

16 CI 73 SP, Austin Creative Alliance/En Route Productions

Recommended for Funding as an Unincorporated Arts Group

The group will present "Southern Swelter" is a new, annual event produced by En Route Productions that champions Southern playwrights, both old and new. The first installation of this event is Tennessee Williams' "Cat On A Hot Tin Roof." The production will take place at Live Oak Brewery in District 2. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

16 CI 74, SRV2THRV Foundation

Recommended for Funding as a 501 (c) 3 Organization

The Organization will present a public screening of the film, The Hunting Ground, a documentary film about the incidence of sexual assault on college campuses in the United States. The Director will be in attendance and there will be a panel discussion following the screening. The event will take place at Alamo Draft House at The Village in District 7. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$7,500 award.



**Cultural Arts
Division**
CITY OF AUSTIN

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

Austin Creative Alliance
En Route's Southern Swelter Festival

\$ 3,000 Requested

Submitted: 4/4/2016 8:22:58 PM (Pacific)

Project Contact
Peggy Ellithorpe
membership@austincreativealliance.org
Tel: 5122472531

Additional Contacts
enrouteheatre@gmail.com, chrysta.naron26@gmail.com,
lindsaydoleshal@yahoo.com

Austin Creative Alliance

81 San Marcos St #C
Austin, TX 78702

Telephone 512.247.2531
Fax
Web www.austincreativealliance.org

CEO
John Riedle
john@austincreativealliance.org

Additional Information

AUTHORIZING OFFICIAL

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

1. First Name
Shea

2. Last Name
Little

3. Title
Board Chair

4. Email
little@bigmedium.com

5. Street Address
916 Springdale Rd, Bldg 2 #101

6. City
Austin

7. State
TX

8. Zip/Postal Code

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

- 1
 2
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 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.

2014

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

Yes

No

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

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

YES

NO

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

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

YES

NO

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

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

06/02/2016 Start Date (MM/DD/YYYY)

06/25/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

7. Are you a new applicant?

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

Yes

No

Section III. Application Questions

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

1. Is this application for a Sponsored Project

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

YES

NO

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

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

Southern Swelter

3. Sponsored Project Contact Information - FIRST NAME

Chrysta

4. Sponsored Project Contact Information - LAST NAME

Naron

5. Sponsored Project Contact Information - EMAIL

chrysta.naron26@gmail.com

6. Sponsored Project Contact Information - TELEPHONE

5129715458

7. Sponsored Project Mailing Address - ADDRESS

1708 East 17th St, Unit B

8. Sponsored Project Mailing Address - CITY

Austin

9. Sponsored Project Mailing Address - STATE

Texas

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78702

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

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

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

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- 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).

"Southern Swelter" is a new, annual event produced by En Route Productions that champions Southern playwrights, both old and new. The first installation of this event is Tennessee Williams' "Cat On A Hot Tin Roof." The production will take place at the new and beautiful Live Oak Brewery in East Austin and beginning June 3rd will run every Friday-Sunday at 8pm throughout the month. Discounted shows will be offered June 13th and 20th, as well. Audiences are encouraged to bring picnics, non-alcoholic beverages, and enjoy the local libations of Austin's own Live Oak Brewery.

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

Southern Swelter: First Installation" is a welcomed addition to the local theatre scene, as it uniquely focuses on Southern playwrights (old and new) alone. It is an innovative event that happens in unusual, community-building settings, such as Live Oak, which encourages locals and visitors to spread a blanket under the stars, bring picnics, and enjoy the hand-crafted beer of our locally loved Live Oak Brewery. It brings art and culture to Austin in unexpected ways and unexpected places, encouraging people outside of the theatre world to take part in a uniquely, Austin cultural experience.

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?

En Route Productions, in conjunction with Present Company, has produced "Shakespeare On The Farm" at Rain Lily Farm for the past 4 years. The Artistic Director of En Route, Lindsay Doleshal, has directed seven of these productions, as well as hosted Shakespeare workshops for students in East Austin. "Shakespeare On The Farm" is an annual, FREE event for the community, sponsored by prominent local businesses. En Route also created the event "The Lone Artist Festival," which supports solo artists in local venues around town & "Ain't Love a Drag", a sketch/drag show. We are committed to creating unique theatrical events by incorporating local musicians & artists in all of our work, bridging artistic communities to appeal to a wider audience.

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?

With all of our productions, En Route aims to cast our plays using race and gender blind casting. In the second installation of Southern Swelter, we will be producing "Sweet Bird of Youth," a lesser known Williams play that we will use to highlight socioracial issues the United States continues to be faced with, nearly fifty years after its initial production. By producing the event in East Austin, we are able to open up the event to new audiences that wouldn't, perhaps, normally attend the theatre. We are also making it accessible by offering \$5 nights and allowing families to bring their own food and nonalcoholic beverages. Our aim is to also insure that a bus route is near all of our venues, making them more accessible for everyone.

