

Community Initiatives FY 16 Recommendations

October

16 CI 14 SP, Austin Creative Alliance/Montopolis Productions

Recommended for Funding as an Unincorporated Group

The group will perform two concerts. One concert will take place at Blackerby Violin Shop Concert Hall at 1111 W Anderson Lane, 78757 in District 7. The other concert will take place at The North Door on 501 Brushy Street, 78702 in District 3. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

16 CI 15 SP, Austin Creative Alliance/Joy Pecoraro

Recommended for Funding as an Individual Artist

The artist will produce a short documentary film about female entrepreneurs in Austin, TX and will be made from testimonials and insight heard at an upcoming WOWW (WOW Women) event. This event will take place at Parkside located at 301 E 6th Street, 78701 in District 9. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

16 CI 16, Texas Juggling Society

Recommended for Funding as a 501 (c)3 Organization

The Organization will produce a 3-day festival that will include workshops, demonstrations, competitions and 2 shows of juggling and variety arts. This event will take place at the Texas School for the Deaf located at 1102 S. Congress and at the North Door located at 512 Brushy St, 78702. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$5,000 award.

16 CI 17, Austin Street Corner Arts Collective

Recommended for Funding as a 501 (c)3 Organization

The Organization will produce a public performance of the play Skylight by David Hare to be presented at the Hyde Park Theatre. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$5,000 award.

16 CI 14 SP, Austin Creative Alliance/Montopolis Productions

RECEIVED
SEP 25 2015

BY: J

FY 2016 Community Initiatives

APPLICATION & AGREEMENT

Section 1: Summary Information

Applicant Name Austin Creative Alliance	<input checked="" type="checkbox"/> Sponsored Project	Sponsored Project Name Montopolis Productions
Project/Activity Title The Enchanted Rock Suite	Start Date 2/6/2016	End Date 02/28/2016

Type of Sponsored Project – Select one only

- ☐ Registered as a State of Texas Non-Profit Organization
☒ Individual/Unincorporated Organization/Group

Primary Artistic Discipline – Select one only

<input type="checkbox"/> Dance	<input type="checkbox"/> Literature	<input type="checkbox"/> Film/Media Arts	<input type="checkbox"/> Multidisciplinary
<input checked="" type="checkbox"/> Music	<input type="checkbox"/> Opera/Musical Theatre	<input type="checkbox"/> Theatre/Performance Art	<input type="checkbox"/> Visual Arts/Public Art

Project Summary: Please describe the project for which you are requesting funds in the space provided. Applicant(s) is/are requesting \$3000 in Community Initiatives program funding.

When: 02/06/2016, 02/28/2016

Where: Blackerby Violin Shop Concert Hall, The North Door

One sentence description of project :

This grant will fund the composition and performance of modern classical chamber music inspired by the Central Texas landmark called Enchanted Rock, a photographic exhibition featuring Enchanted Rock, and a lecture on the geology, history, and mythology of Enchanted Rock.

For CAD staff use only	<input checked="" type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Arts Commission Review	<input checked="" type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Tax Exempt	Insurance Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input checked="" type="checkbox"/> General Liability
Control Number -	<input checked="" type="checkbox"/> 990 <input type="checkbox"/> State Exempt	<input checked="" type="checkbox"/> Documentation	<input type="checkbox"/> Liquor <input type="checkbox"/> Auto

Section 2: Applicant/Sponsored Project Information

Applicant

Applicant's Legal Name Austin Creative Alliance		Federal Tax I.D. 74-2140348		Other Common Name ACA	
Official Mailing Address 6001 Airport Blvd, Suite 2280-A 81 San Marcos St, Suite C-1			City Austin	State Tx	Zip 78752 78702
Physical Mailing Address 6001 Airport Blvd, Suite 2280-A 81 San Marcos St, Suite C-1			City Austin	State Tx	Zip 78752 78702
Telephone 512-247-2531		District Number 3		Website (URL) www.austincreativealliance.org	

Applicant Contact/Project Director (Not the same as Board Chair) John Riedie			Title CEO		
Address 81 San Marcos St, Suite C-1			City Austin	State Tx	Zip 78702
Telephone 512-247-2531 912-2000000		Email membership@austincreativealliance.org			

Board Chair (Not the same as Applicant Contact/Project Director) David Sullivan			Title Board Chair		
Address 1710 Waterson Ave			City Austin	State Tx	Zip 78703
Telephone 912-914-4710		Email sully.jumpnet@global.net			

