

Community Initiatives FY 16 Recommendations

MAY

16 CI 69 SP, Grassroots Leadership, Inc/Youth Rise Texas

Recommended for Funding as an Unincorporated Arts Group

The group will produce and tour around Austin activist-oriented performances about the lives of teens impacted by parental incarceration and deportation. The events will take place at East Space Austin, located at 2009 Airport Blvd in District 1. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

16 CI 75 SP, Austin Creative Alliance/Juegos Rancheros

Recommended for Funding as an Incorporated Arts Group

The group will curate, organize Fantastic Arcade, a free event that takes place in conjunction Fantastic Fest. Funds are requested to support the creation of up to 6 new videogames, construction of custom mini arcade cabinets, and artist travel to participate in Fantastic Arcade September 26-29, 2016. The event will take place at South Lamar Alamo Drafthouse in District 5. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$5,000 award.

16 CI 76 SP, Austin Creative Alliance/Agni the Dance Company

Recommended for Funding as an Unincorporated Arts Group

The group will present the 3rd Austin Bollywood Day, an event is tailored to be a festival and a celebration of Indian culture with Bollywood dance. The event will take place at The Long Center Terrace in District 9. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

16 CI 77 SP, Pump Project aka Shady Tree Studios/Conflict of Interest

Recommended for Funding as an Unincorporated Arts Group

The group will continue to create our regular online publication, Conflict of Interest, an online publication providing press coverage of both the visual art and literary communities of Austin. The publication will be released online and the first print version will be available at Pump Project in District 3. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

16 CI 78, Austin Caribbean Cultural Exchange

Recommended for Funding as a 501 (c) 3 Organization

The Organization will present CariBash, a Carnival-inspired Caribbean festival that will feature local Caribbean musical and dance acts, including Reggae bands, Dancehall artists, and Steelpan Drum bands. The event will take place at ACC Highland Campus in District 4. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$7,500 award.



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 **Agni the Dance Company**

\$ 3,000 Requested

Submitted: 4/30/2016 9:45:20 AM (Pacific)

Project Contact

Peggy Ellithorpe
membership@austincreativealliance.org
Tel: 5122472531

Additional Contacts

prakash.mohandas@gmail.com,
erin.c@austincreativealliance.org

Austin Creative Alliance

81 San Marcos St #C
Austin, TX 78702

CEO

John Riedie
john@austincreativealliance.org

Telephone 512.247.2531

Fax

Web www.austincreativealliance.org

Additional Information

AUTHORIZING OFFICIAL

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

1. First Name

Shea

2. Last Name

Little

3. Title

Board Chair

4. Email

little@bigmedium.com

5. Street Address

916 Springdale Rd Bldg 2 #101

6. City

Austin

7. State

TX

8. Zip/Postal Code

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

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

APPLICANT RACE CODE

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

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

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

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

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

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

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

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

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

Please provide the month and year.

01/2008

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.

08/31/2016 Start Date (MM/DD/YYYY)

09/29/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

7. Are you a new applicant?

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

☒ Yes

☐ No

Section III. Application Questions

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

1. Is this application for a Sponsored Project

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

☒ YES

☐ NO

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

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

Agni The Dance Company

3. Sponsored Project Contact Information - FIRST NAME

Prakash

4. Sponsored Project Contact Information - LAST NAME

Mohandas

5. Sponsored Project Contact Information - EMAIL

prakash.mohandas@gmail.com

6. Sponsored Project Contact Information - TELEPHONE

5122997766

7. Sponsored Project Mailing Address - ADDRESS

4701 Staggerbrush Rd. #1123

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

Texas

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78749

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).

This the 3rd Austin Bollywood Day to be held. The event is tailored to be a festival and a celebration of Indian culture with Bollywood dance at the center of it.

Date : August 27

Time : 5 PM - 9 PM

Location : The Long Center Terrace

Activities

1. Vendors : Various vendors will be selling Indian clothes, merchandise and Henna etc
 2. Food Trucks : Multiple Food vendors will be selling Indian food
 3. Dance Performances : Bollywood dance companies from Austin will showcase their performances at the event
 4. World Record Breaking Bollywood Dance Attempt : This is the flagship finale where every year we try to break the record for most number of people doing a Bollywood dance.
- Participants: All age groups, All ethnicities

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

Agni's goal has been and will continue to be 'Mainstreaming Bollywood' and to continue to bring together various communities through the love for dance. Austin has a constant need to showcase cultures that are underserved and at the same time have flagship events that it can be proud of because of its uniqueness to the city. No other city in the US has an official Bollywood day. Due to its location, the festival also fills the need for the community in the Austin downtown area in experiencing Bollywood and Indian culture. Currently many other events take place in North Austin leaving out the downtown and south Austin audiences but Austin Bollywood Day is conducted centrally to attract audiences from all over Austin.

Narrative Part II - Artistic/Cultural Merit

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

Om-Shanti: Once Upon a Time in Bollywood was the first ever locally produced Bollywood musical in Texas.

Austin Bollywood Day is a one of kind event that exists only in Austin in the entire country. Other cities have used our example to now think about creating something like this.

Both these events give Austin pride about being the only city within the state and nationally that encourages such creative diversity and uniqueness. These events also drive tourism and traffic into Austin from other cities because of the uniqueness of the events. Austin Bollywood Day will grow in coming years to become a festival that residents from neighboring cities participate in as well.

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

The South Asian dance community has historically been an under served community in Austin as far as artists. This event is a showcase of various different dancers and dance companies in a festival format at a prime location downtown. The other under served community is the downtown residents who do not have a lot of access to South Asian/ Bollywood events on a regular basis. This event , which has always been conducted on the Long Center Terrace has helped serve that community in experiencing food, dance and clothing from another culture.

Narrative Part III - Administrative Capability

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

Our board members, management team and crew bring a wealth of experience with them in the areas of business/project management,production and administration. Our management team is 12 members strong with people working on various areas such as logistics,software,accounting,recruiting,scheduling,fund-raising and marketing.

The Musical project is a large project with over 100 people involved.The management structure involves additional hiring. The project typically has 14 leads(costumes,sets,lighting,PR etc) reporting to the CEO, each managing their own team.

Bollywood Day is organized by our already existing 12 member management team with the help of additional volunteers. The event is well marketed with detail planning and logistics

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

Every project that Agni hosts ends with a detail analysis session that breaks down the use of finances, profit/loss, resource usage and the hours worked. A comparison is done with original budget expectations and capacity planning estimates to see how the project fared in its actuals. In addition to this every project is followed by a documented lessons learnt session that talks about future improvements. End of quarter analysis is performed and report is created with respect to finances, project effectiveness and restructuring is needed if and as necessary. All management team members are present at these quarterly report meetings.

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

Agni's primary methods of understanding audience demographics including tourists are surveys, ticket sales statistics and student records.

The following statistics are acquired in each case that gives us an understanding of the demographics

Surveys (Optional) : Age, Race, Resident/Visiting, Gender, Student

Tickets Sales : Student, Address/Location

Student Records : Age, Address/Location, Schools, student

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

If not Applicable please type 'N/A'

See ACA History and Capacity, Mission in Sec V Documentation.

Narrative Part IV - Economic, Cultural, and Social Impact

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

Austin has a constant need to showcase cultures that are underserved and at the same time have flagship events that it can be proud of because of its uniqueness to the city. No other city in the US has an official Bollywood day. Due to its location, the festival also fills the need for the community in the Austin downtown area in experiencing Bollywood and Indian culture. Most of these events happen in North Austin leaving out the downtown and south Austin audiences.

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

Austin Bollywood Day is a mainstream event which aligns with the mission statement of Agni which is 'mainstreaming Bollywood'. In the previous years over 50 % of the audience at this event has been non-South Asian. There is also a significant amount of audience that come in from neighboring cities because this is the only event of its kind in Texas. Our marketing and outreach including social media extends across the state and not just in Austin.

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

All our events are held at venues that are friendly to people with disabilities and in addition separate seats are set aside. We also provide a written brochure of content that is spoken for folks with hearing disabilities to follow the celebrations.

On a side note, Agni also runs a program with the School of blind and visually impaired where a team is trying to develop of language for dance for the visually impaired using braille.

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

Austin Bollywood day is a FREE event to the public adding to the roster of affordable events for the local community. The Austin community gets to enjoy Indian culture at a prime downtown location with no cost to enter.

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?

Audiences come in from neighboring cities for Austin Bollywood Day because this is the only event of its kind in Texas. These visitors usually stay in hotels downtown. We provide an active map and links to hotels downtown on our Facebook page for the benefit of visitors. The hotels also sometimes sponsor certain part of the event and we make sure the sponsors get highlighted with their location in case visitors would like to stay for the weekend, which they usually do. Our event also has a parade from the capitol to the long center which in turn engages tourists.

Organizational History

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

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

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

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

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

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

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

Agni's mission is primarily to 'Mainstream Bollywood', create productions and events that build a sense of community, while educating and empowering people of all ages to dance.

Bollywood dance may seem like the latest craze, appearing to mainstream audiences after the release of Slumdog Millionaire in 2008. But this dance form has been evolving over the last century in the Hindi film industry based in Mumbai. Innovative choreographers have been combining classical and folk Indian styles with disco, jazz, and jive. At cultural events across North America, South Asians have borrowed the movement from the screen and combined them with styles they have learned in the diaspora: hip hop, salsa, and modern. Bollywood is an eclectic style with a distinctly global flair-- Bollywood dance is for everyone!

Agni Dance Company is the pioneer Bollywood dance company in Austin. Starting in 2007 as a small group of dancers, the dance ensemble now features 30+ dancers that have performed at various community festivals. The ensemble's repertoire ranges from folk styles such as garba and bhangra, classical techniques such as kathak and bharatanatyam, to shoulder-shimmying feel-good medleys, and poetic interpretations of sufi music.

In 2008, Agni opened its dance academy, offering classes to starting 4 yrs of age in 5-6 location is Austin. Now the academy offers 15+ classes a week at four different levels (basic, intermediate 1 and 2, advance), targeting four different age groups (4-7, 8-12, teenagers, adults). All classes are taught by members of our ensemble, and each semester, students are given an opportunity to perform at our bi-annual showcase: lights, costumes, props and all.

The company not only performs at city-sponsored events such as Diwali celebrations at Zilker Park, but also annually organizes Austin Bollywood Day in central Austin, a city proclaimed event. The first ever Bollywood day was hosted in 2013.

In 2013, The company also collaborated with other local artists and dance companies to produce Om Shanti, The first ever Bollywood musical in Texas and the first ever locally produced musical to be hosted at the Long Center.

in 2015, Agni produced, Strings of Time, a dance production involving multiple dance styles and their interpretation of theories in astrophysics , which was also staged at the Long Center.

Most recently, Agni has introduced Agni Fit, an opportunity for people of all ages and body types to get healthy while rocking out to Bollywood songs with trained and competent instructors. We continue to extend our reach into the community by offering performances, choreography, and workshops at schools, companies, and private events. See ACA History in Sec V Documentation.

Online Documentation

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

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

<https://drive.google.com/open?id=0B5ldzK5-tWMPcGxCd3luTUpCTDg>

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 150,000	\$ 42,500	☐	✓	\$ 110,000
Expenses	\$ 137,330	\$ 52,300	☐	✓	\$ 94,000
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 0 Event is FREE for the public	\$ 0
2. Total Other Earned Income	\$ 4,500 Vendors & Sponsorships	\$ 4,500
3. TOTAL EARNED INCOME	\$ 4,500	\$ 4,500
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$ 0	\$ 0
5. Total Public Support (Government Grants)	\$ 0	\$ 0
6. Total Other Unearned Income	\$ 0	\$ 0
7. Applicant Cash	\$ 1,500	\$ 1,500
8. TOTAL UNEARNED INCOME	\$ 1,500	\$ 1,500
9. COA Request Amount	\$ 3,000	\$ 3,000
10. TOTAL CASH INCOME	\$ 9,000	\$ 9,000
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 1,500 Tents, Booths, DJ, Sound, Stage	\$ 1,500
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$	\$ 0
Total	\$ 10,500	\$10,500

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$ 0	\$ 0	\$ 0
14. Artistic Employee Costs	\$ 0	\$ 0	\$ 0
15. Administrative Non-Employee Costs	\$ 1,000	\$ 0	\$ 1,000 Long Center Personnel
16. Artistic Non-Employee Costs	\$ 0	\$ 300	\$ 300 DJ
17. Travel	\$ 0	\$ 0	\$ 0

18. Space Rental	\$ 6,500	\$ 0	\$ 6,500 Long Center Terrace Rental
19. Equipment Rental	\$ 0	\$ 1,200	\$ 1,200 Tents, Booths, Audio, Stage
20. Supplies and Materials	\$ 500	\$ 0	\$ 500 Printing and Supplies
21. Marketing and Promotion	\$ 1,000	\$ 0	\$ 1,000 Social Media Marketing and PR
22. Production/Exhibit Costs	\$ 0	\$ 0	\$ 0
23. Other	\$ 0	\$ 0	\$ 0
24. TOTAL EXPENSES	\$ 9,000	\$ 1,500	\$ 10,500
Total	\$ 9,000	\$ 1,500	\$ 10,500

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Austin Bollywood Day	08/27/2016	Long Center Terrace	701 W Riverside Dr, Austin, TX	9
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					9

Section V. Documents

Documents Requested *

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

SPONSORED ONLY - PROOF OF TEXAS STATE

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

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

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

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

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

[download template](#)

Accessibility Assessment

[download template](#)

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

[download template](#)

Required?

Attached Documents *

[IRS Determination Letter](#)

[ACA Board List](#)

[ACA 990](#)

[ACA Capacity and History](#)

[ACA Mission](#)

[INSURANCE ASSESSMENT FORM](#)

[Accessibility Assesment](#)

[Aqni Assurances Cl](#)

Application ID: 56555

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AGNI THE DANCE COMPANY

Bollywood Day



Agni The Dance Company and the <venue placeholder> invite all of Austin to celebrate South Asian culture at Bollywood Day, August 8 2015.

There's a good chance that the majority of Austinites haven't seen an actual Bollywood film. Even though Bollywood cranks out more than 1,000 films each year, they don't necessarily find a wide audience in American, outside of South Asian communities. But, the good news is that you probably know more about Bollywood than you think you do!

In 2012, 1200 Austinites danced together to catchy Bollywood tunes, and we think Austin can shatter its own record with ease! Bollywood Day is all about having fun, so if you have two left feet or a bad memory, DON'T WORRY – we're going to teach you the steps, and there will be lessons given on stage throughout the event.

AUGUST 8TH 2015



Agni The Dance Company will host annually, Bollywood Day, as a city proclaimed event. The event will be a celebration of Bollywood Dance and Indian culture.