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?

In En Route's Austin production history, we have successfully produced "The Lone Artist Festival," "Ain't Love A Drag," "The Winter Modern" and "Shakespeare On The Farm," which ranges in audience size from 100-400 people per night. In Chicago, New York, and Copenhagen we created "The Subterranean Supper Show." All of these events have been a financial and artistic success. We have solid investors that donate annually and loyal fans. We have proven ourselves deft at rallying the community together to participate in our events. We have a great business minded guide and lawyer. Furthermore, there are several people on our team that are social media ninjas and marketing samurais.

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

The project will be evaluated by our company's financial prosperity via ticket sales, an increased following on social media outlets, full mailing lists, a positive and lucrative experience for the venue, diverse audience attendance, and increased community involvement.

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

En Route will use Google Analytics drawn from website traffic. We will use MailChimp which give us analytical information on who opened, who unsubscribed from our mailing list, who clicked on links, and which mailing campaigns are the most effective. In using Facebook ads and other online advertising we will have trackers and be able to set what demographics those advertisements are shown too.

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'
uploaded as a file in documents.

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?

"Southern Swelter" will be a needed, annual, cultural event that will attract both locals and tourists as it highlights, specifically, Southern writers in an appealing, local setting. It will offer visitors and locals alike, a truly authentic, Austin experience

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

The project will easily market to Austinites and surrounding areas through local, social-media sites and popular publications, as well as traditional posterage throughout local haunts in Austin and neighboring communities. In conjunction with Live Oak, it will be easy to garner local interest. In addition to local involvement, En Route plans to market the event at local hotels, such as the San Jose, Austin Motel, St. Cecilia, by sharing promotional items with their concierge. We aim to notify local hostels of the event, as well as larger hotels, such as Stephen F. Austin and The Four Seasons. We will use the social-media following of our sponsors, Live Oak Brewery, EyeLikeDesign, & Farmhouse Delivery, which extends to Dallas and Houston.

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

The project will be made accessible to individuals with disabilities by insuring safe pathways for wheelchairs and we will have a deaf interpreter for, at least, one of the shows. For those that speak English as a second language, we will provide a synopsis of the play in Spanish.

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

audiences?

"Southern Swelter" will be made financially accessible to economically disadvantaged audiences by providing a FREE dress rehearsal open to the public, as well as two \$5.00 nights. We will also offer tickets on a sliding scale from \$15-\$25.

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, En Route Productions will work with the convention center and local, boutique hotels in Austin through social-media, as well as traditional posters and postcards delivered to local concierges. We also intend to publicize in local magazines that are displayed in most hotels and local haunts. Furthermore, we will advertise at local hostels.

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).

En Route Productions stages theatrical events that are dedicated to irreverent performance works that roam from the classic to the contemporary."

En Route creates outstanding, moving art in unique, local spaces offering its audiences authentic and exceptional experiences. En Route has created several mainstay events, such as our FREE "Shakespeare On The Farm" at the lovely Rain Lily Farm in East Austin. As part of "Shakespeare On the Farm" En Route's Artistic Director, Lindsay Doleshal directed and produced "As You Like It", "A Midsummer Night's Dream", "The Tempest", "Much Ado About Nothing", "The Winter's Tale" and "Taming of the Shrew." En Route also established "The Lone Artist Festival," which champions the brave, solo artist in local cafes, bars, and galleries. En Route annually performs "The Winter Modern", creating an immersive experience by using modern plays in gallery settings. We also perform a popular drag/sketch comedy review called "Ain't Love A Drag" or "The Springalingadingding" at The Historic Victory Grill.

Artistic Director Lindsay Doleshal and Associate Artistic Director Carla Nowlin are both alumni from Sarah Lawrence's graduate theatre program and have been practicing their art for over twenty years. We have outstanding stage managers and up and coming directors, such as Chrysta Naron, as well as a solid design team, including Ia Enstera, that we work with on each show. En Route has originated shows both nationally and abroad. It is our goal to have En Route become a major player in the international theatre scene.

For "Southern Swelter": First Installation, the choice to start with Tennessee Williams was strategic; we want to begin with a well known playwright to establish this annual event, with the intent to produce works of lesser known writers such as Robert O'Hara, Sarah Saltwick, and Paige Carl Griggs. This proposed project, "Southern Swelter," will begin in June of 2016, and, we intend to introduce a roaming theatrical work entitled "Happenstance" in Spring 2017.

Our goal is to establish immersive events that are accessible to locals and tourists alike. We want to bridge the gap between regular theater goers and those who are new to the live performance community. By promoting these shows to neighboring cities, from Houston to Dallas to Shreveport, we hope to increase Austin tourism, similar to that of the visual arts & music scene. We would like these seasonal events to become annual affairs, making them a pillar of the Austin artistic landscape.

