

16 CI 79 SP, Big Medium/Teruko Nimura

Recommended for Funding as an Individual Artist

The artist will present an art exhibition of her work *The Chrysanthemum Veil*, an exhibition that about Nimura's perspective and experience as a member of a historically underserved community in America. The event will take place at the Asian American Resource Center 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 80 SP, La Peña/Mery Godigna Collet & Luis R Gutierrez

Recommended for Funding as Individual Artists

The artists will design a crosswalk to be located on Lake Austin Blvd that will be installed in partnership with the City of Austin Transportation Department. The unveiling will take place at 3701 Lake Austin Blvd in District 10. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$2,500 award.

16 CI 81 SP, La Peña/Earthnique Resource Empowerment

Recommended for Funding as an Incorporated Group

The organization will a 2-day event featuring a celebrated African writer, either Wole Soyinka; a playwright and a poet, who was the first African to have win a noble prize in Literature or Winnie M. Mandela, wife of Nelson Mandela and author of *Part of My Soul Went with Him*. The event will take place at the Austin Convention Center in District 1. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$5,000 award.

16 CI 82, MINDPOP

Recommended for Funding as a 501 (c) 3 Organization

The Organization will present a series of public events (FLASHDRIVE and MINDPOP Distinguished Speaker Series) designed to help teaching artists working in the field of creative learning gain knowledge and skills to increase their professional capacity and job opportunities. The events will take place at AISD Performing Arts Center in District 9. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$7,500 award.



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

Big Medium
Teruko Nimura

\$ 3,000 Requested

Submitted: 5/2/2016 8:11:41 PM (Pacific)

Project Contact

Tiffany Coghill
Coghill@bigmedium.org
Tel: 512-939-6665

Additional Contacts

terukonimura@gmail.com

Big Medium

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

Telephone 512-939-6665
Fax
Web bigmedium.org

Executive Director

Shea Little
Little@bigmedium.org

Additional Information

AUTHORIZING OFFICIAL

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

1. First Name

Keith

2. Last Name

Kreeger

3. Title

President

4. Email

keith@kreegerpottery.com

5. Street Address

916 Springdale Road, Bldg 2 #104

6. City

Austin

7. State

TX

8. Zip/Postal Code

78702

District Number

9. Applicant Organization District Number

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

APPLICANT RACE CODE

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

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

FISCAL SPONSOR ELIGIBILITY

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

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

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

Section II. Eligibility

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

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

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

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

Please provide the month and year.

August 2006

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

- ☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

07/15/2016 Start Date (MM/DD/YYYY)

09/01/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

7. Are you a new applicant?

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

☒ Yes

☐ No

Section III. Application Questions

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

1. Is this application for a Sponsored Project

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

☒ YES

☐ NO

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

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

The Chrysanthemum Veil

3. Sponsored Project Contact Information - FIRST NAME

Teruko

4. Sponsored Project Contact Information - LAST NAME

Nimura

5. Sponsored Project Contact Information - EMAIL

terukonimura@gmail.com

6. Sponsored Project Contact Information - TELEPHONE

5124963439

7. Sponsored Project Mailing Address - ADDRESS

9303 Hunters Trce E

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

TX

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78758

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

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

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

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

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

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

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

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

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

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

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

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

Narrative Part I - Project

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

I am seeking funding for my art exhibition The Chrysanthemum Veil at the city of Austin's Asian American Resource Center. 8401 Cameron Road, Austin, TX, 78754. The show will open to the public on July 15, and will run until September 30, 2016.

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

The city of Austin's artistic and cultural community is in dire need of more diversity. The voices of minority populations are often marginalized and severely under represented. Asian artists seem particularly absent from the scene. My project is a collection of visual artworks exploring my Asian American identity to be shown at the Asian American Resource Center. My work and it's unique cultural perspective should be included in the city

landscape to more accurately reflect the metropolitan melting pot Austin has become.

Narrative Part II - Artistic/Cultural Merit

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

By utilizing imagery and traditions from my ethnic heritage, my work serves to expand the perception of what the unique artistic/cultural landscape in Austin is to include Asian perspectives.

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 work in my exhibition will be primarily about my perspective and experience as a member of a historically under served community in America. I hope that it will activate and inspire all audiences, particularly artists and communities of color.

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?

I have an active exhibition record, with a strong past, and projects scheduled into the coming year, including a city of Austin TEMPO project. I have held various jobs in the field of the arts such as Adjunct professor with St. Edward's University, and Culture and Arts Education Specialist at the Dougherty Arts Center. I was an Austin Artist INC. fellow in 2015. Currently I am a member of the non-profit art space MASS gallery, the new artist collective ICOSA, and serve as a City of Austin Arts Commissioner. These current positions and my past qualifications demonstrate my production and business skills, and my capacity to complete the proposed project.

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

I plan to take an attendance count during the exhibition opening, provide a sign in with mailing list for the length of the exhibition.

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

I plan to take an attendance count during the exhibition opening, provide a sign in sheet survey with demographics questions, and a sign in with mailing list for the length of the exhibition.

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

If not Applicable please type 'N/A'

Yes, Big Medium will successfully manage the administrative/financial aspects of this project. Big Medium has successfully served as a fiscal sponsor for multiple projects since 2009. Due to the success of Big Medium's sponsored project program, Big Medium has expanded its support for Core funding project applicants from 4 projects to 20, in addition to providing support for 7+ projects approved or seeking funding through Community Initiatives. These projects promise to contribute to Big Medium's mission of supporting artists in Texas.

Narrative Part IV - Economic, Cultural, and Social Impact

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

Yes, the work is by an under represented minority artist, which will add to the diversity of the cultural landscape.

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

The project will be appealing to a broad constituency because of its artistic merit, technical proficiency, emotional impact, and thoughtful subject matter. It will be listed in area media calendars, and promoted on social media.

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

The project will be exhibited in a city facility that is up to code for physical access.

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

The exhibition is free and open to the public.

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

Yes, I will bring printed fliers to downtown hotels.

Organizational History

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

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

☐ 2011-2012

☐ 2012-2013

☐ 2013-2014

1 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).

I have been professionally involved in the field of visual arts for the past 15 years as an artist, administrator, and educator. I graduated from the San Francisco Art Institute in 2001 with a BFA in sculpture. From there I worked as an administrative assistant and sales associate at a Sacramento art gallery and bronze casting facility. In 2004 I acquired a job at the Crocker Art Museum as Education Assistant and then promoted to Outreach Coordinator where I managed a mobile art museum, docent training, and events. Before leaving Sacramento I had 2 successful solo shows at the Art Foundry Gallery.

In 2006 I moved to Austin for Graduate School. I was awarded a nearly full merit scholarship my first year, and continued to receive scholarships the following two years. In 2007 I was a summer fellow at School of the Art Institute of Chicago's Affiliate OxBow School of the Arts. In 2008 I was included in the New American Talent exhibition curated by Nato Thompson at Arthouse at the Jones Center. In 2009 I graduated with an MFA in Studio Art from UT Austin, taught workshops for teens and participated as a mentor in the Advanced Young Artists Program at the Contemporary.

In 2010 I acquired a position at the Dougherty Arts Center as a Culture and Arts Education Specialist where I managed after school art programs, teen programs, summer camps, instructor training and curriculum. In 2011 I had my first solo show in Austin at the experimental space Test Site, and returned to OxBow as a resident. In 2012 I attended was a resident at A.C.R.E. and began an adjunct teaching position at Temple Junior College in Temple, TX. In 2013 I had a two person show at Chicago's Roxaboxen gallery, and a three person show at Box 13 as a satellite exhibition for the NCECA conference.

In 2014 I was selected to participate in the Contemporary Austin's Studio Critique Group, which culminated in a group show at GrayDuck gallery. I also taught at St. Edwards University that fall. In 2015 I was selected to participate in the Drawing Lines public art project, participated in a group show at Texas State in San Marcos, and was an Artist INC. fellow. In 2016, I was invited to join the nonprofit art space MASS gallery, ICOSA artist collective, and appointed to the Austin Arts Commission. I was accepted to the People's Gallery exhibition and the TEMPO program in addition to my show at the Asian American Resource Center that I am seeking funding for.

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Big Medium incorporated as a 501(c)3 in 2007 after building a foundation with the first East Austin Studio Tour in 2003. Since inception, Big Medium has supported artists and the contemporary arts in Texas. Today, Big Medium produces the East Austin Studio Tour, the West Austin Studio Tour, the Texas Biennial, and presents innovative exhibitions in the Big Medium Gallery. Big Medium also provides studios to artists at Canopy and Bolm Studios, and umbrellas artists and organizations through its Sponsored Projects program.

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.terukonimura.net

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$	\$ 10,000	<input type="checkbox"/>	✓	\$ 22,000
Expenses	\$	\$ 6,200	<input type="checkbox"/>	✓	\$ 10,000
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

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

Unearned Income

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

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL	Description
13. Administrative Employee Costs	\$ 50	\$	\$ 50	Overhead Insurance Fee - Big Medium
14. Artistic Employee Costs	\$ 500	\$ 1,040	\$ 1,540	Wood work and installation, 52 Artist hours @ \$20/hr
15. Administrative Non-Employee Costs	\$	\$	\$ 0	
16. Artistic Non-Employee Costs	\$	\$	\$ 0	
17. Travel	\$ 50	\$	\$ 50	
18. Space Rental	\$	\$ 460	\$ 460	
19. Equipment Rental	\$	\$	\$ 0	
20. Supplies and Materials	\$ 2,400	\$	\$ 2,400	Framing, Ink, Pens, Erasers, Duralar, Blades, Clay, Firing, Paper, glue, wire,
21. Marketing and Promotion	\$ 200	\$	\$ 200	4 Artist Hours at \$20/hr, social media and mailing list, printed fliers
22. Production/Exhibit Costs	\$ 500	\$	\$ 500	In home Studio, mortgage payment
23. Other	\$ 800	\$	\$ 800	Insurance, Fiscal Sponsorship Fee
24. TOTAL EXPENSES	\$ 4,500	\$ 1,500	\$ 6,000	
Total	\$ 4,500	\$ 1,500	\$6,000	

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Exhibition Opening Event	July 15, 2016	Asian American Resource Center	8401 Cameron Road Austin, TX 78754	1
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					1

Section V. Documents**Documents Requested ***

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

Required? Attached Documents *

✓ 501c3 letter

items: articles of incorp, bylaws, or proof of sales tax exemption

SPONSORED ONLY - PROOF OF TEXAS STATE

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

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



[Board List](#)

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



[2013 990 p1](#)

[2014 990 p1](#)

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

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



[COA Insurance Form](#)

Accessibility Assessment
[download template](#)



[Accessibility Quiz](#)

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

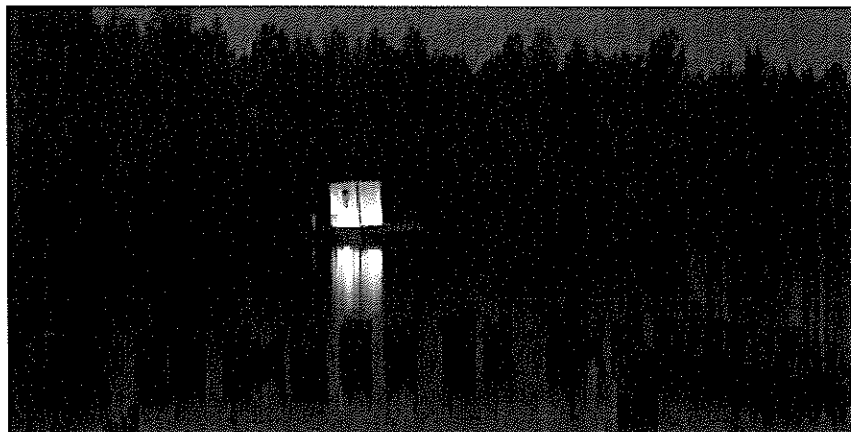
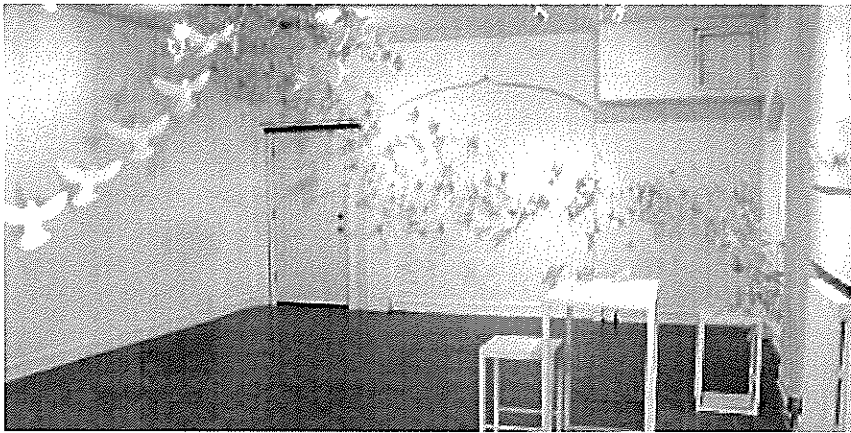