Come by to enjoy authentic Indian cuisine, local vendors, community partners, games and activities for the whole family, including a world record attempt to have the most people dance at one time - Bollywood style

Attendees in 2013 - 1500 people

Bollywood Day



Today you can find Bollywood influence in America through all sorts of artistic outlets: the reality television show *So You Think You Can Dance* features Bollywood dance numbers and is aired in 24 countries; Beyoncé and Madonna have incorporated songs and dance from the culture, and No Doubt's Gwen Stefani sported a signature bindi in her first several music videos; and international fashion designer Naeem Khan injects South Asian flair into his styles, which have been worn by Brooke Shields, Penelope Cruz and First Lady Michelle Obama.

And let's not forget the 2008 Academy Award-winning film and cultural phenomenon *Slumdog Millionaire*.

When you think about Bollywood films, what's the first thing that comes to mind? The music? The costumes? The explosions or the romances? What about the giant dance scenes?

The vast majority of films that come out of Bollywood are musicals that are fun and full of action, drama, and of course a fair share of

scenes where the actors seem to spontaneously burst into song and dance. On August 8th, at the <venue placeholder>, we're going to have our own song and dance experience as we try to break the world record for largest Bollywood dance!



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 Agni The Dance Company

Contact Name Prakash Mohandas

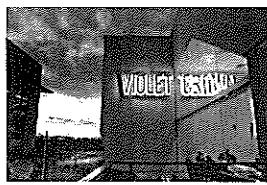
Phone Number 5122997766

Fax Number none

E-mail Address prakash.mohandas@gmail.com

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

CITY OF AUSTIN INSURANCE REQUIREMENTS



Reaching out to Customers with Disabilities Quiz – FY16

Reading Material:

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

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

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

Applicant Name Agni The Dance Company

Sponsored Project (SP) Name (if applicable) Agni The Dance Company

Contact (if an SP the contact person of SP) Prakash Mohandas

Email prakash.mohandas@gmail.com

Phone 5122997766

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?

A printed transcript of the words that are spoken during the show could have been provided to the parents and other audiences in the case that a Sign language interpreter is not available.



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

5

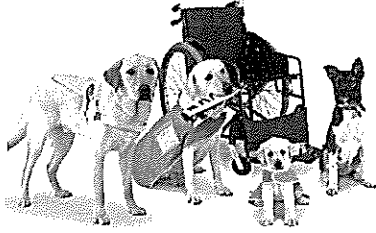
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? Yes



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

VSA Texas





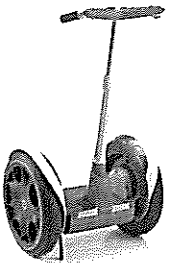
6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?
- A. Do you have a certification for your service dog?
 - B. What is your disability?
 - C. What a kind of tasks has your dog been trained to do for your disability?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

C

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



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



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

Fundamental Alteration

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

CINCINNATI OH 45999-0038

In reply refer to: 0248119434
Feb. 26, 2016 LTR 4168C 0
74-2140348 000000 00
00018968
BODC: TE

AUSTIN CREATIVE ALLIANCE
% THEATERS D B A TT
81 SAN MARCOS STREET SUITE CL
AUSTIN TX 78702-4243



027295

Employer ID Number: 74-2140348
Form 990 required: Yes

Dear Taxpayer: -----

This is in response to your request dated Feb. 18, 2016, regarding your tax-exempt status.

We issued you a determination letter in February 1981, recognizing you as tax-exempt under Internal Revenue Code (IRC) Section 501(c)(3).

Our records also indicate you're not a private foundation as defined under IRC Section 509(a) because you're described in IRC Section 509(a)(2).

Donors can deduct contributions they make to you as provided in IRC Section 170. You're also qualified to receive tax deductible bequests, legacies, devises, transfers, or gifts under IRC Sections 2055, 2106, and 2522.

In the heading of this letter, we indicated whether you must file an annual information return. If a return is required, you must file Form 990, 990-EZ, 990-N, or 990-PF by the 15th day of the fifth month after the end of your annual accounting period. IRC Section 6033(j) provides that, if you don't file a required annual information return or notice for three consecutive years, your exempt status will be automatically revoked on the filing due date of the third required return or notice.

For tax forms, instructions, and publications, visit www.irs.gov or call 1-800-TAX-FORM (1-800-829-3676).

If you have questions, call 1-877-829-5500 between 8 a.m. and 5 p.m., local time, Monday through Friday (Alaska and Hawaii follow Pacific Time).

0248119434
Feb. 26, 2016 LTR 4168C 0
74-2140348 000000 00
00018969

AUSTIN CREATIVE ALLIANCE
% THEATERS D B A TT
81 SAN MARCOS STREET SUITE CL
AUSTIN TX 78702-4243

Sincerely yours,

Doris P. Kenwright

Doris Kenwright, Operation Mgr.
Accounts Management Operations 1



Office of the Secretary of State

CERTIFICATE OF FILING OF

Juegos Rancheros
File Number: 802355070

The undersigned, as Secretary of State of Texas, hereby certifies that a Certificate of Formation for the above named Domestic Nonprofit Corporation has been received in this office and has been found to conform to the applicable provisions of law.

ACCORDINGLY, the undersigned, as Secretary of State, and by virtue of the authority vested in the secretary by law, hereby issues this certificate evidencing filing effective on the date shown below.

The issuance of this certificate does not authorize the use of a name in this state in violation of the rights of another under the federal Trademark Act of 1946, the Texas trademark law, the Assumed Business or Professional Name Act, or the common law.

Dated: 12/22/2015

Effective: 12/22/2015



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

Carlos H. Cascos
Secretary of State



austin creative alliance

81 San Marcos St, Ste C1, Austin, TX 78702
P: 512-247-2531 • F: 512-247-2538 • membership@austincreativealliance.org

Chair- Shea Little

Founder, East Austin Studio Tour
Executive Director, Big Medium
916 Springdale Rd Blg 2, #101
Austin TX 78702
512.939.6665
little@bigmedium.org
Visual Artist, Arts Administrator,
Event Production. White, Male

CEO - John Riedie

Austin Creative Alliance
5503 Gloucester Ln
Austin, TX 78723
512.247.2531
john@austincreativealliance.org
Arts Administrator, Entrepreneur,
Technology, Small Business
Owner, City, State and National
Organization Development.
White, Male

Dave McClinton

Owner, dmDesign
6300 S Congress Ave, #902
Austin, TX 78745
512.750.9956
dave@dmdesigninc.com
Artist, Designer, Entrepreneur,
Marketing PR, Branding, Business
Development. Black, Male

Matt Reilly

Program Director, KUTX.org
300 W. Dean Keeton
Austin, TX 78705
512-471-1631
mreilly@kut.org
Broadcasting, voice-over, non-
profit management, advocacy,
membership recruitment, music
curation. White, Male

Jessica Wagner

Professional Artist/Educator
4214 Wilshire Parkway
Austin, Texas 78722
773.988.6062
jessica.wagner@vcfa.eu
Visual Arts, Education, Curator,
Non-profit, Volunteer
Coordination, Professional Art
Writing. White, Female

Vice Chair - Dewy Brooks

Retired
9210 Wellesley Dr
Austin, TX 78754
512.658.2766
dewy@austin.rr.com
Performance Artist, Education,
Non-Profit Sector, Technology,
Arts Advocacy, Event Planning.
Black, Male

Renelle Bedelle

Executive Administrative
Coordinator, ZACH Theatre
1510 Toomey Rd Austin, TX
78704
512.476.0594
rbedell@zachttheatre.org
Strategic Planning, Audience
Development, Internship
Programming/Career
Development. White, Female

Paul Melroy

Managing Director, Conspirare
505 E. Huntland Dr. Ste 155,
Austin, TX 78752
512.476.5775
pmelroy@conspirare.org
Arts Administration, Concert
Presentation, Fundraising, Arts
Marketing, Economic
Development, Collaboration.
White, Male

Sara Robertson

VP Production & Technology,
KLRU, Austin PBS
PO Box 7158, Austin TX 78713
512.475.9062
srobertson@klru.org
TV & Media Production,
Sponsorship, Public Affairs,
Technology, Advertising. White,
Female

Treasurer - Jennifer Lewis

Principle, At Large Artist
Services
2203 E 13th St
Austin, TX 78702
206.724.1661
Jenni.perrell@gmail.com
Curatorial & Artist
Management, Exhibition
Development, Arts Advocacy,
Education, Strategic Initiatives
Planner. White, Female

Mike Lavigne

Owner, Mike Lavigne Public
Relations
1514 Richcreek Rd
Austin, TX 78757
512.917.7614
mlavigne@gmail.com
Public Policy, Non-Profit
Management, Small Business,
Govt. Relations, Writer. White,
Male

Kit Morris

President,
Design Edge
308 W. Johanna St
Austin, TX 78704
512.633.7381
kit@designedge.com
Artist, Designer, Entrepreneur,
Marketing PR, Craftsman,
Business Development. White,
Male

David Sandal

CEO and Founder, Give As You
Get
13504 Coleto Creek Trail
Austin, TX 78732
512.266.5826
david@giveasyouget.com
Marketing/PR, Technology,
Business Development, Small
Business Owner, Non-Profit
Sector, Arts Advocacy. White,
Male

Secretary - David Quin

Program Manager,
Public Power Pool/Associatio
Power
1600 Pennsylvania Ave
Austin, TX 78702-2021
512.576.3744
davidquin@gmail.com
Policy Analysis, Energy
Purchasing & Marketing, Gov
Relations, Writer. White, Male

Emily Marks

Artist, Consultant
Self Employed
500 E Riverside Dr #232
Austin, TX 78704
512.809.7799
emilymarksquitar@gmail.com
Non-Profit Sector, Artist,
Musician, Educator, Arts
Advocacy, Marketing/PR.
White, Female

Simon Orta

CIP Inspector,
City of Austin
1014 Wayside Dr
Austin, TX 78703
512.658.0254
simon.orta@gmail.com
Arts Advocacy, Education,
Marketing/PR, Artist, Builder,
Special Events, Arts
Administrator. Hispanic, Male

Dave Sullivan

Research Associate, Universit
of Texas at Austin
1710 Waterson Ave
Austin, TX 78703
512.914.4710
Sully.jumpnet@sbcglobal.net
Community Leader,
Researcher, Arts Advocate,
City Planner, Education,
Public Policy. White, Male

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

2013

Open to Public Inspection

Department of the Treasury
Internal Revenue Service

A For the 2013 calendar year, or tax year beginning Oct 1, 2013, and ending Sep 30, 2014

B Check if applicable: <input type="checkbox"/> Address change <input type="checkbox"/> Name change <input type="checkbox"/> Initial return <input type="checkbox"/> Terminated <input type="checkbox"/> Amended return <input type="checkbox"/> Application pending	C Name of organization Austin Creative Alliance		D Employer identification number 74-2140348
	Doing Business As		E Telephone number (512) 247-2531
	Number and street (or P.O. box if mail is not delivered to street address) Room/suite 81 San Marcos Street C1		
	City or town, state or province, country, and ZIP or foreign postal code Austin TX 78702		G Gross receipts \$ 720,153.
	F Name and address of principal officer: John Riedie 81 San Marcos Street, Suite C1 Austin TX 78702		H(a) Is this a group return for subordinates? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No H(b) Are all subordinates included? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If "No," attach a list. (see instructions)
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		H(c) Group exemption number ▶	
J Website: ▶ austincreativealliance.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: 1981 M State of legal domicile: TX	

Part I Summary

Activities & Governance	1 Briefly describe the organization's mission or most significant activities: <u>The mission of the Austin Creative Alliance is to advance, connect, and celebrate Austin's arts, cultural, and creative communities in order to nourish and strengthen the character, quality of life, and economic prosperity of our region.</u>		
	2 Check this box <input type="checkbox"/> if the organization discontinued its operations or disposed of more than 25% of its net assets.		
	3 Number of voting members of the governing body (Part VI, line 1a)	3	13
	4 Number of independent voting members of the governing body (Part VI, line 1b)	4	13
Revenue	5 Total number of individuals employed in calendar year 2013 (Part V, line 2a)	5	40
	6 Total number of volunteers (estimate if necessary)	6	30
	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	
Expenses	8 Contributions and grants (Part VIII, line 1h)	Prior Year	Current Year
	9 Program service revenue (Part VIII, line 2g)	198,312.	187,123.
	10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)	409,575.	517,137.
	11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)		3.
	12 Total revenue — add lines 8 through 11 (must equal Part VIII, column (A), line 12)	607,887.	15,890.
	13 Grants and similar amounts paid (Part IX, column (A), lines 1-3)		720,153.
	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)	145,902.	237,773.
	16a Professional fundraising fees (Part IX, column (A), line 11e)		
	b Total fundraising expenses (Part IX, column (D), line 25) ▶	13,475.	
Not Assets or Fund Balances	17 Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e)	442,530.	486,988.
	18 Total expenses. Add lines 13-17 (must equal Part IX, column (A), line 25)	588,432.	724,761.
	19 Revenue less expenses. Subtract line 18 from line 12	19,455.	-4,608.
	20 Total assets (Part X, line 16)	Beginning of Current Year	End of Year
	21 Total liabilities (Part X, line 26)	3,416.	6,591.
	22 Net assets or fund balances. Subtract line 21 from line 20	56,113.	59,536.
		-52,697.	-52,945.

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 <i>John P Riedie</i>	Date 8-17-15			
	Type or print name and title. John P Riedie CEO				
Paid Preparer Use Only	Print/Type preparer's name Sean Bender, CPA	Preparer's signature <i>Sean Bender</i>	Date 8/10/15	Check <input type="checkbox"/> if self-employed	PTIN P01768418
	Firm's name ▶ Montemayor Hill Britton & Bender PC	Firm's EIN ▶ 74-2902112			
	Firm's address ▶ 2525 Wallingwood Drive, Building 1, Suite 200 Austin TX 78746	Phone no. (512) 442-0380			

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

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.

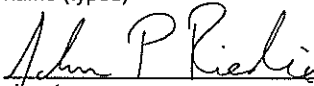
☐ This application was approved by the applicant's board on _____

☒ This application is scheduled to be approved by the applicant's board on ~~4-11-2016~~ 5/28/2016

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

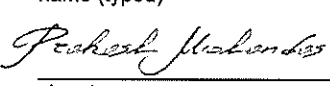
Applicant Authorized Official

John Riedie CEO

name (typed) title
 01/04/2016
signature date

Sponsored Organization/Group/Individual (if applicable)

Agni The Dance Company CEO

name (typed) title
 04/27/16
signature date

City of Austin

name (typed) title
signature date



**Cultural Arts
Division**
CITY OF AUSTIN

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

Pump Project aka Shady Tree Studios Conflict of Interest

\$ 3,000 Requested

Submitted: 5/2/2016 2:13:30 AM (Pacific)

Project Contact

Rebecca Marino
rebecca@pumpproject.org
Tel: 7135035570

Additional Contacts

t.votang@gmail.com

Pump Project aka Shady Tree Studios

702 Shady Ln.
Austin, TX 78702

Director

Joshua Green
josh@pumpproject.org

Telephone 512-351-8571

Fax NA

Web www.pumpproject.org

Additional Information

AUTHORIZING OFFICIAL

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

1. First Name

Debra

2. Last Name

Broz

3. Title

Board Chair

4. Email

DebraBroz@gmail.com

5. Street Address

15129 Sylvan St.

6. City

Van Nuys

7. State

California

8. Zip/Postal Code

91411

District Number

9. Applicant Organization District Number

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

APPLICANT RACE CODE

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

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

FISCAL SPONSOR ELIGIBILITY

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

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

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

Section II. Eligibility

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

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

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

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

Please provide the month and year.