Online Documentation

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

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

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 17,000	\$ 10,000	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 19,000

Expenses	\$ 17,000	\$ 10,000	✓	\$ 19,000
Total	\$ 0	\$ 0		\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH	DESCRIPTION	TOTAL
Earned Income			
1. Total Admissions	\$ 7,000	at door	\$ 7,000
2. Total Other Earned Income	\$		\$ 0
3. TOTAL EARNED INCOME	\$ 7,000		\$ 7,000
Unearned Income			
4. Total Private Support (Corp, Foundation, Individual)	\$ 9,000	This is all from individual donors and goes toward paying artists and obtaining materials.	\$ 9,000
5. Total Public Support (Government Grants)	\$		\$ 0
6. Total Other Unearned Income	\$		\$ 0
7. Applicant Cash	\$		\$ 0
8. TOTAL UNEARNED INCOME	\$ 9,000		\$ 9,000
9. COA Request Amount	\$ 3,000	For our new installation: "Southern Swelter"	\$ 3,000
10. TOTAL CASH INCOME	\$ 19,000		\$ 19,000
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$		\$ 0
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$		\$ 0
Total	\$ 19,000		\$ 19,000

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL Description
13. Administrative Employee Costs	\$ 1,500	\$	\$ 1,500 Artistic Director
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$ 1,500	\$	\$ 1,500 SM, grant writer
16. Artistic Non-Employee Costs	\$ 4,000	\$	\$ 4,000 actors, lighting designer, set designer
17. Travel	\$ 0	\$	\$ 0
18. Space Rental	\$	\$	\$ 0
19. Equipment Rental	\$ 3,500	\$	\$ 3,500
20. Supplies and Materials	\$ 3,000	\$	\$ 3,000 costume, set
21. Marketing and Promotion	\$ 3,500	\$	\$ 3,500 website, branding event, poster/postcards, social media, publicity, distribution
22. Production/Exhibit Costs	\$ 1,500	\$	\$ 1,500 runners, set builders
23. Other	\$ 500	\$	\$ 500 food for staff
24. TOTAL EXPENSES	\$ 19,000	\$ 0	\$ 19,000
Total	\$ 19,000	\$ 0	\$ 19,000

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Cat on a Hot Tin Roof (Southern Swelter: First Installation)	6/3/16-6/26/16	Live Oak Brewery	1615 Crozier Ln, Del Valle, TX 78617	2
Activity 2	Sweet Bird of Youth (Southern Swelter: Second Installation)	8/19/16-9/11/16	Scottish Rite theater	207 W 18th St, Austin, TX 78701	3
Activity 3					
Activity 4					
Activity 5					
Activity 6					

Activity 7
Activity 8
Activity 9
Activity 10
Total

5

Section V. Documents

Documents Requested *	Required?	Attached Documents *
PROOF OF TAX EXEMPT STATUS - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable items: articles of incorp, bylaws, or proof of sales tax exemption	✓	IRS Determination ACA
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.	✓	ACA 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 -	✓	ACA 990
DOCUMENTATION - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION (Question 31).		ACA History and Capacity
INSURANCE ASSESSMENT FORM This form will be used to determine your Insurance requirements. download template	✓	insurance
Accessibility Assessment download template	✓	DISABILITY 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	✓	En Route Assurances ACA SP C1 FY16

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

Application ID: 53198

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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: En Route Productions: Southern Swelter

Contact Name : Lindsay Doleshal

Phone Number : 512-912-6621

Fax Number

E-mail Address: enroutetheatre@gmail.com

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

G. The City shall be entitled, upon request, and without expense, to receive certified copies of policies and all endorsements.

Special Provisions

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

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

Reaching out to Customers with Disabilities
Quiz – FY16

Reading Material:

Dept of Justice Online course Introduction & Lessons 1 & 2 at
<http://www.ada.gov/reachingout/intro1.htm>,
NEA ADA Tip Sheet and Cultural Contractor ADA Fact Sheet attached as PDFs.

Applicant Name En Route Productions
Sponsored Project (SP) Name (if applicable): Southern Swelter
Contact (if an SP the contact person of SP) Lindsay Doleshal
Email : enroutetheatre@gmail.com
Phone : 512-912-6621

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

1 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?
Appropriately advertise the day/days in which an interpreter would be available.

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

1 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

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

1 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.

Answer: C.

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

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

1 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? Answer: A 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.

