

Community Initiatives FY 16 Recommendations

APRIL

16 CI 61 SP, Austin Revitalization Authority/CAKE Up Austin

Recommended for Funding as an Individual Artist

The artist will present CAKE Up Austin!, a family friendly event that will include live music, art exhibits, dance demonstrations, spoken word and information on community affairs and resources. The daylong event will take place at the Kenny Dorham's Backyard located at 1106 E 11th Street in District 1. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000.00 award.

16 CI 63, Austin Green Art

Recommended for Funding as a 501 (c) 3 Organization (May actually be a sponsored project)

The Organization will present Solstice Festival is Austin's rendition of the summer solstice music festival. With over 30 genre's and 20 stages around the city, open to all ages and folks of different socio and economic backgrounds. It's a unique festival that celebrates local culture, while aligning with a global celebration. The event will take place at locations all over Austin. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$7,500 award, or \$3,000 if a sponsored project.

16 CI 64, Studium

Recommended for Funding as a 501 (c) 3 Organization

The Organization will produce 3 music publications. The albums will be released over three successive months, July, August, and September once per month, in conjunction with a major event that will be free and open to the public at Studium, at 2108 Rosewood Avenue in District 1. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$7,500 award.

16 CI 65 SP, Austin Creative Alliance/artMEAT

Recommended for Funding as an Individual Artist

The artist will present artGATHER to launch artGLOSS, a quarterly zine that celebrates all kinds of artists and pushes for collaborative works in June, artGRASP June Series (offers courses to share knowledge and discuss the arts), artGRASP Kids Zine Class, and Thinkery21 Event. The events will take place at 2025 E 7th St Austin, TX 78702 in District 3. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$769.00 award.



Cultural Arts Division

CITY OF AUSTIN

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

Austin Revitalization Authority **CAKE Up Austin**

\$ 3,000 Requested

Submitted: 3/7/2016 10:40:07 AM (Pacific)

Project Contact

Austin Revitalization Authority N/A

emcdonald@austinrev.org

Tel: (512) 469-1705

Additional Contacts

gsmith@austinrev.org; info@cakeofficial.com

Austin Revitalization Authority

1154 Lydia St.
Suite # 200
Austin, TX 78702

Telephone(512) 469-1705

Fax N/A

Web <http://www.austinrev.org>

President & CEO

Gregory Smith
gsmith@austinrev.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

Dr. Charles

2. Last Name

Urdy

3. Title

Chairman of the Board

4. Email

curdy@earthlink.net

5. Street Address

7311 Hartnell Drive

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.

October 1995

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.

07/16/2016 Start Date (MM/DD/YYYY)

07/16/2016 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.

Cake Up Austin!

3. Sponsored Project Contact Information - FIRST NAME

Anastasia

4. Sponsored Project Contact Information - LAST NAME

Smith

5. Sponsored Project Contact Information - EMAIL

info@cakeofficial.com

6. Sponsored Project Contact Information - TELEPHONE

512-952-0931

7. Sponsored Project Mailing Address - ADDRESS

1044 Norwood Park Blvd #1301 Austin, TX 78753

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

TX

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78753

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).

CAKE Up Austin! will take place at Kenny Dorham's Backyard (1106 E. 6th St. Austin, TX 78702), in the heart of Austin's East Side. We've set aside Saturday, July 16, from noon to 8pm. The event will focus on live music, but will also feature art exhibits, dance demonstrations, spoken word, and information on community affairs and resources. Because this is a family friendly, all ages event, we will incorporate face painting and other activities for children.

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

CAKE (Creativity Abundance Knowledge Elevation) is a nonprofit 501(c)3 foundation working to empower women and girls through music and the

performing arts. We believe that there is a need in Austin's urban community for a safe, healthy creative outlet for women/girls who have an interest in the performing arts, but who lack the moral and financial support to pursue their passion. These young women may come from minority, at risk, or low-income families, and may be underemployed with limited resources. CAKE has formed a collaborative partnership with the Austin Revitalization Authority which aims to help share our privilege as performing/recording artists with these women, so that they can share their stories with the world

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?

Anastasia Smith, aka "Anya," has worked hard to prove herself an innovative voice in Austin's music scene. While progression, education, and self-reliance have always been an important part of her musical message, she believes that real change begins with community outreach. Anya has volunteered/ interned with KAZI 88.7 FM, Austin Public Access TV, and KEYE-TV Channel 42. As a Rap artist, Anya has performed on several shows benefiting community causes. Anya has also held residencies at several historic Austin music venues, such as Club 311 and Flamingo Cantina, using each opportunity to successfully grow her audience and overall reach. Anya recently won Austin Hip Hop Awards "Best Female Artist" for the third consecutive year.

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?

CAKE is a collective of nine notable female artists from the central Texas area, with a focus on urban music. Our mission is to reinforce the importance of positive creative expression for women and girls within disadvantaged communities. We identify these girls, foster their interest in music, coach them, and put them into the recording studio at no cost. CAKE is also an effort to bridge the gap between the arts community and the urban community at large. CAKE aims encourage other female artists, organizations, and businesses to get behind our movement to support women and girls in the performing arts.

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?

Anya and CAKE have worked hard to develop a solid resume and stellar reputation in the city of Austin. From organizing successful weekly and monthly shows at popular 6th street venues, to regular speaking engagements at facilities such as Gary Job Corps (San Marcos, TX) and Jump On It, to creating our own networking events and showcases over the past 5 years, Anya and CAKE have built a fanbase who've come to expect great music, powerful messages, and exciting events. Anya and CAKE maintain a strong web and social media presence, and are consistently expanding their vision to larger and wider markets.

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

With the help of the ARA, Anya and CAKE will closely monitor the budget, spending, attendance, audience retention, to determine areas of opportunity or improvements.

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

CAKE Up Austin! staff will distribute audience surveys at the event as an additional evaluation tool. The respective partners of this group will evaluate the results of these surveys and implement necessary changes. CAKE Up Austin! will also collect data regarding demographics, audience participation, and tourist attendance via audience feedback forms, sign-in sheets, Facebook event page responses, and also via volunteer recordings of audience composition during the event.

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

If not Applicable please type 'N/A'

Yes. The Austin Revitalization Authority has established itself as an example of leadership within Austin's Black community, and have a long history of managing similar projects successfully.

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

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

Music and the performing arts are part of the lure and appeal of Austin, TX. Anya and CAKE contribute a unique set of voices, highlighting their experiences through heartfelt rhythms and lyrics. As a collective, these ladies have won awards, been granted the key to the city, graced the front of the Austin Chronicle, been featured on our community radio station (KAZI 88.7 FM), and had their work spotlighted on national and international platforms. Anya/CAKE have a proven record of reaching diverse audiences in a few markets: in school, professional, nightlife, and social media circles.

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

In selecting the venue, we have ensured that it is ADA compliant. Our volunteer groups will provide assistance to the artists and guests with parking, and/or entering the venue and locating their seats.

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

We are striving to make this event accessible to all members of the community. To ensure that this is possible we intend to ask only a small admission fee of \$5 for adults, with free entry for children age 12 and under. Audiences streaming the event online, and/or listening live via radio will have access to the showcase free of charge.

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

In an effort to spotlight this event, and the East Austin community in general, to those visiting Austin, we plan to make both digital and physical promotional materials available and frequently updated.

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).

Anastasia Smith, aka "Anya," has worked hard to prove herself a powerful and innovative voice in Austin's Hip Hop scene. While progression, education, and self-reliance have always been an important part of her musical message, she believes that real change begins with community outreach. Anya began volunteer work at Austin's community supported radio station (KAZI 88.7 FM) at age 14, engineering and delivering the news. She worked as a volunteer at Austin Public Access Television, interned with KEYE-TV Channel 42 and, as a student, helped build a news and information program at John H. Reagan High School (AISD). As a Rap artist, Anya has performed on several shows benefiting community causes including: "Pretty Girls That Rock" (breast cancer research), "Wonder Women of the ATX" (to benefit Safe Place Austin), and WWE's "Tribute to the Troops." Always an outside-the-box thinker, Anya was the first Hip Hop act to be featured on YNN's "Music Spotlight" and the first local act featured on KAZI 88.7 FM's "Artist Spotlight." Anya has also held residencies at several historic Austin music venues, such as Club 311 and Flamingo Cantina, using each opportunity to successfully grow her audience and overall reach. Anya recently won Austin Hip Hop Awards "Best Female Artist" for the third consecutive year. In 2015, Anya founded CAKE (Creativity Abundance Knowledge Elevation), a musical collaboration and non-profit 501(c)3 foundation which works to support women and girls through music.

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.cakeofficial.com

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 500	\$ 950	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 3,000
Expenses	\$ 500	\$ 950	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 3,000
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$	\$ 0

2. Total Other Earned Income	\$	\$ 0
3. TOTAL EARNED INCOME	\$ 0	\$ 0
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$ 2,500 Total contribution expected from private donations and sponsorships from local businesses	\$ 2,500
5. Total Public Support (Government Grants)	\$ 0	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 500	\$ 500
8. TOTAL UNEARNED INCOME	\$ 3,000	\$ 3,000
9. COA Request Amount	\$ 3,000 projected funding from COA 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)	\$ 1,550	\$ 1,550
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 6,000	\$ 0
Total	\$ 7,550	\$7,550

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL	Description
13. Administrative Employee Costs	\$ 500	\$ 500	\$ 1,000	Covering the time that employees/volunteers are using their own time to make phone calls, run errands, and otherwise plan this event.
14. Artistic Employee Costs	\$	\$	\$ 0	
15. Administrative Non-Employee Costs	\$ 1,100	\$	\$ 1,100	Marketing expenses, expected fees paid to the Austin Revitalization Authority, event insurance.
16. Artistic Non-Employee Costs	\$ 1,350	\$ 1,050	\$ 2,400	Partial payment to CAKE artists for performance, the rest of their regular rates they've agreed to donate in kind
17. Travel	\$	\$	\$ 0	
18. Space Rental	\$ 1,000	\$	\$ 1,000	cost of venue rental
19. Equipment Rental	\$ 500	\$	\$ 500	DJ set up, PA system rental
20. Supplies and Materials	\$ 550	\$	\$ 550	
21. Marketing and Promotion	\$ 500	\$	\$ 500	Advertising, radio, tv, and social media, graphic design, printing
22. Production/Exhibit Costs	\$ 500	\$	\$ 500	venues, hospitality
23. Other	\$	\$	\$ 0	
24. TOTAL EXPENSES	\$ 6,000	\$ 1,550	\$ 7,550	
Total	\$ 6,000	\$ 1,550	\$7,550	

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	CAKE Up Austin!	7/16/2016	Kenny Dorham's Backyard	1106 E. 11th St. Austin, TX 78702	1
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					1

Section V. Documents

Documents Requested *

Required? Attached Documents *

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

✓

[IRS Designation Letter \(tax exemption\)](#)

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

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

✓

[Board Roster](#)

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 -

✓

[990s](#)

[990s](#)

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).