Sponsored Contact/Project Director Justin Sherburn			Title Montopolis Productions Creative Director		
Address 6805 Santos Street			City Austin	State Tx	Zip 78741
Telephone 512-964-7979		District Number 3		Email jsherburn1@gmail.com	

See Page 16 for Race Codes

Applicant Race Code W	Sponsored Race Code W	Project Race Code 99
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Section 3: Operating Budget History - (Arts organization or sponsored project)

	FY 11-12 Actual (CASH only)	FY 12-13 Actual (CASH only)	FY 13-14 Actual (CASH only)	FY 14-15 Projected/Actual (CASH only)	FY 15-16 Proposed (CASH only)
Revenue				15,000/ 13,162	15,000
Expenses				8,000/ 8,000	15,000

Section 4: COA Funding History - (Arts organization or sponsored project information)

	2011-2012	2012-2013	2013-2014
COA Funding	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

Was this project funded previously under a different organization name or sponsor? ☐ Yes ☒ No

If yes,	Year:	Name:
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Section 5: Proposed Budget

The budget MUST balance. Total income (line 12) MUST equal total expenses (line 24).
Round all budget figures to the nearest whole dollar.

PROJECT INCOME	CASH	IN-KIND	TOTAL
EARNED INCOME			
1. Total Admissions	\$3,000.00		
2. Total Other Earned Income			
3. TOTAL EARNED INCOME (Add Lines 1 and 2)			\$3,000.00
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)			
5. Total Public Support (Government Grants)			
6. Total Other Unearned Income			
7. Applicant Cash			
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)			
9. COA Request Amount	\$3,000.00		
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)			\$6,000.00
11. Total In-Kind Support (must equal In-Kind line 24)			
12. TOTAL INCOME (Add Lines 10 and 11)	6,000		\$6,000.00
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs	\$500.00		
14. Artistic Employee Costs	\$4,450.00		
15. Administrative Non-Employee Costs			
16. Artistic Non-Employee Costs			
17. Travel			
18. Space Rental	\$500.00		
19. Equipment Rental			
20. Supplies and Materials			
21. Marketing and Promotion	\$550.00		
22. Production/Exhibit Costs			
23. Other			
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	6,000		\$6,000.00

Attachment 2 p 1 of 2

Budget Itemization
Montopolis Productions

	Projected Income	Cash	Total	More Information
1	Admissions:	\$3000 p		200 is an average of attendance from previous shows at North Door.
	North Door performance (200 X \$15 ticket)			North Door capacity - 300
	Blackerby performance 60 X \$0 ticket			Blackerby capacity - 60
2	Other earned income	\$0 p		
3	Total Earned Income		\$3000 p	
	Unearned Income			
9	COA request	\$3000 p		
	Total Unearned Income		3000	
10	Total Cash Income		6000	
	Projected Expenses			
13	Administrative Costs - Justin Sherburn	500		Scheduling rehearsals, coordinating artists, communication with venue, promotion
	Total Administrative Costs		500	
14	Artistic Employee Costs			
	Leigh Mahoney	750		Violin
	Sara Nelson	750		Cello
	Leah Nelson	750		Viola
	Brian Beattie	750		Sound Design, Recording
	Leon Alesi	250		Photography
	Justin Sherburn	1000		Composition, performance
	Brian Cassidy	100		Pedal Steel
	Rebecca Smyth	100		Geologist, Lecturer
	Total Artist Employee Costs		4450	

Attachment 2
Budget Itemization
Montopolis p2 of 2

18	Space Rental		
	Blackerby Performance Hall	250	Feb 6, Rental Fee
	The North Door	250	Feb 28, Rental fee
	Total Space Rental Costs	500	
21	Promotion		
	Minuteman Press (digital poster printing)	200	200 11X17 BW posters and 200 11X17 Color posters
	Fritz Blaw (Motorblader)	250	Fritz will distribute the posters.
	Craig Staggs - Graphic Design for poster	50	Craig will design the poster.
	Total Promotion costs	550	
24	Total Cash Expenses	6000	

Section 6: Internet Accessible Documentation

Internet Link:

Montopolismusic.com

for documentation on Montopolis Chamber Ensemble :

https://drive.google.com/folderview?id=0B2_RefPVbceXTmlsODVOVnI5RTg&usp=sharing

Section 7: Application Checklist

All sections of the application form must be completed and signed by the appropriate representatives. Check the boxes below to ensure all sections have been completed.

