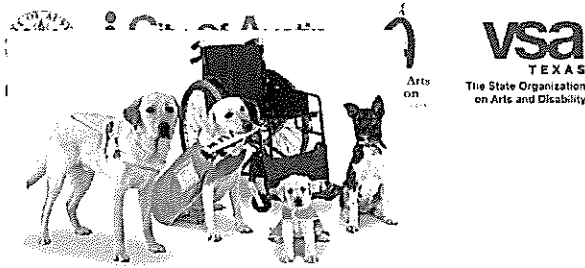


3. If your theater has 151– 300 seats, how many wheelchair accessible seats are required under the new ADA?

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, ALSs are not required where audio amplification is not provided, however if there is an audio system amplifying the guitar, musicians vocals, or any other audio, then YES
5. A patron requests Audio Description for your performance, who do you contact locally to request that service?

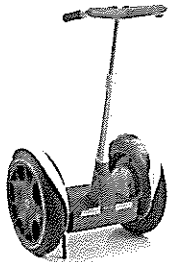




6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?
- A. Do you have a certification for your service dog?
 - B. What is your disability?
 - X. What a kind of tasks has your dog been trained to do for your disability?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

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 because it would undermine the operation of the business because it would damage the art.

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

Assurances

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

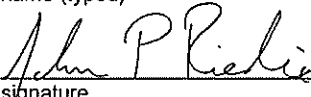
1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined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

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

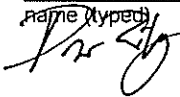
☒ This application is scheduled to be approved by the applicant's board on ~~1-11-2016~~ 4/28/2016

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

Applicant Authorized Official

John Riedie CEO
name (typed) title
 01/04/2016
signature date

Sponsored Organization/Group/Individual (if applicable)

Gender Portraits Artist
name (typed) title
 04/01/16
signature date

City of Austin

name (typed) title
signature date



**Cultural Arts
Division**
CITY OF AUSTIN

Powered by [ZoomGrants](#) ¹¹⁴

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
Juneteenth Block Party**

\$ 3,000 Requested

Submitted: 4/4/2016 3:00:04 PM (Pacific)

Project Contact

Peggy Ellithorpe
membership@austincreativealliance.org
Tel: 5122472531

Additional Contacts

checkpatg@yahoo.com, clifford@capitolviewarts.org

Austin Creative Alliance

81 San Marcos St #C
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.com

5. Street Address

916 Springdale Rd Bldg 2 #101

6. City

Austin

7. State

TX

8. Zip/Postal Code

78702

District Number

9. Applicant Organization District Number

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

APPLICANT RACE CODE

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

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

FISCAL SPONSOR ELIGIBILITY

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

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

- ☒ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)
- ☒ Been in existence for 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.

March 2014

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

- ☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

06/19/2016 Start Date (MM/DD/YYYY)

06/19/2016 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.

Juneteenth Block Party

3. Sponsored Project Contact Information - FIRST NAME

Patrick

4. Sponsored Project Contact Information - LAST NAME

Gamble

5. Sponsored Project Contact Information - EMAIL

checkpatg@yahoo.com

6. Sponsored Project Contact Information - TELEPHONE

2549317945

7. Sponsored Project Mailing Address - ADDRESS

10301 ray ave

8. Sponsored Project Mailing Address - CITY

austin

9. Sponsored Project Mailing Address - STATE

texas

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78758

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).

Block Party.

June 19th, 2016.

1pm-6pm

live music showcase

Austin's Urban Artist

Rosewood Park (2300 Rosewood Ave, Austin, TX 78702)

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

Provides members of the Austin artistic community with a free live music showcase featuring local artist.

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?

Cultural Impact

Eastside Juneteenth Block Party is an effort to provide an opportunity for youth of low-income families to be exposed to live music while also celebrating a significant event in their ancestor's history. It is also an effort to revamp the reputation of a decades long celebration and bridge the gap between the arts and the community. It is our hope that this effort will continue to serve as the leading event for Juneteenth celebrations and encourage other organizations, artists, and businesses to get involved in the efforts to bridge the gap between the arts and the minority communities on a regular basis.

