

Title	0102	09/13/2022
	by Ebony Golden in UMEZ Arts Engagement 2023 - Application Form	id. 32100690
	2214 Frederick Douglass Blvd. #186 New York, New York 10026 New York United States 9194233780 ebonygolden@bettysdaughterarts.com	

Original Submission 09/13/2022

BEFORE YOU GET STARTED **In this section, please select whether you are applying as an individual artist, artist collective/group, or nonprofit organization in order to reveal all required fields for your applicant type.**

I have read and understood the UMEZ Arts Engagement guidelines. **checked**

Please enter the year/location/name of attendee of the most recent Information Session attended **2022/Webinar/Ebony Golden**

I am applying as **an individual artist**

Funding History with LMCC: **Returning Applicant**

PART I: PROJECT PROPOSAL **The questions in Part I of the application will give the jury a robust understanding of your proposed project. When taken as a whole, the information and materials provided in Part I should address the four points of program criteria by which the jury review applications and make recommendations for funding. Part I includes six sections: A. Application Summary B. Narrative Questions C. Project Budget D. Work Samples E. Support Materials F. Past Arts Programming Experience G. Financial Statement of a Past Project**

A. APPLICATION SUMMARY **The following questions will give the grant jury a snapshot of your proposed project and provide LMCC with a few key data points for reporting purposes. You may need to complete the rest of the form before filling out the details in this section.**

Applicant Name **Ebony Golden**

Alias or other name used publicly (if applicable) *n/a*

Project Title **In The Name Of The Mother Tree**

Project Summary	In The Name Of The Mother Tree (ITNO) is a 2-hour theatrical ceremony, devised for an ensemble of multi-disciplinary performers. Set in the 1970s, in a town ravished by a cataclysmic rupture, we meet strange and magical people on the precipice of a new paradigm or an untimely demise.
Primary Artistic Discipline of Project:	Multidisciplinary
Number of artists participating in the project	18.0
Primary Project Venue/Location:	A public park in Harlem. Lead commission — Apollo Theater, 253 W 125th St, New York, NY 10027 Co-commission — National Black Theatre, 2031 5th Ave, New York, NY 10035
If you have multiple locations/venues for your proposed project, list additional venues/locations/neighborhoods here.	The location has not yet been finalized but will occur in a Harlem public park.
Project Public Component: Start Date	August 5, 2023
Project Public Component: End Date	September 15, 2023
Number of public events in the project:	8.0
Total audience number expected	3000.0
Number of youth that will be served (if applicable)	200.0
Number of seniors that will be served (if applicable)	500

B. NARRATIVE

The narrative makes up the core of your project proposal. The following questions provide the opportunity to share the story of your project including the artists involved and the community in which you are working while also sharing the pertinent facts that help the jury understand and visualize your project. Be sure to keep the program's four points of criteria in mind when answering these questions. Artistic excellence, taking into consideration the audience experience, including project relevance to the intended audience, and the artistic vision and goals. **STAFF TIP:** Consider why this project is exciting and important to you, and what about your artistic vision, approach and experience makes you well suited to carrying out this project. Clarity of project proposal, as demonstrated by the cohesiveness of the application and adequately conveying all elements of the project. **STAFF TIP:** Ask someone unconnected to the project to review your narrative and see if they have questions or found anything confusing. Project feasibility, taking into consideration the production plan, budget and capacity to achieve stated goals including past experience and/or planned collaboration. **STAFF TIP:** Demonstrate the thinking, planning, and research you have done in conceiving of this project, and highlight if your plans are based on past experience. Appropriateness of outreach and marketing plans, demonstrated by an explicit understanding of the intended audience, relevant networks and strategies to reach them. **STAFF TIP:** Explore who you are most interested in sharing this project with and how you will ensure this audience knows about the project and will be able to engage with it. **REMINDER:** The criteria are not listed in order of priority; each is equally important. Each application will be reviewed based on how it meets a balance of all four criteria.

1. Briefly describe your collective/organization's mission, overarching goals, history and current programmatic activities. For individual artists, provide your artist statement.

From Houston, TX, currently living/working in Harlem, NY, I grew up experiencing the brilliance of my elders, which informs how I see and move through the world.