Application Form

- ☒ Section 1 Summary Information
- ☒ Section 2 Applicant Information
- ☒ Section 3 Organizational Budget History
- ☒ Section 4 COA Funding History
- ☒ Section 5 Proposed Budget Information
- ☒ Section 6 Internet Accessible Documentation
- ☒ Section 7 Application Checklist
- ☒ Section 8 Assurances (signed by Authorized Official)

Attachments:

Please indicate which attachments are enclosed with the application by checking the corresponding box. Each page of attachments must be labeled with the attachment number and name of the organization.

Required Attachments

- ☒ Attachment 1 Narrative (Evaluation Criteria)
- ☒ Attachment 2 Budget Itemization
- ☒ Attachment 3 Organizational History — Montopolis + ACA
- ☒ Attachment 4 Proof of Tax Exempt Status ACA
- ☐ Attachment 5 Proof of State of Texas Exempt Status n/a
- ☒ Attachment 6 Board List ACA
- ☒ Attachment 7 IRS 990 (first page only) ACA
- ☒ Attachment 8 DOCUMENTATION
- ☒ Attachment 9 Americans with Disabilities Act Quiz
- ☒ Attachment 10 Insurance Information Form

PACKAGING - Submit one envelope with the application and all required attachments.

Mailing and Delivery Instructions

Applications whether hand delivered or mailed are due in our office on the first Monday of each month and that first Monday must be at least sixty days prior to the project start date.

Hand delivered applications must be in the CAD office by 4:00 P.M., the day of the deadline.

The Cultural Arts Division is not responsible for loss or damage of application materials. The City of Austin Cultural Arts Division reserves the right to retain a copy of application materials for archival purposes and its permanent record. All application materials are public records. Keep a complete copy of your application for your file.

Applications should be sent or delivered to the following address:

City of Austin Cultural Arts Division
201 E. 2nd Street
Austin, TX 78701

Section 7: 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 Oct 22, 2015.

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] 9/21/15
signature date

Sponsored Organization/Group/Individual (if applicable)

Justin Sherburn, Montopolis Productions

Justin Sherburn 09/18/15
name (typed) title
[Signature] 09/18/15
signature date

City of Austin

name (typed) title

signature date

1. This grant will fund the composition and performance of original chamber music inspired by the Central Texas landmark known as Enchanted Rock and its associated history and Native American mythology. Composer Justin Sherburn and his “Montopolis” chamber music ensemble will perform this music at Blackerby Violin Concert Hall on Feb 6th, 2016, at 8pm (a free preview concert) and The North Door on Feb 28th, 2016 at 8pm in concerts open to the public. Renowned Austin photographer Leon Alesi will photograph Enchanted Rock and display these photographs at the North Door performance on Feb 28th. Directly before the Feb 28th performance, project manager for the University of Texas Bureau of Economic Geology, Rebecca Smyth, will give a lecture on the history, science, and mythology of Enchanted Rock. This will serve to inform the public about this historic landmark and contextualize the musical and photographic compositions. Renowned Austin music producer Brian Beattie will provide sound design and sound engineering services as well as document this event in an audio recording. All the musicians, artists, technicians, and scientists involved with this project are established professionals with decades of experience and critical acclaim that have contributed greatly to Austin’s culture for decades. Austin Symphony string players Sara Nelson (cello), Leah Nelson (viola), and Leigh Mahoney (violin) will accompany Okkervil River pedal steel guitar player Brian Cassidy and composer Justin Sherburn who will perform on piano and incorporate field recordings from Enchanted Rock itself.
2. This project celebrates the natural beauty of the central Texas landscape and Native American mythology, funds the composition of original music, and pays Austin musicians, scientists, and artists. Like any city, the cultural community of Austin needs to produce work that is unique to this location: work that would not be created anywhere else, work that is a continuing thread of the cultural community specific to our area. The music will be directly related to and inspired by the geology of this Texas State Park and specifically the myths surrounding the rock itself. For more information on these myths, please see the information attached at the end of this document titled “Enchanted Rock Myths”. Taken directly from the Texas State Historical Association website, this is a brief summary of the more prominent stories surrounding Enchanted Rock. After the initial performances in February, this performance will tour to various locations around Texas, and hopefully tour nationally and internationally, showing the world how Austin values its natural resources and history as well as being a cultural center where new, progressive, exciting, and relevant music and art is created.
3. Heading this project is Justin Sherburn, the recipient of the 2015 Austin Critics Table award for composition. Over the past 17 years of his residency in Austin, he has composed and performed music for local dance and theater companies as well as scoring television series for KLRU and locally produced, award winning documentary films. He

has also traveled the world with renowned Austin music groups Eight and a Half Souvenirs and Okkervil River. For the past four years, his music group Montopolis has performed live scores to silent films including “Man with a Movie Camera”, “Orochi”, “Yakona”, and “The Return of Draw Egan”, all well attended and critically acclaimed events.