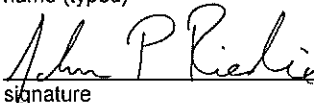
This application was approved by the applicant's board on _____

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

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


Applicant Authorized Official

John Riedie CEO

name (typed) title

signature date 01/04/2016

Sponsored Organization/Group/Individual (if applicable)

Lindsay S Doleshal AD

name (typed) title

signature date 3/30/16

City of Austin

name (typed) title

signature date



Cultural Arts
Division
CITY OF AUSTIN

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

Srv2Thrv Foundation

Survive2Thrive Hunting Ground Movie Screening and Panel Discussion

\$ 7,500 Requested

Submitted: 4/4/2016 9:56:14 PM (Pacific)

Project Contact
Courtney Santana
csantana@survive2thrivefoundation.org
Tel: 512-308-6028

Additional Contacts

Srv2Thrv Foundation

1779 Wells Branch Parkway #110B #132
Austin, TX 78728
United States

Telephone 512-308-6028
Fax
Web www.survive2thrivefoundation.org

Executive Director

Courtney Santana
csantana@survive2thrivefoundation.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

Brenda

2. Last Name

Homaday

3. Title

Board Chair

4. Email

brendahomaday@sbcglobal.net

5. Street Address

2718 Belicia Lane

6. City

Round Rock

7. State

Tx

8. Zip/Postal Code

78665

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.

February 2007

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

- Yes

No

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

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

YES

NO

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

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

YES

NO

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

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

06/10/2016 Start Date (MM/DD/YYYY)

06/11/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

7. Are you a new applicant?

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

Yes

No

Section III. Application Questions

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

1. Is this application for a Sponsored Project

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

YES

NO

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

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

3. Sponsored Project Contact Information - FIRST NAME

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

4. Sponsored Project Contact Information - LAST NAME

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

5. Sponsored Project Contact Information - EMAIL

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

6. Sponsored Project Contact Information - TELEPHONE

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

7. Sponsored Project Mailing Address - ADDRESS

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

8. Sponsored Project Mailing Address - CITY

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

9. Sponsored Project Mailing Address - STATE

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

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

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

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

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

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

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

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

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

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

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

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

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

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

Narrative Part I - Project

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

The Survive2Thrive Foundation is seeking funding for the public screening of the film, The Hunting Ground. The Hunting Ground is a documentary film about the incidence of sexual assault on college campuses in the United States and, what its creators say is a failure of college administrations to deal with it adequately. Written and directed by Kirby Dick and produced by Amy Ziering, it premiered at the 2015 Sundance Film Festival. Survive2Thrive Foundation wishes host a screening as part of our efforts to educate the public at large about different types of abuse and how it effects different environments and communities. This film speaks specifically to college campuses.

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

A screening of the movie The Hunting Ground to raise public awareness of sexual abuse and the failure of college administrations to address the problem and to raise awareness in helping to prevent sexual violent occurrences on college campuses. Survive2thrive will work in partnership with Alamo Draft House and Google Fiber to facilitate the screening and a panel discussion with the directors to continue the conversation with college students and the general community as a whole. This strategic partnership in conjunction with the film/media arts advances Vice President's Joe Biden's initiative called "It's On Us" while helping to bring the movie to a different audience that includes college students, women and the community as a whole.

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?

Survive2Thrive utilizes programs such as MUSEAustin, Unity Day, Pajama Drive, Hunting and Kendra Scott Jewelry to raise awareness of Domestic Violence in our communities through the utilization of local businesses, organizations, companies, shelters, local music venues and theaters and community programs and initiatives with common missions and goals to reach a greater audience within Austin, Texas. All events incorporate the use of local artists and musicians to further enhance the cultural experience of the audiences for which these events have been planned.

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 film was filmed and directed by a female filmmaker. Amy Ziering was born in 1962. She is the daughter of Sigi Ziering, a Holocaust survivor and business executive, and Marilyn Ziering, a philanthropist. Because she is a trailblazer n her field, Ziering uses her directorial skills to bring light to issues that effect women at large and give voice to that community.

Narrative Part III - Administrative Capability

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

Survive2Thrive Foundation is partnering with Alamo Drafthouse Theater and Google Fiber to host a screening and panel discussion with the director/producer of the film, Ziering and Dick, as well as, partnering with several college based advocacy groups, civic groups, other abuse/violence awareness groups to spread the message of the film within the Austin Arts Community. Through our partnerships, Survive2Thrive will promote and publicize the screening as well as help to facilitate the partnership between these two organizations. Survive2Thrive Foundation will also plan the event and serves as the business administrator (staffing, marketing, public relations, communications, and development).

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

The main focus for tracking effectiveness of the movie screening is as follows:

1) Offer pre and post surveys to gain information that supports the research and work of Survive2Thrive Foundation 2) Keep an accurate count of ticket sales and attendance to confirm effectiveness of PR/Marketing/Communications strategies 3) Provide a survey that gathers metrics/data on demographics that include ethnicity, gender, age and socio-economic status that supports the statistical data in helping Survive2Thrive to advance and expand its presence beyond local and state boundaries and 4) measures the effectiveness of the of media/film as an awareness tool.