4/2015

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.

07/02/2016 Start Date (MM/DD/YYYY)

08/31/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

7. Are you a new applicant?

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

☒ Yes

☐ No

Section III. Application Questions

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

1. Is this application for a Sponsored Project

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

☒ YES

☐ NO

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

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

Conflict of Interest

3. Sponsored Project Contact Information - FIRST NAME

Thao

4. Sponsored Project Contact Information - LAST NAME

Votang

5. Sponsored Project Contact Information - EMAIL

editors@conflictofinteresttx.com

6. Sponsored Project Contact Information - TELEPHONE

7135035570

7. Sponsored Project Mailing Address - ADDRESS

702 Shady Ln.

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

Texas

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78702

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

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

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

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

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

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

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

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

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

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

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

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

Narrative Part I - Project

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

Conflict of Interest seeks funding to maintain our regular online publication and to create a physical print publication presenting our last year's worth of content. While our administrative staff of two is completely volunteer-based, we have still been able to put out around 6-8 different features per month. We aim to create a substantial archive of the Austin visual art and literary communities both online and now in hardcopy. Thus, the majority of our budget will go towards printing, a graphic designer who will layout our 300 page book and a copy editor who will copy edit all of our content so that it is of the proper presentation and professional quality. Our goal is to have this book completed by July 31.

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

Conflict of Interest was created in direct response to the need for more press coverage of both the visual art and literary communities of Austin. Our publication provides exposure and acts as a resource for those within and outside Austin wishing to explore and learn more about the cultural community that makes up the city. The artists, writers, galleries, and presses that are doing outstanding work here are receiving the attention that they deserve through our publication. In addition, Conflict of Interest contributes to a necessary cross-pollination between visual art and literary communities. In just the past year, we have seen amazing collaborations and support that did not previously exist before.

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?

Conflict of Interest takes pride in the aesthetic presentation and overall quality of our online publication. Our content is carefully chosen and curated. Our advisory board meets regularly and consists of 8 individual members—each with different backgrounds and expertise. They contribute in various capacities and help us to create an editorial calendar that is both well-rounded and current. We have found their input critical to the quality of our work. They keep us informed on events, individuals and organizations that contribute to the unique cultural landscape in Austin and that should be highlighted. For our book we will hire professional assistance so that we do not have to compromise our established standards of quality at all.

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?

Conflict of Interest works hard to make sure our publication highlights a balance of genders, races and backgrounds. Over the past year we have featured a rich and diverse collection of artists and writers on our website—many from historically underserved communities. For example, we have covered women of color such as Wura-Natasha Ogunji and Christina Coleman, members of the LGBTQ community such as Sam Sax and Stephanie Goehring, and prominent members of the Latino community such as Michael Anthony Garcia, Puro Chingon Collective and Leslie Moody Castro. Additionally, we track our male to female content on a spreadsheet as we feel strongly that women are often underrepresented in the art community.

Narrative Part III - Administrative Capability

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

Thao Votang and Rebecca Marino demonstrate a variety of strong skill sets needed to complete this project. Thao Votang's resume includes cofounder of Tiny Park Gallery—where she managed all media relations and she also served as director of communications for the Department of Art and Art History at The University of Texas Austin, working collaboratively with faculty, staff, alumni, and students to publicize stories, events, successes and research. Rebecca Marino was a former production assistant for the visual art publication Cantanker and is currently the gallery director for Pump Project, collaborating with artists and other organizations to put on quality programming in addition to managing over 30 working artist studios.

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

We will measure project effectiveness through our Google analytics which tracks our audience numbers, engagements and growth. In addition, we will monitor the growth and audience outreach of our monthly newsletter and the followers on our various social media platforms such as Facebook, Twitter and Instagram. We will measure the effectiveness of our print publication by the number of sales that are made and by the feedback we receive from both our audience and our advisory council.

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

Since the launch of our online publication, we have tracked and recorded our Google analytics and continue to consistently do so. We have an in-depth spreadsheet of data monitoring our audience growth and engagement as well as various demographics, specifically location. We also require a zip code for our monthly newsletter sign up, which allows us to further track our outreach.

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'

Our fiscal sponsor, Pump Project, is entirely capable of managing the administrative and financial aspects of this project. Along with acting as leaders in the local visual art community, they have acted as fiscal sponsors for various projects and organizations throughout the past eleven years as a nonprofit art organization.

Narrative Part IV - Economic, Cultural, and Social Impact

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

This project directly responds to the cultural and social needs of the visual art and literary communities, which lacks adequate exposure and outreach to outside regions and audiences. This outreach is not only crucial to these communities but to Austin as a whole, which relies so heavily on the creative vibrance that brings so much attention to the city. We believe our publication will act as a historical archive of what Austin's unique cultural landscape truly encompasses.

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

Conflict of Interest plans to market our project through multiple avenues. Locally, we hope to collaborate with community members and organizations that are willing to act as sponsors and work with us through cross-promotion, specifically the organizations run by our advisory council members, which covers a great deal of ground. Cross-promotion will be carried out through both our publication and monthly newsletter as well as through our established social media platforms. Conflict of Interest has already developed a strong Internet presence in an effort to market to visitors and tourists.

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

Since Conflict of Interest is a online publication, it is completely accessible to the large hearing impaired community in Austin as it will be in hardcopy form as well. Our online format is additionally accessible for those who cannot easily leave their home.

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

Our online publication is a free and accessible resource for anyone of any socioeconomic status to enjoy. Even those who cannot afford to pay for Internet access can read our publication at the library as easily as they can check out a book. We also discuss and promote cultural programming that is community oriented and free and open to the public. In addition, we aim to subsidize the print publication with any cultural funding received so that we can keep the price low and the accessibility high. Keeping this print version of our publication affordable is an important priority for our organization.

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?

Conflict of Interest hopes to partner and work with hotel/motel industries such as Bunkhouse Group (of Hotel San Jose and Hotel St. Cecilia) as they are known for promoting and working with Austin's creative community in various capacities. This includes collaborations on events and potentially bringing our pop up book shop to their venue as well as providing our print publication for the hotel to sell in their gift shop—giving tourists a guide to exploring the cultural community of Austin. This will act as an entry point to promote our publication to visitors and therefore, a new audience.

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).

Conflict of Interest covers the visual art and literary communities of Austin, Texas. Through our articles, interviews, reviews and featured work, we intend to dive deeply into both communities and highlight the people working within them. The name Conflict of Interest stems from the overtly interwoven nature of Austin's creative community. Rather than shy away from our conflicts of interest, we celebrate our tightly knit community.

Conflict of Interest was founded in April 2015 by Thao Votang and Rebecca Marino in direct response to a lack of local editorial coverage for both the visual art and literary communities. With the help of our diverse Advisory Council we have thus far created a year's worth of robust content on our website. Along with our online publication, we have thrown multiple community events and in February 2016, we launched the very first of our reading series, where we celebrated the release of local poet Micah Bateman's first chapbook and had several local poets read in the art gallery of Pump Project. We feel these types of events are integral in bridging the gap between the visual art and literary communities of Austin. In November 2015, Conflict of Interest developed its pop-up bookshop for the East Austin Studio Tour. This bookshop was created as a physical hub to highlight the local artists, writers and presses that we love and have featured on our website. This pop-up bookshop was so successful during the tour that we have opened it up multiple times since for several local events.

Our fiscal sponsor, Pump Project, was originally founded as Shady Tree Studios by Joshua Green in 2005 due to a lack of affordable studio and exhibition spaces in Austin. It began in an old, vacant warehouse on Shady Lane with a few artists who built walls themselves to create studios. By 2007, there were studios for about 30 artists. One of these artists, Debra Broz, became an integral part in the management and resulting transformation of the space, which changed its name from Shady Tree Studios to Pump Project and adopted its current double-P logo. That same year a regular schedule of exhibitions began to rotate in the gallery space. Pump Project currently serves approximately 40 studio members and a monthly exhibition series in the gallery. In the past year they have developed an artist residency program and also house a rotating outdoor mural along with several public art pieces. Pump Project is deeply committed to their mission to enrich and reinforce Austin's creative community through affordable working studios, quality programming, and resources for emerging and established artists. They have taken several initiatives in the past year to improve both the physical space as well as the artist opportunities they offer.

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.conflictinteresttx.com

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ NA	\$ 700	✓	☐	\$ 6,350
Expenses	\$ NA	\$ 700	✓	☐	\$ 6,350
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	\$ 2,500 Book sales (projected)	\$ 2,500
3. TOTAL EARNED INCOME	\$ 2,500	\$ 2,500
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$ 650 Private Donations-\$500, Blanton Museum of Art Fiscal Sponsorship-\$150	\$ 650
5. Total Public Support (Government Grants)	\$ 0	\$ 0
6. Total Other Unearned Income	\$ 0	\$ 0
7. Applicant Cash	\$ 200 Conflict of Interest Fund	\$ 200
8. TOTAL UNEARNED INCOME	\$ 850	\$ 850
9. COA Request Amount	\$ 3,000	\$ 3,000
10. TOTAL CASH INCOME	\$ 6,350	\$ 6,350
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 5,280 Administrative Staff (\$22/hr x 120hrs x 2 individuals)- \$5,280	\$ 5,280
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 11,630	\$ 0
Total	\$ 11,630	\$11,630

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$ 1,550	\$ 0	\$ 1,550 Graphic Designer-\$750, Copy Editor-\$800
14. Artistic Employee Costs	\$ 0	\$ 0	\$ 0
15. Administrative Non-Employee Costs	\$ 0	\$ 5,280	\$ 5,280 Administrative Staff (\$22/hr x 120hrs x 2 individuals)
16. Artistic Non-Employee Costs	\$ 0	\$ 0	\$ 0
17. Travel	\$ 0	\$ 0	\$ 0
18. Space Rental	\$ 0	\$ 0	\$ 0
19. Equipment Rental	\$ 0	\$ 0	\$ 0
20. Supplies and Materials	\$ 0	\$ 0	\$ 0
21. Marketing and Promotion	\$ 875	\$ 0	\$ 875 Business cards- \$75, Promotional print media (stickers/postcards/signage)-\$400, Website domain/hosting/privacy plan (FatCow)-\$200, Facebook ads-\$200
22. Production/Exhibit Costs	\$ 3,500	\$ 0	\$ 3,500 Printing Costs (Conflict of Interest, Volume I)- Lightning Source, includes ISBN number
23. Other	\$ 425	\$ 0	\$ 425 Insurance-\$425
24. TOTAL EXPENSES	\$ 6,350	\$ 5,280	\$ 11,630
Total	\$ 6,350	\$ 5,280	\$11,630

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Online Publication	7/2/16-8/31/16	Pump Project	702 Shady Ln., Austin, TX, 78702	3
Activity 2	Print Publication	7/2/16-8/31/16	Pump Project	702 Shady Ln., Austin, TX, 78702	3
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					6

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 *

[Proof of Tax Exempt Status](#)

✓

[Board List](#)

✓

[Form 990](#)

✓

[Insurance Assessment Form](#)

✓

[Accessibility Quiz](#)

✓

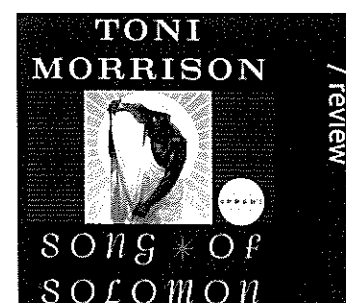
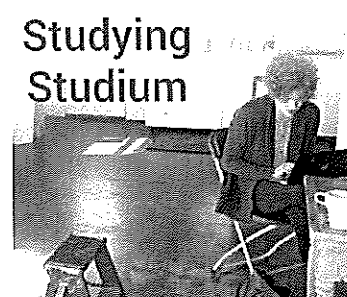
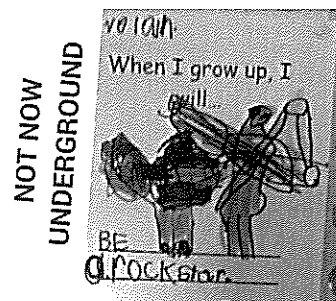
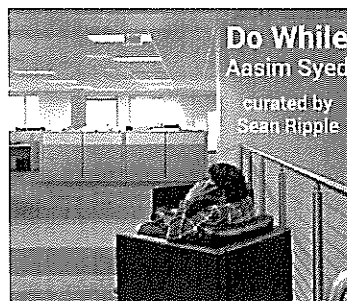
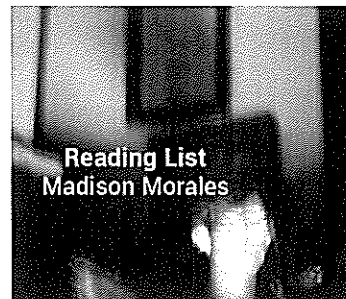
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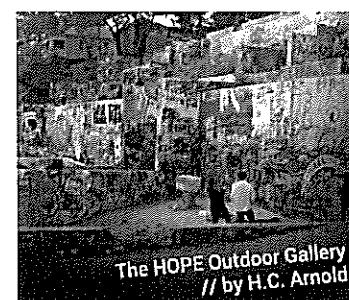
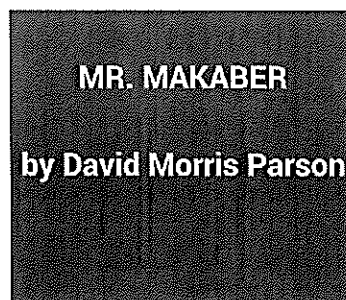
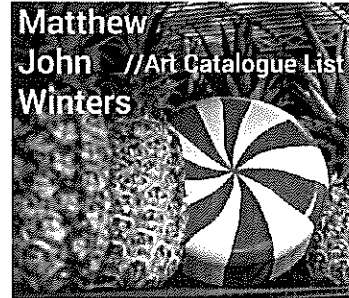
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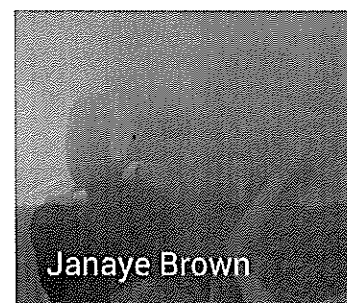
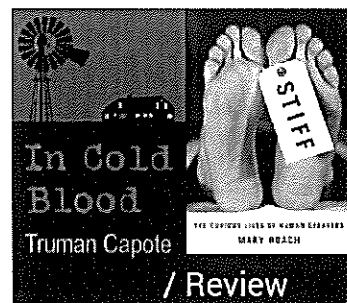
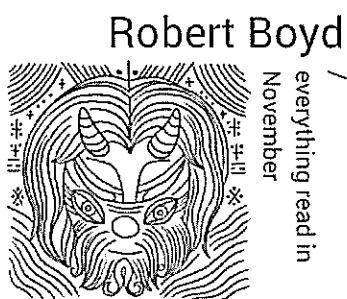
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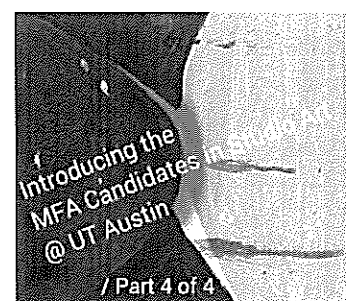
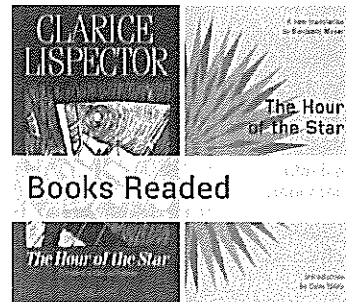
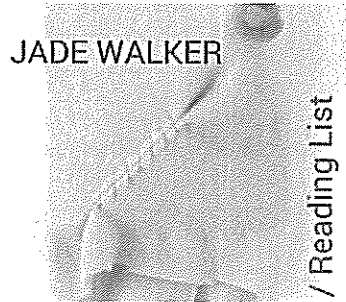
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Conflict of Interest