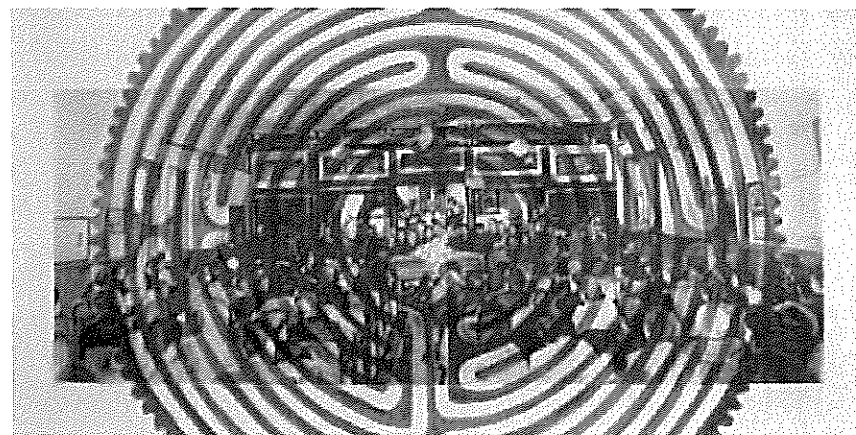
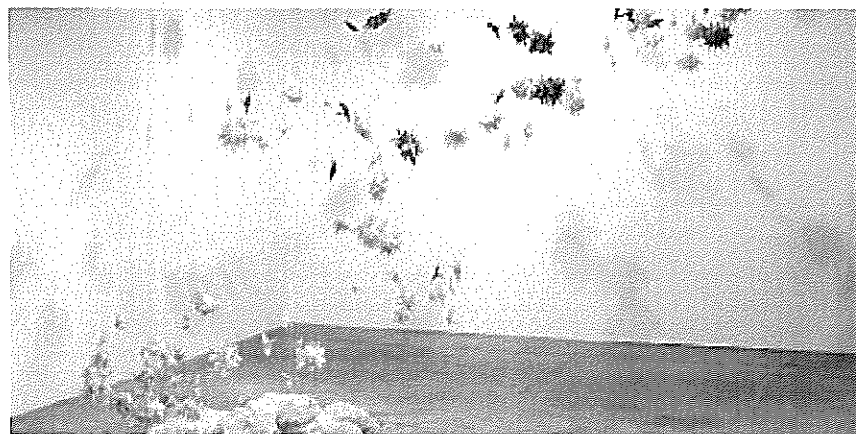
[Nimura Assurances](#)

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

Application ID: 56698

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EDUCATION

MFA University of Texas, Austin, TX 2009

BFA San Francisco Art Institute, San Francisco, CA 2001

EXHIBITION RECORD

Solo

2011 Teruko Nimura Spaces Between Test Site, Austin, TX

2005 Teruko Nimura, Double Entendre Art Foundry Gallery Sacramento, CA

2004 Teruko Nimura, New Work Art Foundry Gallery Sacramento CA

Two/Three Person

2013 Personal Landscapes Box 13, Houston, TX

2013 Potentialities RoxaBoxen, Chicago, IL

2012 Potentiality UP Collective Austin, TX

Selected Group

2014 Goodly Wicked, GrayDuck Gallery, Austin, TX, Curators: Andy Campbell and Sarah Celeste Bancroft

2013 The Alley Cat Project, Austin TX

2012 Girls Guild East Side Studio Tour Austin, TX

2011 5 x7 Art House at the Jones Center for Contemporary Art Austin TX

2011 Legacy Starving Artists Studios Austin, TX

2011 Red Hot Red Dot Women and Their Work Austin, TX

2010 Advanced Young Artists Program Exhibition Okay Mountain Austin, TX

2010 Adoration Birdhouse Gallery Austin, TX

2010 Stations of the Cross 14 Views from Golgotha Pump Project Austin, TX

2010 Art – Architecture A Conversation, TOGS, Temporary Gallery Austin, TX

2010 Ideas of Mountains, Creative Research Lab Austin, TX

2010 Telephone FAB Gallery Austin, TX

2009 Half and Half Creative Research Lab Austin, TX

2009 Terrain Creative Research Lab Austin, TX

2008 Hasta La Basura Se Sepera Antigua Aduana Nuevo Laredo, Mexico

2008 Amuse-Bouche Creative Research Lab, Austin, TX

2008 New American Talent 23 Juror: Nato Thompson Arthouse at the Jones Center for Contemporary Art, Austin, TX

2007 The Exchange, Ox Bow, School of Art, Saugatuck MI

2004 Annual Art Auction Center for Contemporary Art Sacramento, CA

ARTIST RESIDENCIES

2012 A.C.R.E. (Artist Coolaborative Residency and Exhibitions), Steuben, WI

2011 Ox Bow School of Art, Fall Session, Saugatuck, MI

AWARDS

2010 National Arts Program, Best of Show, City of Austin Employees

2008 Harriet F. Batts Art Scholarship and Loan Fund

2008 Robert Levers Endowed Graduate Scholarship in Studio Art

2008 Fredricka Crain Endowed Presidential Scholarship in Art

2008 University of Texas Graduate Student Travel Grant

2007 Ox Bow, School of Art, Fellowship

2007 University of Texas Austin Graduate Student Travel Grant

2006 University of Texas Graduate Student Fellowship

2004 First Place, Sculpture, KVIE Art Auction

PROFESSIONAL EXPERIENCE

2014-Current Adjunct Professor of Art, St. Edward's University, Austin, TX

2012-2014 Adjunct Instructor of Art, Temple Junior College, Temple, TX

2010 -2012 Culture and Arts Education Specialist, Youth and Teen Programs, Dougherty Arts School Austin, TX

2010 Advanced Young Artists Mentor, Art House at the Jones Center for Contemporary Art Austin, TX

2010 Kids Art Tent Coordinator, Pecan Street Festival Austin, TX

2006-09 Teaching Assistant: Beginning Ceramics, Intermediate/Advanced, Ceramic Vessels, Intermediate/Advanced Sculptural Ceramics, 3-D Foundations, University of Texas, Austin,

2006 Youth Ceramics Workshops Instructor, Alpha Fired Arts, Sacramento, CA

2005 -06 Outreach Coordinator, Crocker Art Museum, Sacramento, CA

2004 – 05 Art Education Assistant, Crocker Art Museum, Sacramento, CA

2002 – 04 Gallery Associate, Art Foundry Gallery, Sacramento, CA

2001 Library Assistant, Sacramento Public Library, Sacramento, CA

2001 Gallery and Framing Intern, Solomon Dubnick Gallery, Sacramento, CA

1999-2000 Library Assistant, Oakland Public Library Oakland, CA

1998 Sales Associate, Amsterdam Art Oakland, CA

1998 Sales Associate, Paint Your Own Pottery, Oakland, CA

PRESENTATIONS

2010 Panelist, The Cultural Legacy of the Internment by Japanese American Women National Association for Asian American Studies Conference, Austin, TX

REVIEWS

I am a visual artist with a diverse practice including drawing, painting, clay, mixed media sculpture, Installation, social practice and performance. I am interested in the ways that collective memory, perception, and identity are formed through shared events, ritual, and ceremony. Using personal experiences and traditions of Asian, Asian-American, and Indigenous cultures as inspiration, I create participatory installations, sculptural objects and two dimensional works that aim to facilitate reflection and social interaction. Among the goals for my work are to emphasize interconnectedness and to commemorate the beauty of collaborative efforts.

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

DEPARTMENT OF THE TREASURY

Date: **JUL 11 2008**

BIG MEDIUM
C/O JOSEPH PHILLIPS
5305 BOLM RD STE 12
AUSTIN, TX 78721

Employer Identification Number:
26-1347501
DLN:
17053030062028
Contact Person:
DONNA ELLIOT-MOORE ID# 50304
Contact Telephone Number:
(877) 829-5500
Accounting Period Ending:
August 31
Public Charity Status:
170(b)(1)(A)(vi)
Form 990 Required:
Yes
Effective Date of Exemption:
September 7, 2007
Contribution Deductibility:
Yes
Advance Ruling Ending Date:
August 31, 2012
Addendum Applies:
No

Dear Applicant:

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

Organizations exempt under section 501(c)(3) of the Code are further classified as either public charities or private foundations. 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 Publication 4221-PC, Compliance Guide for 501(c)(3) Public Charities, for some helpful information about your responsibilities as an exempt organization.

Letter 1045 (DO/CG)

Big Medium Board of Directors

Keith Kreeger (President)

2513 Spring Lane

Austin, TX 78703

keith@kreegerpottery.com

512-522-0774

Artist, Designer, and Owner of Keith Kreeger Studios, LLC

Artist, Business Professional

Caucasian, Male

Joseph Phillips (Vice President)

2714 Stacy Ln

Austin, TX 78704

jmptexas@gmail.com

512-294-0884

Artist and founding member of Big Medium, the East Austin Studio Tour
and the Texas Biennial

Artist

Caucasian, Male

Jon Lawrence (Treasurer)

PO Box 7191

Austin, TX 78713

theywhosearch@hotmail.com

512-423-2063

Artist and founding member of the Texas Biennial

Contractor

Caucasian, Male

Jana Swec (Secretary)

1121 Tillery St

Austin, TX 78702

littleredswec@gmail.com

512-468-2104

Artist and founding member of Big Medium, the East Austin Studio Tour
and the Texas Biennial

Graphic Designer/Design Consultant

Caucasian, Female



Mirna Hariz

3006 East 14th Street
Austin, TX 78702
MirnaHariz@gmail.com
512-947-5712
Entertainment Lawyer
Lebanese, Female

Chelsea Staires Sun

708 Harris Ave
Austin, TX 78705
chelsea@coteriemarket.com
512-767-5641
Business Owner
Caucasian, Female

Shea Little (Executive Director, Ex Officio)

1121 Tillery St
Austin, TX 78702
little@bigmedium.org
512-217-2306

Director of Big Medium, artist and founding member of Big Medium, the East Austin Studio Tour, the Texas Biennial and Cantanker Magazine
Arts Nonprofit Administrator
Caucasian, 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.

COPY 2013

Open to Public Inspection

Department of the Treasury
Internal Revenue Service

A For the 2013 calendar year, or tax year beginning

, 2013, and ending

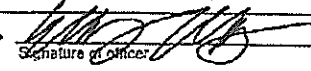
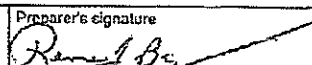
B Check if applicable: <input checked="" type="checkbox"/> Address change <input type="checkbox"/> Name change <input type="checkbox"/> Initial return <input type="checkbox"/> Terminated <input type="checkbox"/> Amended return <input type="checkbox"/> Application pending	C Name of organization BIG MEDIUM		D Employer identification number 26-1347501
	Doing Business As		E Telephone number (512) 939-6665
	Number and street (or P.O. box if mail is not delivered to street address) Room/suite 916 SPRINGDALE RD, BLDG 2 101		
	City or town, state or province, country, and ZIP or foreign postal code AUSTIN TX 78702		G Gross receipts \$ 392,849.
	F Name and address of principal officer: SHEA LITTLE 916 SPRINGDALE RD, BLDG 2, 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) H(c) Group exemption number
I Tax-exempt status <input checked="" type="checkbox"/> 501(c)(3) <input type="checkbox"/> 501(c) () (insert no.) <input type="checkbox"/> 4947(a)(1) or <input type="checkbox"/> 527			
J Website: BIGMEDIUM.ORG			
K Form of organization: <input checked="" type="checkbox"/> Corporation <input type="checkbox"/> Trust <input type="checkbox"/> Association <input type="checkbox"/> Other		L Year of formation: 2008	M State of legal domicile: TX

Part I Summary

Activities & Governance	1 Briefly describe the organization's mission or most significant activities: PROMOTES THE ARTS THROUGH COMMUNITY SUPPORT AND EDUCATION		
	2 Check this box <input type="checkbox"/> if the organization discontinued its operations or disposed of more than 25% of its net assets.		
	3 Number of voting members of the governing body (Part VI, line 1a)	3	4
	4 Number of independent voting members of the governing body (Part VI, line 1b)	4	2
	5 Total number of individuals employed in calendar year 2013 (Part V, line 2a)	5	9
	6 Total number of volunteers (estimate if necessary)	6	50
	7a Total unrelated business revenue from Part VIII, column (C), line 12	7a	26,920.
7b Net unrelated business taxable income from Form 990-T, line 34	7b	-2,471.	
Revenue	8 Contributions and grants (Part VIII, line 1h)	Prior Year 38,168.	Current Year 122,739.
	9 Program service revenue (Part VIII, line 2g)	186,698.	239,381.
	10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)		
	11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11a)	1,383.	22,112.
	12 Total revenue - add lines 8 through 11 (must equal Part VIII, column (A), line 12)	226,249.	384,232.
Expenses	13 Grants and similar amounts paid (Part IX, column (A), lines 1-3)		
	14 Benefits paid to or for members (Part IX, column (A), line 4)		
	15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10)		88,518.
	16a Professional fundraising fees (Part IX, column (A), line 11e)		
	b Total fundraising expenses (Part IX, column (D), line 25) 12,299.		
17 Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e)	244,542.	265,729.	
18 Total expenses. Add lines 13-17 (must equal Part IX, column (A), line 25)	244,542.	354,247.	
19 Revenue less expenses. Subtract line 18 from line 12	-18,293.	29,985.	
Net Assets or Fund Balances	20 Total assets (Part X, line 16)	Beginning of Current Year 7,013.	End of Year 27,902.
	21 Total liabilities (Part X, line 26)	16,355.	7,259.
	22 Net assets or fund balances. Subtract line 21 from line 20	-9,342.	20,643.

Part II Signature Block

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

Sign Here	Signature of officer 	Date 11/17/14		
	Type or print name and title: SHEA LITTLE, DIRECTOR			
Paid Preparer Use Only	Print/Type preparer's name Renee J Barry	Preparer's signature 	Date 11/15/14	Check <input checked="" type="checkbox"/> self-employed <input type="checkbox"/> PTIN P01211064
	Firm's name RENEE J BARRY, CPA			
	Firm's address 10102 BRANTLEY BND AUSTIN TX 78748-1265	Firm's EIN 20-3118424		
		Phone no. (512) 636-7022		

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

BAA For Paperwork Reduction Act Notice, see the separate instructions.

TEEA0101 11/03/13

Form 990 (2013)

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.