4. A project like this enables local artists that are already proven in their fields to have a budget uncompromised by the constraints that commercial work entails. Although specifically inspired by Native American mythology, the result will be a work of art that people of all backgrounds can enjoy.
5. As a professional music director, musician, and producer, Justin Sherburn has a proven record of producing quality events in the Austin area for years. He has created shows with capacity crowds at Alamo Draft House, the North Door, and the Long Center’s Rollins Theater. He has contacts with all the major local media outlets and knows how to promote his shows. Justin appears regularly on KOOP radio and John Aeili’s KUT Eklektikos and Mike Lee’s KUT Arts Eclectic to promote his Montopolis shows and his band Okkervil River.
6. The effectiveness of this project will be evaluated on attendance, audience satisfaction, and artistic reviews by local media. I will measure audience satisfaction by monitoring response on social media and looking at google analytics to determine how many people visit the Montopolis website prior to and after the event. The number of new people on the email list is always a good way to judge how much people enjoyed the show.
7. I will provide a questionnaire inside the program at the event to collect data on audience demographics. We will also take extensive photos and video to document the event and the audience. In the past, our audience has consisted of a wide range of ages and ethnicities, and the Enchanted Rock Suite will appeal to an even broader range of Texans and tourists. Google analytics is a great resource for showing who has visited the website and audience interest in whatever performance is coming up next. It shows how many people visit the webpage and from where on the planet. Because of my extensive touring with Okkervil River, it shows audience interest from all over the globe.
8. Austin Creative Alliance has been fiscally sponsoring emerging arts organizations for over 30 years. It currently provides fiscal sponsorship for over 70 arts groups, of which more than half apply for city funding. ACA assists these groups in every aspect of the city funding application, revision and reporting process, including personalized one on

one application and final report review. Additionally, ACA offers regular workshops on non-profit best practices, including grant writing, marketing and advocacy. ACA's staff are experts in the field of Arts and Nonprofit Management, and work daily to support the work of our sponsored projects with particular attention paid to those groups who receive funding from the Cultural Arts Division.

9. Through my soundtrack work on the locally produced film Yakona, I have realized the importance of proactive conservancy. The San Marcos River Foundation sponsored the production of this film to raise awareness of their river, and, through the many screenings locally and throughout the nation, I believe we achieved that aim. It is important to fight for the conservation of our natural resources, but it is also necessary to remind people of what they are fighting for. Events like this go beyond the politics of conservancy and remind us to appreciate the land that we live on. In these days of fast paced growth and gentrification in Austin, it is important to look at our history and be reminded of the many cultures that have existed here before. Though I have very few ties to Native American culture personally, as a composer I will embrace this opportunity to highlight their rich mythology.
10. This project will be marketed with posters, radio interviews, and through social media. Mike Lee at KUT will run an interview on Arts Eclectic. The group will perform on John Aieli's "Eklektikos". "Lights, Camera, Austin" on KOOP will also do an interview. I will actively pursue the Chronicle and the Statesman to write a feature on this performance. I have an email list for Montopolis that is around 900 strong in Austin. (900 people have subscribed to my email list.) The Austin Film Society has been great about posting my events on their calendar. I've become quite adept at producing a stream of content for facebook, instagram, and twitter leading up to the show to create buzz. Because this involves a state landmark, I'm hoping that statewide publications like Texas Monthly will also be interested in covering the event.
11. Both Blackerby Violin Shop and the North Door are in compliance with city regulations as far as access for the mobility impaired.
12. The ticket price for the Feb 28th event will be \$15, a reasonable cost. The Feb 6 event will be free.
13. Because of the broad marketability of such an event, I'm sure the hotel and convention industry would be interested in working with us to attract an audience. I will also contact local and statewide tourism agencies in hopes of collaboration in marketing.