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 industry has been identified by the City of Austin as a vital aspect to Austin's economic development, not only by its impact on tourism, but also relating to the effects this industry has on the revitalization of minority neighborhoods. One goal of this project is to impact the cultural need of the African American community by providing training and future career opportunities for this demographic.

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?

Patrick Gamble aka Pat G is a Texas rapper, football coach and motivational speaker. Born in Temple, TX, (June 9th 1990) Pat G started rapping in January 2010. He released "The Demo" in 2012, a compilation of songs he had created up to that point. On his birthday in 2015, he released his first album entitled "A Different Perspective." A month later, in July 2015, he won the Academia award for "Best Rap EP." The Academia awards organization said, "From its opening Zeppelin-inspired moments forward this new EP from Pat G is admirably elevated by a tight lyrical flow and a compositional methodology that deploys legendary music samples in recognizable form." As a young Christian man, Pat G always wants to tell others about his faith.

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

Eastside Juneteenth Block Party staff will distribute audience surveys at the event as an additional tool of evaluation. The respective partners of this group will evaluate the results using these surveys. Eastside Juneteenth Block Party will also collect data regarding demographics, audience participation, and tourist attendance via the audience feedback forms, sign-in sheets, Facebook event page responses, and also via the volunteer's recordings of the audience composition during the event. Additionally in selecting the venue we have ensured that it is ADA compliant.

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'll have volunteers collect the data as guest enter the event using a spreadsheet.

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

If not Applicable please type 'N/A'

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

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, Eastside Juneteenth Block Party is an effort to provide an opportunity for youth of low-income families to be exposed to live music while also celebrating a significant event in their ancestor's history. It is also an effort to revamp the reputation of a decades long celebration and bridge the gap between the arts and the community. It is our hope that this effort will continue to serve as the leading event for Juneteenth celebrations and encourage other organizations, artists, and businesses to get involved in the efforts to bridge the gap between the arts and the minority communities on a regular basis.

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

We will use social media, web, radio and tv to reach a broader network to bring in, not only those from the Rosewood Park community, but other people in Austin as well.

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

Additionally in selecting the venue we have ensured that it is ADA compliant. Our volunteer groups will provide assistance to the artists, as well as the guests with parking, and/or entering the building and finding their seats.

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

The Eastside Juneteenth Block Party partnership, with its' vast resources within multi-media fields such as TV and radio – will work to create a “buzz” about this event weeks ahead. Promotional advertising will also be produced to target the historical African American community, as well as neighborhood residents and Austin music lovers. Traditional media outlets such as The Chronicle, The Austin-American Statesman, and the Austin Visitor's website will be used as primary resources for advertising, in addition to non-traditional internet sites and written publications. Other media sources such as the Villager, the Nokoa, the Ram (Houston-Tillotson's student newspaper)

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

Yes, by seeking their assistance in marketing ourselves and event to their clients.

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).

In efforts to create a positive, more engaging atmosphere along with more effective entertainment and activities the Eastside Juneteenth Block Party will combine some of Austin's urban artists, arts organizations, local businesses, and others to form a collaborative partnership to present a celebration centered around a live music concert, interactive entertainment, food and drink vendors, and community resources for low income African American families in urban Austin. The event and its activities will be free to the public and take place the day of June 19, 2016.

Patrick Gamble aka Pat G is a Texas rapper, football coach and motivational speaker. Born in Temple, TX, (June 9th 1990) Pat G started rapping in January 2010. He released "The Demo" in 2012, a compilation of songs he had created up to that point. On his birthday in 2015, he released his first album entitled "A Different Perspective." A month later, in July 2015, he won the Academia award for "Best Rap EP." The Academia awards organization said, "From its opening Zeppelin-inspired moments forward this new EP from Pat G is admirably elevated by a tight lyrical flow and a compositional methodology that deploys legendary music samples in recognizable form." As a young Christian man, Pat G always wants to tell others about his faith. Not only the good part of it, but also the struggles that go along with it. His "Be Relentless" brand is taking off, along with his "dropin knowledge" mindset. God, faith, education, hard work, community and family are what are most important to him. He continues to grow as an artist, coach and motivational speaker.