COPY 2014

Open to Public Inspection

Department of the Treasury
Internal Revenue Service

A For the 2014 calendar year, or tax year beginning , 2014, and ending		D Employer identification number 26-1347501	
B Check if applicable: <input type="checkbox"/> Address change <input type="checkbox"/> Name change <input type="checkbox"/> Initial return <input type="checkbox"/> Final return/terminated <input type="checkbox"/> Amended return <input type="checkbox"/> Application pending	C Name of organization BIG MEDIUM		E Telephone number (512) 939-6665
	Doing business as		
	Number and street (or P.O. box if mail is not delivered to street address) Room/suite 916 SPRINGDALE RD, BLDG 2 101		
	City or town, state or province, country, and ZIP or foreign postal code AUSTIN TX 78702		G Gross receipts \$ 438,963.
	F Name and address of principal officer: SHEA LITTLE 916 SPRINGDALE RD, BLDG 2, 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: BIGMEDIUM.ORG			
K Form of organization: <input checked="" type="checkbox"/> Corporation <input type="checkbox"/> Trust <input type="checkbox"/> Association <input type="checkbox"/> Other	L Year of formation: 2008		M State of legal domicile: TX

Part I Summary

Activities & Governance	1 Briefly describe the organization's mission or most significant activities: <u>PROMOTES THE ARTS THROUGH COMMUNITY SUPPORT AND EDUCATION</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)	5	
	4 Number of independent voting members of the governing body (Part VI, line 1b)	3	
	5 Total number of individuals employed in calendar year 2014 (Part V, line 2a)	8	
	6 Total number of volunteers (estimate if necessary)	50	
	7a Total unrelated business revenue from Part VIII, column (C), line 12	0.	
b Net unrelated business taxable income from Form 990-T, line 34	0.		
Revenue	8 Contributions and grants (Part VIII, line 1h)	Prior Year 122,739.	Current Year 129,267.
	9 Program service revenue (Part VIII, line 2g)	239,381.	244,233.
	10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)		
	11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)	22,112.	64,088.
	12 Total revenue — add lines 8 through 11 (must equal Part VIII, column (A), line 12)	384,232.	437,588.
Expenses	13 Grants and similar amounts paid (Part IX, column (A), lines 1-3)		
	14 Benefits paid to or for members (Part IX, column (A), line 4)		
	15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10)	88,518.	132,843.
	16a Professional fundraising fees (Part IX, column (A), line 11e)		
	b Total fundraising expenses (Part IX, column (D), line 25) ▶ 13,366.		
17 Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e)	265,729.	319,865.	
18 Total expenses. Add lines 13-17 (must equal Part IX, column (A), line 25)	354,247.	452,708.	
19 Revenue less expenses. Subtract line 18 from line 12	29,985.	-15,120.	
Net Assets or Fund Balances	20 Total assets (Part X, line 16)	Beginning of Current Year 27,902.	End of Year 24,808.
	21 Total liabilities (Part X, line 26)	7,259.	19,285.
	22 Net assets or fund balances. Subtract line 21 from line 20	20,643.	5,523.

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 <u>SHEA LITTLE</u>	Date <u>11/15/15</u>
	Type or print name and title. <u>EXECUTIVE DIRECTOR</u>	
Paid Preparer Use Only	Print/Type preparer's name <u>Renee J Barry</u>	Preparer's signature <u>Renee J Barry</u>
	Firm's name <u>RENEE J BARRY, CPA</u>	Date <u>11/15/15</u>
	Firm's address <u>10102 BRANTLEY BND AUSTIN TX 78748-1265</u>	Check <input checked="" type="checkbox"/> if self-employed PTIN <u>P01211064</u>
	Firm's EIN <u>20-3118424</u>	Phone no. <u>(512) 636-7022</u>

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

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 Teruko Nimura

Contact Name Teruko Nimura

Phone Number 5124963439

Fax Number _____

E-mail Address terukonimura@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 type="checkbox"/>	No <input checked="" type="checkbox"/>	
6. If yes to #5, will members of your group be using their own vehicles or renting a vehicle for this transportation?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
7. If no to #6, will you hire someone outside of your group to provide this transportation?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
8. Will you be using a City facility for your activity?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
9. If yes to #8, are you using the City's reservation agreement process to reserve your space?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	N/A <input type="checkbox"/>

GC

need Res agmt

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 Teruko Nimura

Sponsored Project (SP) Name (if applicable) The Chrysanthemum Veil

Contact (if an SP the contact person of SP) Teruko Nimura

Email terukonimura@gmail.com

Phone 512.496.3439

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? Providing a written transcript of the show.

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

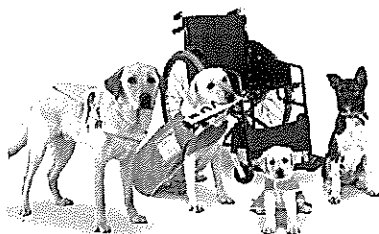


4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? NO

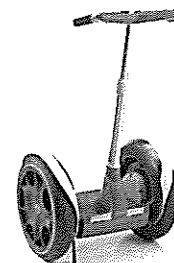


5. A patron requests Audio Description for your performance, who do you contact locally to request that service? VSA, Austin





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.
- X D C ✓
7. Wheelchair accessibility does not need to be considered in an outdoor venue event. True or False? FALSE
8. Under the new ADA requirements, a Segway is not considered a mobility device. True or False? FALSE
9. Your museum is hosting a traveling exhibition of mummies from ancient Egypt. The policy of the lending museum is that the artifacts may not be touched. You have a patron who is blind visit the exhibit. Would it be considered a "fundamental alteration" or a "reasonable modification" to let the visitor touch the art? "Fundamental alteration"



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

Assurances

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

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


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

☒ This application is scheduled to be approved by the applicant's board on 5/18/2016

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

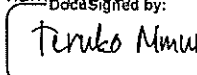
Applicant Authorized Official

Tiffany L Coghill Director of Operations
and Finance

name (typed) _____ title _____
DocuSigned by:

 5/2/2016
signature _____ date _____

Sponsored Organization/Group/Individual (if applicable)

Teruko Nimura
Teruko Nimura artist

name (typed) _____ title _____
DocuSigned by:

 5/2/2016
signature _____ date _____

City of Austin

name (typed) _____ title _____

signature _____ date _____

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

Please complete this form, and fax or e-mail it to Jesús Pantel at 512-974-9315 or jesus.pantel@austintexas.gov. 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 Teruko Nimura

Contact Name Teruko Nimura

Phone Number 5124963439

Fax Number _____

E-mail Address terukonimura@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 type="checkbox"/>	No <input checked="" type="checkbox"/>	
6. If yes to #5, will members of your group be using their own vehicles or renting a vehicle for this transportation?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
7. If no to #6, will you hire someone outside of your group to provide this transportation?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
8. Will you be using a City facility for your activity?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
9. If yes to #8, are you using the City's reservation agreement process to reserve your space?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	N/A <input type="checkbox"/>

CITY OF AUSTIN INSURANCE REQUIREMENTS



Cultural Arts
Division
CITY OF AUSTIN

Powered by ZoomGrants™

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

La Peña Latino Arts *IMERI GODIGNA COLLET*
Cross Walk on the Lake Austin

\$ 2,500 Requested

Submitted: 5/2/2016 2:31:59 PM (Pacific)

Project Contact

Cynthia Pérez
lapena227@gmail.com
Tel: 512 4776007

Additional Contacts

none entered

La Peña Latino Arts

227 Congress Ave
Austin
Texas,, 78701

director

Cynthia Perez
lapena227@gmail.com

Telephone 512 4776007

Fax

Web <http://www.lapena-austin.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

Irma

2. Last Name

Sota

3. Title

Co-Chair

4. Email

0comal@earthlink.net

5. Street Address

2804 saratoga drive

6. City

austin

7. State

texas

8. Zip/Postal Code

78733

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.

nov. 2014

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

- ☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

july2,2016 Start Date (MM/DD/YYYY)

september2 End Date (MM/DD/YYYY)

0.00 TOTAL

7. Are you a new applicant?

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

☒ Yes

☐ No

Section III. Application Questions

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

1. Is this application for a Sponsored Project

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

☒ YES

☐ NO

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

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

Crosswalk on the Lake

3. Sponsored Project Contact Information - FIRST NAME

Mery

4. Sponsored Project Contact Information - LAST NAME

Godigna Collet

5. Sponsored Project Contact Information - EMAIL

luciernaga07@gmail.com

6. Sponsored Project Contact Information - TELEPHONE

5127095358

7. Sponsored Project Mailing Address - ADDRESS

1909 Kenwood Ave

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

Texas

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78704

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

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

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

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

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

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

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

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

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

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

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

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

Narrative Part I - Project

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

This project involves the Austin Transportation Department. Consists in a crosswalk designed by Mery Godigna Collet and Luis R Gutierrez, to be located on Lake Austin Blvd. Transportation Department will be re-paving the street and installing the crosswalk between July 2nd and September 2nd. Artists will provide the stencils and materials and Transportation Department will provide the labor. This project is particularly interesting in the sense that Transportation Department is open to including an artistic and cultural element in the installation of crosswalks, making them more visually interesting, recognizing the individual identity of the area where the crosswalk is located and promoting pedestrian safety as well as drivers awareness

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

This project is a service to the community. Consist of participative and utilitarian art. Beautifies the City. Is for everyone. It opens a new window for visual artists to work in conjunction with the community and Transportation Department to achieve an art that is not only contemplative but also to be used and promote safety.

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?

This project enhances inclusive culture of Austin and at the same time promotes safety in a more artistic manner and re-enforces the personality of the city. In this particular case, the first artistically design crosswalk, we reflect the geographically proximity to the lake as well as the activities related to the lake as the offices of LCRA, marina and others.

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

This project is a service for the entire community. It opens a new window for artists to create public art that serves the entire community inclusive of the handicapped and kids at a low budget and low maintenance. Helps to educate both pedestrians and drivers.

Narrative Part III - Administrative Capability

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

We have already completed in time and in budget and in the satisfaction of the parts involved 2 different projects: One at the ESB-MACC in Austin (2015) and one in Marfa TX. (2015)

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

In conjunction with Transportation Department, polls and open channels so people can comment on their experience and effectiveness and give us feedback for future projects.

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

Social media where people can comment on their experience and effectiveness and give us feedback for future projects.

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

If not Applicable please type 'N/A'

N/A

Narrative Part IV - Economic, Cultural, and Social Impact

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

Safer streets as well as well marked crosswalks. New art scene.

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

This project enhances inclusive culture of Austin and at the same time promotes safety in a more artistic manner and re-enforces the personality of the city. Pedestrian safety is a public service to residents, tourist and visitors alike and it can be achieved in a more "fun" way.

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

This project is accessible to all and promotes the safety use of the streets by people with disabilities.

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

This project is accessible to all and promotes the safety use of the streets by economically disadvantage audiences.

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

Yes, we would like to partner with hotels in a near future to create other crosswalks.

Organizational History

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

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

☐ 2011-2012

☐ 2012-2013

☐ 2013-2014

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

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

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

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

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

In 2014 we begin promoting this idea, the Crosswalk Project. We have been working in conjunction with Transportation Department, AIPP and Austin Parks and Recreation. In 2015 we installed a pilot project in the City of Marfa. Later, in August 2015 we design and install our first Austin crosswalk project at the ESB-MACC. In April 2016, we received the approval from the transportation Department of our Nov. 2014 proposed design for Lake Austin Blvd.

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

<iframe width="560" height="315" src="https://www.youtube.com/embed/G9rlmKTSuOI" frameborder="0" allowfullscreen></iframe>

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$	\$ 4,500	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 6,000
Expenses	\$	\$ 4,500	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 6,000
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

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

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$	\$	\$ 0
14. Artistic Employee Costs	\$ 1,200	\$	\$ 1,200 Artists fee
15. Administrative Non-Employee Costs	\$	\$	\$ 0

16. Artistic Non-Employee Costs	\$ 760	\$ 1,500	\$ 2,260	Transportation Department installation cost (labor)
17. Travel	\$	\$	\$ 0	
18. Space Rental	\$	\$	\$ 0	
19. Equipment Rental	\$ 40	\$	\$ 40	Equipment needed to produce the stencil
20. Supplies and Materials	\$ 1,000	\$	\$ 1,000	Reflective paint and stencils to be provided to the Transportation Dep
21. Marketing and Promotion	\$ 800	\$	\$ 800	Video documentation of installation and public response to be published in social media
22. Production/Exhibit Costs	\$	\$	\$ 0	
23. Other	\$ 200	\$	\$ 200	Transportation cost
24. TOTAL EXPENSES	\$ 4,000	\$ 1,500	\$ 5,500	
Total	\$ 4,000	\$ 1,500	\$ 5,500	

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Inaguration	July-Sept 2016 TBD	Lake Austin Blvd	3701 Lake Austin Blvd Austin 78703	10
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					10

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

Required?

Attached Documents *

✓

[501\(c\) IRS Tax-exempt letter](#)

✓

[La PeñaBoardMembersList 2016](#)

✓

[La Peña 990EZ](#)

✓

[FY16CI Insurance Assessment Form-Attachment10](#)

✓

[Arts Contractors AccessibilityQuiz 2016](#)

✓

[Assurances signed Luis Gutierrez](#)

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

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Application ID: 56891

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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 La Peña

Contact Name Cynthia Perez

Phone Number 512 477 6007

Fax Number n/a

E-mail Address lapena227@ 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 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 checked="" type="checkbox"/>	N/A <input 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 La Peña

Sponsored Project (SP) Name (if applicable) Cross Walk on The Lake Austin

Contact (if an SP the contact person of SP)

Email lapena227@gmail.com

Phone 512-477-6007

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?

Accessible support devices request one week notice for accessible support .

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

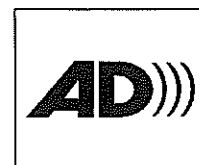


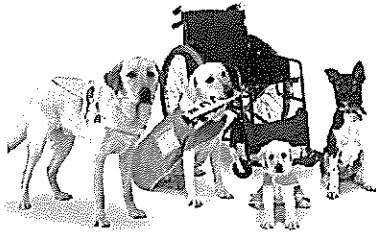
5

4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? No if it is does not have microphone s



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

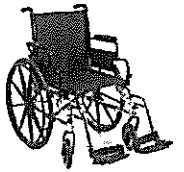




6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?
- A. Do you have a certification for your service dog?
 - B. What is your disability?
 - C. What a kind of tasks has your dog been trained to do for your disability?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

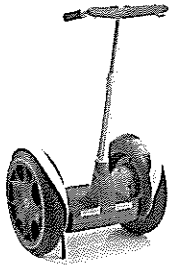
C

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 because it would alter Art.