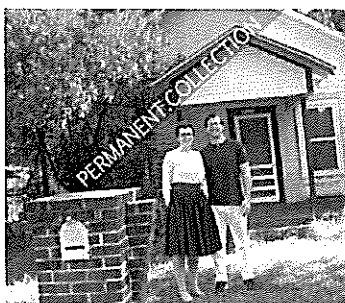
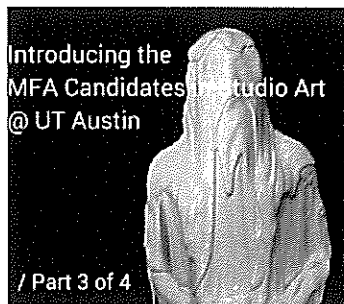


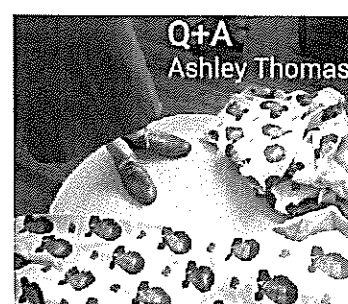
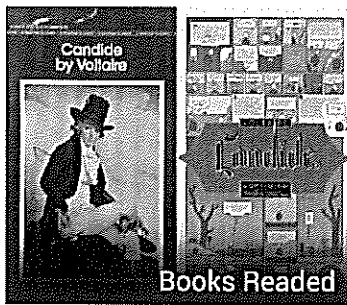
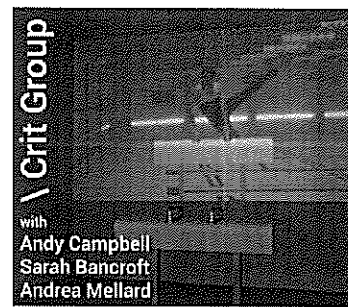
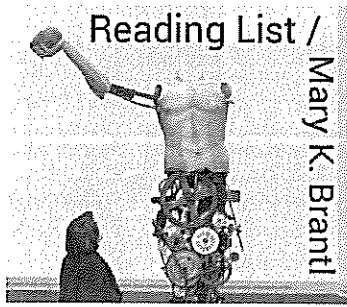
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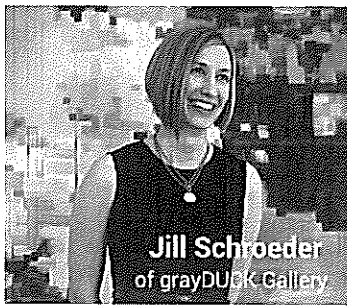


Introducing the
MFA Candidates Studio Art
@ UT Austin

/ Part 3 of 4

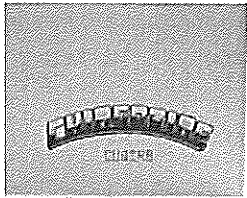






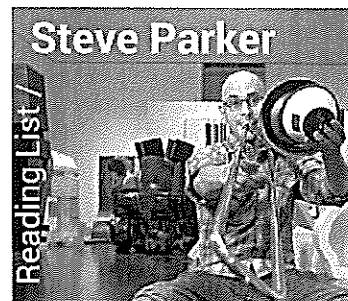
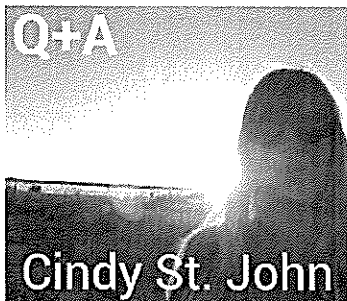
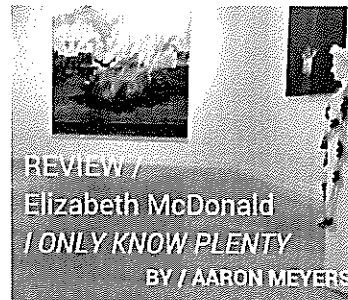
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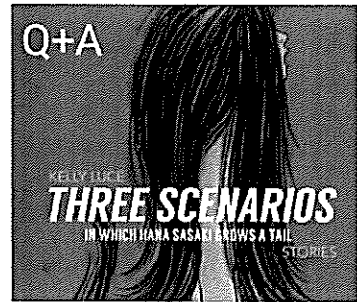
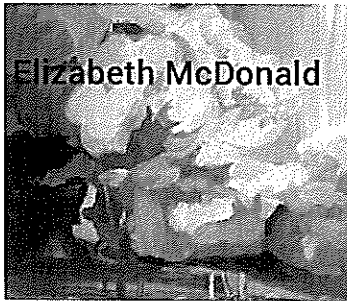
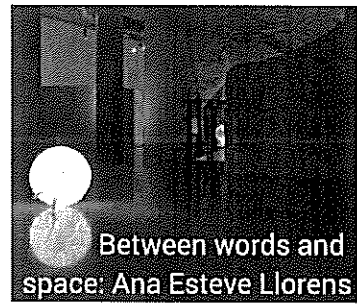
Q+A



Chingozine /

Puro Chingón Collective





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Conflict of Interest

Fernando A. Flores

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Literature



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🕒 April 27, 2016

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Last Name *

City *

State *

*Photo courtesy of Jason Reed*

Panchofire & Marina
by Fernando A. Flores

Last night, after finally watching the documentary on the unsolved murder of the young nurse in south Texas, realized all I had was a can of tuna in the pantry—in the fridge were half an onion, mustard, and a nearly empty carton of expired milk.

Looked in all the drawers for the can opener, then with a kitchen knife stabbed all along its edge, the tin cringing like a viola popping strings. When I cleared nearly half the can, I pried it open with a fork and thought, How funny, remembering the days I lived next to Father Chabelo Andrade in the east side, forcing clumps of shivering tuna into my mouth.

His name was never mentioned in the documentary, titled *Preying on the Holy*, which was odd. But, having known Father Andrade personally—and piecing together only now the events that occurred back in 1957—it didn't surprise me.

When I learned about the documentary, it interested me because it took place in south Texas, close to where I'm from. It begins as the story of a young Mexican-American woman, studious and charismatic Linda Salazar. She is the first person in her family to receive a high school diploma and, later, a college degree. At McAllen Renaissance she gets hired as a nurse. In her twenties she still exchanges letters with former female classmates; they are narrated by an actress, and sometimes passages are highlighted on the screen that reveal Linda to be a romantic and pious young woman who still wears her promise ring and goes out on dates with young doctors.

Dealing with the sick on a day-to-day, Linda learns to love God and attends church every Sunday and Wednesday. She is attractive and known in the community to dress well. Single men start attending church hoping to have an exchange with the young nurse. She goes to confession frequently and even befriends one of the priests, Father Sims. One Ash Wednesday there is a thunderstorm before mass, and Linda Salazar had agreed to have dinner with a young doctor afterward. At the service, according to eyewitnesses, Linda was fidgety. Waiting in line to confess, she asks a few gentlemen if she can cut ahead, for she is in a hurry, and they modestly acquiesce.

The following day her parents report to the police that she never came home, and her car is discovered: it never left San Juditas Church. The doctor she had a date with is suspected, and in the documentary he is interviewed already an old man. He is found with a reliable alibi, and the doctor explains how this incident ruined his reputation and upward mobility for a long time. A few blocks from the church Linda's purse is discovered, with her driver's license and money intact. Six miles northeast a pair of black ladies' dress shoes are in the mud, apparently thrown from a moving vehicle. The shoes are identified by her family as having

been worn by Linda.

Five days later her body is found by construction workers, floating along the Rio Bravo River in Anzaldua Park. The autopsy reports she'd been dead three days. Linda Salazar's blouse was ripped open and her panties missing; the left side of her face bruised and swollen, having been beaten with a blunt object. Any evidence that could've been left by the killers was washed away with the river. Within a week, everybody in the congregation, her family, coworkers, suitors since high school are interviewed by the authorities. The name that keeps popping up is Father Sims. She confessed on Ash Wednesday with him, and it's reported by a few people, including another priest and acolyte, that Father Sims and Linda Salazar went off privately to the back room of the church for it. This was not out of the ordinary since this type of confession is offered to anybody who requests extra privacy.

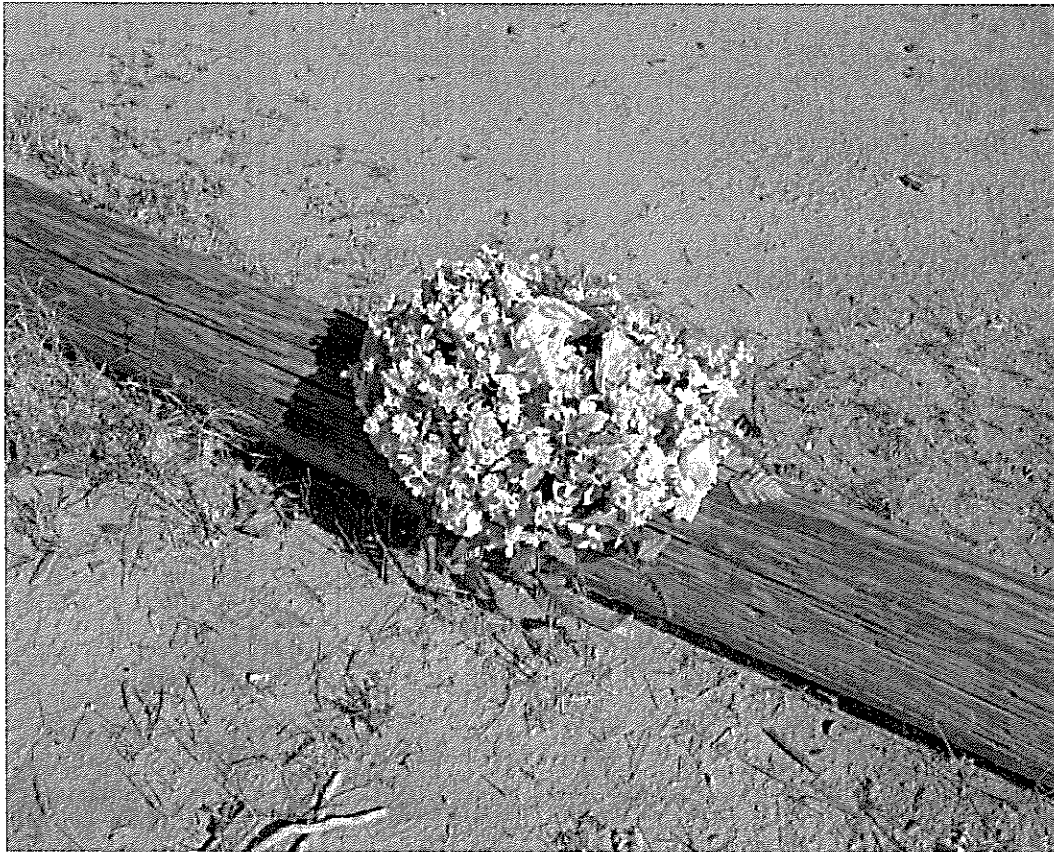


Photo Courtesy of Jason Reed

The service ends shortly after, and nobody sees Linda Salazar alive again except Father Sims, who it turns out is the youngest and least experienced priest in San Juditas. He'd come down from Tulsa, and after living for a time in Premont made it all the way down to the Valley in south Texas.

It is discovered that a week prior to Linda's disappearance, a male matching Father Sims' description was reported to have attacked a lady named Estela

Casas in the middle of the day—by the shrine with the votive candles. She later is able to identify Father Sims as her attacker in a lineup, but there's still insufficient evidence—Father Sims denies all the allegations and has believable alibis that are confirmed by others for the investigators. Suspiciously, during Linda's disappearance, other priests at San Juditas notice cuts and scrapes on Father Sims' hands and around his neck—they go on record to say the explanation Father Sims gave was he got locked out of his apartment and had a rough time climbing a tree to get through a window.

The film makes you believe Father Sims committed the crime and gets away with it. He moves back to Tulsa the following year, continuing with the clergy—then ten years after the death of Linda Salazar, Father Sims is found dead in a chapel surrounded by snuffed candles and statues of the saints, his cassock stained with his own semen. He appears to have shot himself through the chest with a revolver—the weapon is found at the scene and the incident ruled a suicide, the events shrouding it just as mysterious and elusive to the authorities as Linda's death.

The documentary ends with a giant question mark: Why would this priest, Father Sims, commit suicide, and was it related to the murder of Linda Salazar?

Why the semen?

Where did the gun come from?

Though the bulk of the evidence tells us he in fact killed Linda, he never confesses to the crime—moves away, doesn't change his name, lives unharassed. Then one day at the chapel jacks off and kills himself?

It doesn't add up to the police nor to the documentarians.

I was attracted to the documentary because I love a good south Texas story, but ten minutes into it, I sensed something ominously familiar. Something within it emerged like a sleepy bear from the deep woods of my memory, like the story was reworked from an old faerie tale or myth, and I felt I held some kind of answer to it—then I remembered it wasn't me, but my old neighbor from the east side, the other priest, Father Andrade, the man who this story is really about. He was an old, blind, brown man who was never a priest, but everybody in the block called him Father because the younger nuns of the convent Sala Sagrada had been his volunteer helpers most his life. They maintained his house, shopped for groceries, made sure bills got paid, and thrice a week Father Andrade played the organ at their church. He had learned to play piano as a boy from his uncle, who in his youth traveled with the Familia Nievesverdes Circus. Father Andrade

also heard his first Bible story from his uncle shortly after going completely blind at age six. He always said he knew Bible stories well before learning anything about organized religion. His uncle explained to him the books of the Bible and its different authors, their lives, and how their voices together try to harness the One Voice. Later on when he learned Braille, the books available to him were mostly the classics: Virgil, Shakespeare, Herman Melville, Sappho. He read everything he could and memorized various passages—from Aesop and Chaucer, and Edward Lear nonsense that gave him a chuckle.