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

Survive2Thrive Foundation will conduct a pre-survey to gauge the audience's knowledge of sexual violence on college campuses and after the screening, S2T will conduct a survey after the film screening and collect the demographic information, tourist attendance numbers, and the panel discussion will be filmed and tracked to measure audience involvement.

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

If not Applicable please type 'N/A'

N/A

Narrative Part IV - Economic, Cultural, and Social Impact

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

The film, The Hunting Ground meets the need for awareness and conversation around college sexual abuse. Because of the nature of the film, it is a taboo topic that often goes undiscussed. This screening will create a conversation around sexual violence and rape and meet the societal need for community education, advocacy, and involvement.

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

The project will market to residents of Austin, Austin area college campuses, Austin area school districts, costumers of Alamo Draft Houses, visitors, tourists and various ethnicities of the local community. Domestic violence victims come from diverse cultural, socio-economic, gender, sexual orientation backgrounds. The movie screening specifically speaks to an issue that occurs on college campuses and the need for effective/immediate action by college administration, preventative actions and awareness to reduce the occurrence in these groups. Marketing will include media/social media, advertising, PR, Marketing/Communication efforts by Survive2Thrive, Alamo Draft House and Google Fiber to cover a larger course and scope of the community

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

The Alamo Drafthouse and Google Fiber are the venues of choice for this screening and both venues as ADA compliant.

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

Survive2Thrive will look to make the moving screening and panel discussion economically affordable for students and economically disadvantaged audiences by way of student discounts with a valid student ID and/or sponsored tickets for those who have a financial need.

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?

Survive2Thrive Foundation will seek partnership through sponsorship from local hotel/motels to develop longer term relationships for through our resource ecosystem for survivors of domestic violence through the Survive2Thrive Sanctuary program, which provides temporary housing grants to survivors of domestic violence.

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).

Survive2Thrive Foundation is a 501(c)3 organization founded in 2011 to address this very specific need. Survive2Thrive is an advocate based resource ecosystem for survivors of domestic violence and abuse. Our mission is to provide life-changing resources to waitlisted survivors and to provide continuing support to those looking to leave their local emergency shelter nationally.

How are we different from other domestic violence organizations? Our Lotus Program!

The Lotus Program provides a comprehensive pathway to assist survivors to self sufficiently rebuild their lives through intensive life programming:

- 24/7/365 access of the S2T Ecosystem of resources and advocate support
- Emergency housing grants for survivors who are turned away to resolve immediate safety issues through our Sanctuary Program
- An incentive program for reaching their personal life goals using interactive technology
- Low-to-no cost counseling, education, and training
- Arts, Music, and multi-media programs and events to bring awareness to the empowerment movement of domestic violence survivors and their families.

We seek to change the mindset of the survivor through this pathway and change the domestic violence movement from victimization to empowerment. We believe in the Chinese proverb... Give a man a fish; you have fed him for today. Teach a man to fish; and you have fed him for a lifetime. The continued victimization of survivors perpetuates the cycle of abuse and violence in their lives. As we recognized before, emergency shelters are the first responders and these programs unfortunately will always have a place and serve victims as long as there is violence. However, victims become survivors through guided resource support and advocacy.

Survivors of domestic violence are resilient and resourceful and when given the correct tools and support, those that are willing and mentally able, will end the cycles of violence on their own and has built our programming with that idea in mind, bringing experts AND survivors to the table, to develop real life solutions to the plight of a domestic violence victim.

Tabulated in 2015, The Survive2Thrive Foundation has served over 4,200 survivors and their children through our fundraising and support efforts during our holiday programs and our quality of life improvement projects. Our accomplishments to date:

- 2007: Survive2Thrive Foundation refurbished the computer lab inside emergency shelter on the SafePlace Austin Campus. This computer lab was built to provide the residents of SafePlace, computers and printers for use in finding housing, completing resumes, and taking online tutoring. Since 2010, the lab has been converted into a high school and has graduated several students, setting some on the pathway to college.
- 2007 to present: Survive2Thrive Foundation has provided a holiday event for the residents of SafePlace Austin and Hope Alliance Crisis Center. We provide the residents food and comfort during the holidays.

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.survive2thrivefoundation.org

Section IV. Budget and Activity Summary

OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 16,876	\$ 19,661	☐	✓	\$ 56,778
Expenses	\$ 6,476	\$ 6,826	☐	✓	\$ 51,111
Total	\$ 0	\$ 0			\$ 0

PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 12,500 Ticket prices (500 @\$25/10 each)	\$ 12,500
2. Total Other Earned Income	\$ 5,000 Sponsorships	\$ 5,000
3. TOTAL EARNED INCOME	\$ 17,500	\$ 17,500
Unearned Income		
4. Total Private Support (Corp, Foundation, Individual)	\$	\$ 0
5. Total Public Support (Government Grants)	\$	\$ 0