I am in a creative space of expansion motivated by public performance, cultural reparations, and womanist rituals for ecological restoration. I create theatrical ceremonies in the tradition of Zora Neale Hurston, Ntozake Shange, Dr. Barbara Ann Teer, Sharon Bridgforth, and Jawole Willa Jo Zollar. The scholarship and creative practice of Dr. Omi Osun Joni L. Jones and Dr. Madison gives me the language to explain my practice/performance at the intersection of movement building, advocacy, theatrical ceremony, research, and applied ethnographic field work birthed through congregational experiments, interventions, processions, choreopoetry, and dance. My current work investigates generative apocalypse as a practice of resilience that strengthens our collective capacity for re-envisioning and world building. I witnessed my elders, southern sharecroppers, routinely engage in these practices through their intimate relationship and stewardship of the land and waters.

I have been living and working as an artist and cultural strategist in Harlem/Upper Manhattan for nearly two decades. In 2015, I directed PopUP Theatrics' Broken City: Harlem 2015. In 2019, my 5-hour multi-site specific, immersive, ritual dance performance piece 125th & Freedom was presented by the National Black Theater as the finale of its 50th season; the performance received a NYTimes feature. In 2020, I was awarded a Hi-Arts SKY LAB residency, which included participation in a series of free virtual public artist talks.

2. Clearly describe your proposed project, making sure to address in detail the project's artistic goals and framework, the

Inspired by the writings and scholarship of Dr. Alexis Pauline Gumbs, In The Name Of The Mother Tree (ITNO) is a 2-hour theatrical ceremony, devised for an ensemble of ten multi-disciplinary performers. Performances can take place in natural environments, non-traditional performance spaces, and on thrust stages. Set in the 1970s, in a rural, coastal, southern town ravished by a cataclysmic rupture, ITNO illuminates the journey for environmental justice and

activities that you will undertake, the project's timeline, and how audiences will engage with the project.

climate reparations through an intersectional praxis of womanist metaphysics, world-making, and root work. ITNO is co-commissioned by the National Black Theatre and Apollo Theater and will have a world premiere in August 2023.

The goal of ITNO is to add nuance to the movement for climate reparations for those seeking to connect culture, organizing, and performance in a sustainable way. ITNO brings specificity to how we approach afro-futurist aesthetics by literally working with the land and the water as a critical aspect of building performance. ITNO advances critical conversations and perceptions about the climate justice movement by adding a Black womanist perspective — that connects culture, organizing, ritual, performance, and Sankofic principles of deep remembering and “re/memory” — to the call for climate reparations.

The public engagement extension of ITNO is Watering (W)hole (WW). WW is a virtual and in-person cultural organizing and engagement cosmology that supports local environmental justice efforts through learning immersions, strategy workshops, and resource-sharing in conjunction with performances of ITNO. WW honors the legacies of art-making, advocacy, and activism already taking place in Harlem through local partnerships and collaborations.

ITNO's success will be determined by ticket sales/attendance, video testimonials, a post-performance survey, and participation at community events. Ultimately, a successful production demonstrates resonance by strong audience turnout, nurtured via our engagement strategy. Success means catalyzing ongoing Harlem-based work that advances climate reparations. The success of ITNO will be its lingering impact on the cast/crew/audience, who will carry forward a holistic approach to climate justice rooted in Black womanism.

Timeline:

Fall 2022

Finalize contracts for creative team/ensemble
Finalize all partnership agreements for world premiere
Designing world premiere strategy with Apollo & NBT
Continue to design Harlem-based community engagement strategy with Hi-Arts Mercury Store Residency

Winter 2022–2023

Continue to design world premiere strategy
Finalize all designs/production elements
Finalize all marketing/publicity collateral
Complete lighting/scenography design residency w/ Apollo

Spring 2023

Launch multimedia marketing campaign (Apollo, NBT, Hi-Arts take lead)
Personal social media campaign launch
Launch Harlem-based ITNO community engagement strategy Watering (W)hole w/ Hi-Arts
Finalize choreography/staging/musical composition
Complete set/construction/costume fabrication/props
Chelsea Factory Residency

Summer 2023

ITNO WORLD PREMIERE

2a. If you engage in a selection process for participating artists in the project: explain your process and criteria for inviting or selecting artists to participate. For presenting or curatorial projects, provide the roster of participating artists.