[Role: ORGANIZER Flyer - February 2015](#)

[Role: TOURING ARTIST Flyer - February 2015](#)

[Anya Oct 2013](#)

[Anya Aug 2013](#)

[Anya September 2013](#)

[Anya August 2014](#)

[Anya July 2014](#)

[Anya June 2014](#)

[Anya May 2014](#)

[Anya Oct 2014](#)

[Anya January 2015](#)

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

✓

[Insurance Assessment Form](#)

[download template](#)

Accessibility Assessment

✓

[Accessibility Quiz](#)

[download template](#)

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

✓

[Assurance Signatures](#)

[download template](#)

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

Application ID: 53071

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McKaskle, Anne-Marie

From: Anastasia Smith <info@cakeofficial.com>
Sent: Friday, March 11, 2016 11:25 AM
To: McKaskle, Anne-Marie; emcdonald@austinrev.org; gsmith@austinrev.org
Subject: Re: ARA/CAKE Up CI Follow up

Follow Up Flag: Follow up
Flag Status: Flagged

Anne-Marie & Elizabeth,

Thanks for your help and patience. I've made the following changes to the application:

Section III, Online Video Documentation - added youtube link

Section IV, Operating Budget History - Added revenue/expenses from FY 13-14 reflecting my status as an individual artist

Section IV, Proposed Budget - ensured that the "Project Income" and "Project Expenses" totals balance

Section IV, Project Income - ensured that the total "\$3,000" was moved from line 5. to line 9.

Section IV, Project Expenses - ensured that I accounted for \$1,550 missing from expenses. Added \$1,000 for the space rental, and \$550 for supplies and materials. Income and expenses now match @ \$7550 each

Section V, Documents - added several dated event flyers to show my history of performance around Austin as an individual artist

****One more thing.** I wanted to change the website in **Section III, Question 31**. I would like to change my submission from "www.cakeofficial.com" to "www.officialanya.com" to reflect my status as an individual artist. That part of the application is locked for me.

Let me know if there's anything else we need to update. I don't have a problem pushing back until April if absolutely necessary.

Best Regards,
Any

From: McKaskle, Anne-Marie <AnneMarie.McKaskle@austintexas.gov>
Sent: Friday, March 11, 2016 9:22 AM
To: Anastasia Smith; emcdonald@austinrev.org; gsmith@austinrev.org
Subject: RE: ARA/CAKE Up CI Follow up

first served basis. That means the sooner you get your revisions in the more likely we will be able to fund your project. I encourage you to not delay in making the necessary changes to your application. Again, please don't hesitate to contact me.

Anne-Marie McKaskle-Davis
Contract Compliance Specialist
Economic Development Department
Cultural Arts Division
201 East 2nd Street
Austin, TX 78701
O: 512. 974.7854
F: 512.974.6379
Annemarie.mckaskle@austintexas.gov
<http://www.austintexas.gov/department/cultural-funding>

From: McKaskle, Anne-Marie
Sent: Thursday, March 10, 2016 9:28 AM
To: 'emcdonald@austinrev.org'; 'gsmith@austinrev.org'; 'info@cakeofficial.com'
Subject: ARA/CAKE Up CI Follow up

Hi Elizabeth and Anastasia,

I have completed a more thorough review of your CI application. I did not see enough documentation to determine if CAKE Up meets the 1 year requirement. Please provide documentation that Cake has been producing events for at least one year from the March 7, 2016 deadline. It can be pictures, posters/flyers from previous events, or articles or ads that were taken out to advertise. If CAKE does not meet the one year requirement then I think you will need to revise the application so that Anastasia is the sponsored project (I can see that she has been producing events like the one proposed in the application for more than a year) and update the application to reflect that. Please let me know if you have any questions. You will need to get these updated in by 8am tomorrow (March 11).

Anne-Marie McKaskle-Davis
Contract Compliance Specialist
Economic Development Department
Cultural Arts Division
201 East 2nd Street
Austin, TX 78701
O: 512. 974.7854
F: 512.974.6379
Annemarie.mckaskle@austintexas.gov
<http://www.austintexas.gov/department/cultural-funding>

2015





ENZO CUSTOM CYCLES & LYRIC PRODUCTIONS PRESENTS

THE ERIC WHITE

(OFFICIAL SXSW ARTIST 2014)

WE FROM

Austin TOUR

F E A T U R I N G
ERIC WHITE • DJ D-BEST • PARK N MURRAY • ANYA
DANE • HYDER • D.R.O.I.D. • DRASTIK • DUBFRESH

LIL SIMBA • GIDZILLAH • JUNIOR

HOSTED BY DRU FAY

2015

SUBKULTURE PATRIOTS PRESENTS

first
of-the-month
smoke-out

FREE Week

9PM
DOORS



21+
WELCOME

SATURDAY
JAN. 3RD. 2015

Anya

Contrabandits

Phranchyze

Grimnasty

Jae Jax

DJ DAYBRAYK ON THE 15 AND 25

FLAMINGO CANTINA

515 E 6TH ST | AUSTIN, TX



Pingam

TRIA
NOW

Got
Vape

XX



SubKulture Patriots Present
Fri. Oct. 3rd
Ladies First



first
of-the-month
smoke-out

PERFORMING LIVE
CHA'KEETA BANITA
NATALIE BANKS
LADY SHACKLIN
KB THE BOOBONIC
KII KII STAR
KARMA JONZE
QUEEN DEELAH
ANYA
ALESIA LANI

ON THE 1'S & 2'S
DJ JESKA **\$5**
CASH

LADIES FREE ALL NIGHT
21+ WELCOME | DOORS AT 9PM

FLAMINGO CANTINA
515 E 6TH ST | AUSTIN, TX

Logos: Texas Non-Alc, Go Vape, Pygma

PICLAB

2014

DAME

DOWN ASS MAMAS ELEVATIN



DJ MAHEALANI

QUEEN DEELAH

DJ SHANI

A SET BY GUEST EMCEE
ANYA

TEA

RED LIGHT PHOTOGRAPHY

VINYL ATX SATURDAY 6.21.14

2014

CAKE

RootsAndCulture.us

SPRING

BLACK ARTS & BUSINESS MIXER

"a showcase of our finest locally
grown artists and entrepreneurs,
in the heart of Austin's East Side"



ART LIVE MUSIC CLOTHING LITERATURE JEWELRY
HOUSEHOLD PRODUCTS DANCE INFORMATION COMMUNITY OUTREACH

SPOKEN WORD

Assurances

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

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

- ☐ This application was approved by the applicant's board on _____
- ☒ This application is scheduled to be approved by the applicant's board on 3-16-16

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

Applicant Authorized Official

Sponsored
Organization/Group/Individual (if
applicable)

City of Austin

GREGORY SMITH, AEA President

Anastasia Smith (Anya Director

name (typed) _____ title _____
signature _____ date 3/4/16

name (typed) _____ title _____
signature _____ date 3/16/16

name (typed) _____ title _____
signature _____ date _____

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

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

RETURN THIS TO THE CULTURAL ARTS DIVISION

Name of Applicant ARA on behalf of Anastasia Smith

Contact Name Anastasia Smith

Phone Number 512-952-0931

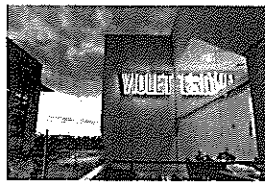
Fax Number _____

E-mail Address info@cakeofficial.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 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"/>

GL

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 ARA/ Anya

Sponsored Project (SP) Name (if applicable) CAKE Up Austin!

Contact (if an SP the contact person of SP) Anya (Anastasia Smith)

Email info@cakeofficial.com

Phone 512-952-0931

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?

Planned ahead by arranging to have an ASL interpreter onsite during the event



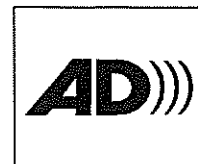
3. If your theater has 151– 300 seats, how many wheelchair accessible seats are required under the new ADA?

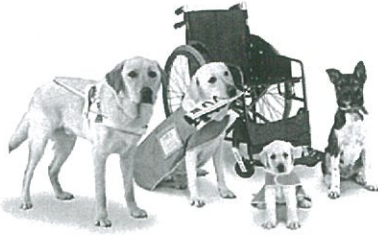
✓ 3 5

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?
 ADA Information Line





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. 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? True

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?

✓ A fundamental alteration



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



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 Green Art Solstice Festival

\$ 7,500 Requested

Submitted: 3/24/2016 3:21:23 PM (Pacific)

Project Contact

Randy Jewart
matt@onesolstice.com
Tel: 2623916666

Additional Contacts

none entered

Austin Green Art

7006 Meador Avenue
Austin, TX 78752

Executive Director

Randy Jewart
randyjewart@gmail.com

Telephone 2623916666

Fax

Web www.solsticeatx.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

Randy

2. Last Name

Jewart

3. Title

Executive Director

4. Email

randyjewart@gmail.com

5. Street Address

7006 Meador Avenue

6. City

Austin

7. State

Texas

8. Zip/Postal Code

78752

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.

2008

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

- ☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

06/17/2016 Start Date (MM/DD/YYYY)

06/18/2016 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).

The genesis of Solstice Festival is 33 years ago in Paris France, when the minister of culture Jack Lang came up with a concept for a new type of a music festival--a music festival on the summer Solstice inclusive of the whole city. 33 years later, in Paris France there's music all around the city, and this summer solstice music celebration has spread to hundreds of cities around the world!

Solstice Festival is Austin's rendition of the summer solstice music festival. With over 30 genre's and 20 stages around the city, we can say that it's truly a festival for everyone--all ages and folks of different socio and economic backgrounds. It's a unique festival that celebrates local culture, while aligning with a global celebration.