One day, when I lived in the duplex adjoined to him in the east side, he heard my typewriter and learned I was trying my hand at writing. His way of dress reminded me of gamblers from my grandfather's generation in Mexico. He wore shaded reading glasses, and I never got to see what his actual eyes looked like, which I've always been grateful for.



Photo Courtesy of Jason Reed

Thinking about it now, I'm proud to have formed a friendship with a man like Father Andrade, though at the time I was drinking too much and took it for granted. I wrote everything using a typewriter, with the door open, so sometimes when he heard the machine he'd come over. I'd stop writing, relieved, and invited him in every time.

In those days I recorded a lot of conversations I had at home, and many of these

were with Father Andrade, whom I found fascinating. After watching *Preying on the Holy*, I borrowed the boss's car and drove five hours southwest to Atascosa, where my old roommate from the east side, Beth, lived. Neither of us held a grudge over our failed relationship and subsequent falling-out anymore. She invited me in for barley soup with her husband, Elian, then brought out a milk crate with things from the old days that weren't hers. There were seven 120-minute cassettes in there, and in my excitement asked Beth if she'd seen *Preying on the Holy*—she hadn't and I told her it was fucked up, highly recommended it. When I grabbed the cassettes and started my thank yous and goodbyes, Beth and Elian commented on the immense time we have in life and propositioned a threesome. I very gentlemanly declined and got in the boss's car out of there. I popped an unmarked cassette in the tape deck, screwed with the controls of the stereo, then immediately heard my own voice—like it always does, it gave me a sense of horror to hear what I actually sound like.

Took that cassette out and shoved another in, thinking how creepy everything back there was with Beth and her weird little husband. I heard a parrot and soft jazz playing in a distant room—I heard footsteps and a montage of various squeaky doors closing—I flipped the cassette over and it was drunken people talking at some kind of party. Played another cassette, and again my own voice—I seemed to be reciting something and turned up the volume as the accordion sun started to set. I sped the tape up, played, and I'm still reciting—then I listened to the words and realized it wasn't my voice but Father Andrade's, and the words he is reciting are Homer's—the Fitzgerald translation. "Where are the purists now," I yelled—orated by a blind man, this is the way we are meant to experience Homer.

Listening to how clumsily and naively I spoke of literature embarrassed me, then when I got home I finally found the passage that started all this. I'm transcribing it here verbatim from the moment it began recording, and Father Andrade is already in conversation:

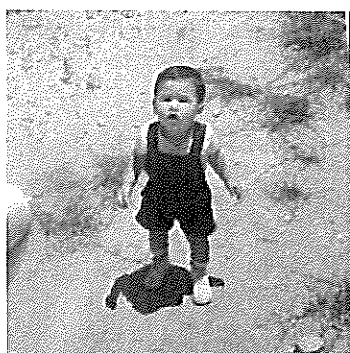
"...had much talent and disappeared in long stretches. For a period I was taken care of by the state, then the Sala Sagrada nuns. I digress in telling you more than this story needs of my uncle, but after the last time my uncle left, I started to be looked after by a nun from Argentina, Santa Juanita Espada. Never knew how old she was, but I can hear her voice. It feels like the texture of construction paper, always, to this day. I was in her care starting at fifteen. Santa Juanita came from an industrious family that in the years she'd left Argentina had prospered, which I hear was rare for those times. I think it was a sister of hers that died and there was a small inheritance that had been wired to Phoenix, Arizona, through some confusion. We lived in an apartment in San Antonio together when she explained we must take a bus trip to Phoenix. Now I'd never

been outside of Texas and this excited me, to go to another state, and I remembered being fond of the word phoenix from my uncle's stories. See, I wasn't very educated yet but had a great curiosity and imagination. I thought magical things could happen at any moment in a city named Phoenix. When we got there it was in the extreme heat, and they gave Santa Juanita some forms to sign. On the ride back to San Antonio, the bus broke down. In the middle of the day and in the desert. All of us got off the bus with that fruit-gone-bad radiator smell, and later I heard another car pull over. The bus driver asks the couple in the car where they're going, and they say Texas. The only ones going that far in the bus were me and Santa Juanita. The couple in the car offer to take the nun and the blind boy while the others wait for repairs. Here we are, the story of this couple. They were named Panchofire and Marina. Pancho like Pancho Villa, and fire like that which burns. Marina, I've always like that name. Makes you think of the way poets described the sea in the old days. Santa Juanita didn't speak much English and the couple not a lot of Spanish, though I could tell they were Mexicanos from out west. Santa Juanita was prone to fall asleep in vehicles, and I must say I felt good inside that fast car with those young people. They whispered to each other and were nice enough to talk to me. Especially the girl. When I asked what kind of plans they had in Texas, Panchofire told me he didn't know why he lied to the bus driver that they were heading to Texas when they were really going to Tulsa. Do you want to know why Tulsa, he asked me. He said it was because often people are chosen to right wrongs. And after some silence he and Marina whispered for a long while, then Panchofire asked if I'd ever heard of a nurse from Texas killed on Ash Wednesday and her killer was never caught. I said no, then he asked if I knew why the killer was never caught. When I said I didn't, he said, Guess. I couldn't guess, of course, and was starting to get scared. I was still a naive young man in that back seat. Then Marina said it didn't matter. That they were gonna visit the priest who last saw her, who crossed the ashes on her forehead the last night she was alive. Crossed the ashes. On her forehead. Me and Santa Juanita got back to San Antonio that evening and honestly hadn't thought of that couple Panchofire and Marina in a long time. Something in the blue yard-dog howl of the wind tonight I suppose just reminded me."



Photo Courtesy of Jason Reed

Catch Fernando A. Flores and several other Malvern Books staff members read this Saturday, April 30, 2016 at *becoming the virgin*.



Fernando A. Flores was born in Reynosa, Tamaulipas, Mexico, and raised in the U.S. He is the author of *Death to the Bullshit Artists of South Texas Vol. 1*, and winner of a 2014 literary award from the Cisneros Del Moral Foundation. He lives in Austin, Texas.

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Conflict of Interest

Q+A with Kyle Evans

Q+A



Visual Art



Conflict of Interest



April 11, 2016



Kyle Evans is a new media artist and musician living and working out of Austin, Texas. When he isn't teaching audio production and electronics at the Art Institute of Austin, his personal projects include de/Rastra, Cracked Ray Tube, and Limited Hangout.

Rebecca Marino: Although often integrating installation, de/Rastra is your primarily performance-based solo project wherein you play audio from an oscillographic synthesizer homemade out of a CRT monitor. How do you feel the human presence or performance aspect informs your technology heavy work here?

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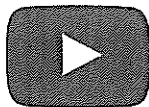
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Kyle Evans: New media performance, or any performance incorporating technology, is so often disassociated from human presence. The ways in which we interface with technology (keyboard, mouse, touchscreen, etc.) are not designed to be performative, but rather efficient and ergonomic for labor and leisure. This creates a challenging conflict between artists working with technology in performance. The performance often becomes disembodied—reflecting the final output of a mystery performer behind a glowing MacBook. As someone who has sat behind the glowing MacBook time and time again, I understood how I wanted to attempt to disrupt that typical disembodiment of performance when I began creating de/Rastra. This required more than just complex interactivity between the performer and the instrument. It required the presence of physical exertion by the performer.

While complex performance interfaces do exist for electronic music and pro music recording (MIDI controllers with faders and knobs) all these controllers lack the fundamental element of physical exertion by the performer. They maintain a connection to the ergonomic and slick interfaced machines they were designed for. While practical, they don't equip an artist with much performative capability. On the other hand, all traditional musical performances, from classical piano to Jimi Hendrix guitar solos, incorporate intense physical effort put forth by the performer, and this physicality translates to the viewer on a visceral level.

de/Rastra - Oscillographic Synthesizer and Comp...



Being highly influenced by punk rock growing up, I wanted to inject the raw intensity and physicality of punk into a new media performance piece. My continued involvement in the Chicago Dirty New Media Art scene helped me to

develop a conceptual platform for this energy. Dirty New Media Art encourages raw approaches, noise, glitch, and technological failure as opposed to new media's usual clean-cut representation. Drawing from this, I began exploring hardware hacking, circuit bending, and repurposing outdated technology like CRT TVs.

While developing de/Rastra, which as you mentioned uses an outdated CRT (tube style) TV monitor as my main visualization output, I started exploring ways to incorporate physical energy into the performance. I realized that the CRT television as an object itself was the perfect solution. There are many unique material aspects to CRT monitors, one being how bulky and heavy they are. By wearing the TV strapped to my body like a guitar, I was able to solve both the problem of disembodiment and physical exertion. I can throw the TV around chaotically in space causing aggressive glitchy sounds and visuals, or move it more slowly and precisely to generate drones, rhythms, and harmonies. By the end of the performance I'm physically drained, which hopefully creates a connection between the audience and the performance.

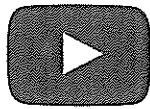
RM: Can you tell me a little bit about your collaborative project with James Connolly, Cracked Ray Tube, and how it relates back to as well as differs from your solo project de/Rastra?

KE: James and I started Cracked Ray Tube while studying realtime video performance at School of the Art Institute of Chicago. It manifested from our fascination in re-purposing old technology. James had been collecting and modifying old VGA computer monitors while I had been focusing on the television as a hackable medium. At the time, Chicago was overflowing with these old displays as people abandoned them for flat screens. We were finding them in thrift stores, alleyways, and dumpsters; the city supplied us with as many as we could ever need. We realized pretty quickly the capabilities within these old devices that modern display technology (projectors, flat screens, etc.) couldn't replicate. Fuzzy transmission, rolling scan lines, and over driven video signals were all reasons people were abandoning this technology, but this was the type of materiality we wanted to exploit. The CRT creates a certain imagery that is reminiscent of a previous era while simultaneously creating something new and unexpected when hybridized with modern technology. Nostalgia comes into play here, but is then exceeded when the technology is pushed further than it was intended. Something unexpected is created from this nostalgic space that is reminiscent of an analog era.

Many of our earlier performances focused on harsh and aggressive noises—highly influenced by noise music and power electronics. We wanted to bring a certain level of organic chaos and unpredictability into our performances, which

forced us to improvise when we would come across unexpected sounds or visuals in realtime. As our work has evolved, we continue to utilize randomness and unpredictability by incorporating unstable analog electronics. Our current performance consists of a hybridized system of relatively predictable computer controlled signals along with relatively unpredictable/unstable analog devices such as circuit bent video transmission and electromagnets to distort the onscreen imagery.

Cracked Ray Tube excerpts 2015

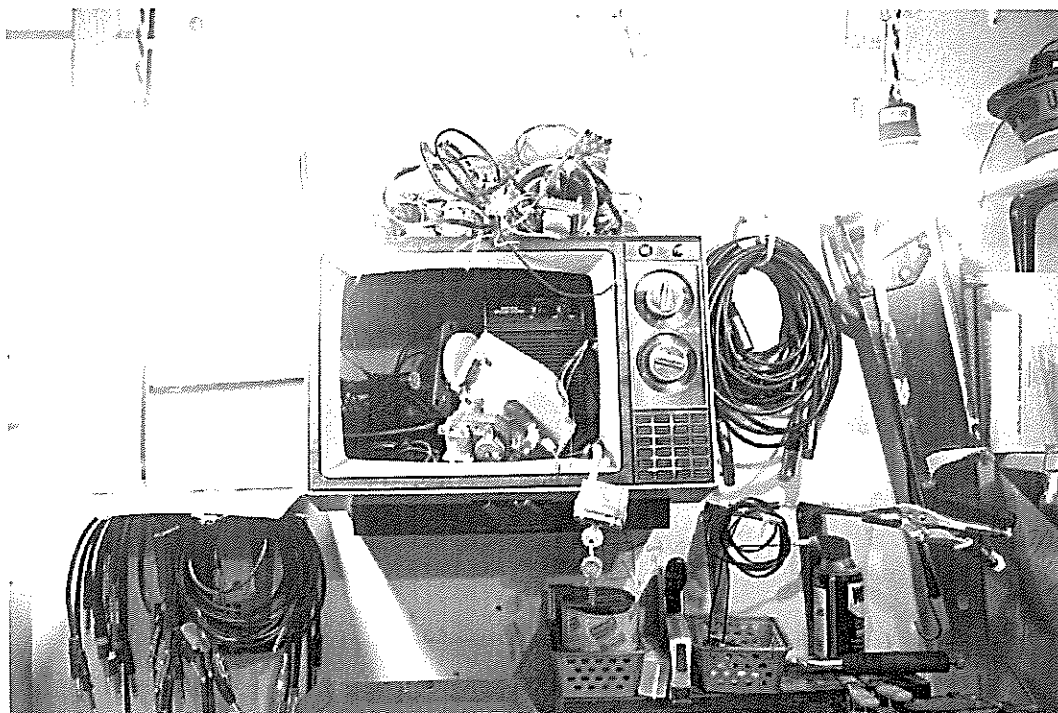


De/Rastra differs from Cracked Ray Tube sonically, visually, and most drastically in its physical performance. While the performance in de/Rastra is evenly shared between performer and technology, in Cracked Ray Tube, the CRT screens and the methods by which they're modified act as the performative element. The complexity of sound and image is generated in collaboration, not only between James and myself, but also between ourselves as performers and the unpredictable idiosyncrasies of a complex system. De/Rastra is also structured by code, with allowed room for improvisation, while Cracked Ray Tube is improvisational by nature. Both exploit the aesthetic materiality and social concepts attached to CRT technology, but each engages with those concepts through different approaches.

RM: You're utilizing and manipulating a lot of relatively obsolete processes and materials—CRT monitors certainly at the forefront. We've had a lot of great conversations in the past about Nam June Paik, his work and the issues of conservation that surround his work. Is that something you're ever concerned with regarding your own work?

KE: Nam June Paik is massively influential to my work. Paik made clear the malleability of the television medium, beyond its use as a display device. He created oscillographic hacks (*TV Crown*, 1965), electromagnetic hacks (*The Wobblator*) and various TV-based performances. There is a rich history of artists utilizing the television medium beyond its intended playback capabilities, but it wasn't until recently that the CRT took on new meaning. Fluxists like Paik, took icons of social significance and exposed them in new light, giving critique to their status as influential objects. Paik's use of TVs was directly connected to the fact that these devices, at the time, were considered the height of technology.