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



Department of the Treasury
Internal Revenue Service

P.O. Box 2508
Cincinnati OH 45201

In reply refer to: 0248164838
Mar. 19, 2012 LTR 4168C EO
74-2338590 000000 00

00022772
BODC: TE

LA PENA INC
227 CONGRESS AVE
AUSTIN TX 78701-4021



028637

Employer Identification Number: 74-2338590
Person to Contact: MR. BROWN
Toll Free Telephone Number: 1-877-829-5500

Dear TAXPAYER:

This is in response to your Mar. 09, 2012, request for information regarding your tax-exempt status.

Our records indicate that you were recognized as exempt under section 501(c)(3) of the Internal Revenue Code in a determination letter issued in FEBRUARY 1985.

Our records also indicate that you are not a private foundation within the meaning of section 509(a) of the Code because you are described in section 509(a)(2).

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Please refer to our website www.irs.gov/efo for information regarding filing requirements. Specifically, section 6033(j) of the Code provides that failure to file an annual information return for three consecutive years results in revocation of tax-exempt status as of the filing due date of the third return for organizations required to file. We will publish a list of organizations whose tax-exempt status was revoked under section 6033(j) of the Code on our website beginning in early 2011.

La Peña Board of Directors for 2015-16

Irma Soto
President of the Board
2804 Saratoga Drive
Austin, Texas 78733
Ocomal@earthlink.net
512-501-0925
Lead Social Worker for Goals Program
Ethnicity: Chicana

Yeneli Flores
Board Member
421 Lilacway
Kyle, Texas 78640
yenelif26@gmail.com
512-514-5496
Housekeeping Manager for St. Cecilia's
Ethnicity: Mexican

Lidia Perez
Treasurer of the Board
3006 French Place
Austin, Texas 78732
lidiaperez227@gmail.com
512-554-3400
Treasurer of La Pena Gallery
Ethnicity: Chicana

Susanna Medrano
Board Member
5608 Parkcrest Dr, Suite 350
Austin, Texas 78731
wattersteam.susanna@gmail.com
512-554-6881
Real Estate Agent
Ethnicity: Latina

Carolina Rangel
Secretary of the Board
11545-B Maha Loop
Austin, Texas 78719
Carolinadressmaker07@hotmail.com
512-905-8565
Designer/Artisan/Mother
Ethnicity: Mexican

Lucia Orta
Board Member
703 Fletcher Street
Austin, Texas 78704
Lucy.Orta@sanjosehotel.com
512-586-5032
Head of Housekeeping for San Jose Hotel
Ethnicity: Chicana

Blanca Alvarado
Board Member
2914 Rio Grande St.
Austin, Texas 78705
blanca.elsolyluna@gmail.com
512-983-6187
Professor of Sociology
Ethnicity: Chicana

Venessa Ramos
Board Member
4303 Duval Street
Austin, Texas 78751
512-809-0259
venessa.v.ramos@gmail.com
Visual Artist
Ethnicity: Chicana

Return of Organization Exempt From Income Tax

2014

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

Do not enter social security numbers on this form as it may be made public.

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

Open to Public
InspectionDepartment of the Treasury
Internal Revenue Service

A For the 2014 calendar year, or tax year beginning **OCT 1, 2014** and ending **SEP 30, 2015**

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

C Name of organization
LA PENA, INC.

D Employer identification number
74-2338590

Number and street (or P.O. box, if mail is not delivered to street address) Room/suite
227 CONGRESS AVENUE

E Telephone number
512-477-6007

City or town, state or province, country, and ZIP or foreign postal code
AUSTIN, TX 78701

F Group Exemption Number

G Accounting Method: ☒ Cash ☐ Accrual Other (specify) _____

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

I Website: **WWW.LAPENA-AUSTIN.ORG**

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

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

L Add lines 5b, 6c, and 7b to line 9 to determine gross receipts. If gross receipts are \$200,000 or more, or if total assets (Part II, column (B) below) are \$500,000 or more, file Form 990 instead of Form 990-EZ **\$ 139,190.**

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

		1	2	3	4	5a	5b	5c	6a	6b	6c	6d	7a	7b	7c	8	9	10	11	12	13	14	15	16	17	18	19	20	21
Revenue	1	Contributions, gifts, grants, and similar amounts received																105,309.											
	2	Program service revenue including government fees and contracts																33,767.											
	3	Membership dues and assessments																											
	4	Investment income SEE SCHEDULE O																114.											
	5a	Gross amount from sale of assets other than inventory																											
	5b	Less: cost or other basis and sales expenses																											
	5c	Gain or (loss) from sale of assets other than inventory (Subtract line 5b from line 5a)																											
	6	Gaming and fundraising events																											
	6a	Gross income from gaming (attach Schedule G if greater than \$15,000)																											
	6b	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)																											
6c	Less: direct expenses from gaming and fundraising events																												
6d	Net income or (loss) from gaming and fundraising events (add lines 6a and 6b and subtract line 6c)																												
7a	Gross sales of inventory, less returns and allowances																												
7b	Less: cost of goods sold																												
7c	Gross profit or (loss) from sales of inventory (Subtract line 7b from line 7a)																												
8	Other revenue (describe in Schedule O)																												
9	Total revenue. Add lines 1, 2, 3, 4, 5c, 6d, 7c, and 8																139,190.												
Expenses	10	Grants and similar amounts paid (list in Schedule O)																											
	11	Benefits paid to or for members																41,337.											
	12	Salaries, other compensation, and employee benefits																											
	13	Professional fees and other payments to independent contractors																											
	14	Occupancy, rent, utilities, and maintenance SEE SCHEDULE O																29,010.											
	15	Printing, publications, postage, and shipping																3,852.											
	16	Other expenses (describe in Schedule O) SEE SCHEDULE O																62,397.											
	17	Total expenses. Add lines 10 through 16																136,596.											
Net Assets	18	Excess or (deficit) for the year (Subtract line 17 from line 9)																2,594.											
	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)																47,855.											
	20	Other changes in net assets or fund balances (explain in Schedule O)																0.											
	21	Net assets or fund balances at end of year. Combine lines 18 through 20																50,449.											

LHA For Paperwork Reduction Act Notice, see the separate instructions.

Form 990-EZ (2014)

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 5/1/2016

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

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

Applicant Authorized Official

Cynthia PEREZ Director
name (typed) title
Cynthia Perez
signature date

Sponsored Organization/Group/Individual (if applicable)

Luis R. Gutierrez artist
name (typed) title
Luis R. Gutierrez 5/2/2016
signature date

City of Austin

name (typed) title

signature date



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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

La Peña Latino Arts

INVITATION, LITERATURE AND CULTURAL Exposé OF A CELEBRATED AFRICAN WRITER

\$ 5,000 Requested

Submitted: 5/2/2016 3:06:55 PM (Pacific)

Project Contact

KENNETH NNAMDI
K.NNAMDI2015@GMAIL.COM
Tel: 512-698-8361

Additional Contacts

k.nnamdi2015@gmail.com

La Peña Latino Arts

227 Congress Ave
Austin, TX 78701

DIRECTOR
CYNTHIA PEREZ
Lapena227@gmail.com

Telephone 512-477-6007

Fax

Web <http://www.lapena-austin.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

IRMA

2. Last Name

SOTO

3. Title

CO CHAIR

4. Email

0coma@earthlini.net

5. Street Address

2804 Saratoga drive

6. City

AUSTIN

7. State

TX

8. Zip/Postal Code

78733

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.

11/2014

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

the application deadline?

☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

08/26/2016 Start Date (MM/DD/YYYY)

08/27/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

7. Are you a new applicant?

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

☒ Yes

☐ No

Section III. Application Questions

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

1. Is this application for a Sponsored Project

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

☒ YES

☐ NO

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

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

INVITATION, HOSTING, LITERATURE AND CULTURAL Exposé OF A CELEBRATED AFRICAN WRITER

3. Sponsored Project Contact Information - FIRST NAME

KENNETH

4. Sponsored Project Contact Information - LAST NAME

NNAMDJ

5. Sponsored Project Contact Information - EMAIL

K.NNAMDI2015@GMAIL.COM

6. Sponsored Project Contact Information - TELEPHONE

512-6988361

7. Sponsored Project Mailing Address - ADDRESS

P.O.BOX 32

8. Sponsored Project Mailing Address - CITY

AUSTIN

9. Sponsored Project Mailing Address - STATE

TEXAS

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78767

11. Sponsored Project DISTRICT NUMBER - Enter your organization's City of Austin voting district number (effective January 1, 2015). You can access district location via the interactive map at <http://www.austinredistricting.org/maps/interactive-final-map>. The District Number should be based on the mailing address of the Sponsored Project unless the mailing address is a PO Box. If a PO Box use the district number of the Sponsored Project's primary contact's physical address.

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

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

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

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

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

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

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

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

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

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

Narrative Part I - Project

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

The project will be the invitation, hosting and featuring of the works of a highly known and respected African writer/ poet. The 2-day event will be open to the public and will be an exposé of the rich cultural perspectives enshrined in the literary works. The author will answer questions on his/ her reporting and writing on issues from the often neglected but highly relevant views of an Afrocentric or African in Diaspora holistic world view. This will be in the beginning of September 2016 and will be on a Friday evening and Saturday afternoon in Austin , Texas . Subject to confirmation of invitation, we intend to choose and have an exposé of either Wole Soyinka or Winnie Madikizela Mandela

(Wole Soyinka; a playwright and a poet, is The first African to have won a noble prize in Literature)

(Winnie M. Mandela : books written: "491 Days in prison", "Part of my soul went with him", Une part de mon âme, Part of My Soul, Ein Stueck Meiner Seele Ging Mit Ihm)

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

This project, as part of the eventual take off of the African and African in diaspora museum, in the long run, will greatly correct and fill the need for exposé of the rich culture and literature of this large unique increasing groups of Africans in Diaspora, Non-black lovers of African culture and literature, Blacks in Austin and USA in general. For the Africans and Africans in diaspora in Austin, there is seldom any events, museum, etc, here in Austin to recognize their presence as they are always wrongly ascribed to a generic demographic group.

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?

Having an exposé and review of the works of any of these undermentioned personalities in Austin will go a long way in validating that Austin is a multicultural vibrant inclusive city.

Wole Soyinka:

Wole Soyinka is the first African to have won the prestigious Noble Prize in Literature in 1986, yet nobody knows of him here in Austin. His early poems reflect his experiences and cultural conflicts in England and western world in the early 1960s, as an African, and the challenging issues of post-colonial modern Africa, even on his return to Africa, from England. He has written many books, poems, and has his drama and drum groups.

Winnie Mandela:

"Despite the conflicts, Winnie Mandela is still widely revered for her role in ending South Africa's oppressive policies. Her story has been the subject of an opera, books and films. Winnie has been portrayed by many different actresses and in a number of screen productions. She was played by actress Alfre Woodard in the 1987 television movie *Mandela*; by Sophie Okonedo in the TV movie *Mrs Mandela* (2010); and by Jennifer Hudson in the 2011 film *Winnie*, which was produced by Bishop T.D. Jakes." (Biography.com)

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 Artistic, Cultural, and Literature contributions of Africans and Africans in diaspora are hardly mentioned or shown in Austin, despite the significant population of this unique group of people. They are marginalized and under-served. This could be because this group is always wrongly and generically lumped as one homogeneous cultural group of African Americans. Most people in Austin are therefore not familiar with even the First African to have won a Noble prize in Literature.

As the world is turning into a global village, we intend to make this as an ongoing event in Austin, by inviting different Africans and Africans in diaspora artists, writers, etc from different countries, and having book reviews and discussions of their works.

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?

Kenneth Nnamdi, who represents the Museum management comes from a solid background needed for this project. He taught African Literature, poems and African History in Africa. He later taught Writing and Reading, ESL at a college in Florida, and was the first instructor to introduce students to African prose and Poems. He also had a retail outlet that was selling African Artifacts. He later was among the pace setters to start the Afrocentric methods and case management of mentally ill and substance abuse population. He later moved up to manage a multi facilities program for the same population, where he supervised more than 40 employees.

He has also taught Management and Marketing at university in Florida. He won two Int poetry competitions.

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

The effectiveness of the project will be evaluated through a detailed post event survey that will be given to the audience. We will also use the contact addresses of registered attendees to administer a 'post event survey'. The holistic surveys will attempt to get feedbacks on different issues like, the effectiveness of the writer invited, the communication styles, the location, timing, areas to improve on, etc. We will also have such survey and feedbacks from the writer, special invited guests, etc.

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

Such questionnaire mentioned in #20, will include detailed information on the audience demographics, states and countries of abode and origins, social and recreational likes, etc.

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

If not Applicable please type 'N/A'

YES,

The fiscal sponsor has a long history of successful and positive management of projects applied for and funded by the city of Austin.

Narrative Part IV - Economic, Cultural, and Social Impact

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

Yes. We carefully selected multi talented and achieved writers whose works excelled and appealed to multi interests groups, in areas such as culture, Literacy, political, gender empowerment, spiritual, social, etc. The project not only meets the unique needs of the African and Africans in diaspora, but also the yearnings and aspirations of those who may not fall into the above mentioned groups, but are active lovers and celebrants of

the dynamics of cultural differences which Austin is aspiring to be.

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

Apart from the local advertisement of the event, the online featured information of such pre and post event will continue to feature Austin as grass - root culturally tolerant city and as such, a place to live or visit for anyone checking the city out. This has a tremendous positive economic effect. Having such very important personality to visit Austin will draw a lot of crowd both within and outside Austin and this will translate to higher positive economic activities that weekend for retailers and other businesses, including students.

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

The coordinator of this project, Kenneth Nnamdi, is a disabled person and as such, makes extra efforts to ensure ADA compliance and going that extra mile for disabled persons. Forum for optional disclosure of disabilities and best accommodation needed will be provided in the registration form. A few free thickets will be given to disabled people.

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

In addition to making the tickets very affordable, we intend to give 10 free tickets to those who do not have means to pay or disabled. This is important to us, as we intend to make the event affordable to and well attended to by varying people of different socio-economic backgrounds.