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

Economic turmoil and financial hardship is the headlines these days for the local artist community. Solstice Festival puts hundreds of local Austin artists and music industry professionals to work (PAID work)! The entire event is about lifting up the artist community here in Austin--the vast majority of the performances are from local Austin artists, and we engage over 20 of the beautiful local music venue stages around town.

In-addition to musicians, the festival hosts 50 arts vendors, projection artists, an installation artist and live painters. Solstice Festival is not just a one time economic funnel to get local artists paid, the event successfully raises awareness that drives patrons to the local arts year round.

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?

Austin Green Art produced 5 years of the Earth Day Festival, proven to have the right experience.

Solstice Festival is booked by Solstice Live - one of the most active live music bookers in Austin. Solstice Festival is an accumulation of the most talented artists discovered through the year round booking process. Artists are handpicked by their talent, commitment to creating original unique art, professionalism, and ability to raise awareness. Their artist list is over 700 bands in Austin alone.

Solstice Live also consistently hosts artist vendor markets at their events, and Special Events Live (another partner on the event) organizes Pecan Street Festival. The vendors and painters for Solstice Fest are selected from this huge pool!

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?

Solstice Festival connects directly with the local community which has been in the news lately, highlighted as an underserved community. According

to the Music Industry Census nearly 1/3 of local musicians are earning less than 15,000 a year in taxable income, and 3/4 are earning below the Austin Mean Annual Wage.

So many festivals claim to be local centric, but in reality, they're providing stages for larger touring artists to tap into to the great consumer base of concert goers in Austin. One of the key goals of Solstice Festival is to connect the music fans of Austin with the music that is very accessible and here all year round.

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?

Solstice Festival is now in its third year (second year as - hopefully - a recipient of the Cultural Arts Division Grant), and the event has shown significant positive growth each year. Growth has been measured by the caliber of artists interested in participating in the event, response from the community, and partnership renewal.

In-addition to two (and soon three!) successful year's of Solstice Festival, the organizations in-charge of putting on the event continue to help create the landscape of cultural events that makes Austin such a fun place to live throughout the year. The team produces - produced - Earth Day Festival, Pecan Street Festival, the ATX Future Disco, and consistent concert programming at over 30 venues around the city.

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

The project will be evaluated by community response: artists, partners, and fans.

Artists - Success with artists means that everyone who participated were paid on-time, communicated with well, and are excited to play again and eager to speak positively about their experience.

Partners - Solstice Festival is a joint effort: production team, promotional outlets, sponsors, security, city/park officials, and more. If the event is a success, sponsors/promotional partners will be eager to return, city officials will approve of next year's plans, and the production team will have had a great time.

Fans - If Fans say they had a fantastic time, discovered great new local music, and can't wait for next year, we were effective!

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

Because Solstice Festival is backed by the Solstice Booking technology, it's actually quite easy to collect data about demographics. All of the listings, rsvs, and ticketing is done through the Solstice Technology which uses a variety of different methods to collect the information we'll need to understand who our audience is. Some of this is done simply through online accounts, folks connect their facebook's and other online accounts which provides us with this information directly. We also have all of our web listings connected to google analytics which provides in-depth audience information thanks to Google's technology which they make readily available for developers to integrate.

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

If not Applicable please type 'N/A'

N/A

Narrative Part IV - Economic, Cultural, and Social Impact

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

The community needs that are met are directly related to lifting up the local arts scene, financially and in exposure. The best part of Solstice Festival is that the artists that are highlighted during the event, can be found year round playing local showcases, album release parties, and various events around the city. The Festival is not only a one time economic stimulus, but successfully draws consumers into the local arts scene throughout the year.

HAAM - Health Alliance for Austin Musicians - works closely with the team organizing the event. The sister event to Solstice Festival is HAAM Benefit Day (who also uses the Solstice Booking Technology). HAAM Raises money to provide healthcare to musicians who can't afford it.

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

Solstice Festival has a unique model marketing model where reaching out to a broad constituency is inherent in the event. Because the event takes place at over 20 stages around the city, the music venues and participants in-charge of those stages all reach out to their communities. And all of the hundreds of artists playing those stages reach out to their communities as well. This creates a viral splash heard loudly by the local residents, and also pulls in visitors since so many different promotional partners are involved in the event. Major event publications are also used to reach out to visitors and tourists, including Do512, The Chronicle, 101x, KUTX, and SXSW has shared the event each year.

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

Each of the venues and stages involved in the event are ADA accessible, including our main event at Pan Am Park. In cooperation with the Special Events department of PARD, we make sure to provide an appropriate amount of handicap parking spots, toilets, and other considerations to assure that the event is accessible for audiences with disabilities.

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

Solstice Fest - compared to the other major festivals around town - has an extremely affordable ticket price. Only \$20 gets you into the entire festival -

all 20 stages and the main event. We're also planning on providing discounts to folks in the neighborhoods surrounding Pan Am Park to ensure that anyone in the neighborhood can attend the event, even if they're not in a financial place to do so.

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 work with the Convention, and major hotel's and motel's in the industry to attract their audiences to the event.

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: Dart Music international

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).

Austin Green Art has been invested in making Austin's community better since 2007. In-addition to beautifying the local community with art gardens to grow organic food, Austin Green Art has been a patron of the arts, producing five years of the Earth Day Music festival for the city of Austin. Austin Art Gardens operates under a belief that a truly healthy community has a great balance of good food, good art, happy and passionate people.

Solstice Festival is a joint effort with Austin Art Gardens, and their partners Special Events Live and Solstice. All of the partners on the event share a deep tie to strengthening the community - both the neighborhood surrounding the Pan Am and the greater city. Austin Green Art built the community garden at Pan Am and will be teaching kids how to plant food during the event, Solstice's startup office shared the lawn of the Pan Am Park, and Special Events Live got their start booking concerts at the park over a decade ago. This is a huge factor in the board of the Pan Am approving of Solstice Festival.

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.solsticeatx.com

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 52,071	\$ 37,386	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 20,000
Expenses	\$ 66,853	\$ 9,385	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 10,000
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 0	\$ 0
2. Total Other Earned Income	\$ 37,000 We will be selling general admission and VIP tickets to the event. These tickets will be sold through eventbrite and promoted through various channels. We also have a deal with the venues that are participating in the event to share a portion of Revenue driven at the concerts hosted at their business. A portion of the revenue will most be generated through beer and liquor sales. We will also be selling festival merchandise at the event.	\$ 37,000

3. TOTAL EARNED INCOME \$ 37,000

\$ 37,000

Unearned Income

4. Total Private Support (Corp, Foundation, Individual)	\$ 20,000	We are looking to raise funds from alcohol sponsors and non alcohol sponsors. Brands like Dos Equis step up, in-order to help promote events that will also get their products in front of relevant audiences. Some of the alcohol sponsors include, Sparkling Ice, Topo chico, and hopefully a car dealership, or any business interested in getting in front of our audience.	\$ 20,000
5. Total Public Support (Government Grants)	\$ 7,500	From public support, this is the only grant that we are applying for.	\$ 7,500
6. Total Other Unearned Income	\$		\$ 0
7. Applicant Cash	\$		\$ 0
8. TOTAL UNEARNED INCOME	\$ 27,500		\$ 27,500
9. COA Request Amount	\$		\$ 0
10. TOTAL CASH INCOME	\$ 64,500		\$ 64,500
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$		\$ 0
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$		\$ 0
Total	\$ 64,500		\$64,500

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN- KIND	TOTAL Description
13. Administrative Employee Costs	\$ 10,000	\$	\$ 10,000 10,000 is allocated to compensate the people in-charge of organizing the event.
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non- Employee Costs	\$ 5,000	\$	\$ 5,000 These costs include our contractors for providing security at the event, the fire department inspection, and a few police officers to be present at the event as well.
16. Artistic Non-Employee Costs	\$ 20,000	\$	\$ 20,000 We have included a \$20,000 budget to pay all of the musicians that are giving their time to this incredible event.
17. Travel	\$	\$	\$ 0
18. Space Rental	\$ 6,000	\$	\$ 6,000 The city of Austin charges a flat fee to rent out the Pan Am Park. We are working with the PARKS department to go through this process, which is what we did last year as well.
19. Equipment Rental	\$ 5,000	\$	\$ 5,000 For our park show, we will be providing the sound system for two stages. We will be providing state of the art equipment to provide the best sound experience for our patrons.
20. Supplies and Materials	\$ 3,500	\$	\$ 3,500 We will be printing out flyers, banners, and signs to advertise the festival, and let patrons of the festival/citizens of the neighborhoods surrounding the festival, know the details of the event.
21. Marketing and Promotion	\$ 5,000	\$	\$ 5,000 We'll be utilizing media buys from the top promotional outlets around town: Do512, Austin Chronicle, 101x, KGSR and more.
22. Production/Exhibit Costs	\$ 10,000	\$	\$ 10,000 The production team we hire out will be providing staff for the event, and they will also be bringing in an entire stage to our main event at Pan Am park. This budget includes an art installation as well.
23. Other	\$	\$	\$ 0
24. TOTAL EXPENSES	\$ 64,500	\$ 0	\$ 64,500
Total	\$ 64,500	\$ 0	\$64,500

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Concerts and art	June 18	Pan Am park	2100 e 3rd	3

Activity 2	Concerts and art	June 17	Empire Control Room	604 e 7th	1
Activity 3	Concerts and art	June 17	Sawn Dive	615 red river	1
Activity 4	Concerts and art	June 17	Sahara Lounge	1413 webberville	7
Activity 5	Concerts and art	June 17	Scoot inn	1308 e 4th	3
Activity 6	Concerts and art	June 17	Parish	214 e 6th	1
Activity 7	Concerts and art	June 17	Vulcan	418 e 6th	1
Activity 8	Concerts and art	June 17	Mohawk	912 Red River	1
Activity 9	Concerts and art	June 17	Sidewinder	715 Red river	1
Activity 10	Concerts and art	June 17	Lazy Lizard	1504 e 6th	3
Total					22

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 *



[501c3](#)



[AGA Board](#)



[f990 2011](#)
[F990](#)

[Solstice Festival Banner](#)

[Solstice Festival Artwork](#)

[Solstice Festival Poster](#)



[Insurance](#)



[Accessibility](#)



[Assurances](#)

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

Application ID: 50533

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

DEPARTMENT OF THE TREASURY

Date: MAR 30 2009

AUSTIN GREEN ART
2906 COLLINS CREEK DR UNIT B
AUSTIN, TX 78741-4858

Employer Identification Number:
26-2197283
DLN:
17053323361038
Contact Person:
DONNA ELLIOT-MOORE ID# 50304
Contact Telephone Number:
(877) 829-5500
Accounting Period Ending:
February 28
Public Charity Status:
170(b)(1)(A)(vi)
Form 990 Required:
Yes
Effective Date of Exemption:
February 29, 2008
Contribution Deductibility:
Yes
Addendum Applies:
No

Dear Applicant:

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

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

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

-2-

AUSTIN GREEN ART

We have sent a copy of this letter to your representative as indicated in your power of attorney.