All cast members are associate artists with Jupiter Performance Studio. In 2020, I launched Jupiter Performance Studio (JPS) which serves as a hub for the study of diasporic black performance traditions. I have worked with the cast for In The Name Of The Mother Tree on several other public projects in Harlem and beyond. In 2022, the cast performed my original piece Specter of Sunlight as part of the Magdalena Festival. In 2019, the cast performed my original piece 125th & FREEdom, presented by the National Black Theater as the finale for its 50th season. I have known and worked with the In The Name Of The Mother Tree (ITNO) cast for many years and on multiple projects. The ITNO cast is Harlem/Upper-Manhattan based and rooted — we live, work, and thrive in Harlem. We continue to work together to bring about original public performances that reflect, honor, and uplift our Harlem community.

3. Describe the target audience you will reach with this project and your connection to the Upper Manhattan community you will work within, including existing partnerships and the relevance of your past work and proposed project to the community.

In The Name Of The Mother Tree (ITNO) is for and about Black women/femmes, and those committed to Black liberation. ITNO's target audience is my Harlem/Upper Manhattan community, the LGBTI2QAPD+ community, farmers, environmental/climate justice activists, social justice activists, and allies. My existing Harlem/Upper Manhattan partners include the National Black Theatre (NBT), Apollo, and Hi-Arts; additional Harlem-based partners will be brought on as we move closer to the community engagement launch and premiere. NBT and Apollo are co-producing ITNO, providing full scale production support, rehearsal space, administrative/development support, and will serve as the marketing/PR lead. Hi-Arts is producing the community engagement extension of ITNO — Watering (W)hole — by providing development/administrative/marketing support.

As a cultural strategist, I have worked with multiple Harlem-based organizations including The Studio Museum, Harlem Stage, and Sugar Hill Children's Museum of Art & Storytelling. As an artist, I have been making work in public places for 10 years. Through my practice I have found that working in outdoor public spaces makes the work more accessible to the public and demystifies storytelling thus inviting more people into creative collaboration, collective liberation, and world-building. For this reason, I have done many performances at the Swing Low: Harriet Tubman Memorial for its resonance and significance. My projects are public portals of possibility powered by connection to land, water, people, and place; moments devised for secular and sacred rituals in spaces where audiences can be witnesses and participants in our collective liberation.

4. How will you promote and advertise this project to ensure maximum participation and access by your target audience and the general public?

The Apollo, National Black Theatre (NBT), and Hi-Arts will launch a multimedia campaign in the months leading up to the world premiere of In The Name Of The Mother Tree (ITNO). Primary promotional materials will be created in-house by each organization's respective marketing team. I will cross-promote all marketing materials across my social media platforms. ITNO partners are committed to all forms of accessibility, to this end ITNO co-producers — the Apollo and NBT — will develop an accessibility strategy that includes reduced ticket fees and space accommodations.

Hi-Arts is producing Watering (W)hole (WW), ITNO's community engagement strategy. WW is a virtual and in-person cultural organizing and engagement cosmology that supports local environmental justice efforts while generating interest in ITNO's world premiere. WW is a local, grassroots effort to engage neighbors, activists, and community members in a conversation about environmental justice beyond the show. Through workshops and artist talks, WW uplifts and brings awareness to climate justice reparations work already occurring in Harlem and Upper Manhattan.

My promotional strategies have been very successful in the past for both self-produced work and work that was commissioned. I have found that early and consistent community engagement serves to cultivate a deeper connection with potential audience members. In the past, I have held virtual and in-person community engagement events with audiences ranging from 40 – 200. My past commissioned projects have been well attended, for instance, 125th & FREEdom (presented by NBT) drew an audience of 5,000 over the course of three consecutive Saturdays.

5. Enter up to three (3) short biographies of your project's key artistic personnel

If you are applying as an individual artist or as the lead artist of a collective, include your bio as Bio 1. For bios of additional personnel, be sure to include roles in the proposed project. Do not submit pasted resumes. Bios help demonstrate relevant past experience for your proposed project.