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

We have already started reaching out to the universities and other organizations in Austin and surroundings to either partner with us or at least create the awareness and encourage their students to attend. We are also talking to the Austin Convention center and the center has been very resourceful.

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 Museum of Africans and Africans in Diaspora, an non profit organization, was incorporated as an assumed name under the umbrella of Earthniques Resources Empowerment, with the Texas Secretary of States on 11/24/2014. With the certificate file number :801740592. In 2014, the organization was invited and attended as a guest of the president of the Democratic Republics of Ghana in collaboration with the President of Rwanda, two former presidents and other dignitaries, for the celebration of literally works and life time achievements of Prof Wole Soyinka,(our proposed invited writer) in Government house, Accra Ghana. We were later invited and treated to a tour of the museum of the " Father of modern Pan Africanism" Dr Kwame Nkrumah. Our museum of Africans and Africans in Diaspora not only was exposed to Nkrumah's writings, but was able to discuss the possibilities of getting copies of such works, and unique photos for our museums , here in Austin. This project is an integral part of our long term goal, which is to have the Museum of Africans and Africans in Diaspora.

The African word 'OBI' has dual distinctive pronunciations and meanings but has the same spellings and the same result. In the first meaning OBI, is the most important place in the king's palace where community leaders meet to make important decisions for the progress of the African village. The second OBI, (with dragged 'O' pronunciation) means a person's heart where love and personal decisions flow from.

The OBI Africans and Africans in Diaspora museum will:

- Be a place where people can come, explore the ambiance and unique arts and culture of the Africans in Diaspora, or just relax and enjoy the soft background drum music of the museum.
 - Feature and celebrate the achievements of women of Africans in Diaspora and African countries.
 - Feature exposé of different artifacts and works of arts from different African countries.
 - Have brief historical background of each work of art from Africa and the Diaspora .
 - Feature Africans in Diaspora who have excelled in different works of life in USA
 - Feature and invite writers, poets, musicians, artists and leaders from Africans in Diaspora and African countries.
 - Feature book reviews and "FRIENDS OF AFRICAN LITERATURE" Club.
- African coffee and snacks will also be regularly served.

Online Documentation

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

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

N/A

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 0	\$ 0	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 100,000
Expenses	\$ 300	\$ 12,000	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 100,000
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 10,400 Ticket sales; 1040 tickets @\$10 each. 1040 x \$10=\$10,400	\$ 10,400
2. Total Other Earned Income	\$ 4,000 sales of african fabric-bags, caps, clothes, artifacts,@\$20 x 200=\$ 4000	\$ 4,000
3. TOTAL EARNED INCOME	\$ 14,400	\$ 14,400
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$	\$ 0
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 500 cash	\$ 500
8. TOTAL UNEARNED INCOME	\$ 500	\$ 500
9. COA Request Amount	\$ 5,000	\$ 5,000
10. TOTAL CASH INCOME	\$ 19,900	\$ 19,900
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 2,500	\$ 2,500
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 22,400	\$ 0
Total	\$ 22,400	\$22,400

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$ 2,500	\$ 2,000	\$ 4,500 Project Director-\$25/hr x100hrs
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$ 500	\$	\$ 500 project Asst.\$10 x 50hrs
16. Artistic Non-Employee Costs	\$ 3,000	\$	\$ 3,000 writer/speaker's fees for the 2 day event.
17. Travel	\$ 5,000	\$	\$ 5,000 Writer/speaker R/T travel from Africa.
18. Space Rental	\$ 3,400	\$	\$ 3,400 2 days rental in the convention center or hotel (awaiting confirmation from convention center)
19. Equipment Rental	\$ 1,000	\$	\$ 1,000
20. Supplies and Materials	\$ 100	\$	\$ 100
21. Marketing and Promotion	\$ 1,500	\$ 500	\$ 2,000 In kind ads from Huston-Tillotson University, and UT African in Diaspora Studies.

22. Production/Exhibit Costs	\$	\$	\$ 0
23. Other	\$ 2,900	\$	\$ 2,900
fiscal sponsor fee=\$500 writer/speaker lodging and his/hr asst for 3 nights=\$2000 writer's and Asst feeding 3times /day x2 D X 2 persons =\$400			
24. TOTAL EXPENSES	\$ 19,900	\$ 2,500	\$ 22,400
Total	\$ 19,900	\$ 2,500	\$ 22,400

Project Summary

FY16

Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	INTRODUCTION OF PANEL OF GUESTS, THE AUTHOR, DISCUSSION OF THE AUTHOR'S POEMS/ LITERATURE WORKS, CULTURAL PREVAILING BACKGROUNDS THAT MOTIVATED SUCH WRITING, Q & A FROM AUDIENCE,VOTE OF THANKS AND RECOGNITION OF SPONSORS LIKE THE CITY OF AUSTIN, SIGNING OF AUTOGRAPHS AND PHOTO OPS	08/26/2016	AUSTIN CONVENTION CENTER	500 EAST CESAR CHAVEZ ST AUSTIN	1
Activity 2	INTRODUCTION OF PANEL OF GUESTS, THE AUTHOR, DISCUSSION OF THE AUTHOR'S POEMS/ LITERATURE WORKS, CULTURAL PREVAILING BACKGROUNDS THAT MOTIVATED SUCH WRITINGS, Q & A FROM AUDIENCE,VOTE OF THANKS AND RECOGNITION OF SPONSORS LIKE THE CITY OF AUSTIN, SIGNING OF AUTOGRAPHS AND PHOTO OPS, END OF PROGRAM.	08/27/2016	AUSTIN CONVENTION CENTER	500 EAST CESAR CHAVEZ ST AUSTIN	1
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					2

Section V. Documents

Documents Requested *

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

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

Required?



Attached Documents *

[501c3 Tax exempt letter](#)



[La Peña Board Members List 2016](#)



[La Pena 990EZ 2014](#)

[RESUME](#)



[community initiative grant city of Austin insurance](#)



[COMMUNITY GRANT INITIATIVE ADA QUIZ](#)

[download template](#)

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

[download template](#)



[Assurances signed Kenneth](#)

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

Application ID: 56886

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

Kenneth U. Nnamdi K.Nnamdi2015@gmail.com 512 6988361
P.O Box 32 Austin, Texas, 78767

Objectives: To obtain a position.

Professional Experience

PROGRAM DIRECTOR/ GRANT WRITER

Earthnique Resources Empowerment Austin, TX 01-13-Present.
Search for relevant grants, write grants for different empowerment issues.
Write grants and develop actions plans for takeoff of the Museum of Africans in Diaspora.

PROGRAM DIRECTOR/ GRANT ADMINISTRATOR

Valley Youth Empowerment Harlingen, TX 06-09-10-13
Responsible for the overall management of a youth program that is focused on breaking every barrier to excellence in all areas, including education, career etc.
Write grants for the program, Budget and financial issues.
Represent the program in all levels.
Train the youths in various personal development and college/career readiness skills.

Nursing Clinical Experience

Cedar Hospital, Med Surgical Dept Miami, FL 01-00-04-00
Assumed various nursing management roles including assignment of patients to nurses. Gave medications. Voted the best for the clinical project implementation within the floor.

TUTOR

Texas state technical college, Harlingen, TX 05-07 - 07-07
Responsible for tutoring writing and reading to THEA program students
Design lesson plans and provide additional resources to help student pass state tests.

SUBSTITUTE TEACHER

La Joya independent school district La Joya, TX 02-06 - 05-07
Substitute teaching

TEACHER

Dade County Public Schools Miami, FL 06- 05-12-05
Responsible for teaching special need students.

INSTRUCTOR

Miami Dade College Miami, FL 09-04-12-05
Responsible for teaching English language and writing, both on line and one on one in a lab setting.

PROFESSOR

Florida National University Miami FL 05-98-12-00
Taught the following courses: business, finance, marketing and economic.
Taught Registered Nurse managers and Directors, specific Management related courses.
Designed lessons plans and progressive teaching methods for courses.

MENTAL HEALTH TECHNICIAN

Westchester/ Southern wind Hospitals Miami, Florida 03-98—12-99

Assisted patients with Activities of Daily Living skills. Organized group therapy. Monitored patients' health status and reported to Registered Nurse.

PROGRAM MANAGER

Columbus Area Community Mental Health Columbus, OH 01-95-11-96

As an Executive Level Management position, Holistically managed five facilities for the county's severely mentally disabled including MR/DD, dual diagnosis and substance abuse population. Participated in development of policies and procedures and other applicable standards for the program. Hired, trained and supervised more than forty five employees including RNs, Case Managers etc. Monitored staff performance. Monitored budget and inventory control. Co-founded a support group for the young male clients. Represented the executive branch in labor union negotiations for the program. Used innovative therapeutic interventions to assist "at risk" clients to achieve treatment goals. Maintained state, county and other accrediting agencies' licensure compliance.

CASE MANAGER: Afrocentric Team

South East Community Mental Health Center, Columbus, OH 06-93-01-95

Responsible for managing holistic treatment plans for assigned case load.

Team contributor in intake, assessment, and discharge processes of clients.

Used innovative therapeutic intervention to assist "at risk" clients to achieve treatment goals.

Advocate for services for optimal independence of consumers.

INSTRUCTOR

Miami Dade College Miami, FL 02-92-02-93

Responsible for teaching English language and writing both on line and one on one in a lab setting.

Helped computerized tutorials for students including ABE/GED students.

EDUCATION

Nova Southeastern University

ABD in Doctor of Education

Ft. Lauderdale, FL

ABD: doctor of education program

University of the District of Columbia

Master of Business Administration [MBA]

Washington DC

December 1989

Miami Dade Community College

Associate of Science in Nursing

Miami, Florida

April 2000

Overseas Volunteer: Volunteered in teaching expectant mothers and families about the women's health and expectation of "well mother and baby" from a Christian perspective in slumps of Nigeria.

Did health assessment to expectant mothers and babies. Participated in prayer group.

Formed a clearing house for possible referrals of severe health issues of kids for possible overseas treatment.

Achievements: - Two times winner of "EDITOR'S CHOICE AWARD" for poetry: International library of poets.

- Wrote the grant award winning mission statement for neighborhood Violence reduction program for teenagers.

-Co- founded men's support group for mentally disabled

Certifications: State of Texas; Special education [TexEs Special education Ec-12]

: State of Connecticut: School Business Administrator License

PHILANTHROPY: Found and funded an international philanthropy that pays for the upkeep of the disadvantaged elderly women in rural Africa.

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 La Peña

Contact Name Cynthia Perez

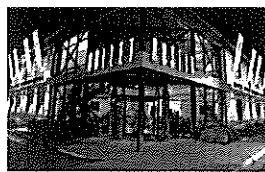
Phone Number 512 477 6007

Fax Number n/a

E-mail Address lapena227@ 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 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 checked="" type="checkbox"/>	N/A <input 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 La Peña

Sponsored Project (SP) Name (if applicable) Cross Walk on The Lake Austin

Contact (if an SP the contact person of SP)

Email lapena227@gmail.com

Phone 512-477-6007

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?

Accessible support devices request one week notice for accessible support.



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

5

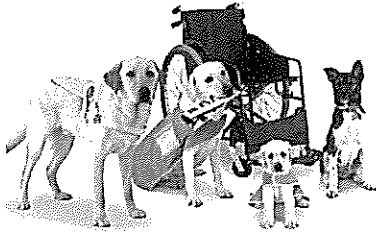
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? No if it does not have microphones



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

VSA Texas Long Center



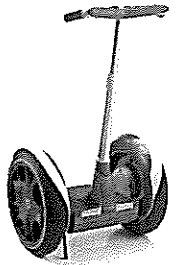


6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?
- A. Do you have a certification for your service dog?
 - B. What is your disability?
 - C. What a kind of tasks has your dog been trained to do for your disability?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



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



Department of the Treasury
Internal Revenue Service

P.O. Box 2508
Cincinnati OH 45201

In reply refer to: 0248164838
Mar. 19, 2012 LTR 4168C EO
74-2338590 000000 00

00022772
BODC: TE

LA PENA INC
227 CONGRESS AVE
AUSTIN TX 78701-4021

328637

Employer Identification Number: 74-2338590
Person to Contact: MR. BROWN
Toll Free Telephone Number: 1-877-829-5500

Dear TAXPAYER:

This is in response to your Mar. 09, 2012, request for information regarding your tax-exempt status.

Our records indicate that you were recognized as exempt under section 501(c)(3) of the Internal Revenue Code in a determination letter issued in FEBRUARY 1985.

Our records also indicate that you are not a private foundation within the meaning of section 509(a) of the Code because you are described in section 509(a)(2).

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Please refer to our website www.irs.gov/efo for information regarding filing requirements. Specifically, section 6033(j) of the Code provides that failure to file an annual information return for three consecutive years results in revocation of tax-exempt status as of the filing due date of the third return for organizations required to file. We will publish a list of organizations whose tax-exempt status was revoked under section 6033(j) of the Code on our website beginning in early 2011.

La Peña Board of Directors for 2015-16

Irma Soto
President of the Board
2804 Saratoga Drive
Austin, Texas 78733
Ocomal@earthlink.net
512-501-0925
Lead Social Worker for Goals Program
Ethnicity: Chicana

Yeneli Flores
Board Member
421 Lilacway
Kyle, Texas 78640
yenelif26@gmail.com
512-514-5496
Housekeeping Manager for St. Cecilia's
Ethnicity: Mexican

Lidia Perez
Treasurer of the Board
3006 French Place
Austin, Texas 78732
lidiaperez227@gmail.com
512-554-3400
Treasurer of La Pena Gallery
Ethnicity: Chicana

Susanna Medrano
Board Member
5608 Parkcrest Dr. Suite 350
Austin, Texas 78731
wattersteam.susanna@gmail.com
512-554-6881
Real Estate Agent
Ethnicity: Latina

Carolina Rangel
Secretary of the Board
11545-B Maha Loop
Austin, Texas 78719
Carolinadressmaker07@hotmail.com
512-905-8565
Designer/Artisan/Mother
Ethnicity: Mexican

Lucia Orta
Board Member
703 Fletcher Street
Austin, Texas 78704
Lucy.Orta@sanjosehotel.com
512-586-5032
Head of Housekeeping for San Jose Hotel
Ethnicity: Chicana

Blanca Alvarado
Board Member
2914 Rio Grande St.
Austin, Texas 78705
blanca.elsolyluna@gmail.com
512-983-6187
Professor of Sociology
Ethnicity: Chicana

Venessa Ramos
Board Member
4303 Duval Street
Austin, Texas 78751
512-809-0259
venessa.v.ramos@gmail.com
Visual Artist
Ethnicity: Chicana

Return of Organization Exempt From Income Tax

2014

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

Do not enter social security numbers on this form as it may be made public.