Sincerely,



Robert Choi
Director, Exempt Organizations
Rulings and Agreements

AGA Board:

Hamid Velji, 9601 Meadowheath Dr. Austin, TX 78729 (512)

970-4758hamid@liveless.com

Chas Colburn, 3371 Suitland Parkway, Suitland, MD 20746 <chascolburn@mac.com>

Jake Kristofel, 127 Aspen Lane, Zelienople, PA, 16037 <jakekristofel@yahoo.com>

Randy Jewart, 7006 Meador Ave, Austin, TX 78752, <randyjewart@gmail.com>

Return of Organization Exempt From Income Tax

2011

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 black lung benefit trust or private foundation)

The organization may have to use a copy of this return to satisfy state reporting requirements.

A For the 2011 calendar year, or tax year beginning 2011, and ending 2012

B Check if applicable: Address change Name change Initial return Terminated Amended return Application pending

C Name of organization AUSTIN GREEN ART

D Employer identification number 26-2197283

E Telephone number 512-743-4245

F Name and address of principal officer: RANDY JEWART 5213 JIM HOGG AVENUE, AUSTIN, TX 78756

G Gross receipts \$ 71,360

H(a) Is this a group return for affiliates? Yes No

H(b) Are all affiliates included? Yes No

H(c) Group exemption number

I Tax-exempt status: 501(c)(3) 501(c) () 4947(a)(1) or 527

J Website: WWW.AUSTINGREENART.ORG

K Form of organization: Corporation Trust Association Other

L Year of formation: 2008

M State of legal domicile: TX

Part I Summary

1 Briefly describe the organization's mission or most significant activities: PRODUCE HIGH-PROFILE PUBLIC ART PROJECTS IN PARTNERSHIPS WITH SCHOOLS, ENVIRONMENTAL GROUPS, AND GREEN BUSINESS	
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
4 Number of independent voting members of the governing body (Part VI, line 1b)	4
5 Total number of individuals employed in calendar year 2011 (Part V, line 2a)	5
6 Total number of volunteers (estimate if necessary)	6
7a Total unrelated business revenue from Part VIII, column (C), line 12	7a
7b Net unrelated business taxable income from Form 990-T, line 34	7b
8 Contributions and grants (Part VIII, line 1h)	30,273
9 Program service revenue (Part VIII, line 2g)	30,436
10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)	
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)	60,709
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)	30,686
16a Professional fundraising fees (Part IX, column (A), line 11e)	
16b Total fundraising expenses (Part IX, column (D), line 25)	
17 Other expenses (Part IX, column (A), lines 11a–11d, 11f–24e)	36,026
18 Total expenses. Add lines 13–17 (must equal Part IX, column (A), line 25)	66,713
19 Revenue less expenses. Subtract line 18 from line 12	(6,004)
20 Total assets (Part X, line 16)	4,428
21 Total liabilities (Part X, line 26)	32,986

Form **990**Department of the Treasury
Internal Revenue Service**Return of Organization Exempt From Income Tax**Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except black lung
benefit trust or private foundation)

▶ The organization may have to use a copy of this return to satisfy state reporting requirements.

OMB No. 1545-0047

2012**Open to Public
Inspection**

A For the 2012 calendar year, or tax year beginning , 2012, and ending , 20		
B Check if applicable: <input checked="" 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 AUSTIN GREEN ART	D Employer identification number 26-2197283
	Doing Business As	E Telephone number 512-743-4245
	Number and street (or P.O. box if mail is not delivered to street address) Room/suite 307 E LOLA DR	G Gross receipts \$ 52,071
	City, town or post office, state, and ZIP code AUSTIN, TX 78753-6417	
	F Name and address of principal officer: RANDY JEWART 307 E LOLA DR, AUSTIN, TX 78753-6417	H(a) Is this a group return for affiliates? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No H(b) Are all affiliates 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: ▶ WWW.AUSTINGREENART.ORG		
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: 2008 M State of legal domicile: TX

Part I Summary

Activities & Governance	1 Briefly describe the organization's mission or most significant activities: Austin Green Art's mission is to teach community sustainability through application of skills and systems that support efforts to live as part of our natural community.		
	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	5
	4 Number of independent voting members of the governing body (Part VI, line 1b)	4	4
	5 Total number of individuals employed in calendar year 2012 (Part V, line 2a)	5	15
	6 Total number of volunteers (estimate if necessary)	6	150
	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)	24,650	52,071
	10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)	46,710	-0-
	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)	71,360	52,071
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)	-0-	31,084
	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)	42,802	35,769
	18 Total expenses. Add lines 13–17 (must equal Part IX, column (A), line 25)	42,802	66,853
Net Assets or Fund Balances	19 Revenue less expenses. Subtract line 18 from line 12	28,558	(14,782)
	20 Total assets (Part X, line 16)	Beginning of Current Year	End of Year
	21 Total liabilities (Part X, line 26)	32,986	18,203
	22 Net assets or fund balances. Subtract line 21 from line 20	-0-	-0-
		32,986	18,203

Part II Signature Block

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 _____		Date _____	
	Type or print name and title _____			
Paid Preparer Use Only	Print/Type preparer's name GAVIN WILSON	Preparer's signature _____	Date _____	Check <input checked="" type="checkbox"/> if self-employed PTIN P01505086
	Firm's name ▶ GAVIN WILSON CONSULTING			Firm's EIN ▶ _____
	Firm's address ▶ 1906 EVA STREET, AUSTIN, TX 78704			Phone no. 512-680-5207

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

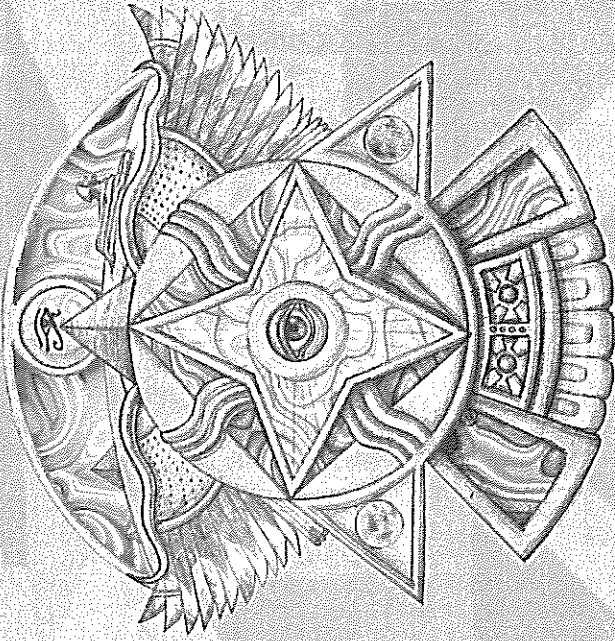
For Paperwork Reduction Act Notice, see the separate instructions.

Cat. No. 11282Y

Form **990** (2012)

SOLSTICE

F E S T I V A L



J U N E 1 7 - 1 8 2 0 1 6

**MOTHER FALCON - GOLDEN DAWN ARKESTRA
BLACK AND WHITE YEARS - MEGAFUNA - ZEAL
RIDERS AGAINST THE STORM - YOUNG TONGUE**

**HARD PROOF - HENRY - THE INVISIBLES
BLUE HEALER - HEYE MINDS - THE BISHOPS**

**SIP SIP - MAMA K AND THE SHADES
LOU REBECCA - BANGINATRA**

MUCH MORE TBA

PARTIES AT:

**VULCAN GAS COMPANY - EMPIRE CONTROL ROOM
THE MOHAWK - SCOOT INN - STAY GOLD - SIDEWINDER
THE BLACKHEART - SAHARA LOUNGE - THE GATSBY - SWAN DIVE**

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 Solstice Fest

Contact Name Vincent Ford

Phone Number 2623916666

Fax Number _____

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

GL

LL

Res agreement

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 Solstice Festival

Sponsored Project (SP) Name (if applicable)

Contact (if an SP the contact person of SP) Vincent Ford

Email vincentmford@gmail.com

Phone 2623916666

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



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



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



What could you have done to avoid this situation?

I could assign an American Sign Language interpreter ahead of time, or at least have one on call



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

5

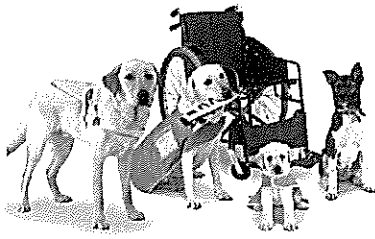
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? No



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.

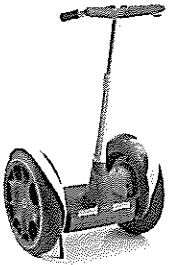
d

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?

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 March 1st 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.

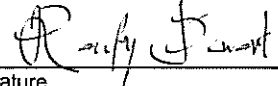
Applicant Authorized Official

Sponsored Organization/Group/Individual (if applicable)

City of Austin

Randy Jewart Executive

name (typed) title

 March 24
signature date

name (typed) title

signature date

name (typed) title

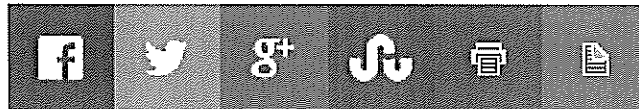
signature date

No sponsored stories

Austin Green Art

Block (21) party

BY ROBERT FAIRES, FRI., APRIL 21, 2006



For years now, all kinds of folks have been jockeying to get a piece of Block 21, that cherce hunk of Downtown real estate just north of City Hall, but now the art gang at Austin Green Art can lay claim to being the first to get their hands on it ... for a week, anyway. The city gave them the green light, as it were, to "rock the block" April 15-22 as part of Austin Green Art's plan to make Earth Day a major city celebration. So last Thursday, April 13, mastermind Randy Jewart convened a Green Art brain trust, including Chris Fennell, creator of *Cedar Moth*, to determine how they could transform 40,000 square feet of urban vacant lot into an art park. Then they moved bamboo, hay, sticks, branches, cedar, and 20 of their Green Gates onto the site and let volunteers create a massive temporary artwork reminiscent of the Wooldridge Park hay installation of two years ago. On Saturday, April 22, the block will be Earth Day command central, with food, music, community art-making, environmental-technology demos, a light show, and a concert featuring David Garza, Roky Erickson, and Alejandro Escovedo at 5pm. (On Saturday and Sunday, at 2pm, you can also catch Austin Green Art's Earth Day-inspired performance festival, *Extravagreenza*, over at the Umlauf Sculpture Garden, 600 Robert E. Lee.) For more information, visit www.austingreenart.org.