Now abandoned, the CRT takes on a different meaning than in Paik's time. It now acts as a representation of our rapid consumption/disposal of technology, whose qualities and artifacts exist as a memory. Older technology is often unexpectedly malleable, while newer digital technology is only as capable as the manufacturer has defined. As an artist engaging with the materiality of CRT technology, it feels imperative to exploit these concepts; otherwise the work only exists as nostalgic.



Conservation becomes complex in this dynamic. It's important to maintain the functionality of Paik's work beyond documentation, but this is inherently challenging since his work often utilizes such an ephemeral medium. Televisions weren't created to last forever, and maintaining them is nearly impossible after the electrical components that they use are no longer manufactured. But all new media art falls victim to a potentially ephemeral existence; whether it be outdated technology, as in the case of Paik's

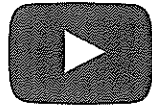
televisions, or digital works created with now outdated software standards that can no longer be properly displayed. Conservation becomes one more parameter in a list of challenges that new media artists face, which includes distribution, documentation, and how to define monetary value to a digitally replicable work.

RM: Your latest project is another collaboration with animator Lucas Dimick. Can you tell me a little bit about Limited Hangout and how that relationship developed?

KE: Limited Hangout is a very new and exciting trajectory for me. Luc and I both went to SAIC for grad school at different times, but we ended up teaching at the same college. Though he studied in the Film, Video, New Media and Animation Department and I studied in the Sound Department, we had a large crossover in both our influences and ideas.

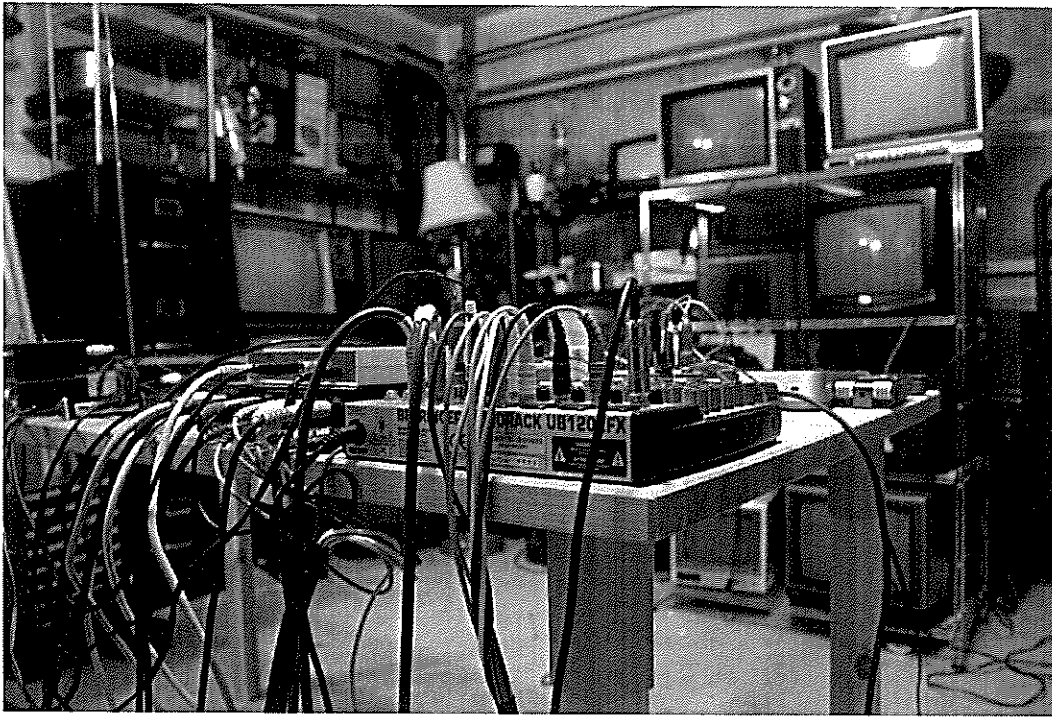
Luc initiated the idea of a collaboration in which we incorporate his narrative animation approach with my performative practice. The result is a type of performative cinema that integrates our individual influences with our shared backgrounds from Chicago. Since this was such a new concept for both of us, we spent a long time discussing our methods for accomplishing this, both conceptually and technically. We decided on live activated animated sequences that Luc could control and narrate in realtime, while I would score and perform the sonic aspects. We divide our performances into multiple pieces, each based on a story. The stories range widely in subject matter, from modern militarization to planned obsolescence, and are projected through Luc's unique animation styles. We also incorporate our Dirty New Media backgrounds into the pieces by utilizing noise and glitch both visually and sonically.

Deluge – Limited Hangout



RM: How does it feel to incorporate narrative into your abstract work?

KE: At first, it was terrifying to incorporate narrative. I had found a very comfortable position in my practice focusing on abstraction. I had never explored narrative sequences, figurative imagery, or even language/text in my work. Eventually I found working with narrative to be incredibly refreshing. Inside of narrative your work has a different flexibility. Using language, character actions, and story arc to project your concepts presents both new opportunities and unique challenges. Narrative structure is open to accepting more concentrated language and allows you to focus on subject matter that abstraction can't always accomplish.



RM: How do you feel your work fits into the general landscape and trajectory of new media artwork?

KE: My work curates well within both new media art and musical perspectives. I definitely consider myself a musician in addition to new media artist, but the two positions are rarely independent from one another. I regularly incorporate sound and composition into my installation work in addition to my performances, even playing with electronic music tropes like sound synthesis and rhythmic patterns.

My practice within new media art tends to dither between modern and historical approaches. I engage with the criticality of modern digital technology, but I also have a fascination with historical new media art practices. I have an affinity for technology from a historical perspective and how it has shaped our current social spectrum. In this sense, my work partially fits inside Media Archeology, a study that investigates technology from an archeological perspective in order to understand its trajectory and influence in modern times. My work breaks from an archeological position through my hybridization of advanced digital technology (code, micro controllers, etc.) and the use of antiquated media technology. I find so much purpose within our technological waste when reinvigorated through modern technology. New and unexpected things are created when this unintended technological hybrids exists. This is something James Connolly and myself have discussed and written about extensively, most recently in our article "Cracking Ray Tubes" in Leonardo Music Journal.

I believe this perspective brings to light social implications of technological

progression by analyzing how the closed and “black boxed” nature of current digital devices differs from the relatively open structure of older analog devices. The slick interfaces and user-friendly operating systems put in place by manufacturers of modern digital devices impose a latent creative control. This is in opposition to the relatively open structure of older analog technologies that allow for fluid controls of not only the media’s output, but the manipulation of the materiality intrinsic to the technology. My hope is to create work that critically engages with modern digital media while openly analyzing the history of new media technology and how its existence has shaped our modern perspectives of creative practice.

RM: Can I get a Cracked Ray Tube reading list?

KE:

Zombie Media: Circuit Bending Media Archaeology into an Art Method by Garnet Hertz and Jussi Parikka

Investigating concepts of planned obsolescence and black boxing while taking hardware hacking and circuit bending as a creative counterpoint.

The Glitch Moment(um) by Rosa Menkman

A comprehensive critical engagement with glitch and failure as an artistic practice.

Distribution Religion by Phil Morton and Dan Sandin

A huge influence for both James and myself. This document describes the necessary steps in accurately duplicating the Sandin Image Processor, a video synthesizer. It is not necessarily the technical data that is of importance here, but the open distribution of this knowledge and Phil Morton’s writing on concepts of the COPY-IT-RIGHT philosophy.

Apple Computers [Video] by Nick Briz

Not a book, but still very important documentation of planned obsolescence practices, creative control and how artists respond to them. Additionally shows some great examples of Dirty New Media work and its underlying philosophy.

Be sure to catch Kyle in his various projects soon. Limited Hangout will be performing at the Blanton Museum of Art for *Beat the Rush* on April 21, 2016 and Cracked Ray Tube will be at The Museum of Human Achievement June 3, 2016 for *Strange Electronics*. Cracked Ray Tube will also be performing the opening weekend of Currents New Media Festival, June 10-11, 2016.

Rebecca Marino is co-editor of Conflict of Interest and works as a visual artist and curator in Austin, TX. She curated the collaborative exhibition 000000 between Kyle Evans and Jessica Mathews at pump project in February 2015. Marino and Evans are also very close friends from high school. She is relatively sure he saved her sophomore life on more than one occasion.

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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. During your advance ruling period, you will be treated as a public charity. Your advance ruling period begins with the effective date of your exemption and ends with advance ruling ending date shown in the heading of the letter.

Shortly before the end of your advance ruling period, we will send you Form 8734, Support Schedule for Advance Ruling Period. You will have 90 days after the end of your advance ruling period to return the completed form. We will then notify you, in writing, about your public charity status.

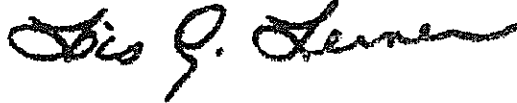
Please see enclosed Information for Exempt Organizations Under Section 501(c)(3) for some helpful information about your responsibilities as an exempt organization.

Letter 1045 (DO/CG)

SHADY TREE STUDIOS

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

Sincerely,

A handwritten signature in cursive script, reading "Lois G. Lerner".

Lois G. Lerner
Director, Exempt Organizations
Rulings and Agreements

Enclosures: Information for Organizations Exempt Under Section 501(c)(3)
Statute Extension

Letter 1045 (DO/CG)

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OMB No. 1545-1150

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

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

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H Check <input checked="" type="checkbox"/> if the organization is not required to attach Schedule B (Form 990, 990-EZ, or 990-PF).	
I Website: ▶ www.pumpprojectorg	
J Tax-exempt status (check only one) — <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	
K Form of organization: <input checked="" type="checkbox"/> Corporation <input type="checkbox"/> Trust <input type="checkbox"/> Association <input type="checkbox"/> 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 ▶ \$ 180782	

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 <input checked="" type="checkbox"/>			
Revenue	1 Contributions, gifts, grants, and similar amounts received	1	63300
	2 Program service revenue including government fees and contracts	2	35361
	3 Membership dues and assessments	3	82121
	4 Investment income	4	
	5a Gross amount from sale of assets other than inventory 5a		
	b Less: cost or other basis and sales expenses 5b		
	c Gain or (loss) from sale of assets other than inventory (Subtract line 5b from line 5a) 5c		
	6 Gaming and fundraising events		
	a Gross income from gaming (attach Schedule G if greater than \$15,000) 6a		
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) 6b			
c Less: direct expenses from gaming and fundraising events 6c			
d Net income or (loss) from gaming and fundraising events (add lines 6a and 6b and subtract line 6c) 6d			
7a Gross sales of inventory, less returns and allowances 7a			
b Less: cost of goods sold 7b			
c Gross profit or (loss) from sales of inventory (Subtract line 7b from line 7a) 7c			
8 Other revenue (describe in Schedule O) 8			
9 Total revenue. Add lines 1, 2, 3, 4, 5c, 6d, 7c, and 8 ▶ 9		180782	
Expenses	10 Grants and similar amounts paid (list in Schedule O) 10		19033
	11 Benefits paid to or for members 11		
	12 Salaries, other compensation, and employee benefits 12		46810
	13 Professional fees and other payments to independent contractors 13		10526
	14 Occupancy, rent, utilities, and maintenance 14		90692
	15 Printing, publications, postage, and shipping 15		1187
	16 Other expenses (describe in Schedule O) 16		15403
17 Total expenses. Add lines 10 through 16 ▶ 17		183651	
Net Assets	18 Excess or (deficit) for the year (Subtract line 17 from line 9) 18		(2869)
	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) 19		35101
	20 Other changes in net assets or fund balances (explain in Schedule O) 20		
	21 Net assets or fund balances at end of year. Combine lines 18 through 20 ▶ 21		32232

For Paperwork Reduction Act Notice, see the separate instructions.

Cat. No. 106421

Form **990-EZ** (2013)

Form **990-EZ****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)

OMB No. 1545-1150

2014**Open to Public Inspection**Department of the Treasury
Internal Revenue Service

▶ 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.

A For the 2014 calendar year, or tax year beginning , 2014, and ending , 20	
B Check if applicable:	C Name of organization
<input type="checkbox"/> Address change	Shady Tree Studios Inc.
<input type="checkbox"/> Name change	Number and street (or P.O. box, if mail is not delivered to street address) Room/suite
<input type="checkbox"/> Initial return	702 Shady Ln A
<input type="checkbox"/> Final return/terminated	City or town, state or province, country, and ZIP or foreign postal code
<input type="checkbox"/> Amended return	Austin, TX 78702
<input type="checkbox"/> Application pending	
D Employer identification number	20-3406526
E Telephone number	5123518571
F Group Exemption Number ▶	
G Accounting Method: <input checked="" type="checkbox"/> Cash <input type="checkbox"/> Accrual Other (specify) ▶	H Check <input checked="" type="checkbox"/> if the organization is not required to attach Schedule B (Form 990, 990-EZ, or 990-PF).
I Website: ▶ www.pumpproject.org	
J Tax-exempt status (check only one) — <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	
K Form of organization: <input checked="" type="checkbox"/> Corporation <input type="checkbox"/> Trust <input type="checkbox"/> Association <input type="checkbox"/> 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 ▶ \$ 180782	

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 <input checked="" type="checkbox"/>	
Revenue	1 Contributions, gifts, grants, and similar amounts received 1 63300
	2 Program service revenue including government fees and contracts 2 35361
	3 Membership dues and assessments 3 82121
	4 Investment income 4
	5a Gross amount from sale of assets other than inventory 5a
	b Less: cost or other basis and sales expenses 5b
	c Gain or (loss) from sale of assets other than inventory (Subtract line 5b from line 5a) 5c
	6 Gaming and fundraising events
	a Gross income from gaming (attach Schedule G if greater than \$15,000) 6a
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) 6b	
c Less: direct expenses from gaming and fundraising events 6c	
d Net income or (loss) from gaming and fundraising events (add lines 6a and 6b and subtract line 6c) 6d	
7a Gross sales of inventory, less returns and allowances 7a	
b Less: cost of goods sold 7b	
c Gross profit or (loss) from sales of inventory (Subtract line 7b from line 7a) 7c	
8 Other revenue (describe in Schedule O) 8	
9 Total revenue. Add lines 1, 2, 3, 4, 5c, 6d, 7c, and 8 ▶ 9 180782	
Expenses	10 Grants and similar amounts paid (list in Schedule O) 10 19033
	11 Benefits paid to or for members 11
	12 Salaries, other compensation, and employee benefits 12 46810
	13 Professional fees and other payments to independent contractors 13 10526
	14 Occupancy, rent, utilities, and maintenance 14 90692
	15 Printing, publications, postage, and shipping 15 1187
	16 Other expenses (describe in Schedule O) 16 15403
17 Total expenses. Add lines 10 through 16 ▶ 17 183651	
Net Assets	18 Excess or (deficit) for the year (Subtract line 17 from line 9) 18 (2869)
	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) 19 35101
	20 Other changes in net assets or fund balances (explain in Schedule O) 20
	21 Net assets or fund balances at end of year. Combine lines 18 through 20 ▶ 21 32232

For Paperwork Reduction Act Notice, see the separate instructions.