Information about Form 990-EZ and its instructions is at www.irs.gov/form990.Open to Public
InspectionDepartment of the Treasury
Internal Revenue Service

A For the 2014 calendar year, or tax year beginning **OCT 1, 2014** and ending **SEP 30, 2015**

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

C Name of organization
LA PENA, INC.

D Employer identification number
74-2338590

Number and street (or P.O. box, if mail is not delivered to street address) Room/suite
227 CONGRESS AVENUE

E Telephone number
512-477-6007

City or town, state or province, country, and ZIP or foreign postal code
AUSTIN, TX 78701

F Group Exemption Number

G Accounting Method: ☒ Cash ☐ Accrual Other (specify) _____

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

I Website: **WWW.LAPENA-AUSTIN.ORG**

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

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

L Add lines 5b, 6c, and 7b to line 9 to determine gross receipts. If gross receipts are \$200,000 or more, or if total assets (Part II, column (B) below) are \$500,000 or more, file Form 990 instead of Form 990-EZ **\$ 139,190.**

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

		1	2	3	4	5a	5b	5c	6a	6b	6c	6d	7a	7b	7c	8	9	10	11	12	13	14	15	16	17	18	19	20	21
Revenue	1	Contributions, gifts, grants, and similar amounts received															105,309.												
	2	Program service revenue including government fees and contracts															33,767.												
	3	Membership dues and assessments																											
	4	Investment income SEE SCHEDULE O															114.												
	5a	Gross amount from sale of assets other than inventory																											
	5b	Less: cost or other basis and sales expenses																											
	5c	Gain or (loss) from sale of assets other than inventory (Subtract line 5b from line 5a)																											
	6	Gaming and fundraising events																											
	6a	Gross income from gaming (attach Schedule G if greater than \$15,000)																											
	6b	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)																											
6c	Less: direct expenses from gaming and fundraising events																												
6d	Net income or (loss) from gaming and fundraising events (add lines 6a and 6b and subtract line 6c)																												
7a	Gross sales of inventory, less returns and allowances																												
7b	Less: cost of goods sold																												
7c	Gross profit or (loss) from sales of inventory (Subtract line 7b from line 7a)																												
8	Other revenue (describe in Schedule O)																												
9	Total revenue. Add lines 1, 2, 3, 4, 5c, 6d, 7c, and 8															139,190.													
Expenses	10	Grants and similar amounts paid (list in Schedule O)																											
	11	Benefits paid to or for members															41,337.												
	12	Salaries, other compensation, and employee benefits																											
	13	Professional fees and other payments to independent contractors																											
	14	Occupancy, rent, utilities, and maintenance SEE SCHEDULE O															29,010.												
	15	Printing, publications, postage, and shipping															3,852.												
	16	Other expenses (describe in Schedule O) SEE SCHEDULE O															62,397.												
17	Total expenses. Add lines 10 through 16															136,596.													
Net Assets	18	Excess or (deficit) for the year (Subtract line 17 from line 9)															2,594.												
	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)															47,855.												
	20	Other changes in net assets or fund balances (explain in Schedule O)															0.												
	21	Net assets or fund balances at end of year. Combine lines 18 through 20															50,449.												

LHA For Paperwork Reduction Act Notice, see the separate instructions.

Form 990-EZ (2014)



Office of the Secretary of State

CERTIFICATE OF FILING OF

EARTHNIQUE RESOURCES EMPOWERMENT

File Number: 801740592

Assumed Name:

THE MUSEUM OF AFRICAN AND AFRICANS IN DIASPORA

The undersigned, as Secretary of State of Texas, hereby certifies that the assumed name certificate for the above named entity has been received in this office and filed as provided by law on the date shown below.

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

Dated: 11/24/2014

Effective: 11/24/2014



NANDITA BERRY

Nandita Berry
Secretary of State

Assurances

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

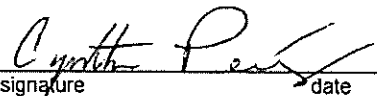
1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined 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 5/11/16
☐ 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.

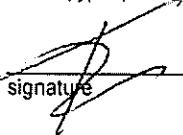
Applicant Authorized Official

CYNTHIA PEREZ, DIRECTOR
name (typed) title


signature date

Sponsored Organization/Group/Individual (if applicable)

Kenneth NWAMDI - DIRECTOR
name (typed) title

 05-02-2016
signature date

City of Austin

name (typed) title

signature date



**Cultural Arts
Division**
CITY OF AUSTIN

Powered by ZoomGrants™

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

MINDPOP

MINDPOP: Strengthening the Arts Community in Austin

\$ 7,500 Requested

Submitted: 5/2/2016 9:18:56 AM (Pacific)

Project Contact

Joy Selak

joy.selak@mindpop.org

Tel: 512 796 6974

Additional Contacts

none entered

MINDPOP

5511 Parkcrest
Suite 207
Austin, TX 78731

Telephone 512 751 1944

Fax

Web www.mindpop.org

Executive Director

Brent Hasty PhD

brent.hasty@mindpop.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

Michele Walker-Moak

2. Last Name

Walker-Moak

3. Title

4. Email

michele_walker-moak@amat.com

5. Street Address

9700 US Hwy 290 East, M/S 3300

6. City

Austin

7. State

TX

8. Zip/Postal Code

78724

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.

August 2013

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

- ☒ Yes
- ☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

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

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

0.00 TOTAL

7. Are you a new applicant?

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

☒ Yes

☐ No

Section III. Application Questions

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

1. Is this application for a Sponsored Project

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

☐ YES

☒ NO

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

-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).

This grant will provide funding for a series of public events designed to help teaching artists working in the field of creative learning gain knowledge and skills to increase their professional capacity and job opportunities. The proposed grant covers three major activities:

7/2016 FLASHDRIVE Quarterly Community Arts Partner Forum

9/2016 MINDPOP Distinguished Speaker Series featuring Eric Booth

9/2016 FLASHDRIVE Quarterly Community Arts Partner Forum

The events are open to all artists and arts organizations and convene at various locations. The Arts Partner Forums are in their 3rd year, the Distinguished Lecture Series is an inaugural event with the intent to continue with 3 Lectures a year.

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

This project serves two vital roles in the Austin community. First, a critical piece in the professional development of artists is the opportunity to gain wisdom and insights from leading experts. The MINDPOP Distinguished Speaker Series provides access to our nation's greatest minds in this field. We believe access to these thinkers will inspire our artistic community to greater heights. Likewise, sharing personal ideas and practices with colleagues in a community-based forum is an opportunity often neglected in our work. MINDPOP's FLASHDRIVE program provides an organized space for artists to share their practices, concerns and needs and allows the opportunity for valuable mentoring and career development for Austin artists.

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?

MINDPOP is a recognized leader in the field of creative learning. With Austin ISD, we have received two prestigious NEA Collective Impact grant awards, a grant award for our FLASHDRIVE program and support from the Kennedy Center through its Any Given Child Initiative. Our leadership is frequently asked to present in national forums including the recent National Endowment for the Arts Education convening, the Kennedy Center's National Partners in Education, The Kennedy Center's Any Given Child convening, the National PTA Convention and the Arts Education Partnership annual forum. MINDPOP Executive Director, Dr. Brent Hasty speaks internationally on these topics including at the Hawke Centre for Social Justice in Adelaide, Australia.

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 topics addressed at the FLASHDRIVE community forums are identified by participating Austin artists and the decision to bring nationally known contributors in the field to Austin was an outcome of these discussions. A diverse group of these stakeholders will select the speakers for the Distinguished Speaker inaugural season. Our FLASHDRIVE program is open to all teaching artists and provides an ongoing opportunity for valuable mentoring and career development for younger and emerging artists. This program has grown in participation each year, and we work collaboratively

with the City of Austin cultural centers to include emerging artists from historically underserved communities, particularly artists of color, in FLASHDRIVE.

Narrative Part III - Administrative Capability

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

The budget for this grant is based on MINDPOP's experience conducting workshops, preparing and distributing materials and hosting partner events. In the 2014-15 fiscal year, MINDPOP enjoyed the donor support of our full board, 15 corporate, government and foundation funders and 43 individuals with an average donation of over \$500. Over 60% of this funding was unrestricted general operating support, and a \$15,000 NEA grant was directed to the support of our FLASHDRIVE program. In this 2015-16 fiscal year, we are tracking to maintain or improve on these numbers, with moderate budget growth and an increasing operational reserve. Funding for this grant will allow us to focus on specific areas of interest identified by our partners.

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

MINDPOP utilizes multiple methods to assess each event we lead or host, including satisfaction surveys, impact surveys, focus groups and follow-up data collection tools to measure durability of these impacts over time. It is our practice to conduct surveys and evaluations on all of our activities and adjust our practices based on results. With the FLASHDRIVE Program, we survey our partners after every meeting, and we have assembled partner task forces and committees to determine topic focus going forward. Impact surveys will be conducted at each Distinguished Speaker Series event. MINDPOP has demonstrated our experience by leading a statewide research project for the Texas Cultural Trust and maintaining a data sharing agreement with AISD.

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

MINDPOP will collect demographic data on all attendees to the Speaker Series, including zip codes, to track tourist attendance. Impact surveys will be conducted at all three events. We use multiple methods to assess our success with all audiences, including teachers, school leaders, arts partners and community or visitor attendees. Our experience leading statewide research on arts learning with the Texas Cultural Trust has given us skills to collect broad based outcomes, and our relationship with Austin ISD involves pulling and comparing participant vs. non-participant data and outcomes.

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

If not Applicable please type 'N/A'

N/A

Narrative Part IV - Economic, Cultural, and Social Impact

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

The community forums and the distinguished speaker series both contribute to the Create Austin goal of developing a Teaching and Learning Project for systemic improvement of arts and creativity education. As the Creative Learning Initiative, led by MINDPOP, has grown to serve 44 schools, nearly 2500 educators and more than 32,000 students in Austin, campus leaders have identified gaps in arts learning on their campuses and there is greater demand for the services of Austin teaching artists. For example, CLI campuses have twice as many arts partners at every grade level K-5, the number of middle school students engaged in arts classes has increased steadily and students on CLI campuses have greater access to theater, dance and media arts.

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

We will use print and social media to market the project to general audiences as well as targeting specific audiences including historically underrepresented communities. The Distinguished Speaker Series content will live at the intersection of arts, creativity, innovation and learning and this hybridity will be attractive to a broad audience from many fields of interest. FLASHDRIVE, now in its 3rd year, has grown to over 50 participating artists and organizations, who will also use their communication tools to market to their constituents. Organizations like Ballet Austin, the Contemporary Austin, Forklift Danceworks, UT Drama for Schools, the VSA and ZACH Theatre also serve a combination of residents, visitors and tourists.

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

The Distinguished Speaker event will be held in a ADA compliant facility and we will partner with VSA Texas to reach audiences with disabilities. It is our intention to have the lectures interpreted for the deaf community. The venues for all FLASHDRIVE meetings are also held in accessible facilities and an area of focus in the collaborative learning of FLASHDRIVE is presenting strategies useful in reaching disabled, high needs and underserved communities and including artists with disabilities in our programs and partnerships.

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

The event is free and will be marketed in publications or listings of organizations serving economically disadvantaged audiences. We will invite historically underserved populations in three ways: targeting culturally specific media, using partners to communicate directly with constituents, and leveraging our partnerships with City of Austin cultural centers to reach a broad, city wide population. MINDPOP, as leader of the Creative Learning Initiative in Austin ISD is actively engaged in serving a community that represents over 60% high needs students. Our colleagues in AISD—campus leaders, teachers and community—are attuned to our work and will be encouraged to participate in the free Distinguished Speaker Series lectures.

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

We will collaborate with our many partners in Austin to inform Austin's convention and hotel/motel industries about our series. These partners, such as Ballet Austin, ZACH Theatre, The Paramount, Austin Shakespeare and others regularly work with the tourism industries. We will communicate the prominence and accomplishments of the inaugural speaker for our Distinguished Speaker Series, Eric Booth, who is known as 'one of the 50 most important U.S. arts leaders' and is author of 5 books on creativity and the arts. He is widely referred to as one of the nation's most creative teachers and as the father of the teaching artist profession. He is a frequent keynote speaker on the arts to national and international groups of all kinds.

Organizational History

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

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

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

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

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

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

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

In 2009, a group of Austin educators, philanthropists, parents and civic leaders shared a collective MINDPOP, that rewarding experience when everything clicks and elusive knowledge becomes real understanding. They agreed with decades of research indicating that when creativity and the arts are integrated into school lessons, students are more engaged and learning improves. MINDPOP was founded on the belief that engagement is key to learning and set out with the mission to expand creative learning in classrooms, schools and communities.

In 2010, The Kennedy Center for the Performing Arts supported MINDPOP's work by naming Austin as the 7th city in its Any Given Child Initiative, an effort to ensure Equity, Access and Quality in creative learning opportunities. The Center provided technical assistance to map community needs, employ best practices and develop a long-term strategic plan. In 2011, the AISD board voted to support arts integration and education through the Creative Learning Initiative, the plan designed and implemented by MINDPOP to bring creative learning programs to all district schools within 10 years. The same year the City of Austin incorporated the goals of the CLI into its 30-year Comprehensive Plan. Today MINDPOP is leading the 4th year of the Initiative, providing creative learning and community arts experiences for students, professional development for educators and campus coaching in arts strategies. In the 2015-16 school year, the CLI serves 44 schools, 2,500 teachers and 32,000 students—nearly 40% of the total district population. We have developed over 56 workshops in Movement, Drama, Visual Arts and Media and created a platform of tools, including handbooks for teachers, principals and campus coaches.