Form **990-EZ**Department of the Treasury
Internal Revenue Service**Short Form****Return of Organization Exempt From Income Tax**

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-EZ and its instructions is at www.irs.gov/form990.

OMB No 1545-1150

2014**Open to Public Inspection**

A For the 2014 calendar year, or tax year beginning , 2014, and ending , 20

B Check if applicable:
☒ Address change
☐ Name change
☐ Initial return
☐ Final return/terminated
☐ Amended return
☐ Application pending

C Name of organization
Austin Green Art
 Number and street (or P O box, if mail is not delivered to street address) Room/suite
7006 Meador Avenue
 City or town, state or province, country, and ZIP or foreign postal code
Austin, TX 78752

D Employer identification number
26-2197283

E Telephone number
512-743-4245

F Group Exemption Number ▶

G Accounting Method: ☐ Cash ☐ Accrual Other (specify) ▶

H Check ☐ If the organization is not required to attach Schedule B (Form 990, 990-EZ, or 990-PF).

I Website: ▶ www.austingreenart.org

J Tax-exempt status (check only one) — ☒ 501(c)(3) ☐ 501(c) () ◀ (insert no.) ☐ 4947(a)(1) or ☐ 527

K Form of organization: ☒ Corporation ☐ Trust ☐ Association ☐ Other

L Add lines 5b, 6c, and 7b to line 9 to determine gross receipts. If gross receipts are \$200,000 or more, or if total assets (Part II, column (B) below) are \$500,000 or more, file Form 990 instead of Form 990-EZ . . . ▶ \$

Part I Revenue, Expenses, and Changes in Net Assets or Fund Balances (see the instructions for Part I)Check if the organization used Schedule O to respond to any question in this Part I ☐

	1	2	3	4	5a	5b	5c	6a	6b	6c	6d	7a	7b	7c	8	9	10	11	12	13	14	15	16	17	18	19	20	21
Revenue	1	2	3	4	5a	5b	5c	6a	6b	6c	6d	7a	7b	7c	8	9	10	11	12	13	14	15	16	17	18	19	20	21
Contributions, gifts, grants, and similar amounts received																												
Program service revenue including government fees and contracts																												
Membership dues and assessments																												
Investment income																												
5a Gross amount from sale of assets other than inventory																												
b Less: cost or other basis and sales expenses																												
c Gain or (loss) from sale of assets other than inventory (Subtract line 5b from line 5a)																												
6 Gaming and fundraising events																												
a Gross income from gaming (attach Schedule G if greater than \$15,000)																												
b Gross income from fundraising events (not including \$ of contributions from fundraising events reported on line 1) (attach Schedule G if the sum of such gross income and contributions exceeds \$15,000)																												
c Less: direct expenses from gaming and fundraising events																												
d Net income or (loss) from gaming and fundraising events (add lines 6a and 6b and subtract line 6c)																												
7a Gross sales of inventory, less returns and allowances																												
b Less: cost of goods sold																												
c Gross profit or (loss) from sales of inventory (Subtract line 7b from line 7a)																												
8 Other revenue (describe in Schedule O)																												
9 Total revenue. Add lines 1, 2, 3, 4, 5c, 6d, 7c, and 8																												
Expenses	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
Grants and similar amounts paid (list in Schedule O)																												
Benefits paid to or for members																												
Salaries, other compensation, and employee benefits																												
Professional fees and other payments to independent contractors																												
Occupancy, rent, utilities, and maintenance																												
Printing, publications, postage, and shipping																												
Other expenses (describe in Schedule O)																												
17 Total expenses. Add lines 10 through 16																												
18 Excess or (deficit) for the year (Subtract line 17 from line 9)																												
19 Net assets or fund balances at beginning of year (from line 27, column (A)) (must agree with end-of-year figure reported on prior year's return)																												
20 Other changes in net assets or fund balances (explain in Schedule O)																												
21 Net assets or fund balances at end of year. Combine lines 18 through 20																												

For Paperwork Reduction Act Notice, see the separate instructions.

Cat No. 106421

Form **990-EZ** (2014)

OGDEN JUN 29 2015

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OGDEN, UT

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**Cultural Arts
Division**
CITY OF AUSTIN

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

Stadium
Punctum Records Fall Programing

\$ 7,500 Requested

Submitted: 3/31/2016 8:49:19 PM (Pacific)

Project Contact

Dan Rudmann
dr@studiumaustin.com
Tel: 561-703-3731

Additional Contacts

none entered

Stadium

2108 Rosewood Avenue
Austin, TX 78702

Principal Director

Dan Rudmann
dr@studiumaustin.com

Telephone 561-703-3731

Fax

Web <http://studiumaustin.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
2. Last Name
3. Title
4. Email
5. Street Address
6. City
7. State
8. Zip/Postal Code

District Number

9. Applicant Organization District Number

- ☒ 1
☐ 2
☐ 3

- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

APPLICANT RACE CODE

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

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

FISCAL SPONSOR ELIGIBILITY

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

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

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

Section II. Eligibility

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

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

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

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

Please provide the month and year.

December 2013

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.

07/01/2016 Start Date (MM/DD/YYYY)

09/30/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

7. Are you a new applicant?

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

☒ Yes

☐ No

Section III. Application Questions

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

1. Is this application for a Sponsored Project

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

☐ YES

☒ NO

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

-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).

Studium, and its music publication Punctum Records, is working to produce the next series of artist publications for the summer of 2016. This effort will be focused on the creation of three vinyl albums: Chthonic by Julia Lucille, Long Lance by Molybden, and Jaguar Palace by RF Shannon. Each of these artists have a history of significant work and each record is their most significant statement to date. The albums will be released over three successive months, July, August, and September, once per month, in conjunction with a major event in celebration each month at our art space, Studium, on Rosewood Avenue in East Austin. The events will take place on the 3rd Friday of each month from 6pm to 11pm and will be free and open to the public.

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

Each of these three artists represent a critical wave of artistic production in Austin that has heretofore received the beginning of attention both in Austin and in national and international arts communities. By producing these albums and their subsequent public events, we provide a major way for these artists to reach more people and find sustainable forms of development. We are dedicated to comprehensive care for our artists and have found that by producing records and events, we provide several tools for these artists to expand their livelihood in Austin and on the road. Our program allows dissimilar but related Austin artists to present their work in dialogue with one another and represent the diverse and brilliant oeuvre of the city.

Narrative Part II - Artistic/Cultural Merit

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

Punctum Records works to develop and support a contemporary movement of interconnected artists as a community-focused record label. To date, the organization has produced an archive, both analog and open-access, of over thirty projects on vinyl, compact-disc, and cassette, along with one laser-cut USB audio-zine, with artists based predominantly in Austin, TX but also throughout the US, Canada, Europe, and the UK. This association allows work centered in Austin to come into direct communication with artists and cultural production further afield. Through its publications and a year-round series of multi-disciplinary events, Punctum Records creates a critical dialogue to promote and sustain the arts and artists.

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?

Punctum Records was founded on critical feminist principles and works to create equal opportunities for artists based on gender, nationality, and background. Our fall programming demonstrates this commitment by featuring two projects led by women. Additionally, our organization supports artists who do not have the means to immediately support themselves or their artistic production. As the cost of living rises in the city, many of our constituents feel driven away. By serving as a safe center for their work, we attempt to counteract this negative trend and demonstrate that Austin's status as a cultivator of the arts is still able to flourish.

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?

To date, Punctum Records has produced over thirty projects on a variety of formats for Austin artists and facilitated over 100 events at our own art space and ones elsewhere in Austin and around the country. We have partnerships with vinyl presses and printers to produce the necessary

materials and our own platform for direct sales and retail distribution to send these records to the public at large. Operating for over three years, Studium has the logistical experience, publicity reach, and educational competence to develop a major public event each month in the fall to attract a large portion of Austin's population.

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

The effectiveness of the project will be determined by number of albums disseminated, media attention to both the records and events, and attendance at each album release show. We will evaluate both the geographical reach and volume of albums shared amongst the population with key metrics and experience to indicate the trajectory of each project.

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

Because we control of both our direct sales and distribution methods, Studium is able to determine demographic information on people who purchase the albums. For our public events, Studium will produce and maintain an RSVP list to collect information on audience attendance and reach. We will also be able to gauge data of populations served based on media and publicity surrounding the projects.

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's identity is vitally tied to its ability to sustain and promote artistic production. As media attention turns to venues closed and music industry related jobs lost, we work to counteract that conception by demonstrating social support for the arts in our community. As these albums and their release show will demonstrate the rigorous and creative work of Austin residents, we will play a major role in a conversation giving hope to the notion that Austin's identity persists.

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

Punctum Records is a trusted entity in supporting and promoting significant and meaningful art, our Austin based projects have been featured in national and international press. These records and their release events will similarly be featured on trusted sources for music writing, journalism, and radio.

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

Studium has a partnership with Hatch Work Shop to ensure that our space meets and exceeds ADA recommendations for accessibility.

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

Each release event at Studium will be free and open to the public. All are welcome regardless of economic status.

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?

Studium is an arts and education 501(c)(3) that is welcoming diverse partnerships for its distinct but interrelated goals. We have been received important mentorship and assistance from Bunkhouse Group and Hotel San José in the past, and are working with them to create a guide for visitors to the city, which would also serve to promote our fall programming.

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).

2013

Branching out from the ethos of Punctum Books, Punctum Records launches in Austin, Texas with a vision to assist the music community in finding comprehensive means of support by re-centering the process of creation and production around a family of artists.