Enchanted Rock Myths

Enchanted Rock, a granite dome in southwestern Llano County about twenty miles north of Fredericksburg, has long been the center of various legends. The local Comanche and Tonkawa Indians both feared and revered the rock, and were said to offer sacrifices at its base. One Indian tradition holds that a band of brave warriors, the last of their tribe, defended themselves on the rock from the attacks of other Indians. The warriors, however, were finally overcome and killed, and since then Enchanted Rock has been haunted by their ghosts. Another legend tells of an Indian princess who threw herself off the rock when she saw her people slaughtered by enemy Indians; now her spirit is said to haunt Enchanted Rock. Yet another tale tells of the spirit of an Indian chief who was doomed to walk the summit forever as punishment for sacrificing his daughter; the indentations on the rock's summit are his footprints. Finally, there is the story of a white woman who was kidnapped by Indians but escaped and lived on Enchanted Rock, where her screams were said to be audible at night. The Indian legends of the haunting of Enchanted Rock were probably bolstered by the way the rock glitters on clear nights after rain, and by the creaking noises reported on cool nights after warm days. Scientists have since theorized that the glittering is caused either by water trapped in indentations in the rock's surface or by the moon reflecting off wet feldspar, and the creaking noises by contraction of the rock's outer surface as it cools.

One of the most enduring and romantic stories involving Enchanted Rock is that of a young Spanish soldier, Don Jesús Navarro, and his rescue of the Indian maiden Rosa. Navarro supposedly came from Monterrey to San José y San Miguel de Aguayo Mission in San Antonio in 1750. At the mission he met and fell in love with Rosa, the Christian daughter of the Indian chief Tehuan. But Rosa was kidnapped by a band of Comanches bent on sacrificing her to the spirits of Enchanted Rock. Her daring lover followed them there and managed to rescue her as she was about to be burned at the stake.

Another tale, given official credence when the state of Texas commemorated it with a plaque near the summit of Enchanted Rock in 1936, relates a heroic episode in the life of Capt. **Jack Coffee Hays**. Cut off by Comanche raiders from his company of Texas Rangers on a surveying trip in the fall of 1841, Hays took refuge on Enchanted Rock and singlehandedly held off the Indians in a three-hour battle that ended when the frustrated Indians fled, convinced even more firmly than before that Enchanted Rock was possessed by malevolent spirits.

The Montopolis Chamber Ensemble performs the works of Austin based composer Justin Sherburn. Their music can be described as “Southwestern Minimalism”: influenced by the great modern minimalist composers and dedicated to expressing the expansiveness of the American Southwestern landscape.

The Montopolis Productions annual operating budget includes income and expenses from the Montopolis Chamber Ensemble performances as well as Justin Sherburn’s individual income from commissioned compositions and arrangements, session work as a pianist, and performances with Glovertango, Ethan Azarian, the Motts, Okkervil River, Super Deluxe Jazz Trio, and as a solo pianist.

Montopolis Chamber Ensemble Performances

2015 – Performed live musical scores to “The Return of Draw Egan” at the North Door. Funded by the City of Austin.

2014 - Performed live musical scores to films “Man with a Movie Camera” (July) and “Yakona” (November) at the North Door venue.

2013 - Performed live musical score to film “Orochi: The Serpent” (February) at the North Door venue.

2012 - Performed live musical score to “Man with a Movie Camera” at Alamo Draft House South Lamar location

Austin Creative Alliance Organizational History

The Austin Creative Alliance (ACA) was established via the transformation of an existing arts service organization, Austin Circle of Theaters (ACOT), which had been operating since 1974. Today, ACA is Austin’s only community-based, multidisciplinary arts service organization in the City and provides individuals and creative organizations with programs and services that strengthen our creative sector, increase economic productivity, and market Austin’s creative landscape to the world. ACA’s core services include community building, audience development, fiscal sponsorship services, technical assistance and professional development, information and referral services, outreach and advocacy and marketing to tourists.