6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$	\$ 0
8. TOTAL UNEARNED INCOME	\$ 0	\$ 0
9. COA Request Amount	\$ 7,500	Community Initiatives Grant from the City of Austin \$ 7,500
10. TOTAL CASH INCOME	\$ 25,000	\$ 25,000
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 7,000	Ticket costs donation from Alamo Drafthouse and venue costs \$ 7,000
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$	\$ 0
Total	\$ 32,000	\$32,000

PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL	Description
13. Administrative Employee Costs	\$	\$	\$ 0	
14. Artistic Employee Costs	\$	\$	\$ 0	
15. Administrative Non-Employee Costs	\$	\$	\$ 0	
16. Artistic Non-Employee Costs	\$ 15,000	\$	\$ 15,000	The director's speaking fee
17. Travel	\$ 3,000	\$	\$ 3,000	Air travel/hotel from Los Angeles California for Kirby Dick, Amy Ziering, and Alexis Jones
18. Space Rental	\$	\$ 4,500	\$ 4,500	
19. Equipment Rental	\$ 1,000	\$	\$ 1,000	Screening and PA for Google Fiber
20. Supplies and Materials	\$ 1,500	\$	\$ 1,500	Actual license for the film; signage
21. Marketing and Promotion	\$ 1,500	\$ 1,500	\$ 3,000	
22. Production/Exhibit Costs	\$	\$	\$ 0	
23. Other	\$ 3,000	\$ 1,000	\$ 4,000	Hospitality, Transportation for guests, food/beverage
24. TOTAL EXPENSES	\$ 25,000	\$ 7,000	\$ 32,000	
Total	\$ 25,000	\$ 7,000	\$32,000	

Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Hunting Ground Movie Screening	June 10-11, 2016	Alamo Draft House	2700 Anderson Lane Austin, Tx 78757	7
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					7

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).

Required?



Attached Documents *

501 c 3 Determination Letter

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.



[S2T Board Listing](#)

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 -



[COA 2011-12 990 Omission letter](#)
[5 year budget](#)

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](#)



[HG S2T Insurance Assessment Form](#)

Accessibility Assessment
[download template](#)



[ADA Compatibility 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](#)



[COA Assurance Letter](#)

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

Application ID: 55851

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

Date: FEB 05 2016

SRV2THRV FOUNDATION
C/O GARY SANTANA
1779 WELLS BRANCH PARKWAY #110B
AUSTIN, TEXAS 78728

Employer Identification Number:
47-3856506
DLN:
17053328340035
Contact Person:
RAMACHANDRAN MANOHAR ID# 31344
Contact Telephone Number:
(877) 829-5500
Accounting Period Ending:
December 31
Public Charity Status:
170(b)(1)(A)(vi)
Form 990/990-EZ/990-N Required:
Yes
Effective Date of Exemption:
April 1, 2015
Contribution Deductibility:
Yes
Addendum Applies:
No

Dear Applicant:

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

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

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

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

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



Our Board Of Directors

Brenda Hornaday, MA LPC - Board Chairman – African American

Area of expertise: Counseling, Curriculum Development

Contact Information: 2718 Belicia Lane Round Rock, Texas 78665 281-536-2088

brendahornaday@sbcglobal.net

Donella Thorpe, Special Events Coordinator, NBA Supporter – African American

Area of expertise: Event Planning, Fundraising

Contact Information: 4201 Laguna Grande Austin, Texas 78734 512-699-4590

donellathorpe@mac.com

Deborah Hamilton-Lynne, Editor, Austin Woman Magazine and ATX Man Magazine – Caucasian

Area of expertise: Past DV Shelter Development

Contact Information: 512-672-9421 atxdeb@gmail.com

Dwight Adair, Writer/Director/Producer at Seadra Productions L.L.C. – Caucasian

Area of expertise: Filmmaker and Documentarian

Contact Information: 11511 Queens Way Austin, Texas 78759 512-431-0679

dwrightadair@gmail.com

Dewy Brooks, Community Volunteer – African American

Area of expertise: Community Advocate

Contact Information: 9210 Wellesley Drive Austin, Texas 78754 512-658-2766

dewybrooks@gmail.com

Karin Richmond, Tax Incentive Specialist – Caucasian

Area of expertise: Domestic Violence Lobbyist and Policy Maker

Contact Information: 1343 Spyglass Dr Austin, Texas 78746 512-970-4004

karinrichmond@austin.rr.com

Jillian Roberts, Celebrate Recovery – Caucasian

Area of expertise: Counseling and Recovery Program

Contact Information: 512-699-4623 jillroberts79@gmail.com



**City of Austin
Economic Development
Community Initiatives Application for the Hunting Ground Screening**

Re: 2011/2012 990 omission explanation

The Survive2Thrive Foundation was re issued it's 501(c)3 status from the IRS in April 2015 and we will be filing our first Form 990 this year in May 2016 for the calendar year 2015. Prior to 2015, we were a non profit in the State of Texas and our fiscal agent was the Austin Revitalization Authority.