2014

As the mission of the organization grows, so does its cohort, resulting in the publication of over a dozen projects on vinyl record, flexi disc, cassette, book, and usb audio zine. With the desire to house all this work in a public format, Studium opens as a retail and performance space in East Austin in collaboration with Byron & Blue, Wright Bros. Brew & Brew, Stowe Provisions, and Attendance Records.

2015

Studium, as a public space, garners momentum through its performances and programming, resulting in a community that totaled over 100 individuals; comprised now of musicians, visual artists, writers, activists, and community educators. Recognizing that thought production was a necessary component of artistic production, Human Sciences was conceived as a platform for supporting thought and post-textual engagement. In the final months of the year, Studium incorporates as a 501(c)(3) arts and education non-profit organization.

2016

As a developing non-profit, Studium establishes a fully autonomous and multifaceted Compound on Rosewood Avenue in East Austin and begins to build networks of support within its community. With this new ability to facilitate and host unique programming and community initiatives, Studium has already seen rapid influx of support through partnerships and sponsorships, funds raised, and exciting new projects pitched for the coming year.

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://studiumaustin.com>

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 10,000	\$ 40,000	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 50,000
Expenses	\$ 10,000	\$ 50,000	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 50,000
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 0 Record release shows at Studium are free, all ages, and open to the public.	\$ 0
2. Total Other Earned Income	\$ 5,400 Album sales from three projects over the first three months from each release date.	\$ 5,400
3. TOTAL EARNED INCOME	\$ 5,400	\$ 5,400
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$	\$ 0
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$	\$ 0
8. TOTAL UNEARNED INCOME	\$ 0	\$ 0
9. COA Request Amount	\$ 7,500	\$ 7,500
10. TOTAL CASH INCOME	\$ 12,900	\$ 12,900
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 4,700 In-Kind work to promote and develop our fall programming.	\$ 4,700
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$	\$ 0
Total	\$ 17,600	\$17,600

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL	Description
13. Administrative Employee Costs	\$	\$ 3,000	\$ 3,000	Management and facilitation of album and event programming.
14. Artistic Employee Costs	\$	\$	\$ 0	
15. Administrative Non-Employee Costs	\$	\$	\$ 0	
16. Artistic Non-Employee Costs	\$	\$	\$ 0	
17. Travel	\$	\$	\$ 0	
18. Space Rental	\$ 2,900	\$	\$ 2,900	rent for Studium's property over three months.
19. Equipment Rental	\$	\$ 200	\$ 200	Additional misc lighting, mics, cables.
20. Supplies and Materials	\$	\$ 500	\$ 500	cups, towels, cleaning and maintenance of the space
21. Marketing and Promotion	\$	\$ 1,000	\$ 1,000	flyer design, social media advertisements, marketing outreach
22. Production/Exhibit Costs	\$ 10,000	\$	\$ 10,000	vinyl record production for three albums, roughly \$3,300 each.
23. Other	\$	\$	\$ 0	
24. TOTAL EXPENSES	\$ 12,900	\$ 4,700	\$ 17,600	
Total	\$ 12,900	\$ 4,700	\$ 17,600	

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Chthonic by Julia Lucille	July 1-30	Studium	2108 Rosewood Avenue Austin, TX 78702	1
Activity 2	Long Lance by Molybden	August 1-30	Studium	2108 Rosewood Avenue Austin, TX 78702	1
Activity 3	Jaguar Palace by RF Shannon	September 1-30	Studium	2108 Rosewood Avenue Austin, TX 78702	1
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

Required? Attached Documents *

✓ Tax Exempt Proof

✓ Board

✓ IRS

DOCUMENTATION (Question 31).

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



[Insurance Assessment](#)

Accessibility Assessment
[download template](#)



[Accessibility Assessment](#)

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



[Assurances](#)

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

Application ID: 53644

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

DEPARTMENT OF THE TREASURY

Date: **OCT 22 2015**

STUDIUM
5606 GROVER AVE NUM A
AUSTIN, TX 78756-0000

Employer Identification Number:
47-5244858
DLN:
26053692001565
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:
October 6, 2015
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.

Studium, while a longstanding organization, is newly incorporated as a 501(c)(3). Our board list is pending and will be updated shortly.

Studium filed a 990 e-postcard this month, but due to IRS difficulties with their new online system, we are still awaiting receipt.

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 Studium

Contact Name Dan Rudmann

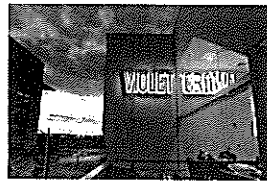
Phone Number 561-703-3731

Fax Number _____

E-mail Address dr@studiumaustin.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 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 Studium

Sponsored Project (SP) Name (if applicable)

Contact (if an SP the contact person of SP) Dan Rudmann

Email dr@studiumaustin.com

Phone 561-703-3731

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?

When tickets are ordered for the show, have a prompt to fill out for particular requests for the show.



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

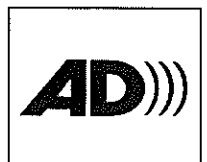
5

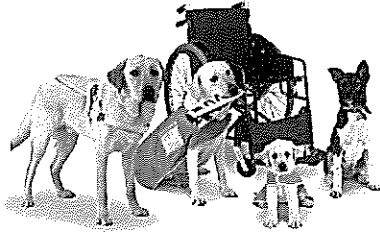
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? **Yes/No?** No



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

VSA





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

A

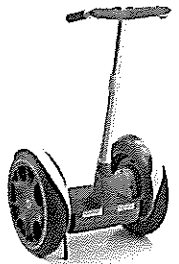
7. Wheelchair accessibility does not need to be considered in an outdoor venue event. True or False? False



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?

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 _____

☐ 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

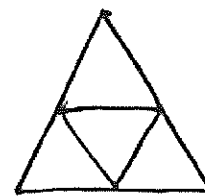
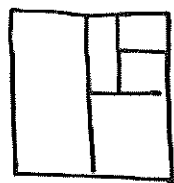
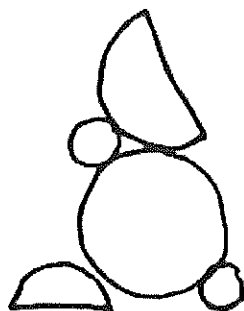
Dan Rudmann Principal

name (typed) title
 3/31/16
signature date

name (typed) title
signature date

name (typed) title
signature date

PUNCTUM RECORDS



Punctum Records

Punctum Records: a sound-impress of punctum books, is an open-access & vinyl publisher of music and other sonic forms that take creative, forward-flying leaps, tarry in the archive of sensible forms, build pleasurably noisy pandemoniums, and seek to make sound an interventionist medium of both disruption and connection. Discography as fever dream, house party, rhythmic riot. Sound as connective tissue, tactical media, ambient rain.

Punctum Records is an experiment in bringing together cultural theorists, musicologists, sound artists, and musicians as lovers and fighters in the ruins of the arts and humanities at a moment when information-noise overload meets a flattening out of channels and platforms for the sustainable dissemination of music, sonic art, and theory. Punctum Records is placing a wager on the label, or publishing house, as an important domain for a collective-activist experiment in the construction of what Ivan Illich called “tools for conviviality,” and for developing sound-styles that would “give priority to the protection, the maximum use, and the enjoyment of ... personal energy under personal control.” [1] In affinity with punctum books’s commitment to fostering para-academic shelters for the cultivation of open, vagabond publics, Punctum Records is bent on “pressing” an unruly crowd of sounds into the ventilating system called the cultural commons, and on playing the shadow-demon-parasite-prod-supplement to the so-called “music industry.” Sound label as field of play, wandering group house, rogue

Director

Dan Rudmann, University of Texas at Austin

Associate Director

Eileen Joy, BABEL Working Group

Assistant Director

Andrew Stevens

Community Manager

Catherine Naiser

Advisory Board

David Ardit, University of Texas at Arlington

Katherine Behar, Baruch College
Jamie Skye Bianco, New York University

Drew Daniel, Johns Hopkins University + Matmos

Meghan Drury, GWU

Adam Harper, London, UK

Marcus Haddon, Shivery Shakes, Austin, TX

frequency.

Punctum Records invites theorists, musicians, and sound artists (or any combination thereof) to propose singles, mixtapes, EPs, LPs, audiocasts, soundscapes, operas, discographies, acoustical memes, noise art, sound waves, librettos, samplers, wave emissions, soundscapes, audio channels, sonic fictions, field recordings, fugues, listening devices, radio broadcasts, digital sound exhibits, sonic archaeologies, audio-loops, acoustic manuals, ambient backgrounds, echo chambers, musical algorithms, mashups, soundtracks, live recordings, sound/spoken word poetry, sound-walls, earworms, interstellar messages, improvisational sessions, digital concerts, transcriptions, busking performances, choral reefs, and sonic-theory compositions of any kind.

[1] Ivan Illich, Tools for Covivality (New York: Harper & Row, 1973).

DONATE

Punctum Records is a non-profit organization working to support artists and critical inquiry. Please consider donating to further our cause.

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Records.

Email Address

SIGN UP

Katie Johnson, Miami University
of Ohio

Edward Keller, Parsons The New
School for Design

Phillip B. Klinger, PBK

Marcus Lawyer, Transmission
Events

Isaac Linder, European Graduate
School + continent.

Timothy Morton, Rice University

Joseph Nechvatal, Paris, France

Daniel Northcutt, Frank,

Transistor 6

Will Schrimshaw, Liverpool, UK

Jennifer Sukis, Seattle, WA

Andy Weir, Goldsmiths College,
University of London

Scott Wilson, London Graduate
School

Email

punctumrecords@gmail.com

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Soundcloud

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“Purity of human expression and experience is not confined to guitars, to tubes, to turntables, to microchips.
There is no right way, no pure way, of doing it. There’s just doing it.”

— Bruce Springsteen



**Cultural Arts
Division**
CITY OF AUSTIN

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

**Austin Creative Alliance
artMEAT**

\$ 769 Requested

Submitted: 4/1/2016 4:30:59 PM (Pacific)

Project Contact

Peggy Ellithorpe
membership@austincreativealliance.org
Tel: 5122472531

Additional Contacts

klaxtell@gmail.com,
thisisartmeat@gmail.com,delantegkeys@gmail.com,kylericdanielson@gmail.com

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

ACA Board Chair

4. Email

little@bigmedium.com

5. Street Address

916 Springdale Blvd Bldg 2 #101

6. City

Austin

7. State

TX

8. Zip/Postal Code

78702

District Number

9. Applicant Organization District Number

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

APPLICANT RACE CODE

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

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

FISCAL SPONSOR ELIGIBILITY

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

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

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

Section II. Eligibility

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

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

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

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

Please provide the month and year.