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.facebook.com/checkpatg

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$	\$ 7,500	✓	<input type="checkbox"/>	\$ 7,500
Expenses	\$	\$ 7,500	✓	<input type="checkbox"/>	\$ 7,500
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

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

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$ 2,000	\$	\$ 2,000 Coordination of Event/Contract Staff
14. Artistic Employee Costs	\$ 1,950	\$ 1,000	\$ 2,950 13 Artist @\$150 each
15. Administrative Non-Employee Costs	\$	\$	\$ 0
16. Artistic Non-Employee Costs	\$	\$	\$ 0
17. Travel	\$	\$	\$ 0
18. Space Rental	\$	\$	\$ 0
19. Equipment Rental	\$ 550	\$ 500	\$ 1,050 DJ Set-Up/Equip Rental
20. Supplies and Materials	\$	\$	\$ 0
21. Marketing and Promotion	\$ 1,000	\$	\$ 1,000 Graphic Design/Print/Ads
22. Production/Exhibit Costs	\$ 500	\$	\$ 500 Program Hospitality
23. Other	\$	\$	\$ 0
24. TOTAL EXPENSES	\$ 6,000	\$ 1,500	\$ 7,500
Total	\$ 6,000	\$ 1,500	\$7,500

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Juneteenth Block Party	06-19-2016	Rosewood Park	2300 Rosewood Ave, Austin Texas, 78702	1
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					1

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 ACA](#)[ACA Board List](#)[990 ACA](#)[ACA History Capacity](#)[Juneteenth Ins Questioneer](#)[Juneteenth ADA Q](#)[Juneteenth Assurances CI FY17](#)

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

Application ID: 55856

Become a fan of ZoomGrants™ on Facebook
Problems? Contact us at Questions@ZoomGrants.com
©2002-2016 GrantAnalyst.com. All rights reserved.
"ZoomGrants" and the ZoomGrants logo are trademarks of GrantAnalyst.com, LLC.
[Logout](#) | [Browser](#)

1. What is the mission and vision of your project? How do they align with that of the ACA

In efforts to create a positive, more engaging atmosphere along with more effective entertainment and activities the Eastside Juneteenth Block Party will combine some of Austin's urban artists, arts organizations, local businesses, and others to form a collaborative partnership to present a celebration centered around a live music concert, interactive entertainment, food and drink vendors, and community resources for low income African American families in urban Austin. The event and its activities will be free to the public and take place the day of June 19, 2016.

2. How long has your Project been in the planning stages? What has your planning process looked like up until this point? How did that process lead you to taking the next step in growing your project?

or we We have been planning our project for about 6 months now. We have been trying to determine the value of this project and whether not there was a need for the likes. After several discussions with Community and other stakeholders, we now strongly believe that we are proceeding on the right path.

3. Who are the members of your Advisory Board? Define their jobs and responsibilities. What experience do they have?

Oscar Salgado: Photographer, Event Organizer,
Clifford Gillard; Community Organizer/Activist, Chair of Capitol View Arts

4. What is the creative void that your project will fill in the Austin Area? Are there other organizations in Austin that are currently doing something similar to your proposed project? List them (up to 4 similar groups). What makes your project different from theirs?

I am not aware of any other groups that are doing similar projects.

5. Who and/or where are the specific communities you plan to serve and how/where do you plan to reach them? What are your strategies for expanding and growing your impact on those communities?

The Austin and surrounding community is where we're reaching out to. I want to reach primarily minorities and anyone willing to help the community grow and prosper as a whole.