16 CI 15 SP, Austin Creative Alliance/Joy Pecoraro

City of Austin
Economic Development Department
Cultural Arts Division

FY 2016 Community Initiatives

APPLICATION & AGREEMENT

Section 1: Summary Information

Applicant Name Austin Creative Alliance	<input checked="" type="checkbox"/> Sponsored Project	Sponsored Project Name Joy Pecoraro
Project/Activity Title WOWW Event	Start Date 11/10/2015	End Date 12/10/2015

Type of Sponsored Project – Select one only

- ☐ Registered as a State of Texas Non-Profit Organization
☒ Individual/Unincorporated Organization/Group

Primary Artistic Discipline – Select one only

<input type="checkbox"/> Dance	<input type="checkbox"/> Literature	<input checked="" type="checkbox"/> Film/Media Arts	<input type="checkbox"/> Multidisciplinary
<input type="checkbox"/> Music	<input type="checkbox"/> Opera/Musical Theatre	<input type="checkbox"/> Theatre/Performance Art	<input type="checkbox"/> Visual Arts/Public Art

Project Summary: Please describe the project for which you are requesting funds in the space provided. Applicant(s) is/are requesting \$3,000.00 in Community Initiatives program funding.

When: December 10, 2015

Where: Parkside 301 E. 6th Austin, TX 78701

One sentence description of project :

A short film documentary about female entrepreneurs in Austin, TX will be made as from the testimonials and insight heard at an upcoming WOWW event.

For CAD staff use only	<input checked="" type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Arts Commission Review	<input checked="" type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Tax Exempt	Insurance Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	General Liability <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Control Number -	<input checked="" type="checkbox"/> 990 <input type="checkbox"/> State Exempt	<input type="checkbox"/> Documentation	Liquor <input type="checkbox"/> Y <input checked="" type="checkbox"/> Auto

Section 2: Applicant/Sponsored Project Information

Applicant

Applicant's Legal Name Austin Creative Alliance		Federal Tax I.D.		Other Common Name	
Official Mailing Address 81 San Marcos St. Suite C-1		City Austin	State TX	Zip 78702	
Physical Mailing Address 81 San Marcos St. Suite C-1		City Austin	State TX	Zip 78702	
Telephone 512-247-2531	District Number		Website (URL) www.austincreativealliance.org		
Applicant Contact/Project Director (Not the same as Board Chair) Peggy Ellithorpe			Title Events & Logistics Coordinator		
Address 81 San Marcos St. Suite C-1		City Austin	State TX	Zip 78702	
Telephone 512-247-2531			Email membership@austincreativealliance.org		
Board Chair (Not the same as Applicant Contact/Project Director) DAVE SULLIVAN			Title Board Chair		
Address 81 San Marcos St. Suite C-1		City Austin	State TX	Zip 78702	
Telephone 512-247-2531			Email		
Sponsored Contact/Project Director Joy Pecoraro			Title Founder		
Address PO BOX 2604		City Austin	State TX	Zip 78768	
Telephone 512-774-4466	District Number		Email joy@wowwcampaign.com		
See Page 16 for Race Codes					
Applicant Race Code		Sponsored Race Code		Project Race Code	
Section 3: Operating Budget History – (Arts organization or sponsored project)					
	FY 11–12 Actual (CASH only)	FY 12–13 Actual (CASH only)	FY 13–14 Actual (CASH only)	FY 14–15 Projected/Actual (CASH only)	FY 15–16 Proposed (CASH only)
Revenue	N/A	N/A	N/A		
Expenses	N/A	N/A	N/A		
Section 4: COA Funding History – (Arts organization or sponsored project information)					
	2011-2012		2012-2013		2013-2014
COA Funding	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Was this project funded previously under a different organization name or sponsor? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No					
If yes,	Year:	Name:			
Section 5: Proposed Budget					

The budget MUST balance. Total income (line 12) MUST equal total expenses (line 24).
Round all budget figures to the nearest whole dollar.

PROJECT INCOME	CASH	IN-KIND	TOTAL
EARNED INCOME			
1. Total Admissions	2,000.00		2,000.00
2. Total Other Earned Income	2,000.00		2,000.00
3. TOTAL EARNED INCOME (Add Lines 1 and 2)	4,000.00		4,000.00
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)	0		0
5. Total Public Support (Government Grants)	0		0
6. Total Other Unearned Income			0
7. Applicant Cash			
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)	0		0
9. COA Request Amount	3,000.00		3,000.00
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)	7,000.00		7,000.00
11. Total In-Kind Support (must equal In-Kind line 24)		1,000.00	1,000.00
12. TOTAL INCOME (Add Lines 10 and 11)	7,000.00	1,000.00	8,000.00
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs	3,000.00		3,000.00
14. Artistic Employee Costs	0		0
15. Administrative Non-Employee Costs	0	1,000.00	1,000.00
16. Artistic Non-Employee Costs	0	500.00	500.00
17. Travel	0	0	0
18. Space Rental	2,500.00	0	2,500.00
19. Equipment Rental	500.00	0	500.00
20. Supplies and Materials	300.00	0	300.00
21. Marketing and Promotion	200.00	0	200.00
22. Production/Exhibit Costs	0	0	0
23. Other			
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	6,500.00	1,500.00	8,000.00