October 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.
artMEAT

3. Sponsored Project Contact Information - FIRST NAME

Kayleigh

4. Sponsored Project Contact Information - LAST NAME

Axtell

5. Sponsored Project Contact Information - EMAIL

thisisartmeat@gmail.com

6. Sponsored Project Contact Information - TELEPHONE

512-387-6375

7. Sponsored Project Mailing Address - ADDRESS

2025 E 7th St Apt 312

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

TX

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78702

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

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

- ☐ 1
☐ 2
☒ 3
☐ 4
☐ 5
☐ 6
☐ 7
☐ 8
☐ 9

- ☐ 10
☐ ETJ

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

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

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

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

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

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

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

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

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

Narrative Part I - Project

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

There are three factions to artMEAT: artGLOSS is a quarterly zine that celebrates all kinds of artists and pushes for collaborative works. Our next issue will come out in July. artGATHER celebrates local talent and encourages those less artistically inclined to participate in something creative. We have a live art event featuring different mediums scheduled for July. artGRASP offers courses to share knowledge and discuss the arts. We are in talks with the Austin Public Library to set up a zine making class for kids.

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

The main goal of artMEAT is to break down barriers. Those barriers may be between artists or between an artist and the community. We have met a lot of actors who never work with painters. We know photographers who have never worked with a poet. We think the challenge of seeing your work through a different medium can strengthen the artist's work and get them to see things from a different perspective. There are those in Austin who love seeing live music but have never been to a play. We want to celebrate Austin's artistic and cultural community and inspire them to work with other artists, attend different kinds of artistic events, and learn about new mediums. We believe this will encourage an active and holistic cultural community.

Narrative Part II - Artistic/Cultural Merit

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

Our collective approach allows us to work with a wide variety of artists. We are constantly inspired by the contributions we have received. Through our multidisciplinary approach we are able to collaborate with people from all walks of Austin life. We are fortunate to be led by Delanté G. Keys. He is an actor who has worked professionally with many talented artists in Austin. This has given us access to a treasure trove of talent. Another founder, Shelby Arany, works with graphic designers in the tech industry. We have also pursued a guerilla marketing campaign around Austin and a social media blast to continually collect new works. The feedback we have received has been positive and encouraged people to recommend us to others.

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?

We are lucky to be able to work with an ethnically diverse group of collaborators. Upcoming issues of the zine will be specifically themed to feature works from historically underserved communities. A majority of the contributions we have received for the zine have come from female artists. In our upcoming play reading series we will focus on stories where the female journey is relevant, integral to the story, and the catalyst for the experience at large. We are working with the Austin Public Library to offer a course teaching kids how to express themselves creatively by making their very own zine. Many of our events are open to all ages. Half of our founders are members of the LGBTQA community. We want to make sure all are represented.

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?

Kayleigh Axtell is our Administrative Director. She was a Budget Analyst with the Department of Energy in DC for six years. She currently works in the Office of Strategic Planning for the Texas Department of Transportation. She will use her budget, planning, and analytical skills to make sure we are organized moving forward. Kyle Danielson is our Administrative Coordinator. He has a BA in Business from Arcadia University. He is a Data Specialist working for Whole Foods Market, Inc. He will handle the finances for the organization and make sure all revenue and expenses are tracked properly.

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

We will be collecting surveys at our artGATHER events, during the artGRASP courses, and from our artGLOSS contributors. We will collect data on the participants background to make sure we are reaching a diverse audience. We will include sections where they can evaluate our products and make suggestions for improvements. We will take this feedback into consideration when making future programming decisions. We will set metrics each year to reach a larger number of ethnically diverse participants than the year before. We want to make sure we are producing quality work and reaching all Austin communities.

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

We will use the surveys mentioned above to collect information on audience demographics, involvement, and tourist participation. We have also set up web analytics to gather more information on the visitors to our website.

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

If not Applicable please type 'N/A'

Yes. See attached.

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 have noticed that there are many silos in the Austin community. Even within the artistic community, it is rare for people to participate or attend events outside of the one they pursue creatively. The attendance at artistic events also seems divided by mediums. Austin is the live music capital of the world and while we want to celebrate this fact, we also want to encourage people to support theatre, literature, and visual arts as well. We have also noticed that attending artistic events can get rather expensive in Austin. We want to make art that is accessible to everyone, no matter their financial status. We are going to include "pay what you can" tickets for all of our events.

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

We have a marketing plan that involves posting information about the event on social media, Now Playing Austin, Create Austin, and Do512. We are going to reach out to local radio and television stations to try to be included in their programming and on their websites. We are also going to put up posters for the events in local coffeehouses, restaurants, and shops. We want to make our audience as inclusive as possible.

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

The artGLOSS zine is published on our website for all to enjoy. We regularly update our blog to keep as many people involved as possible. When choosing our artGATHER events we are going to try to incorporate as many mediums as possible. All of our events will be held at facilities that are ADA compliant. If we receive enough grant funding we may be able to incorporate sign language interpreters and/or shadow interpreting into our events and performances.

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

We are offering the artGLOSS zine for free on the website. We are asking people to pay for the hard copies of the zine to offset printing costs. We sell "pay what you can" tickets to our artGATHER and artGRASP events to encourage people of all financial means to attend. Our collaboration with the Austin Public Library will offer a free course for children. We want our audience to be as diverse as possible. If we receive grant funding we will work to provide as many free activities for the Austin community as possible.

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

We will reach out to the Austin Convention Center and Austin hotels/motels to see if they are willing to partner with us. We would love to encourage visitors and tourists to attend our events and visit our website.

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 artMEAT Mission Statement is as follows: artMEAT is a collective of interdisciplinary voices, creative initiatives, and diverse individuals. artMEAT facilitates the individual's discovery and exploration of the creative self and the artistic tribe. artMEAT strives to strengthen the foundation of communities by fostering the collaboration of siloed individual artists, art enthusiasts, the creatively inclined, persons unexposed to the arts, and those with the slightest investment in creative exploits.

The origins of artMEAT go back to the Spring/Summer of 2014. Delanté Keys and Kayleigh Axtell were looking for a way to share art with their friends and decided to do a series of play readings. The readings were very successful and made it clear that many people are in search of a creative outlet. When they moved to Austin in October of 2014, Delanté decided that he wanted to start an artistic endeavor in his new city. He knew he wanted to work on a project with Shelby Aranyi. Shelby had the amazing idea to start an art zine. After they started planning what they would like to include in the zine, they thought it would be something they could do regularly. They brought Kayleigh in to organize the submissions. The first request for submissions was met with an onslaught of talent so they started thinking that this could be an arts organization that is bigger than a quarterly zine. They created a website and a social media presence.

Delanté had the idea to include creative courses and events to expand the collective. They held weekly meetings to prepare Issue 0 and organized their launch event. They began doing research on starting a non-profit, marketing their organization with flyers around Austin, and participating in events like "free art Friday" to generate some buzz. They have been constantly improving their website and updating their blog regularly. They held a play reading event that was very successful. They set up an online shop to sell their zine. They will be designing some merchandise from the art they have created to fund the organization.

Due to the costs associated with printing the first issue, they thought they should start exploring funding options for the organization. They are not currently paying their contributors to the zine. They would like to start paying the artists they are working with for their hard work. They began researching grants and found the Austin Creative Alliance. They attended a workshop on becoming a member and it seemed like just the kind of support and guidance they needed to grow their organization, support their artists, and continue producing quality work.

Through these exploits, they have discovered a vast artistic community in Austin and even found certain events that they would never have attended previously. They look forward to producing more issues of the zine, offering creative events for the Austin community, and leading forums to encourage artistic development

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.thisisartmeat.com

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 200	\$ 953	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 8,248
Expenses	\$ 200	\$ 953	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 8,248
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 425 We are planning on releasing one more issue of our art zine this year. We plan on having an event for the release. If we charge a "pay what you can" admission for the event with a suggestion of \$5 per person and have 25 people attend, we will raise \$125. We are planning on charging \$15 for the artGRASP creative courses and offering one more throughout the year. If we get 20 people to sign up for the course, that will raise an additional \$300.	\$ 425
2. Total Other Earned Income	\$ 475 We would like to sell the upcoming issues of the zine for \$5 a piece. If we sell 25 zines for the next release at \$5 a piece then we will raise \$125. We are also planning on selling posters, t-shirts, and jewelry associated with the pieces in our zine. We are estimating making an additional \$350 from these pieces.	\$ 475
3. TOTAL EARNED INCOME	\$ 900	\$ 900

Unearned Income

4. Total Private Support (Corp, Foundation, Individual)	\$ 2,405	We are going to reach out to local Austin residents, businesses, and online donations to raise these funds.	\$ 2,405
5. Total Public Support (Government Grants)	\$		\$ 0
6. Total Other Unearned Income	\$		\$ 0
7. Applicant Cash	\$		\$ 0
8. TOTAL UNEARNED INCOME	\$ 2,405		\$ 2,405
9. COA Request Amount	\$ 769	We are applying for \$769.	\$ 769
10. TOTAL CASH INCOME	\$ 4,074		\$ 4,074
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 2,384		\$ 2,384
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$		\$ 0
Total	\$ 6,458		\$6,458