6. What is your marketing plan? Do you have a venue in mind for your events? If so, which one(s)? What is the time line for your event, including any grant applications you have in mind, and your final event(s) for the fiscal year, that ends on Sept 30 of this year?

I'll be using all of my social media accounts along with help from radio and shares. The venue would be Rosewood Park. The timeline is anywhere from June 1st through June 31st.

6. What are your current sources of revenue for the project (ticket sales, membership fees, contributions etc)? Who do you plan approaching for contributions if accepted as a sponsored project? What is your fundraising plan for the next year?

Private contributions or sponsorships from individuals and organizations. HEB, Walmart, Legendary cuts. The plan for next year is to expand and reach out to even more businesses.

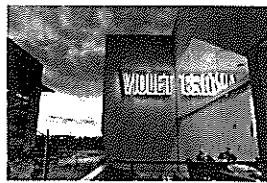
8. What are three short-term goals or outcomes for the project over the next year? What are three long-term goals or outcomes for the project over the next 5 years? How do you plan on measuring your project's success?

Bring more resources to the community, host more showcases and bring in more cash flow. We want to see a

decrease in crime, increase in businesses being opened and better areas for community involvement: parks and rec centers. We plan on measuring the success by word of mouth from the people that live in the heart of the community.

9. Why did you choose to apply to ACA's fiscal sponsorship program? What do you expect to learn or achieve through your participation as a sponsored project? What do you want or need from ACA?

With more funds, we can bring more awareness and that's what's important. I expect to learn more about these sponsored projects and teach others how to take advantage of them. We need contribution and faith from ACA.



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 ACA/Juneteent Block Party

Sponsored Project (SP) Name (if applicable) Juneteenth Block Party

Contact (if an SP the contact person of SP) Patrick Gamble

Email checkpatg@yahoo.com

Phone 254 931-7945

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

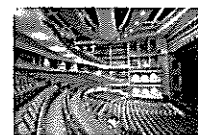


2. A family attends your puppet show. The parents are deaf. They show up to the event without notice, and request an American Sign Language Interpreter for the performance. You are not able to provide the services on such short notice, but the family decides to stay since the children are hearing and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



What could you have done to avoid this situation?

NOTHING



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

5

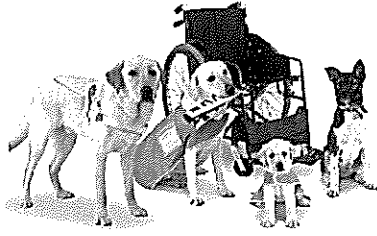
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? NO



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

ADA





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

- A. Do you have a certification for your service dog?
- B. What is your disability?
- C. What a kind of tasks has your dog been trained to do for your disability?
- D. All of the above.

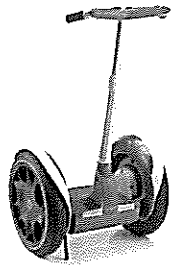
D

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?



Fuundamental altercation

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

Assurances	
------------	--

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

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

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

☒ This application is scheduled to be approved by the applicant's board on ~~11/11/2016~~ 05/28/2016

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
<i>John P Kiedzie</i>	01/04/2016
signature	date

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

Patrick Gamble Juneteenth B

name (typed)	title
Patrick Gamble	04/04/16
signature	date

City of Austin

name (typed)	title
--------------	-------

signature _____ date _____



Cultural Arts Division

CITY OF AUSTIN

Powered by ZoomGrants™

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

Salvage Vanguard Theater **DOPER THAN DOPE**

\$ 3,000 Requested

Submitted: 4/4/2016 3:04:11 PM (Pacific)

Project Contact

Florinda Bryant

info@salvagevanguard.org

Tel: 512-474-7886

Additional Contacts

adriennedawes@gmail.com

Salvage Vanguard Theater

2803 Manor Rd
Austin, TX 78722

Producing Artistic Director

Jenny Larson

jenny@salvagevanguard.org

Telephone 512-474-7886

Fax

Web <http://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 E Manor Rd

6. City

Austin

7. State

TX

8. Zip/Postal Code

78722

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.