FLASHDRIVE, our year-round series of workshops, forums and meetings with over 50 arts partners is now in its 3rd year, working to better align quality program offerings with identified school needs. Our Fellowship for Creative Leadership, in its 4th year, has placed 40 outstanding high school seniors in mentoring programs with creative organizations. We offered 2 Administrator's Showcases this fall, so over 400 principals and 800 teachers were able to learn about the program offerings of our arts partners. MINDPOP and the Texas Cultural Trust led a statewide research project examining the relationship between arts courses and academic achievement, with results showing that student with more arts courses, from all demographic groups, outperformed students less engaged in the arts. In partnership with the City of Austin, we are developing a Public Awareness Campaign to strengthen support for Creative Learning. Thanks to the vision of the MINDPOP founders, AISD attendance and student engagement have increased, students are showing a boost in academic achievement and fewer disciplinary infractions are being reported. Our Austin students are better prepared for college and career.

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.mindpop.org

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 274,706	\$ 418,392	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 494,000
Expenses	\$ 200,932	\$ 342,659	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 467,000

Total	\$ 0	\$ 0	\$ 0
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PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$	\$ 0
2. Total Other Earned Income	\$	\$ 0
3. TOTAL EARNED INCOME	\$ 0	\$ 0
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$ 5,500 General Operating Support	\$ 5,500
5. Total Public Support (Government Grants)	\$ 550 NEA Grant supporting FLASHDRIVE	\$ 550
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$	\$ 0
8. TOTAL UNEARNED INCOME	\$ 6,050	\$ 6,050
9. COA Request Amount	\$ 7,500	\$ 7,500
10. TOTAL CASH INCOME	\$ 13,550	\$ 13,550
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 1,450 Venue space and leadership contribution	\$ 1,450
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 3,750	\$ 0
Total	\$ 15,000	\$15,000

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$ 5,750	\$ 950	\$ 6,700 Coordination and implementation of the Community Forums and the Distinguished Speaker series
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$	\$	\$ 0
16. Artistic Non-Employee Costs	\$ 2,500	\$	\$ 2,500 Expenses and compensation for Eric Booth, inaugural Distinguished Speaker
17. Travel	\$ 1,200	\$	\$ 1,200 Travel for Eric Booth, inaugural Distinguished Speaker
18. Space Rental	\$	\$ 500	\$ 500 Arts partner space contribution
19. Equipment Rental	\$	\$	\$ 0
20. Supplies and Materials	\$ 800	\$	\$ 800
21. Marketing and Promotion	\$ 3,000	\$	\$ 3,000
22. Production/Exhibit Costs	\$ 300	\$	\$ 300
23. Other	\$	\$	\$ 0
24. TOTAL EXPENSES	\$ 13,550	\$ 1,450	\$ 15,000
Total	\$ 13,550	\$ 1,450	\$15,000

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Quarterly Arts Partner Community Forum	July, 2016	TBD		
Activity 2	Distinguished Lecture Series #1: Eric Booth	September 2016	AISD Performing Arts Center	1500 Barbara Jordan Blvd. Austin, TX 78723	9
Activity 3	Quarterly Arts Partner Community Forum	September 2016	TBD		
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 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](#)

✓

[MINDPOP Board List](#)

✓

[Fiscal Sponsor](#)

[990 2013](#)

[990 2014](#)

[Leader Bios](#)

[LOS Goodman](#)

[LOS LaShelle](#)

[LOS Gonzales](#)

[FLASHDRIVE Schedule 2015-16](#)

[FLASHRIVE Overview](#)

✓

[Insurance Assessment Form](#)

✓

[Accessibility Quiz](#)

✓

[ASSURANCES](#)

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

Application ID: 56079

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

DEPARTMENT OF THE TREASURY

Date:

AUG 11 2013

MINDPOP
5511 PARKCREST STE 207
AUSTIN, TX 78731

Employer Identification Number:
46-2631484
DLN:
17053142329023
Contact Person:
JODI L GARUCCIO ID# 31481
Contact Telephone Number:
(877) 829-5500
Accounting Period Ending:
August 31
Public Charity Status:
170(b)(1)(A)(vi)
Form 990 Required:
Yes
Effective Date of Exemption:
March 13, 2012
Contribution Deductibility:
Yes
Addendum Applies:
No

Dear Applicant:

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

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

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

Sincerely,



Director, Exempt Organizations

Enclosure: Publication 4221-PC

Letter 947 (DO/CG)

MINDPOP Board of Trustees 2015-16

Brent Hasty, PhD

Executive Director

MINDPOP

5511 Parkcrest, Suite 207

Austin, TX 78731

512-751-1944

brent.hasty@mindpop.org

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Program Manager | Global Community Affairs

Applied Materials Foundation

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Austin, TX 78724

Phone: 512-272-7962

Email: michele_walker-moak@amat.com

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Founder/CEO

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4101 Guadalupe Street, Suite 400
Austin, TX 78751
Phone: 512-276-8997
Email: chris@frankandvictor.com

Fiscal Sponsor:

MINDPOP was under the sponsorship of Austin Community Foundation in 2011 and 2012. We are attaching our 990's from 2013 and 2014 for review.

Thank you

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

OMB No. 1545-0047

2013Open to Public
Inspection**A** For the 2013 calendar year, or tax year beginning **SEP 1, 2013** and ending **AUG 31, 2014****B** Check if applicable:

- ☐ Address change
☐ Name change
☐ Initial return
☐ Terminated
☐ Amended return
☐ Application pending

C Name of organization**MINDPOP**

Doing Business As

Number and street (or P.O. box if mail is not delivered to street address)

5511 PARKCREST, SUITE 207

Room/suite

City or town, state or province, country, and ZIP or foreign postal code

AUSTIN, TX 78731-4937**F** Name and address of principal officer: **BRENT HASTY**
SAME AS C ABOVE**D** Employer identification number**46-2631484****E** Telephone number**512-751-1944****G** Gross receipts \$**274,706.****H(a)** Is this a group returnfor subordinates? ☐ Yes ☒ No**H(b)** Are all subordinates included? ☐ Yes ☐ No

If "No," attach a list. (see instructions)

H(c) Group exemption number ▶**I** Tax-exempt status: ☒ 501(c)(3) ☐ 501(c) () (insert no.) ☐ 4947(a)(1) or ☐ 527**J** Website: ▶ **HTTP://MINDPOP.ORG****K** Form of organization: ☒ Corporation ☐ Trust ☐ Association ☐ Other ▶**L** Year of formation: **2009** **M** State of legal domicile: **TX****Part I Summary**

Activities & Governance	1	Briefly describe the organization's mission or most significant activities: MINDPOP BUILDS COMMUNITIES WHERE EVERY STUDENT ACHIEVES THROUGH CONTINUED ON SCHEDULE O.	
	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 7
	4	Number of independent voting members of the governing body (Part VI, line 1b)	4 6
	5	Total number of individuals employed in calendar year 2013 (Part V, line 2a)	5 0
	6	Total number of volunteers (estimate if necessary)	6 10
		7a	Total unrelated business revenue from Part VIII, column (C), line 12
7b		Net unrelated business taxable income from Form 990-T, line 34	7b 0.
Revenue	8	Contributions and grants (Part VIII, line 1h)	0. 195,222.
	9	Program service revenue (Part VIII, line 2g)	0. 79,484.
	10	Investment income (Part VIII, column (A), lines 3, 4, and 7d)	0. 0.
	11	Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)	0. 0.
	12	Total revenue - add lines 8 through 11 (must equal Part VIII, column (A), line 12)	0. 274,706.
Expenses	13	Grants and similar amounts paid (Part IX, column (A), lines 1-3)	0. 0.
	14	Benefits paid to or for members (Part IX, column (A), line 4)	0. 0.
	15	Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10)	0. 136,561.
	16a	Professional fundraising fees (Part IX, column (A), line 11e)	0. 0.
	b	Total fundraising expenses (Part IX, column (D), line 25) ▶ 6,486.	
	17	Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e)	0. 64,371.
	18	Total expenses. Add lines 13-17 (must equal Part IX, column (A), line 25)	0. 200,932.
Net Assets or Fund Balances	19	Revenue less expenses. Subtract line 18 from line 12	0. 73,774.
	20	Total assets (Part X, line 16)	0. 101,653.
	21	Total liabilities (Part X, line 26)	0. 27,879.
	22	Net assets or fund balances. Subtract line 21 from line 20	0. 73,774.

Part II Signature Block

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

Sign Here	Signature of officer		Date		
	BRENT HASTY, EXECUTIVE DIRECTOR				
Paid Preparer Use Only	Print/Type preparer's name	Preparer's signature	Date	Check if self-employed <input type="checkbox"/>	PTIN
	MORGAN PRIDE	<i>[Signature]</i>	7.15.15	<input type="checkbox"/>	P01273634
	Firm's name ▶ FLIELLER, KRUGER, SKELTON & PLYLER, PLLC	Firm's EIN ▶ 74-2939657			
	Firm's address ▶ 221 WEST SIXTH STREET, SUITE 1200		Phone no. (512) 479-6000		
		AUSTIN, TX 78701			

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

Brent Hasty, MINDPOP Executive Director

As the Executive Director of MINDPOP, Dr. Brent Hasty has created a solutions-based model that guides community leaders through comprehensive community plans to leverage the benefits of the arts and creative learning for young people.

MINDPOP's innovative approach, in its 4th year of implementation with AISD, has proven to be, positive, workable and measurable with increasing support and engagement from teachers and education leaders district-wide. Under Dr. Hasty's leadership, MINDPOP received the Kennedy Center's *Any Given Child* designation and attracted a \$1,000,000 gift to help high poverty schools achieve the ambitious goals of the Creative Learning Initiative. Prior to coming to Austin, Dr. Hasty was the Education Director for *Big Thought* in Dallas and consulted nationally on creative learning. Dr. Hasty was a Clinical Assistant Professor in the College of Education at The University of Texas at Austin, where he taught Elementary Social Studies Methods and was also a teacher in a performing and visual arts high school. His research has been presented internationally and published in peer-reviewed journals including *Action in Teacher Education* and *Arts and Learning Research Journal*. More recently he has been a speaker on creative learning at national forums including Kennedy Center *Partners in Education Institute*, the Kennedy Center *Any Given Child Exchange*, *SXSWedu*, *Arts Education Partnership National Forum*, *American Education Research Association*, *National PTA Conference Reflections Luncheon keynote*, *Governor's Small Business forum*, *Texas Commission on the Arts Annual Conference and Texans for the Arts Advocacy Day*, as well as a keynote address Austin model of Creative Learning at the Hawke Center for Social Justice in Adelaide, Australia. Dr. Hasty has been with MINDPOP since its inception in 2009.

Karen Sullivan, MINDPOP Program Director

Karen Sullivan designed and directs MINDPOP's Fellowship for Creative Leadership, a career exploration and internship program for exceptional AISD high school seniors. She is also the staff director of FLASHDRIVE, a program that offers learning experiences for teaching artists and arts organizations to help strengthen the impact of creative learning in our classrooms and communities. MINDPOP works with teaching artists and arts organizations currently offering professional learning to identify gaps, needs, and interests in the field, then curates and organizes monthly workshops and events. Karen, in collaboration with the City of Austin, also provides leadership for an Emerging Teaching Artists program, providing education and mentoring for individual teaching artists, particularly artists of color, who wish to build

qualifications to serve in minority and high needs schools. Karen has over 15 years of experience working with youth, including service in theatre education, school counseling, and foster care. She is also experienced as an actor, director, and stage manager, and worked with UT's Drama for Schools Program in training classroom teachers to use drama-based instructional tools in their classrooms. She holds a BA in Theatre from the Sewanee, The University of the South, a MA in Counselor Education from New York University, and a MFA in Drama and Theatre for Youth and Communities from the University of Texas at Austin. Karen joined MINDPOP in early 2012.

Eric Booth, Distinguished Guest Lecturer

As an actor, Eric Booth performed in many plays on Broadway, Off-Broadway and around the country, playing over 23 Shakespearean roles and winning "Best Actor" awards on both coasts. Throughout 1981, he performed the American tour of Alec McCowen's one-man play *St. Mark's Gospel*. He has performed many times on television, directed five productions, and produced two plays in New York.

As a businessman, he started a small company, Alert Publishing, that in seven years became the largest of its kind in the U.S. analyzing research on trends in American lifestyles and publishing newsletters, books, and reports. He became a major figure in trend analysis, frequently quoted by the major media with interviews often appearing in *The New York Times*, *The Wall Street Journal* and elsewhere. He appeared as an expert on NBC News, Sunday Today, and several times on CNN. He was given a syndicated radio program on the Business Radio Network, and was a frequent speaker to business groups.

As an author, he has had five books published. *The Everyday Work of Art* won three awards and was a Book of the Month Club selection. He has written three dozen magazine articles, was the Founding Editor of the *Teaching Artist Journal*, his book *The Music Teaching Artist's Bible* was published by Oxford University Press in 2009, and *Playing for Their Lives* (co-authored with Tricia Tunstall) was published by W.W. Norton in 2016. Recently, he has placed articles in the Harvard Education Review/Focus Issue on Arts Education (Spring 2013), in the special creativity focus issue of Educational Leadership (February 2013), in Symphony magazine, as well as the creativity chapter in the *Routledge International Handbook on Arts Education* (2015), and a chapter in *Arts Integration in Education: Teachers and Teaching Artists as Agents of Change* edited by Gail Humphries Mardirosian and Yvonne Pelletier Lewis (2016).