PROJECTED INCOME	CASH	IN-KIND	TOTAL
(1) Ticket Sales \$20 x 100	\$2000		
(2) Sponsorship 2 x \$1000 1. Wells Fargo Advisors \$1000 2. Troo Designs \$1000	\$2000		
(9) COA Request	\$3000		
(11) Gensler Group Donation		\$1000	
(12) TOTAL Income	\$7000	\$1000	\$8000
PROJECTED EXPENSES	CASH	IN-KIND	TOTAL
(13) Administrative 120 hrs x \$25/hr	\$3000		
(15) Administrative non-employee 30 hrs x \$15/hr (two people) Event volunteer 10 hrs x \$10/hr		\$1000	
(16) Artistic non-employee Videographer & event photographer		\$500	
(18) Space Rental Concrete Cowboy Rooftop **includes beverage minimum**	\$2500		
(19) Equipment Rental Lights, microphone, monitors, camera, & A/V for displays	\$500		
(20) Supplies & Materials Two banners @ \$150 each	\$300		
(21) Marketing & promotion Facebook advertising @ \$20 per day	\$200		
(24) TOTAL Expenses	\$6500	\$1500	\$8000

Section 6: Internet Accessible Documentation

Internet Link:

www.WOWWCampaign.com

Section 7: Application Checklist

All sections of the application form must be completed and signed by the appropriate representatives. Check the boxes below to ensure all sections have been completed.

Application Form

- ☒ Section 1 Summary Information
- ☒ Section 2 Applicant Information
- ☒ Section 3 Organizational Budget History
- ☒ Section 4 COA Funding History
- ☒ Section 5 Proposed Budget Information
- ☒ Section 6 Internet Accessible Documentation
- ☒ Section 7 Application Checklist
- ☒ Section 8 Assurances (signed by Authorized Official)

Attachments:

Please indicate which attachments are enclosed with the application by checking the corresponding box. Each page of attachments must be labeled with the attachment number and name of the organization.

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- ☐ Attachment 8 DOCUMENTATION - *website*
- ☒ Attachment 9 Americans with Disabilities Act Quiz
- ☒ Attachment 10 Insurance Information Form

PACKAGING - Submit one envelope with the application and all required attachments.

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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;
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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 09/08/15
☐ This application is scheduled to be approved by the applicant's board on _____

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

Applicant Authorized Official

John P Riedie CEO
name (typed) title
 09/08
signature date

Sponsored Organization/Group/Individual (if applicable)

Joy Founder
name (typed) title
 09/08
signature date

City of Austin

name (typed) title

signature date

ATTACHMENT 1 NARRATIVE

The WOWW Campaign is a sponsored project under the Austin Creative Alliance. The purpose of WOWW is to promote female leadership and entrepreneurship in Austin, TX. This is achieved through events and on-camera interviews of women willing to share their personal and professional story. By discussing failures and promoting vulnerability through these initiatives, the WOWW Campaign has found that women feel more connected to one another and inspired. Women then pursue their own endeavors by overcoming challenges they may be facing now or in the future.

1. Funding would be allocated towards the production of a short film about a WOWW event scheduled to take place on December 10, 2015 at 5:30PM. Five female entrepreneurs will be chosen as panelists so guests can submit their questions to gain insight into their experiences, and in turn, receive mentorship. The WOWW event will be recorded and filmed in order to make a short documentary about female entrepreneurs in Austin, TX that'll serve to spread their insight and knowledge on a larger scale. This video will then be made public so anyone interested can have access to the production. The event would take place at Parkside – located on east 6th St. Attendees would be approximately 98% female and 2% male between the ages of 25 to 50.