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.

06/04/2016 Start Date (MM/DD/YYYY)

08/15/2016 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.

Heckle Her

3. Sponsored Project Contact Information - FIRST NAME

Adrienne

4. Sponsored Project Contact Information - LAST NAME

Dawes

5. Sponsored Project Contact Information - EMAIL

heckleher@gmail.com

6. Sponsored Project Contact Information - TELEPHONE

512-207-0857

7. Sponsored Project Mailing Address - ADDRESS

5203 Knight Cir

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

TX

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78723

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

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

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

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

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

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

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

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

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

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

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

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

Narrative Part I - Project

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

The dream of the 90s is alive, it is fresh and most importantly, it is IN COLOR at the Institution Theater this July. "DOPER THAN DOPE" is a character-based sketch comedy show featuring a diverse ensemble, DJ, and a fly dance team. "DOPER THAN DOPE" will run for a proposed 6 performances Fri/Sat 8pm July 15-30th, 2016 (with the potential to extend to August), directed by Adrienne Dawes, choreography by Carissa McAtee and co-produced by Heckle Her, Base Reality Productions and The Institution Theater.

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

DOPE THAN DOPE features a diverse ensemble of comedic performers that offer a diverse perspective on pop culture through the lens of the 90s. We have an opportunity to both critique and share our fan-girl love for 90s sketch shows like "In Living Color," "All That" and "MADTV." Our open call for dancers and performers will include outreach to local universities and colleges, offering performance opportunities for actors and dancers of color.

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?

Though Heckle Her be small, she is mighty. Heckle Her is run by award-winning playwright and producer Adrienne Dawes, with a mission to create original comedy and musical comedies for stage and screen that feature women and people of color. Heckle Her has demonstrated a firm commitment to diversity in all its forms, collaborating with a number of artists from different mediums and different backgrounds. Our partnerships include collaborations with Visual Voice Interpreting (to interpret performances of our musical for deaf and hard of hearing audiences) and Boss Babes ATX (a creative meet up group for Austin women).

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?

One of the biggest challenges Austin's creative community faces is a lack of visibility for artists of color. In the comedy community in particular, there aren't many shows that feature diverse performers, writers, or directors . . . and aside from internships, there is just one "diversity scholarship" awarded by one comedy theater/training center in Austin. By reviving a beloved TV series that brought so much visibility to comedians of color, we can offer an opportunity for creative ownership that is just not a high priority in other venues/spaces. Diverse casts attract a diverse audience. That is ultimately the goal of this project: claim our space, open the door for others to join us, and show that diversity sells (out) shows.

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?

Heckle Her has a history of producing original comedy work for the stage and screen since 2010. This will be the first year we pursue funding and fiscal sponsorship but we have been building a following in the community. Our most recent production of "Love Me Tinder," an original musical sketch comedy revue, performed for 6 performances in Salvage Vanguard's studio theater in February 2016. "Love Me Tinder" was featured in Austin Monthly magazine, KOOP radio's Offstage and On the Air program, and named one of Austin American Statesman's "top picks" for Valentine's Day weekend. With just a small team of 3, Heckle Her sold out all six shows of "Love Me Tinder" without a budget for marketing.

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

We will consider this project a success when we employ a diverse cast of writer-performers, dancers, and creative personnel. We consider even one sold out audience during the run as sign of success . . . and we believe that support and enthusiasm from Austin audiences will prove that this work is not only great for business but good for the community. We can evaluate this success from box office totals/reporting, surveys distributed in the program materials, and community responses shared online.

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

Heckle Her will collect data on audience demographics via paper/print survey in program materials and optional questionnaire for online ticketing.

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 a history of supporting multiple sponsored projects across many different disciplines. Heckle Her joins other award-winning, COA-funded projects such as Church of the Friendly Ghost (experimental music), Viceroy (theater), Gnarl (comedy/theater), and Trouble Puppet Theater (puppetry/theater).