We have attached our 5 year budget for your financial reference for previous years.

Thank you!

Best,

Courtney Santana, Executive Director
Survive2Thrive Foundation
From Surviving to Truly Thriving!
512-308-6028 (office/fax)
512-659-3248 (direct)
csantana@survive2thrivefoundation.org
www.survive2thrivefoundation.org
Facebook: Survive2Thrive Foundation
Twitter: @s2tfoundation
Instagram: survive2thrivefoundation

Part IX - Financial Data

Revenue	2013	2014	FY 2015	FY 2016	FY 2017
Gifts/Grants/Donations/Contributions	\$16,876	\$18,861	\$8,653	\$431,861	\$5,000,000
Membership Fees	\$0	\$0	\$0	\$0	\$0
Net Unrelated Business Income	\$0	\$0	\$0	\$0	\$0
Other Income (For Profit Pay it Forward - Survive2Thrive Ventures)	\$0	\$0	\$0	\$25,000	\$50,000
Sales Income (Sale of goods/services)	\$0	\$0	\$0	\$0	\$0
Unusual Grants	\$0		\$2,500	\$0	\$0
Fundraising Income/Sponsorships	\$0	\$800	\$45,625	\$99,665	\$1,993,001
Total Revenue	\$16,876	\$19,661	\$56,778	\$556,526	\$7,043,001

Expenses	2013	2014	2015	2016	2017
Line 14 - Fundraising Expenses	\$800	\$1,235	\$28,076	\$25,000	\$30,000
Line 15 - Grants, Donations, Gifts to Others					
For SafePlace Austin - Pajamas	\$500	\$500	\$500	\$500	\$500
For Hope Alliance - Pajamas	\$500	\$500	\$500	\$500	\$500
For Sanctuary Program	\$500	\$500	\$1,200	\$100,000	\$100,000
For DVAM Events and Campaigns	\$0	\$0	\$500	\$3,000	\$124,560
For Lotus Pathway maintenance, support, and operations	\$0	\$0	\$0	\$0	\$200,000
For Ecosystem programming	\$0	\$0	\$0	\$35,000	\$15,000
Line 17 - Executive Team compensation					
For President - Gary Santana	\$0	\$0	\$0	\$0	\$75,000
For Executive Director - Courtney Santana	\$0	\$0	\$0	\$50,000	\$75,000
For A&C Director - John Fleming	\$0	\$0	\$0	\$42,000	\$75,000
Line 18 - Other salaries and wages					
Development Consultant - Amy Temperley (Part Time)	\$0	\$0	\$0	\$5,000	\$5,000
Business Strategist - LaToya Collins-Jones (Part Time)	\$0	\$0	\$0	\$4,800	\$4,800
Marketing and Graphic Design	\$0	\$0	\$3,500	\$5,000	\$5,000
Advocates	\$0	\$0	\$0	\$0	\$1,485,000
Program Directors (5)	\$0	\$0	\$0	\$0	\$225,000
Research Analysts (10)	\$0	\$0	\$0	\$0	\$350,000
Grant Administrators (2)	\$0	\$0	\$0	\$0	\$110,000
Administrative Assistants (6)	\$0	\$0	\$890	\$12,000	\$240,000
Other Executive Team Salaries	\$0	\$0	\$0	\$0	\$661,000
Line 19 - Interest Expense	\$0	\$0	\$0	\$0	\$0
Line 20 - Occupancy (rent, utilities, etc.)					
Rent	\$0	\$0	\$0	\$15,900	\$15,900
Utilities	\$0	\$0	\$0	\$6,000	\$6,000
Line 21 - Depreciation and Depletion	\$0	\$0	\$333	\$666	\$999
Line 22 - Professional Fees	\$0	\$0	\$355	\$3,555	\$3,555
Line 23 - Conferences	\$0	\$0	\$673	\$155	\$155
Program Expenses					
For Equipment - Servers - Computers	\$0	\$0	\$2,500	\$4,500	\$10,000
For Collateral Materials	\$0	\$250	\$800	\$1,600	\$3,200
For Internet Hosting	\$107	\$107	\$600	\$600	\$600
Promotion Expenses	\$0	\$0	\$3,500	\$3,500	\$7,000
Office Supplies	\$500	\$500	\$1,000	\$1,000	\$2,000
Telephone	\$150	\$150	\$375	\$375	\$750
Fax	\$150	\$150	\$150	\$150	\$150
Internet Expense	\$167	\$167	\$707	\$707	\$1,414
Delivery & Postage	\$150	\$100	\$200	\$400	\$800
Printing Costs	\$0	\$150	\$1,000	\$2,000	\$2,000
Reproduction (Copying)	\$852	\$852	\$852	\$852	\$852
Transportation Costs (Gas, Lodging, etc.)	\$2,400	\$2,400	\$2,400	\$9,600	\$9,600
Parking	\$0	\$0	\$0	\$0	\$0
Permits & Licenses	\$0	\$0	\$0	\$0	\$0
Insurance	\$500	\$500	\$500	\$500	\$750
Other Expenses Subtotal	\$4,976	\$5,326	\$14,584	\$25,784	\$39,116
Total Expenses	\$6,476	\$6,826	\$51,111	\$334,860	\$3,847,085
Excess Revenue Over Expenses	\$10,400	\$12,835	\$5,667	\$221,666	\$3,195,916