Bio 1

Ebony Noelle Golden is an artist, scholar, and culture strategist from Houston, TX and currently based in Harlem. She devises site-specific ceremonies, live art installations, creative collaborations, and arts experiments that explore and radically imagine viable strategies for collective black liberation. In 2020, Ebony launched Jupiter Performance Studio (JPS) which serves as a hub for the study of diasporic black performance traditions.

Golden's current projects include: Jubilee 11213 (in partnership with Weeksville Heritage Center and generously supported by Creative Capital, Coalition of Theaters of Color, and Black Spatial Relics) and In The Name Of The Mother Tree, co-produced by the Apollo Theater and National Black Theatre and created in partnership with Double Edge Theatre.

Golden holds degrees in poetry from Texas A & M University and American University. She earned a M.A. in Performance Studies from New York University. She is a proud member of the Stage Directors and Choreographers Society, Women of Color in the Arts, and Alternate Roots. Golden serves as an advisor for the National Dance Project at the New England Foundation for the Arts and is a board member at Double Edge Theatre.

Bio 2

Jonathan McCrory is an Obie Award-winning & Audelco Nominated, Harlem-based artist who has served as Artistic Director at Dr. Barbara Ann Teer's National Black Theatre since 2012. Currently serving on the nominating committee for the Tony Awards & The Lucille Lortel Awards. Throughout his career, McCrory has worked professionally as a director, producer, and actor. A Washington, DC native, he attended Duke Ellington School of the Arts, where he trained in musical theater and theater production. He earned a BFA degree in Acting and Africana Studies from New York University Tisch School of the Arts. He has directed numerous professional productions and concerts which include: Dead and Breathing, HandsUp, Hope Speaks, Blacken The Bubble, Last Laugh Enter Your Sleep, Iron John (NAMT), How the Light Gets In (2018 & 2017 at NYMF), and Klook (NAMT). Jonathan serves as the creative producer for In The Name Of The Mother Tree (ITNO).

Bio 3

Dr. Alexis Pauline Gumbs is a Queer Black Troublemaker and Black Feminist Love Evangelist. Her work in this lifetime is to facilitate infinite, unstoppable ancestral love in practice. Her poetic work in response to the needs of her cherished communities has held space for multitudes in mourning and movement. Alexis has transformed the scope of intellectual, creative and oracular writing with her triptych of experimental works published by Duke University Press (Spill: Scenes of Black Feminist Fugitivity in 2016, M Archive: After the End of the World in 2018 and Dub: Finding Ceremony, 2020.) In The Name Of The Mother Tree (ITNO) is inspired by the writings and scholarship of Dr. Alexis Pauline Gumbs; she wrote the source texts for ITNO.

C. PROJECT BUDGET The Project Budget must be completed using LMCC's template. This allows for ease of review for jurors and LMCC staff. Download the 2023 Project Budget Template here: bit.ly/3TSrlyX. Once re-directed, click Download in the upper left hand corner. (A Dropbox account is not necessary to download this form). Applicants may request between \$1,000 - \$10,000. Applicants eligible for only one funding source will be considered for a UMEZ Arts Engagement request amount of no more than 75% of the total project budget. Other planned income sources may include cash or in-kind contributions. Contact LMCC staff in advance of the application deadline if you have questions about this requirement. For guidance in developing a working, balanced budget, please see the Application Tips: bit.ly/3OzvDNH For a list of definitions of income and expense categories, please visit: bit.ly/2BGFNvO For information about how to value in-kind donations, please visit: bit.ly/2YCeM5D

Project Budget: Upload

[UMEZ_Arts_Engagement_-_2023_Project_Budget_Template.xlsx_-_PROJECT_BUDGET.pdf](#)