Cat. No. 106421

Form **990-EZ** (2014)

Staff & Board

Joshua Green

Director and Founder of Pump Project
Internal Affairs
1200 Hollow Creek Dr, Apt 204,
Austin, TX 78704
512.524.7762
JoshuaGreen@PumpProject.org
Caucasian

Rebecca Marino

Gallery Director of Pump Project
External Affairs
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RebeccaMarino@PumpProject.org
Caucasian

Amarie Gipson

Gallery Assistant and Student at
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78704
281.846.0627
CuratedbyAmarie@gmail.com
African American

Debra Broz

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Cultural Innovation
Board Chair
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91411
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DebraBroz@gmail.com
512.524.7762
Caucasian

Lucero G. Archuleta

Professional Artist, Designer ,
Proprietor of Lucero Archuleta
Photography
Advisory Board Member
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512.696.1101
Latino

Edson Enriquez

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Designer at Limbo Jewelry
Advisory Board Member
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78745
Edson@LimboJewelry.com
512.994.6878
Latino

Lindsay Hutchens

Educator and Professional Artist
Temporarily at the School of the Art
Institute of Chicago
Advisory Board Member
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Chicago, IL 60614
512-589-1822
Caucasian

Seth Orion Schwaiger

Professional Artist, Curator & Art Critic,
Volunteer Coordinator at The
Contemporary Austin
Advisory Board Member
421 W. 3rd, Apt. 1001, Austin, Texas, 78701
SethOrionSchwaiger@gmail.com
214.766.7214
Caucasian

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 Conflict of Interest

Contact Name Thao Votang

Phone Number 512-298-9920

Fax Number NA

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

CITY OF AUSTIN INSURANCE REQUIREMENTS



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 Pump Project

Sponsored Project (SP) Name (if applicable) Conflict of Interest

Contact (if an SP the contact person of SP) Rebecca Marino

Email RebeccaLMarino@gmail.com

Phone 7135035570

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?

Hire an interpreter



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

A minimum of 5

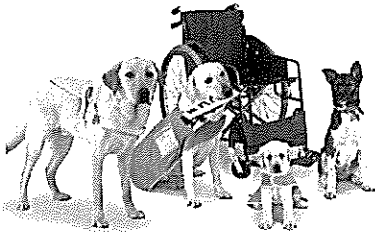
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? **Yes/No?** Yes



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.

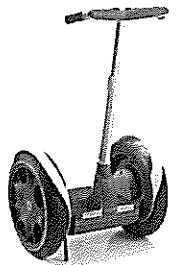
A.

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.

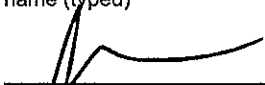
☒ This application was approved by the applicant's board on 4/18/16

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

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

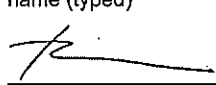
Applicant Authorized Official

Joshua Green, Director

name (typed)	title
	4/29/16
signature	date

Sponsored Organization/Group/Individual (if applicable)

Thao Votang, Coeditor

name (typed)	title
	4/29/16
signature	date

City of Austin

name (typed)	title
signature	date



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 Caribbean Cultural Exchange
CariBash

\$ 7,500 Requested

Submitted: 5/2/2016 3:57:48 PM (Pacific)

Project Contact
Elisse Jean-Pierre
caribxatx@gmail.com
Tel: 8134513704

Additional Contacts
none entered

Austin Caribbean Cultural Exchange

3144 Burks Lane
Austin, TX 78732

President
Elisse Jean-Pierre
caribxatx@gmail.com

Telephone 512-710-9717
Fax
Web www.caribxatx.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

Stacy

2. Last Name

Robinson

3. Title

President-Elect

4. Email

caribxatx@gmail.com

5. Street Address

3144 Burks Lane

6. City

Austin

7. State

Texas

8. Zip/Postal Code

78732

District Number

9. Applicant Organization District Number

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

APPLICANT RACE CODE

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

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

FISCAL SPONSOR ELIGIBILITY

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

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

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

Section II. Eligibility

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

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

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

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

Please provide the month and year.

11/20/2015

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

- ☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

09/24/2016 Start Date (MM/DD/YYYY)

09/24/2016 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).

We are seeking funding for the following facets of CariBash:

- Performer on Saturday, September 24, 2016 at the ACC Highland Campus Parking Lot at 9:00pm-10:00pm: Erphaan Alves (International Soca Artist)
- Stage Equipment for CariBash performers on Saturday, September 24, 2016 from 1:00pm-11:00pm at the ACC Highland Campus Parking lot
- Space Rental Fees on Saturday, September 24, 2016 from 12:00pm-12:00am at ACC Highland Campus Parking Lot
- Marketing Expenses on Groupon and Facebook during the month of July 2016

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

Austin is one of the few large cities that does not host a Carnival-inspired Caribbean festival. CariBash would fill this void in Central Texas. CariBash would also bring together existing local Caribbean musical and dance acts, including Reggae bands, Dancehall artists, and Steelpan Drum bands in one place. The existing Caribbean arts groups are currently siloed in Austin. An event that showcases Caribbean culture and the diversity of art forms does not currently exist in Austin. CariBash will allow people of all backgrounds to learn about the richness of Caribbean culture.

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?

Currently, the Austin Caribbean Cultural Exchange hosts a Caribbean dance workshop for children and adults that teaches Soca, Dancehall and Chutney and is open to the public. The workshop takes place at Danza Center for the Arts in North Austin. Popularity of the class has spread, which led to another class in the Riverside area, beginning in May 2016. We also co-host a SXSW Caribbean showcase with Caribbean lifestyle brand Large Up. This was our first time hosting the showcase and we featured four musicians from the Virgin Islands, including R. City, I Grade Dub, Pressure Buss Pipe, and Verse Simmonds.

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 feature Caribbean musical styles and artists. These works and artists come from immigrant communities that are primarily of East Indian/Pakistani, African, and Latin descent. CariBash itself will be headlined by Erphaan Alves, a Caribbean immigrant of African descent from Trinidad. Potential local artists feature a Steelpan Drum non-profit performance group, led by a Trinidadian immigrant of African descent, Dancehall artists of African descent and Tassa Drummers of East Indian/Pakistani descent.

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?

As an operations coordinator, Elisse plans corporate events, which requires expert program and project management skills. Outside of her day job, Elisse has planned several community events including the Urban League Young Professionals Fundraiser Bash and the Miss Juneteenth Pageant. Stacy ran a spa for several years and is a leader in the Miss Juneteenth Pageant and Austin Samba. Karen, currently holds the position of Vice President of the National Black

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

The effectiveness of CariBash will be measured by total attendance according to our target of 500 people and guest satisfaction. We will track the number of guest who enter the event at its entrance. No later than three days after CariBash ends, guest who registered online will receive an email with a link to an optional survey. In said survey, we will ask guests to rate their experience at CariBash on a scale of 1 to 10 based on the performances, vendors, and overall atmosphere. In addition to the scale, we will ask guests to include comments to further explain their choices.

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

Guests will be encouraged to buy pre-sale tickets online for a discounted price. There, we will collect the guests' names, addresses, and basic contact information. We will also include an optional preliminary survey to collect demographical data and first impressions of the event. Following the event, we will email all guests an optional post-event survey to measure guest satisfaction and gather learnings for next year's CariBash.

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?

Within Austin's overall immigrant community, based on several local reports, the population feels unwelcomed. Based on focus groups and surveys from the Caribbean community, immigrants feel that there is no sense of community for them. There are no programs that make them feel like they are at home. Following the implementation of similar Caribbean festivals in other cities, Caribbean communities flourished. Carnival is a pivotal piece of Caribbean culture. Businesses develop just to service the needs of the celebration, including costume designers, restaurants, DJs, musicians, and artists. Also, as a non-profit, the proceeds from our event will go directly towards the development of these businesses in Austin.

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

The event will be marketed in San Antonio and Killeen Caribbean restaurants and events, where there are large Caribbean communities, but no Caribbean Carnival-inspired events. Our partners associated with the Houston CaribFest and Dallas Carnival will also market to their local and national networks. Within Austin, the event will be marketed through local Caribbean businesses, local online event websites, local events and our media partner AFTV5, a non-profit news station. Participation in the parade is open to the public and people of all backgrounds will be encouraged to register to immerse themselves in the tradition

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

CariBash will have accessible entrances and exits, accessible pathways, an accessible seating area for the outdoor concert series, accessible restrooms, accessible parking close to the event entrance/exit, and accessible service counters that vendors will use.

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

Adult tickets will be priced at an affordable \$15 and \$10 for children. CariBash will also allow volunteers to exchange some of their time for event entry.

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

Yes, we will list accommodations on our website, highlighting five hotels in the Crestview, Highland, Capital Plaza area.

Organizational History

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

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

☐ 2011-2012

☐ 2012-2013

☐ 2013-2014

☐ 2014-2015

☒ Have not received funding in the last 5 years

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

☒ NO

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

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

include the organization's mission statement.

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

The mission of the Austin Caribbean Cultural Exchange (ACCE) is to share the rich traditions of the Caribbean with the Austin community at large and create an environment where Austin's Caribbean population thrives by strengthening the community through cultural events and providing college scholarships to local schools and business grants.

ACCE was founded in May of 2015 and became a 501(c)(3) non-profit organization in November of 2015. The founders consist of three recent transplants to the Austin area who were seeking the strong Caribbean community they left behind in Houston, Atlanta, and New York. The organization has grown from a handful of people to over 300 involved members.

Since our inception, we have planned the Caribbean American Heritage Festival in June 2015, a children's dance voyage in May-June 2015, the Caribbean Connection potluck and picnic in October 2015, a food sampling and holiday mixer at Gemma Love Jamaican restaurant in December 2016, a goal-setting workshop with popular life coach Bevin Morgan, a film screening of the critically-acclaimed film "Black and Cuba" in conjunction with Austin Public libraries in February 2016, a Rastafarian health and wellness workshop and a SXSW Caribbean showcase featuring artists from the Virgin islands with Caribbean lifestyle brand Large Up in March 2016, and a Soca Dance workshop in April 2016. In the short time we have been an organization, we have done a lot with little to no funds. We look forward to the possibility of doing a lot with a lot more!

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.caribxatx.com

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$	\$ 1,355	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 19,200
Expenses	\$	\$ 1,200	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 19,200
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 6,250 Adult tickets @ \$15 x 250 Children tickets @ \$10 x 150 Students @ \$10 x 100	\$ 6,250
2. Total Other Earned Income	\$ 2,100 Vendor Booths @ \$150 x 10 Mas Bands @ 200 x 3	\$ 2,100
3. TOTAL EARNED INCOME	\$ 8,350	\$ 8,350
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$ 2,500 Sponsors at \$2500 level x 1	\$ 2,500
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 850 Cash in account from donations and dance classes	\$ 850
8. TOTAL UNEARNED INCOME	\$ 3,350	\$ 3,350
9. COA Request Amount	\$ 7,500	\$ 7,500
10. TOTAL CASH INCOME	\$ 19,200	\$ 19,200
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	\$ 19,200	\$19,200

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$	\$	\$ 0
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$	\$	\$ 0
16. Artistic Non-Employee Costs	\$ 4,300	\$	\$ 4,300 Erphaan Alves Performance Fee: \$3000 Erphaan Alves \$100 a day per diem: \$400 Erphaan Alves Meals x 3 days: \$400 Local artists budget: \$500
17. Travel	\$ 1,500	\$	\$ 1,500 Erphaan Alves Flights: \$1500 to/from Trinidad with manager
18. Space Rental	\$ 2,000	\$	\$ 2,000 Total day ACC Highland Campus Parking Lot Rental Fee
19. Equipment Rental	\$ 9,000	\$	\$ 9,000 Mobile Stage Rental Fee: \$9000, includes sound, banners and lighting
20. Supplies and Materials	\$	\$	\$ 0
21. Marketing and Promotion	\$ 1,500	\$	\$ 1,500 Groupon Ad: Up to 50% of revenue(Sell 2 adult tickets for \$25, capping sales at 80 vouchers) Boost Facebook event for 2 weeks: \$500
22. Production/Exhibit Costs	\$	\$	\$ 0
23. Other	\$ 900	\$	\$ 900 Event Insurance
24. TOTAL EXPENSES	\$ 19,200	\$ 0	\$ 19,200
Total	\$ 19,200	\$ 0	\$ 19,200

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Parade of Mas Bands on Highland Mall St.	09/24/2016	ACC Highland Campus	6101 Airport Blvd, Austin, TX 78752	4
Activity 2	Austin Community Steelpan Drums	09/24/2016	ACC Highland Campus	6101 Airport Blvd, Austin, TX 78752	4
Activity 3	Selecta Q45	09/24/2016	ACC Highland Campus	6101 Airport Blvd, Austin, TX 78752	4
Activity 4	Local Reggae Band	09/24/2016	ACC Highland Campus	6101 Airport Blvd, Austin, TX 78752	4
Activity 5	Local Dance Group	09/24/2016	ACC Highland Campus	6101 Airport Blvd, Austin, TX 78752	4
Activity 6	Local Tassa Band	09/24/2016	ACC Highland Campus	6101 Airport Blvd, Austin, TX 78752	4
Activity 7	Local Dance Group	09/24/2016	ACC Highland Campus	6101 Airport Blvd, Austin, TX 78752	4
Activity 8	Erphaan Alves (International Soca Artist)	09/24/2016	ACC Highland Campus	6101 Airport Blvd, Austin, TX 78752	4
Activity 9					
Activity 10					
Total					32

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

Required? Attached Documents *

✓ [IRS Determination Letter](#)

sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).

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



[Board List](#)

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



[Form 990](#)

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

[Marketing Plan](#)

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



[Insurance Assessment Email Sent 04-27](#)

[download template](#)

[Insurance Assessment Form](#)

Accessibility Assessment



[Accessibility Quiz](#)

[download template](#)

[Accessibility Assessment](#)

[Accessibility Quiz Score](#)

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: 56603

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

DEPARTMENT OF THE TREASURY

Date: **NOV 20 2015**

AUSTIN CARIBBEAN CULTURAL EXCHANGE
3144 BURKS LANE AUSTIN
AUSTIN, TX 78732-0000

Employer Identification Number:
47-3942103
DIN:
26053721001525
Contact Person:
CUSTOMER SERVICE ID# 31954
Contact Telephone Number:
(877) 829-5500
Accounting Period Ending:
September 30
Public Charity Status:
509(a)(2)
Form 990/990-EZ/990-N Required:
Yes
Effective Date of Exemption:
September 25, 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.