In arts learning, he has taught at Juilliard (13 years), Stanford University, NYU, Tanglewood and Lincoln Center Institute (for 26 years), and The Kennedy Center (14 years). He was the Faculty Chair of the Empire State Partnership program for three years (the largest arts-in-education project in America), and held one of six chairs on The College Board's Arts Advisory Committee for seven years. He serves as a consultant for many organizations, cities, states and businesses around the country, including six of the ten largest orchestras in America, and five national service organizations. He consults with arts organizations, businesses, boards of directors, state arts and education agencies, national arts organizations and occasionally to high tech and

medical firms on their innovation work. He is widely referred to as one of the nation's most creative teachers and as the father of the teaching artist profession, and this is one of many topics he consults on. Formerly the Founding Director of the Teacher Center of the Leonard Bernstein Center, he is a frequent keynote speaker on the arts to groups of all kinds. He delivered the closing keynote speech to UNESCO's first ever worldwide arts education conference (Lisbon 2006), and to UNESCO's 2014 World Culture Conference (Seoul), and he gave the keynote speech to the first world conference on orchestras' connections to communities (Glasgow 2007). He completed a six-week speaking tour of Scotland and Australia, speaking to over 40 organizations, government agencies, and universities about creativity and teaching artistry. He was the Senior Advisor to the Music National Service initiative (lead trainer and training designer for the launch of MusicianCorps). He is a senior advisor to the movement developing El Sistema-inspired sites around the U.S. and world; and he is in the Advisory Group to Sistema Global, the virtual meeting place of Sistema worldwide. He is the Co-Founder and Co-Leader of the Community Engagement Lab, a project that weaves bold community engagement projects with intensive school arts integration projects with a visiting musical celebrity who works with these projects. He is the first person to receive an honorary doctoral degree (New England Conservatory, 2012) for teaching artistry. He received Americans for the Arts 2015 Arts Education Award, the most prestigious award in U.S. arts education -- the first teaching artist ever to receive this award. He was named in the "Top 50 Most Powerful and Influential Leaders in the Nonprofit Arts (USA) for 2015" in Barry's Blog, the only teaching artist, and only freelancer on the list.

Greg Goodman, Austin ISD Fine Arts Director

Greg Goodman, M. ED, currently serves as the Austin ISD Fine Arts Director, leading the implementation of district-wide arts initiatives and sequential fine arts programming in band, orchestra, choral, dance, theater, and visual arts departments. For the past three years, he has led district-wide efforts to increase creative learning as a part of the city-wide creative learning partnership through the Kennedy Center Any Given Child Initiative. His efforts to build support with AISD staff, parents, and community were essential to the adoption of the Any Given Child Creative Learning Initiative by the Austin ISD Board of Trustees in December 2012. This plan will lead to all 120 AISD schools becoming "arts-rich" in the next ten years. Mr. Goodman holds a Bachelor of Music degree from the University of Houston and Masters of Education degree from Sam Houston State University. He served as Director of Fine Arts/Head Band Director in a dual role in Dickinson ISD. His band in Dickinson ISD was named 4A Honor Band in 1994. The marching band placed 2nd in State UIL marching on two separate occasions. He is a member of the Texas Music Educators Association, Texas Choral Directors Association, Texas Dance Educators Association, Texas Educational Theatre Association, and Texas Association of Music Schools (TMAC).

Karen LaShelle, Creative Action Executive and Artistic Director

Karen began working at Creative Action as a volunteer in 2003 and has helped the organization grow from serving 800 young people to its current reach. Karen was the 2015 Mission Capital Executive Director of the Year, a member of the 2010 Leadership Austin Essential Class, won the “Austin Under 40” Arts and Culture award in 2011, and was a 2012 and 2013 finalist for the Ernst & Young Social Entrepreneur of the Year. Karen is a member of 2015 Community Arts Education Leadership Institute through the National Guild for Community Arts Education, where she is also an Ambassador for the state of Texas. Karen was a member of the Create Austin Cultural Planning Task Force and sits on the Steering Committee for MINDPOP. Previous positions: Assistant to the Artistic Director and Outreach Associate at Northlight Theatre (Chicago), Co-director of Redmoon Theatre’s award winning program Dramagirls (Chicago), Arts Specialist for Interfaith Neighbors Girlspace (New York City). Karen holds a BFA from Illinois Wesleyan University and an MA in Community Based Arts from New York University.

Letter of Support

To: City of Austin
Re: Application for Funding for MINDPOP— Program Support II
From: Greg Goodman, Fine Arts Director Austin ISD

It is with great confidence that I offer my letter of support for the grant request of MINDPOP to the City of Austin. I have worked in partnership with MINDPOP since the inception of our Collective Impact Partnership that began in 2009 with our work with the Kennedy Center to identify gaps and inequities in our Fine Arts Instruction. Together with the City of Austin and arts organizations city-wide, we developed the Creative Learning Initiative, a comprehensive plan to (1) provide equitable access to arts experiences for all our youth, and (2) to make our schools and their neighborhoods arts-rich. Within 10 years all AISD schools will participate this initiative and receive the professional development, ongoing campus coaching and support in campus planning that is integral to it.

In it's 4th year, the CLI is now implemented on 44 AISD campuses and we are seeing improvements in student attendance, test scores and graduation rates, as well as a demand for more fine arts instruction from campus leaders. AISD is a large, urban district whose demographics demand we meet the learning needs of our nearly 3/4 non-white students. This obligation has resulted in a strategic effort to identify and train more teaching artists to work in our schools that match the demographics of the students they serve. We want our students to learn in classrooms with successful professionals who look like them and can inspire their own aspirations.

MINDPOP is helping our community artists gain the skills and exposure they need to serve our young people and make a living as a creative in Austin. They are meeting this challenge by offering stipends for emerging teaching artists to take over 30 hours of instruction in this much needed field from experienced, skilled instructors, then to work with a master teacher as a mentor to engage in classroom experience, and finally to participate in the year round FLASHDRIVE program with other working artists, which offers not only additional training in both teaching and business, but also the opportunity to network and make valuable connections. The commitment of every partner in this collective is essential, and MINDPOP's role as the lead partner cannot be underestimated. It is my hope that you consider MINDPOP's proposal as positively as we find the work this organization is doing here in Austin.

Sincerely,



Greg Goodman
Fine Arts Director AISD



office 512-442-8773
fax 512-386-8994
2921 E 17th St. Bldg B, Box 7
Austin, TX 78702
creativeaction.org

To: City of Austin, Cultural Contracts

Re: Application for Funding for MINDPOP

From: Karen LaShelle, Executive and Artistic Director, Creative Action

As the Executive Director of Creative Action, I am deeply committed to our mission to spark and support the academic, social and emotional development of young people. We achieve this through interactive classroom performances, after school arts residencies and community-based programs. Creative Action's team of professional Teaching Artists inspire youth to be creative artists, courageous allies, critical thinkers, and confident leaders in their community.

I am pleased to send this statement of highest support for the work of MINDPOP, the managing partner of the Creative Learning Initiative, and the FLASHDRIVE professional learning initiative to leverage our community efforts to provide professional learning for arts organizations and teaching artists in our city.

Creative Action partners with MINDPOP as a Lead Strategic Partner in the Creative Learning Initiative. As the largest provider of arts education services in Austin, we support the Austin community and our schools through the hiring and training over one hundred teaching artists. While we offer specialized training for our teaching artists, we see tremendous value in leveraging our resources with community partners to provide additional training.

The teaching artist community in Austin values professional learning. At Creative Action, our commitment to quality requires creating a culture that values continuous improvement and reflection. FLASHDRIVE will help support our organizational efforts and create efficiencies and increased effectiveness.

We are proud to be involved and heartily support this request.

Sincerely,

A handwritten signature in black ink that reads "Karen LaShelle".

Karen LaShelle
Executive Director

Board of Directors
Kristy Battani, Chair
Susan Kirr, Vice Chair
Monica Gill, Treasurer
Laura Buehler, Secretary
Veronica Castro de Barrera
Carly Christopher
Raman N. Dewan
Lisa Hickey
Troy Madres
Celeste Quesada
Adrian Rizo
Ana Stapleton
Carron Whittaker
Sean Ziari

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Christopher Adejumo
Katie Dawson
Brian Donovan
Diana Groves
Dr. Brent Hasty
Sara Hickman
Grady Hillman
Carla Jackson
Shirlene Justice
Gary Knight
Michelle Krejci
Carolyn Mosely
Margaret Perry
Karen Sullivan
Aimee Zivin

Letter of Support: City of Austin Project Support II
From Matilde Trujillo Gonzalez, Emerging Teaching Artist (ETA) Former Student
Organization: MINDPOP
Grant Title: MINDPOP Flashdrive: Building Skills, Sharing Work, Inspiring Ideas
April 28, 2016

Dear City of Austin,

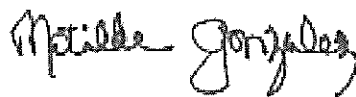
I am grateful to have been a participant in the MINDPOP Emerging Teaching Artist Program in the first pilot year. I was fortunate to learn about the new ETA program through my boss in that time. I decided to apply and I am glad I did because it has changed my artistic life and my work life. I have also benefited from attending MINDPOP Flashdrive workshops since my ETA graduation.

Attending ETA and Flashdrive has been very important for me because it helped me in so many different ways. They motivated me to continue to be creative and pursue my dreams to be a teaching artist. They helped me to find friends and connect with people with the same interests as mine. I have learned many new skills and have been able to use that information in the classes I teach.

In the classes and workshops I stretched my abilities and learned about other mediums, which I found I really enjoyed. I will continue to explore my capabilities in ways I would not have had the confidence to do before I entered the MINDPOP programs.

More than anything, participation in the Emerging Teaching Artists program helped me find the type of job I love and enjoy. Austin's Creative Action and VSA Texas, the State Organization on Arts and Disability, hired me. I have also partnered with another ETA graduate to start my own arts education company, Spanish Through Art, and we are planning our work for local elementary schools. I am now a working teaching artist as I dreamed. I would like many, many more students to have these valuable experiences and hope that the City of Austin will find MINDPOP's programs to support teaching artists worthy of support.

With Sincere Greetings,

A handwritten signature in black ink that reads "Matilde Trujillo Gonzalez". The signature is written in a cursive, flowing style.

Matilde Trujillo Gonzalez



	Flashdrive 2015-2016 Schedule
DATE	EVENT NAME
June, 2015	Community Forum Meeting
September, 2015	Pizza and Paperwork: Arts partners, City of Austin (Parks and Recreation and Cultural Arts), MINDPOP, AISD present to community members re: job pathways and funding opportunities.
October, 2015	Deepening Teacher Professional Development: Dance Krissie Marty from Forklift Dance takes PD facilitators deeper into their preparation to train classroom teachers to use dance strategies in their everyday lessons. Community Forum Meeting
December, 2015	Building School-Arts Partner Relationships A panel discussion with classroom teachers moderated by Sloan McClain (MINDPOP Education Director). Focus is on how arts partners can best partner with teachers, principals, and school staff during residencies.
January, 2016	Creative Connections Series (3 separate workshops) – Arts partners, City of Austin (Parks and Recreation and Cultural Arts), MINDPOP, AISD present to community members in specific neighborhoods re: job pathways and funding opportunities. Carver Center, Mexican-American Cultural Center, Asian-American Resource Center.
March, 2016	Community Forum Meeting
April, 2016	Early Training in Creativity Bringing art and creativity in the Pre-K classroom. Partnership with VSA. Arts Partner/Teacher Planning Partnership planning for 2016-2017 workshop with teachers and arts partners
May, 2016	Creative Youth Development Panel presentation by Creative Action, Say Si, and the National Guild for Community Arts Education on this cutting edge theoretical approach. Interactive art-making and performance teens from Creative Action programs.



Flashdrive:

Professional Learning for Teaching Artists

Flashdrive offers learning experiences for Arts Providers in the Austin area to help strengthen the impact of creative learning in our classrooms and communities. MINDPOP works with artists and arts organizations currently offering professional learning to identify needs, gaps, and interests in the Teaching Artist field, then curates and organizes learning opportunities for the community.

Flashdrive focuses on six areas of learning and development:

In the Classroom These sessions focus on topics directly related to teaching. Subjects include: Lesson Planning; Classroom Management; Skill Building; Learning Environments; Student Interaction.

The Business of Being a Teaching Artist Everything you need to know about working as a professional Teaching Artist: Financial Information, Marketing; Business Plans; Networking; Finding Funding and Employment Opportunities; Self-Care; Work/Life Balance.

Professional Perspectives Discussions with leaders from various areas, including AISD and national organizations.

Diving Deeper: Theory, Development, and Reflection These sessions will focus on Educational Theory; Youth Development; Reflective Practices.

Collective Impact Collaborations, conversations, and events examining and furthering the impact of partnerships among MINDPOP educators, arts providers, funding bodies, and the city.

Arts Lab Artist-led creative workshops for Arts Providers to find inspiration, replenish creative juices, try new art forms, and build community.

**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 MINDPOP

Contact Name Brent Hasty

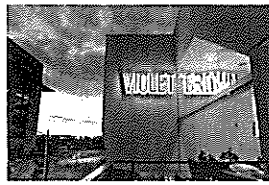
Phone Number (512) 751-1944

Fax Number n/a

E-mail Address brent.hasty@mindpop.org

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

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 MINDPOP

Sponsored Project (SP) Name (if applicable)

Contact (if an SP the contact person of SP) Brent Hasty

Email brent.hasty@mindpop.org

Phone (512) 751-1944

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



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



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



What could you have done to avoid this situation?

Provide a written script, ask patrons to request services in advance



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

1% of seats with equal accommodation, including companion seating, may be folding or removable seating

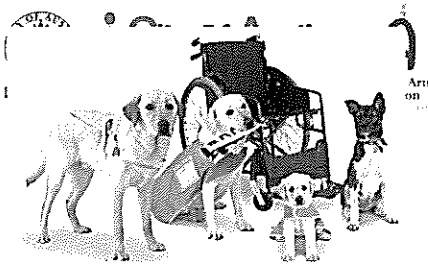
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? Yes, if requested in advance



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

ADA information line





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.

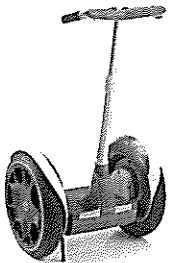
C

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?



reasonable modification, if the touching does not risk damage to the artifact

**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 April 29, 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

Brent Hasty, E.D.

name (typed)

title

name (typed)

title

name (typed)

title

signature

date

signature

date

signature

date