Total Project Budget: **46000**

Amount Requested from LMCC: **10,500**

What other fundraising activities, financial or in-kind resources will you engage with to support the project? **The Apollo Theater and National Black Theatre are co-producing In The Name Of The Mother Tree. As partnering organizations they are providing rehearsal time and space, mentoring, monetary and material resources, and marketing/PR. Hi-Arts, Watering (W)hole's producer, is providing monetary and material resources, administrative and development support, and marketing/PR. I have applied for multiple funding grants including: MAP Fund, National Endowment for the Arts, and New England Foundation for the Arts (awarded, announcement coming in Fall). I continue to actively research and apply to multiple funding grants.**

D. WORK SAMPLES

Work Samples are the primary way by which you share your artistry with the jury and an essential part of your application. Prepare a well-organized presentation that best represents your work and relates to your proposed project. For discipline specific guidance on selecting strong Work Samples, please refer to our Application Tips: bit.ly/3OzvDNH You will be asked to provide: A. Work Sample Format - select which option you will be submitting B. Work Sample Inventory - enter descriptions for each work sample C. Work Samples - enter links or upload files

a. Work Sample Format

Option 1: 2 Audio/Video Recordings

b. Work Sample Inventory

Work Sample #1

Artists: Ebony Golden, Ava McCoy, Azusa Dance, Charlene Jean, Chikezie Nwanko, Jason Laws, Zenni Corbin, Jerome Jordan, T. Ayo Alston, Shiann Rose, and Karma Mayet.

Title: In The Name Of The Mother Tree

Year: 2022

Venue: Double Edge Theatre

Videographer: Travis Coe

Synopsis: Set in the 1970s, in a rural, coastal, southern town, In The Name Of The Mother Tree (ITNO) is a theatrical ceremony illuminating the journey for environmental justice and climate reparations through an intersectional praxis of womanist metaphysics, world-making, and root work. Helmed by Ebony Noelle Golden and inspired by the writing and scholarship of Dr. Alexis Pauline Gumbs, ITNO begins on the eve of the Water Days, as a town is ravished by a cataclysmic rupture. Haunted by recurring nightmares of spiritual warfare, fire-floods, drought, river haints, and vanishing tree women, we meet these strange and magical people on the precipice of a new paradigm or an untimely demise.

Work Sample #2

Artists: Ebony Golden, Ebony Webster, Zenni Corbin.

Title: Specter of Sunlight

Year: 2022

Venue: Magdalena Festival

Videographer: Travis Coe

Choreographer's Notes: Some of us no longer fight with guns. We are children of the sun. With revolution in mind, this is a visual ceremony. Here, I ask what it means for the hunted to haunt. I ask how the ghosted ghost with unavoidable light. Perplexing and obtuse. On purpose and never on cue. SPECTER OF SUNLIGHT// is a telling and a witnessing of how Black women multiply themselves to be many in the collective work and ritual of liberation. In intimate and impactful ways. Waking the earth beneath them. You hear? They are working on this side and the others. This work is a work that invites the "allness" of us. Legions of light-bringers that surround. Teeth glinted. A miracle in their eyes. This moment, I dedicate to my dear, too soon departed, sister of the heart Elandria Williams who took her last breath strategizing Black liberation. May the ancestors in us rise up and shine. Conjurations of this work were generously supported by: National Black Theatre, Harlem, NY, Dancing Futures: Artist Mentor Collaborative Residency in collaboration with BAAD! in Bronx, NY Texas Equal Access Fund (Tour Producer/Presenter) in Dallas, TX.

c. Work Samples: Links and Uploads

Enter links or upload files to match the Work Sample Format selected above. ONLY submit the samples included in this option, DO NOT provide additional samples.