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?

We strongly feel that this unique programming serves both a community social and cultural need for artists of color to have more visibility and opportunity to make work in Austin. We also identify that the current comedy training centers/schools which are all for-profit ventures do not include ongoing outreach to diverse communities. As a result, the "face" of Austin comedy is consistently white, male, and cisgendered. We identify a real need not just for training (which ask students to pay or intern in exchange for classes) but performance opportunities for local actors of color to develop skills "on the job," build their resume, perform for an audience, and receive a stipend.

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

DOPE THAN DOPE joins a strong programming trend towards 90s nostalgia that we've seen other arts institutions embrace this year, like the Blanton Art Museum's "Come As You Are" exhibit. We believe our show will appeal to a broad constituency of Austin residents and tourists that grew up in the 90s, love sketch comedy, or ever wanted to dance with the Fly Girls. We expect a demographic of mostly younger (20s-30s) comedy fans and we expect to see a much more diverse audience base than what is typical for a local Austin comedy show.

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

We will be partnering again with Visual Voice Interpreting to offer a performance of the show with ASL interpretation as part of our scheduled run of the show for deaf/hard of hearing audience members.

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

Ticket prices for DOPER THAN DOPE are just \$10 each; \$5 for current students at The Institution Theater. Three city bus lines are within walking distance to the theater: #1, #228 and #486 on South Congress.

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 distribute posters all over Austin with a focus on South Austin bars, hotels, and other event spaces. We will also post information about DOPER THAN DOPE on city tourism sites that feature local events.

Organizational History

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

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

☐ 2011-2012

☐ 2012-2013

☐ 2013-2014

☐ 2014-2015

☒ Have not received funding in the last 5 years

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

☒ NO

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

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

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

Heckle Her Productions is a process-focused company that produces work for the stage and screen. Heckle Her aims to create bold, exciting new comedic works that "can actually sing."

Production History:

Love Me Tinder - a musical sketch revue (February 2016, various festival performances in Austin, Dallas) - VIDEO SAMPLE

Hoot! - musical comedy cabaret (September 2015, April 2016)

Never Have I Ever - musical theater production (February 2014 in Austin, October 2011 in Chicago)

Completely Normal Activity - improvised paranormal web series (2011-2012, Chicago)

Heckle Her is a sponsored project of Salvage Vanguard 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

NA - work sample included above - LOVE ME TINDER performance.

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 5,043	\$ 2,189	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 13,184
Expenses	\$ 4,952	\$ 1,768	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 11,910
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ Box Office revenue will be kept by producing partner The Institution. Tickets are \$10 each; estimated 40-50 seats per night; 6 shows total.	\$ 0
2. Total Other Earned Income	\$ 790 Estimated Income from Benefit Show: tickets, concessions,	\$ 790

merchandise

3. TOTAL EARNED INCOME	\$ 790	\$ 790
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$	\$ 0
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$ 800 Producing Partner - Base Reality Productions	\$ 800
7. Applicant Cash	\$ 800	\$ 800
8. TOTAL UNEARNED INCOME	\$ 1,600	\$ 1,600
9. COA Request Amount	\$ 3,000	\$ 3,000
10. TOTAL CASH INCOME	\$ 5,390	\$ 5,390
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 2,665 Producing Partner- The Institution Theater	\$ 2,665
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 8,105	\$ 0
Total	\$ 8,055	\$8,055