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Austin Caribbean Cultural Exchange Board List

Elisse Jean-Pierre

3300 W Wells Branch Pkwy

Apt 2202

Austin, Texas 78728

elissejp@gmail.com

813-451-3704

Senior Operations Analyst

Haitian-American, African-American

Stacy Robinson

3144 Burks Lane

Austin, Texas 78732

stacycdrj@gmail.com

512-821-1299

Massage Therapist

Afro-Guyanese

Karen Eshareturi

11232 Kirkland Path

Austin, Texas 78754

Karen.jordan.uh@gmail.com

281-935-1131

Storage Development Engineer

Indo-Guyanese, Afro-Guyanese

FORM 990 not applicable since the Austin Caribbean Cultural Exchange officially became a 501(c)(3) non-profit in November of 2015, as evidenced by our IRS determination letter. Our fiscal year ends on October 1st of each year; so, our first time submitting the 990 form will be after October 1. 2016.

CariBash 2016

24-Sep-16

STATUS COLOR LEGEND & TOGGLE

Not Started	In Progress	Delayed	Complete
ON	ON	ON	ON

Custom 1	Custom 2	Custom 3	Custom 4
OFF	OFF	OFF	OFF

COST

APPROPRIATED

ACTUAL

TASK	STATUS	Reach	ASSIGNED TO	START DATE	END DATE	START DATE	END DATE	Cadence	ESTIMATED	ACTUAL
Newsletter Blast to ACCE member list	In Progress	200	Elisse J.P.	6/1/2016	9/1/2016			Monthly	\$0	\$0
Bi-weekly Facebook and Twitter posts	Not Started	400	Stacy R.	6/1/2016	9/17/2016			Bi-weekly	\$0	\$0
Mas Bands blast emails through network	Not Started	500	Mas Bands	6/1/2016	9/17/2016			Bi-weekly	\$0	\$0
Post event on local and international event websites	Not Started	200,000	Karen E.	6/1/2012	6/5/2016			Once	\$0	\$0
Promote Event at Afro-Carib Launch Party	Not Started	200	Elisse J.P.	6/25/2016	6/25/2016			Once	\$0	\$0
Contact Caribbean consulates to create press releases	Not Started	500	Elisse J.P.	6/5/2016	6/6/2016			Once	\$0	\$0
Promote event at Afro-Carib Parties	Not Started	200	Sandon	6/12/2016	9/17/2016			Monthly	\$0	\$0
Cross-promote at Kileen Caribbean Festival	Not Started	500	Stacy R.	8/1/2016	8/2/2016			Once	\$0	\$0
Post flyers at Tony's, Flamingo Carlinia	Not Started	1000	Damian	6/12/2016	6/12/2016			Once	\$0	\$0
Promote at The Austin Socialite's Boat Party	Not Started	100	Elisse J.P.	6/19/2016	6/19/2016			Once	\$0	\$0
Post event tickets on Groupon	Not Started	45,000	Elisse J.P.	6/12/2016	9/17/2016			Once	\$1,000	
Boost Facebook event	Not Started	60,000	Elisse J.P.	7/20/2016	8/1/2016			Two Weeks	\$500	

Event Host: Austin Caribbean Cultural Exchange

Event Title: CariBash

Sales Goal: 500 tickets (250 adults, 150 students, 100 children)

Target Audiences: Texas Caribbean and African communities, Caribbean music enthusiasts)

Marketing Plan Lists

NAME	TITLE
Elisse J.P.	President
Karen E.	VP of Marketing
Stacy R.	President-Elect
Damian S.	Volunteer Marketer
	Research Coordinator
	Marketing Specialist
	Marketing Analyst
	Associate Marketing Manager

Websites to post event

Things to post

[Austin Chronicle Board](#)
[Facebook](#)
[Austin Family](#)
[Austin Monthly](#)
[Austin Progressive](#)
[Civnet4u](#)
[Austin Social Planners](#)
[Austin360](#)
[AustinTex.com](#)
[CW Austin](#)
[Craigslst](#)
[Do512](#)
[Downtown Austin Alliance](#)
[East Austin Alliance Board](#)
[Facebook](#)
[EventBrite](#)
[Essential](#)
[Events.org](#)
[Free Fun in Austin](#)
[Hays Free Press](#)
[Hello Austin](#)
[Hill Country News](#)
[KCEV TV Live Austin](#)
[KUT](#)
[KVUE News](#)
[KXAN News](#)
[Massman Kids Live Austin](#)
[Mitchell Gallery](#)
[New Playing Austin](#)
[Oak Hill Gazette](#)
[ParentCirc](#)
[San Marcos Mercury](#)
[Search](#)
[The Austin Guide](#)
[VIN Your News Now](#)

Paige Turner

What's Going On

Culture Map Austin

Tribeza

Austin Monthly

LargeUp

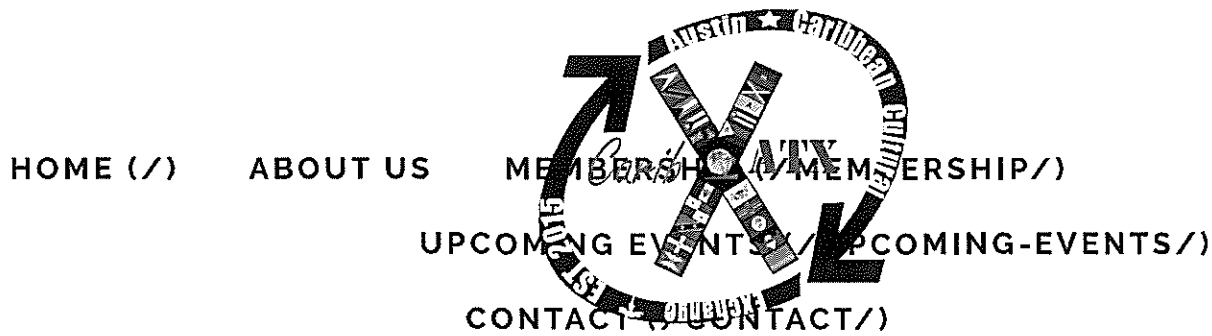
The Austin Socialite

NSBE

AAULYP

Facebook Event

GABCoC



About Us

The Austin Caribbean Cultural Exchange (ACCE) began in May of 2015 by a group of recent Austin transplants and longtime Austinites who were seeking a Caribbean community similar to the cities from which they relocated and similar to the community Austin once had. The purpose of ACCE is to fill that void by rebuilding Austin's Caribbean community. ACCE is a non-profit 501 (c)(3) organization that empowers the Caribbean community through monthly economic, civic, professional or social development workshops, scholarships for the youth, and cultural education series through music, dance and art. In addition to our educational components, each year, three signature events will be open to non-members:

Austin Caribbean Queen Pageant

Caribbean Carnival and J'ouvert

Caribbean American Heritage Month Festival

Mission Statement:

Our mission is to empower the Caribbean community economically, civically and socially so that we may collectively share the rich traditions of the Caribbean with the Austin community at large.

Vision Statement:

Our vision is to live in an Austin where the Caribbean community is cohesive and thriving. We want to live in an Austin with a strong Caribbean presence and a city well-versed in Caribbean cultures and issues.

Objectives:

City-wide Annual Events:

(Caribbean American Heritage Month Celebration in June and Carnival/J'ouvert in September)

We want to host events that weave into the fabric Austin's overall culture. We plan to grow our Caribbean American Heritage Month Celebration in East Austin and hold our Carnival parade down a major road and culminate with performances, food, and festivities.

Austin Caribbean Queen Pageant:

Local women ages 21-40 will have the opportunity to compete for a grant and the title of Austin's Caribbean Queen. A current pageant director and former Miss Florida, who is Jamaican, will assist, along with dedicated committee and board members, to make this production an entertaining one and a way to honor a few deserving women of Caribbean descent or those interested in Caribbean culture.

Youth Dance Troupe:

After the success of our Caribbean Dance Voyage series and dance lessons at the Caribbean American Heritage Month Celebration, we were if we would hold regular classes. Youth ages 6 to 14 will learn dance styles from all over the Caribbean and have the option to perform at local events. The dance classes will be open to all youth, regardless of background or dance experience. To be a part of the performance troupe, their parents will have to be paying members.

Dancehall|Soca Fitness:

For people of ages 16 and up, we'll wine down to the sounds of soca and dancehall to keep our hearts and bodies healthy! Classes are now taking place and Danza Center for

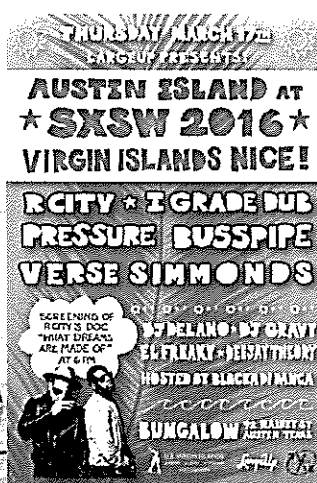
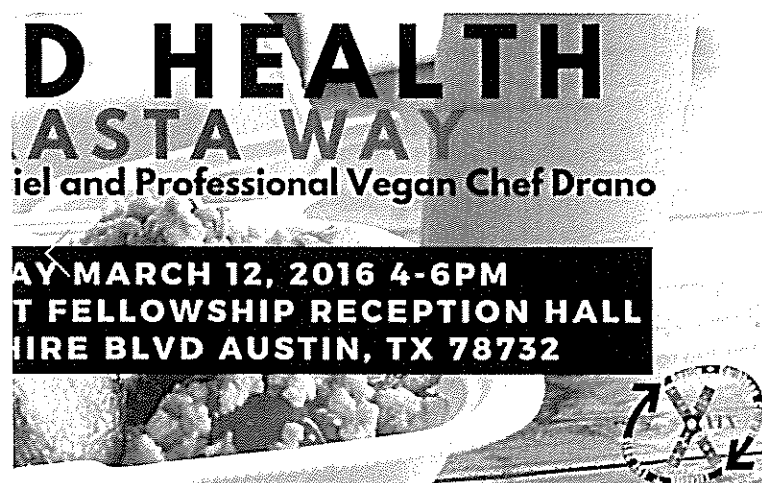
the Arts. Classes are open to all, but members only pay half the price! Under the "About Us" tab above, click "Tropical Taste" for more information.

Monthly Meetings/Gatherings:

Since Austin does not have a very large Caribbean community, the Caribbean expatriates who do live in the area have a hard time connecting with each other and creating that home away from home. We want to hold regular meetings and gatherings to foster stronger relationships in Austin's Caribbean community and ease their transition from areas with high Caribbean populations to less-culturally-diverse Austin.

For a schedule of our upcoming events and more information about membership, click on the navigation tabs above.

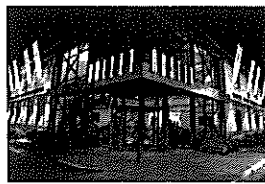
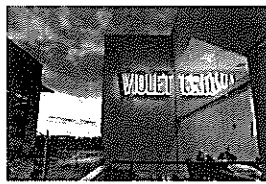
Past Events



Press



nvillager.com/pdfs/2015/2015oct30.pdf



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 Caribbean Cultural Exchange

Sponsored Project (SP) Name (if applicable) CariBash

Contact (if an SP the contact person of SP) Elisse Jean-Pierre

Email CaribXATX@gmail.com

Phone 813-451-3704

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?

Market event with a note asking whether guests need interpreting services or alternative communication services and to send in the request prior to the show. Or provide real-time captioning of the script used.



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

5

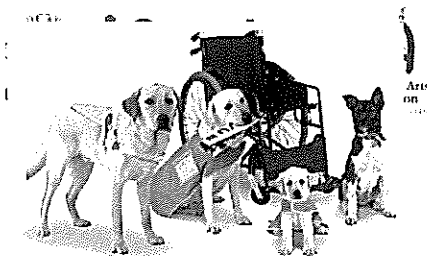
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? Yes, you're required to have 2 devices for a capacity under 50 and 2 must be hearing aid compatible



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

VSA Texas or ADA Information Line Staff





Arts
on
...

vsa
TEXAS
The State Organization
on Arts and Disability

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

C

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

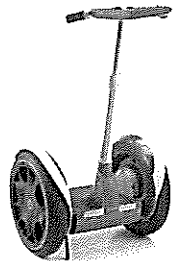


8. Under the new ADA requirements, a Segway is not considered a mobility device. True or False? False

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

No

X *Fundamental Alteration*



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

----- Forwarded message -----

From: **Nguyen, Lee** <Lee.Nguyen@austintexas.gov>

Date: Thursday, April 28, 2016

Subject: Received: Austin Caribbean Cultural Exchange 2016 ADA Quiz graded, credit assigned

To: Austin Caribbean Cultural Exchange <caribxatx@gmail.com>

Hi Elisse: Thanks for completing the 2016 ADA Quiz for Austin Caribbean Cultural Exchange. I have graded the quiz and you missed one question. Please take time and read the explanation below. In order to complete your mandatory obligations you will also need to complete and return the attached ADA assessment.

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?

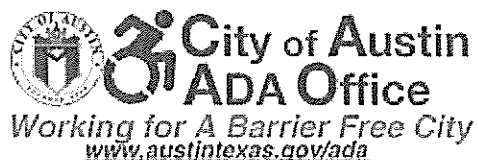
Yes, you're required to have 2 devices for a capacity under 50 and 2 must be hearing aid compatible

the correct answer is No, ALSs are not required where audio amplification is not provided.

In order to complete the mandatory obligations for this contract cycle please complete the attached assessment. Please keep this email as a receipt of confirmation and credit on training it will be good until April of 2018, the next funding cycle.

I appreciate your cooperation Elisse,

Lee Nguyen



Lee Nguyen

City of Austin

Assistant ADA Coordinator

505 Barton Springs Rd

Ste 600 Austin, TX 78704

(512)-974-1897

From: Austin Caribbean Cultural Exchange [mailto:caribxatx@gmail.com]

Sent: Thursday, April 28, 2016 7:17 AM

To: Nguyen, Lee <Lee.Nguyen@austintexas.gov>

Subject: Arts Contractors Accessibility Quiz Austin Caribbean Cultural Exchange

Hello Lee,

I have attached my accessibility quiz for grading to include in our funding application.

Thank you,

Elisse Jean-Pierre

--

Austin Caribbean Cultural Exchange

www.CaribXATX.com

"Sharing the rich traditions of the Caribbean with the Austin community at large."

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 04/26/2016

☐ 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

Elisse Jean-Pierre President
name (typed) title

name (typed) title

name (typed) title

[Signature] 04/26/2016
signature date

signature date

signature date

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

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

RETURN THIS TO THE CULTURAL ARTS DIVISION

Name of Applicant Austin Caribbean Cultural Exchange

Contact Name Elisse Jean-Pierre

Phone Number 813-451-3704

Fax Number _____

E-mail Address caribxatx@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 checked="" type="checkbox"/>	N/A <input type="checkbox"/>
4. If no to #3, will your group be selling the alcoholic beverages?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	N/A <input type="checkbox"/>
5. Are you responsible for providing seating, props, sound, lighting or other types of equipment and supplies for the event(s)?	Yes <input 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 type="checkbox"/>	No <input checked="" 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 checked="" 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 checked="" type="checkbox"/>

CITY OF AUSTIN INSURANCE REQUIREMENTS