Recording #1: Link (if applicable)	https://youtu.be/-wFgbB4Ctj4
Password (if applicable)	n/a
Starting Time (0:00:00) (if applicable)	51:21
Recording #2: Link (if applicable)	https://youtu.be/_qD0e7x9IXY
Password (if applicable)	n/a
Starting Time (0:00:00) (if applicable)	14:35
Images: Upload (if applicable)	n/a
Manuscript: Upload (if applicable)	n/a
If awarded, LMCC and/or UMEZ may use my work samples for promotional purposes	Yes: you may use my work samples.
E. PROJECT SUPPORT MATERIALS	Support materials are an optional element of your application. We encourage submitting materials that will help the jury further understand your promotional practices and public presence. Examples include marketing materials, brochures, bios or artist lists, press clippings, etc. If you have a Partner Organization, you may also upload a Letter of Commitment from the organization here.
Support Materials: Inventory	1. Letter of Support 2. Post card
Support Materials: Upload	National_Black_Theatre__LMCC_Commitment_Letter_for_Ebony_Noelle_Golden.pdf FREE_CONJURE_BLACK_Post.jpeg
Website URL	bettysdaughterarts.com
Social Media	1. Instagram: @ebonynoellegolden 2. Twitter: @bettysdaughter1
F. PAST ARTS PROGRAMMING EXPERIENCE	Eligible applicants must have carried out or participated in publicly accessible arts programming in two of the last five calendar years. Activities may include self-produced exhibitions or performances, open studio events, displaying work at an art fair, having your work presented by a venue or festival, etc. You may include events presented outside the Upper Manhattan catchment area.

List your participation in or production of public facing arts programs in two of the last five calendar years (i.e. 2018 - 2022).

“125 & FREEdom,” National Black Theater, 2019
Open Call, The Shed, 2019
“free/conjure/black,” Weeksville Heritage Center, digital program 2020
“black/water: The Digital Ceremony,” self-produced, 2020
“Specter of Sunlight,” Magdalena Festival, 2022
“In The Name Of The Mother Tree,” workshop production, Double Edge Theatre, 2022

G. FINANCIAL STATEMENT OF A PAST PROJECT

Financial statement for a completed project you have managed, preferably of similar scale to the proposed project. Submit an itemized statement reflecting actual income and expenses from a relevant project, preferably completed within the last five calendar years (2018–2022). Past grantees may upload their final report budget for their financial statement. Past applicants may upload a previously submitted financial statement. The financial statement and description speaks to your ability to manage and execute a project, including overseeing a project budget. For tips on preparing a financial statement and an explanation of income and expense items visit: bit.ly/2BGFNvO A template to guide you in preparing your financial statement can be downloaded here: bit.ly/3NWguWK. Once re-directed, click Download in the upper left hand corner. (A Dropbox account is not necessary to download this form).

Financial Statement of a Past Project: Upload

[Copy_of_125th_Freedom_Payouts_-_Overview.pdf](#)

Financial Statement of a Past Project: Project Description and Budget Notes

This budget was prepared during the post-mortem phase of 125th and FREEdom by NBT's operations manager. I wrote, choreographed, and directed 125th & FREEdom, a five-hour public performance that was presented by the National Black Theatre as the finale to its 50th season. The choreopoetic performance, consisting of 16 movements and featuring a New Orleans-style brass band, took place at 11 sites as pop-up installations across the corridor of 125th Street from the East River to the Hudson River each Saturday in June 2019.

125th & FREEdom explores the question: “If Harriet Tubman were alive today, how would she free Black people?” 125th & FREEdom was a ritual performance rooted in the ancient and futuristic everyday ways of diasporic Black folks. The performance lifted up the ways in which we worship, mourn, love, live, and overcome. It was created to immerse participants, cast, and witnesses, in a shared process of walking to and laboring for freedom, a procession many people worldwide have been forced to undertake. The audience members were actively encouraged to join and participate in the procession.

NYTimes — <https://www.nytimes.com/2019/06/20/arts/dance/national-black-theater-125th-and-freedom.html>

The Harlem Times — <https://theharlemtimes.com/online-news/national-black-theatres-takes-over-125th-street-with-125th-freedom>

Creator’s Notes —

https://docs.wixstatic.com/ugd/25c546_6bd45b2a1df340a7b9880a7bf43d4e30.pdf

PART II : APPLICANT
PROFILE

You have now completed the Project Proposal section of the application form. The remainder of the form will focus on who you are as an applicant and ask for the necessary documents to confirm your eligibility for the program. Part II contains five sections: A. Contact Information Fiscal Sponsor Information B. Applicant Geographic Information C. Project Geographic Information D. Race & Ethnicity E. Interim Report for 2021 & 2022 Grantees (if applicable) DOCUMENT UPLOADS: Proof of Address Fiscal Sponsor Letter of Commitment Please note: Access to necessary tools, such as computers, scanners, reliable internet, and assistance uploading required documents and materials to the application form is available. Please contact LMCC staff at UMAE@lmcc.net if you do not have the necessary equipment or require assistance to complete the Online Application Form.