**City of Austin 2016-2017
Insurance Information Form
Capacity Funding Programs**

Please complete this form, and upload completed form to your Capacity Building Application. If you have questions please e-mail Anne-Marie McKaskle-Davis at annemarie.mckaskle@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 Srv2Thrv Foundation

Contact Name Courtney Santana

Phone Number 512-659-3248

Fax Number 512-608-3028

E-mail Address csantana@survive2thrivefoundation.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 checked="" type="checkbox"/>	
2. Will alcoholic beverages be sold during this event(s) by someone other than the owner of the venue?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
3. If yes to #2, will your group be responsible for hiring someone to sell the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
4. If no to #3, will your group be selling the alcoholic beverages?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
5. Are you responsible for providing seating, props, sound, lighting or other types of equipment and supplies for the event(s)?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
6. If yes to #5, will members of your group be using their own vehicles or renting a vehicle for this transportation?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
7. If no to #6, will you hire someone outside of your group to provide this transportation?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>
8. Will you be using a City facility for your activity?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
9. If yes to #8, are you using the City's reservation agreement process to reserve your space?	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>



Reaching out to Customers with Disabilities Quiz – FY16 Attachment #9

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 Srv2Thrive Foundation

Sponsored Project (SP) Name (if applicable)

Contact (if an SP the contact person of SP) Courtney Santana

Email csantana@survive2thrivefoundation.org

Phone 512.659.3248

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



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



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



What could you have done to avoid this situation?

Had a script of the puppet show available to give to the deaf parents.

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



5

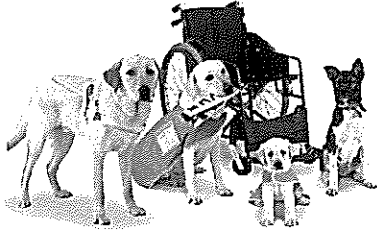
4. You are hosting an acoustic guitar performance at a small venue (25- 50). A hard of hearing person requests an assistive listening device. Are you required to provide it? Yes/No? No



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

VSA Texas, The State Organization on Arts and Disability





Attachment #9

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

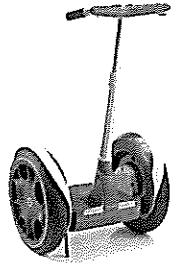
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7. Wheelchair accessibility does not need to be considered in an outdoor venue event. True or False? False



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

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



Yes

Once you have completed the quiz please include this answer sheet in your application under attachment #9.

ASSURANCES

The authorized officials signing these assurances certify the following:

1. The applicant is a non-profit organization, duly incorporated in the State of Texas, with a functioning board of directors and bylaws; or the applicant is classified by the U.S. Internal Revenue Service, under Section 501(c) of the IRS Code, as a nonprofit, tax-exempt organization and that the IRS determination is current; or the applicant is an unincorporated group based in Austin, Texas; or the applicant is an individual artist who lives and works in Austin, Texas.
2. The applicant has read, understands and will conform to the policies and regulations of the Capacity Building program, as published in the 2017 Capacity Building program guidelines.
3. 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;
4. The applicant is responsible for the programs and services for which funding support is sought. Any funds received as a result of this application will be used solely for the purposes described in the application.
5. Neither the applicant nor any of its agents, representatives, or sub-consultants, have undertaken or will undertake any activities or actions to promote or advertise any Capacity Building Program proposal to any peer review panel members, any member of any City Commission reviewing the proposals, any member of the Austin City Council or City staff except in the course of City-sponsored inquiries, or any interviews or presentations between the date that the application is submitted and the date of award;
6. The applicant is in compliance with all applicable federal, state and local laws.

The application submitted to the City of Austin has been duly authorized by two authorized officials for the applicant. At least one of the authorized officials is a principal of the applicant with the legal authority to certify the information contained in the application and sign contracts for the organization.

SIGNATURE # 1

Courtney Santoxa

Signature of Executive Staff

Date

4/1/16

Print Name:

Courtney Santoxa

Title:

Executive Director

SIGNATURE # 2

Brenda Hornaday

Signature of Board Chair/Fiscal Sponsor

Date

04/01/2016

Print Name:

BRENDA HORNADAY

Title:

BOARD CHAIRMAN