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	\$ 1,975	\$ 425	\$ 2,400	Producer/Director Stipend (Adrienne Dawes) - \$800 Producer Stipend (Scott Hearne/Base Reality) - \$800 Graphic Designer - \$100 Poster Distribution INKIND - \$150 (The Institution Theater) Front of House Stipends INKIND - \$200 (The Institution Theater) Archival Photos INKIND - \$75 (The Institution Theater) Promo Photo/Video - \$175 Archival Video - \$100
16. Artistic Non-Employee Costs	\$ 2,150	\$ 240	\$ 2,390	DJ/Musician - \$240 INKIND (The Institution) Choreographer - \$200 Costume Designer - \$100 Stage Manager -\$250 4 Dancers at \$100 each - \$400 8 ensemble at \$150 each - \$1200
17. Travel	\$	\$	\$ 0	
18. Space Rental	\$ 325	\$ 1,500	\$ 1,825	Benefit Performance at SVT/Studio June 18th - \$150 Rehearsal Space (Dance) - \$175 The Institution Theater (performance and rehearsal) - \$1500
19. Equipment Rental	\$	\$	\$ 0	
20. Supplies and Materials	\$ 140	\$	\$ 140	Benefit Merch/Supplies - \$140
21. Marketing and Promotion	\$	\$ 300	\$ 300	Program and Poster Printing INKIND - \$300 (The Institution)
22. Production/Exhibit Costs	\$	\$ 200	\$ 200	Props/Costumes INKIND - \$200 (The Institution)
23. Other	\$ 800	\$	\$ 800	Sponsor Fee (SVT) - \$500 Contingency - \$300
24. TOTAL EXPENSES	\$ 5,390	\$ 2,665	\$ 8,055	
Total	\$ 5,390	\$ 2,665	\$8,055	

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	DOPER THAN DOPE	July 15 - 30th, 2016	The Institution Theater	3708 Woodbury Dr, Austin, TX 78704	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 *

[SVT IRS Letter](#)

[SVT Board List 2016](#)

[990 - SVT 2014](#)

[Insurance Assessment Form](#)

[Accessibility Quiz](#)

[Assurances - Heckle Her](#)

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

Application ID: 54920

Become a fan of ZoomGrants™ on Facebook
Problems? Contact us at Questions@ZoomGrants.com
©2002-2016 GrantAnalyst.com. All rights reserved.
"ZoomGrants" and the ZoomGrants logo are trademarks of GrantAnalyst.com, LLC.
[Logout](#) | [Browser](#)

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

Heckle Her/ Salvage Vanguard Theater

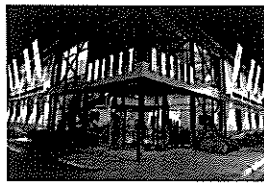
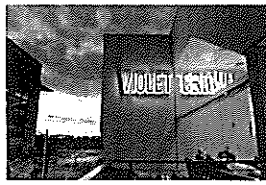
Contact Name Adrienne Dawes

Phone Number 512-207-0857

Fax Number _____

E-mail Address heckleher@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"/>



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 DOPER THAN DOPE/Heckle Her
Sponsored Project (SP) Name (if applicable) Heckle Her
Contact (if an SP the contact person of SP) Adrienne Dawes
Email heckleher@gmail.com
Phone 512-207-0857

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?

Advertise/market a special ASL night and offer a way that patrons can make special requests when ordering tickets to anticipate specific needs for specific performances.



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

5

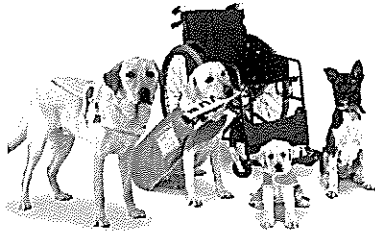
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? No



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

VSA 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.

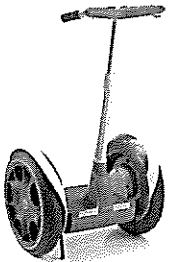
A

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



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

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



No

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

Assurances

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

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

- ☐ This application was approved by the applicant's board on _____
- ☒ This application is scheduled to be approved by the applicant's board on April 25, 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

Grayson Behndsen Board Chair
name (typed) title
[Signature] 4/1/2016
signature date

Adrienne Davies Producer
name (typed) title
[Signature] 4/2/16
signature date

name (typed) title

signature date