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL	Description
13. Administrative Employee Costs	\$ 2,384	\$ 2,384	\$ 2,384	We have four lead participants who make on average \$29.8 per hour. If each member donates 20 hours of his or her time this equates to \$2,384 total.
14. Artistic Employee Costs	\$ 1,200	\$ 1,200	\$ 1,200	We would like to pay each contributor to the zine \$100. We plan on having twelve contributors for our remaining zine. (\$1,200)
15. Administrative Non-Employee Costs	\$	\$	\$ 0	
16. Artistic Non-Employee Costs	\$	\$	\$ 0	
17. Travel	\$	\$	\$ 0	
18. Space Rental	\$ 620	\$ 620	\$ 620	We will use the printing space at Bone Black Studios to make some of the t-shirts and posters we would like to sell. The membership is \$50 per year per person. We have three people who will need access. (\$150) Each session will be \$35 for three hours. We approximately need six hours before the next event. (\$70) The average space rental we have found is \$400 for 4 hours. We will need \$400.
19. Equipment Rental	\$ 310	\$ 310	\$ 310	Sound rental equipment is \$62/hour. We will need this equipment for our event. The event will be 5 hours long. This will be \$310 total.
20. Supplies and Materials	\$ 1,196	\$ 1,196	\$ 1,196	Business Cards are \$35 for 250. The printed t-shirts are \$5.87 a piece. We are planning on ordering 70 so \$410.90 total. The koozies are \$2.75 a piece. We are planning on ordering 50 so \$137.50 total. The meat cleaver charms are \$7 for 100 pieces. We will need 30 yards of cord for the necklaces for \$26.90. We will have to spend \$20.93 on closures for the necklaces. The clasps will be \$29.90. The screenprinting ink for paper is \$13.69 for 16 oz. We will need 6 of these. (\$82.14). The roll of poster paper is \$45.69. We will need approximately \$20 worth of art materials for each student in the artGRASP series. If we have 20 students in the course that will be \$400.
21. Marketing and Promotion	\$ 110	\$ 110	\$ 110	We would like to pay \$5 to boost our posts on Facebook for an announcement about the artGATHER event and the artMEAT release for 2 total. (\$10) We would like to pay \$100 to print posters with the website to announce the zine release, event, and creative courses around Austin.
22. Production/Exhibit Costs	\$ 480	\$ 480	\$ 480	It costs \$220 to order 50 printed copies of the zine. We would like to print 100. This will bring that total to \$440. We generally have around \$40 in other printing costs around each release. We generally make a couple copies by hand to test the format. This will be a total of \$40 for the rest of the year.
23. Other	\$ 158	\$ 158	\$ 158	The domain for our website is \$10 a year with GoDaddy. Squarespace is \$96 per year for the website. Quickbooks is \$13 per month. It will be \$52 for the rest of the year.
24. TOTAL EXPENSES	\$ 4,074	\$ 2,384	\$ 6,458	
Total	\$ 4,074	\$ 2,384	\$6,458	

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	artGATHER July Issue Launch	July 9th	Cherrywood Coffeehouse	1400 E 38th 1/2 St, Austin, TX 78722	1

Activity 2	artGRASP July Series	July 16th - 30th	7 East	2025 E 7th St Apt 312 Austin, TX 78702	3
Activity 3	artGRASP Kids Zine Class	August 6th - 20th	Austin Public Library	1161 Angelina St, Austin, TX 78702	1
Activity 4	Thinkery21 Event	August 27th	Thinkery	1830 Simond Ave, Austin, TX 78723	9
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					14

Section V. Documents

Documents Requested *

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

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

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

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

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

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

[download template](#)

Accessibility Assessment

[download template](#)

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

[download template](#)

Required?



Attached Documents *

[ACA IRS Determination](#)



[ACA Board List](#)



[990 ACA](#)

[ACA Capacity and History](#)



[Insurance Assessment Form](#)



[Accessibility Quiz](#)

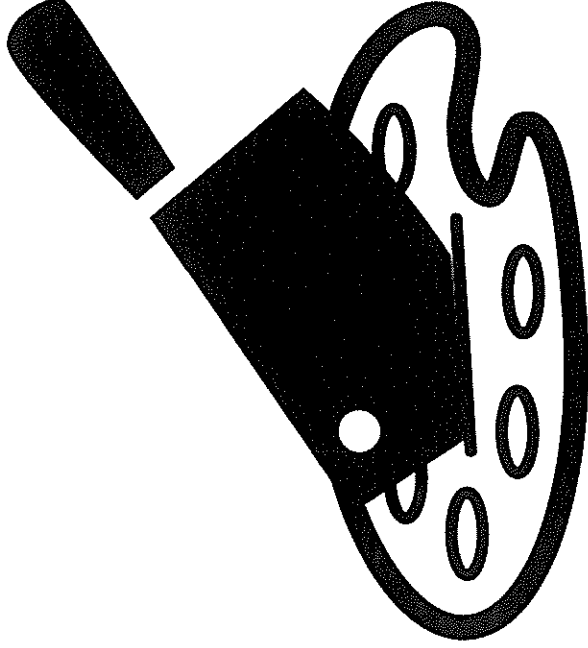


[artMEAT assurances ACA SP](#)

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

Application ID: 55496

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" W H E R E A R T S M E E T . "

BLOG ARTGLOSS ARTGRASP ARTGATHER SUBMIT ABOUT ARTMART

pre

JANUARY 26, 2016

the pursuit

JANUARY 25, 2016

artGLOSS is the pedestal on which we exalt our talents and secrets.

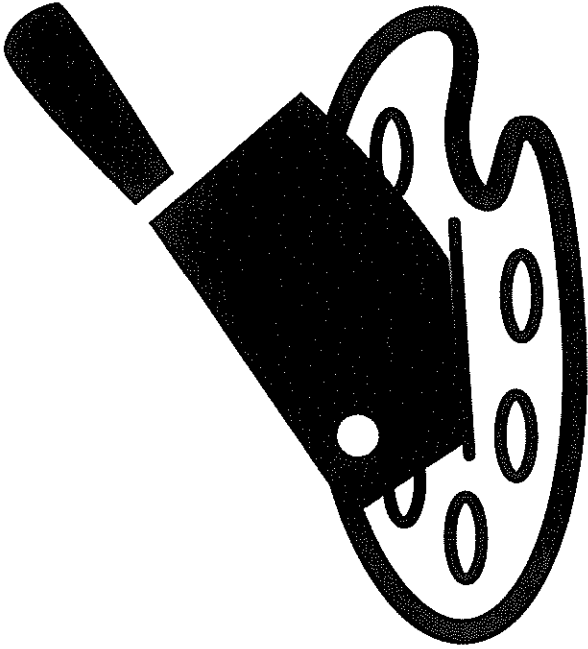
artGLOSS will be our guide and herald to the masses.

artGLOSS aims to stimulate both the artistic and the inquisitive with dynamic/one of a kind artwork that delimits perceived artistic molds.

The artGLOSS zine is a publication of cohesive artistic work centered around a chosen theme. We are most interested in non-traditional art forms and multiple mediums. We strive to connect art makers from one genre with those from another. Our hope is that the focus on interdisciplinary work will expand the exclusivity of the field.

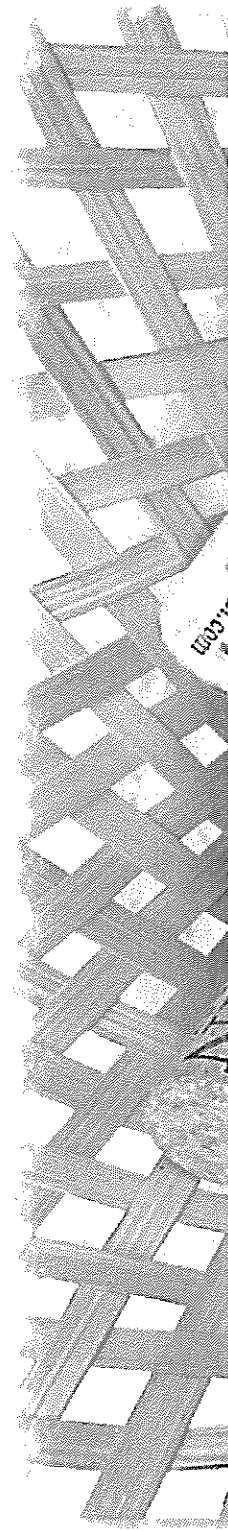
HUNGRY FOR MORE?

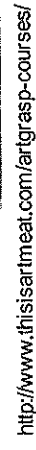
♥ 0 LIKES ↩ SHARE



" WHERE ARTS MEET. "

BLOG ARTGLOSS ARTGRASP ARTGATHER SUBMIT ABOUT ARTMART







the pursuit

artGRASP is the catalyst for our creative and cultural connectivity.

artGRASP shall be the haven under which we share knowledge, experiences, and fortify bonds that make us better thinkers, artists, and humans.

artGRASP seeks to offer creative outlets and structure for those with limited experience or access.

The artGRASP school is a series of art-centric workshops that are built around a creative course load. They are aimed to give both novice instructors and neophyte creatives a chance to cultivate their talents and experience.

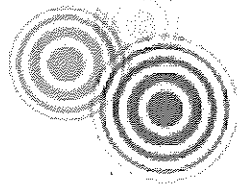


CHOMP. BITE. DEVOUR.

(512) 387-6375

thisisartmeat@gmail.com

artMEAT is a fiscally sponsored project of:



austin creative alliance

createaustin.net - nowplayingaustin.com - austincreativealliance.org

by Squarespace

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 artMEAT

Contact Name Kayleigh Axtell

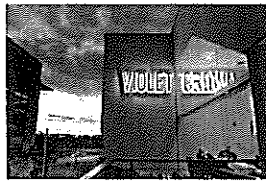
Phone Number 512-387-6375

Fax Number _____

E-mail Address thisisartmeat@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 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 Austin Creative Alliance

Sponsored Project (SP) Name (if applicable) artMEAT

Contact (if an SP the contact person of SP) Kayleigh Axtell

Email thisisartmeat@gmail.com

Phone 512-387-6375

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



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



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



What could you have done to avoid this situation?

We should have tried to anticipate this situation and provide an American Sign Language Interpreter.



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

5

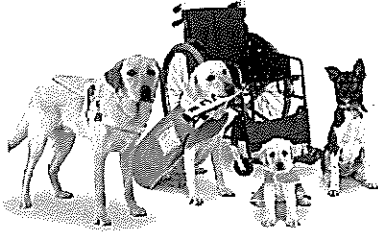
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? Yes



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.

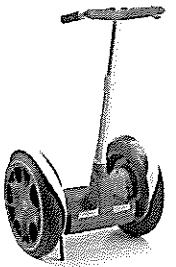
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7. Wheelchair accessibility does not need to be considered in an outdoor venue event. True or False? False



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

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



Fundamental Alteration

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

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 4/17/2016

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
John P Riedie 01/04/2016
signature date

Sponsored Organization/Group/Individual (if applicable)

Kayleigh Axtell Administrative
name (typed) title
Kayleigh Axtell 03/30/16
signature date

City of Austin

name (typed) title
signature date