A. CONTACT
INFORMATION

n/a

Main Contact First
Name

Ebony

Main Contact Last
Name

Golden

Title of Main Contact

Artist

Main Contact
Preferred Address

Home

Address

2214 Frederick Douglass Blvd #186, 10026

City

New York

State

NY

Zip Code

10026

Main Contact
Preferred Email

Work

Main Contact Email
Address

ebonygolden@bettysdaughterarts.com

Main Contact
Preferred Phone

Mobile

Main Contact Phone
Number

9194233780

Proof of Address: Upload

[address_verification.jpeg](#)

FISCAL SPONSOR
INFORMATION

Individual artists and unincorporated groups or collectives must apply with a fiscal sponsor. Applicants may work with a preferred organization that offers a formal fiscal sponsorship program for artists OR request LMCC serve as fiscal sponsor. Applicants interested in engaging a separate fiscal sponsor, must work with an organization with published submission requirements and clear contract terms for their fiscally sponsored projects. Fiscal sponsors must be based in New York City and preferably have an arts and culture focus. Applicants interested in engaging LMCC as fiscal sponsor must indicate so below. No additional application is required. LMCC fiscal sponsorship is available to individual artists and unincorporated groups or collectives solely in support of a UMEZ Arts Engagement proposal and at no cost to UMEZ Arts Engagement applicants. Those who meet all 2023 UMEZ Arts Engagement Eligibility Requirements, are automatically eligible for LMCC fiscal sponsorship. See our Fiscal Sponsor Fact Sheet bit.ly/2zvP3IK for more information about fiscal sponsorship and a list of organizations in New York City that offer fiscal sponsorship programs for artists and arts projects. If you are working with a fiscal sponsor separate from LMCC and they do not appear on this list, contact LMCC staff in advance of the application deadline to confirm the organization meets the fiscal sponsorship requirements for UMEZ Arts Engagement.

I would like to designate a separate organization as Fiscal Sponsor for my project.

Yes

Legal Name of Fiscal Sponsor

National Black Theatre

Contact Person First Name

Jonathan

Contact Person Last Name

McCrary

Fiscal Sponsor Letter of Commitment: Upload

[National_Black_Theatre__LMCC_Commitment_Letter_for_Ebony_Noelle_Golden.pdf](#)

B. APPLICANT
GEOGRAPHIC
INFORMATION

Complete the following geographic questions for the applicant's address entered in the contact information section above. If applying as an organization, this should be the organization's official address. If applying as an individual artist or a lead artist on behalf of a collective, this should be your address. Do not use your Fiscal Sponsor's address to answer these questions.

Community Board Number

10

NYC Council District Number

9

C. PROJECT
GEOGRAPHIC
INFORMATION

Complete the following geographic questions for the project's main location/venue address.

Venue Zip Code

10027

Community Board Number for Project Location

10

D. RACE &
ETHNICITY

LMCC acknowledges structural inequities that have excluded individuals and communities from opportunities and are committed to providing opportunities that help to rebalance those inequities in our work. We collect race and ethnicity to better understand how we are reaching historically underrepresented artists, organizations and communities in Manhattan. This information is used for internal assessment and evaluation as we work towards making our programs more equitable. Your responses in this section will be kept confidential. Responses will not be shared with the jury.

With which of the following do you most closely identify as an individual artist, your members as a collective, or your organization's board chair?

Black or African American or Caribbean

Prefer to identify as: *n/a*

Which of the following best describes your project audience?

Black or African American or Caribbean

Prefer to describe as: *n/a*

Promotional Image

[EbonyGolden_BleuSantiago.jpeg](#)

How did you hear about this grant?

LMCC social media

If other, please specify *n/a*

AUTHORIZING
CERTIFICATION

"My full name below represents my signature certifying that the information contained in this application, including all attachments and supporting material, is true and correct, to the best of my knowledge."

Applicant
Representative
Name/Title

Ebony Golden