2. This event fulfills a cultural void in the Austin community. With a rapid growing city, it's imperative that we share resources and knowledge so others are not left behind. Because of the emphasis on entrepreneurship, not only does this event support local businesses, it also continues to promote the original foundation on which the city was built. Although many corporations are relocating to Austin, maintaining the artistic and driven culture is imperative to the positive growth. This event would serve to inspire women looking to open their own business or improve on efforts they're already a part of. As panelists share their experiences, other women have the ability exchange stories and advice that could serve to assist and uplift one another. As more women find the support they need, either in their professional or business lives, the community strengthens and becomes a better place for everyone. Accessing a video production that serves as valuable and insightful information for the public is key because many are not physically able to attend events about this cause. By making this film readily accessible, it also allows the voice of the platform to spread beyond the scope of the event that's taking place.

3 & 4. The work presented by the WOWW Campaign is unique in nature because of the events and on-camera interviews. WOWW Campaign will be moderating the panel while Mister MR Productions will record the event and edit the final documentary. Mister MR Productions has been working alongside WOWW since inception and has edited all of the WOWW interviews. Interviewees and panelists are chosen by past and present circumstances with an emphasis on first-generation

college students. This allows underserved communities in Austin to find relatable content through the interviews.

5. The WOWW Campaign began interviewing women in Austin, TX as of June 2014 and has since held three successful, sold-out events. Mister MR Productions has been the film editing team for all WOWW interviews since June 2014. The production team has also filmed and produced for businesses, non-profit organizations, and marketing teams.

6 & 7. To monitor success of the short film documentary, analytics about the number of viewers will be tracked. The film will also be available to other channels and publications to help promote the documentary. The number of publications willing to share the film will be used as a tool to measure the success of what has been produced. Also, surveys are given to attendees after the event has taken place to record demographics and feedback. Based on previous, above satisfactory feedback, the WOWW Campaign has been able to grow its attendance and brand/marketing value. The number of tickets sold is also a way that success is monitored through these events. Because of the number of previous guests attended, it is safe to say the future event will also be a success.

8. Yes.

9. Yes. As Austin's technology industry grows, other industries are being neglected. Business owners and aspiring entrepreneurs with limited resources feel consequences from this neglect. This social need drives the purpose of WOWW events, such as the upcoming one on December 10th.

10. Social media advertising is used up to two months prior to the event in order to target women from various parts of the city. Posters will also be distributed at local coffee shops and community college campuses. The WOWW Campaign newsletter reaches about 500 people and serves as a great marketing tool for past and future events. The goal of this marketing plan is to target a diversified audience and target various social communities.

11. The event will be video recorded and accessible for audiences that can not attend or need additional video and audio assistance. Will also follow laws associated with ADA.

12. Those that can not afford to buy tickets will also have an opportunity to submit a form created by WOWW that will qualify them for complimentary admission.

13. No.

ORGANIZATIONAL HISTORY

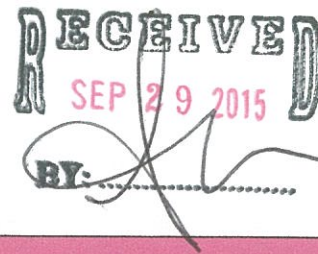
WOWW Campaign's Mission Statement:

To inspire women through others testimonials and encourage discussions related to the journey of overcoming challenges.

WOWW began interviewing women in leadership roles starting in June of 2014. For months, market research was done to identify which women were leading in their industry in Austin, TX. Once the information was gathered, calls and emails were sent to potential candidates in order to schedule the on-camera interview. In two and a half months, 47 women were interviewed and 153 candidates were referred for future interviews. The WOWW website was then created and designed in order to store the on-camera interviews.

As the website was being built, events were also planned to bring women together and provide educational resources. The first public event was held in October of 2014 and a few months later, another one was created in February of 2015 for the general public. Although public events weren't held until later in 2014, WOWW women were coming together to build the publication from the beginning. Intimate events were held in order to create a focus group that would help assist with various growth factors. ***an annual operating budget was not created for 2014***

16 CI 16, Texas Juggling Society



FY 2016 Community Initiatives

APPLICATION & AGREEMENT

Section 1: Summary Information

Applicant Name Texas Juggling Society	<input type="checkbox"/> Sponsored Project	Sponsored Project Name
Project/Activity Title Austin Jugglefest 2016	Start Date 10/1/2015 <u>12/5/2015</u>	End Date 4/30/2016

Type of Sponsored Project – Select one only

- ☒ Registered as a State of Texas Non-Profit Organization
☐ Individual/Unincorporated Organization/Group

Primary Artistic Discipline – Select one only

<input type="checkbox"/> Dance	<input type="checkbox"/> Literature	<input type="checkbox"/> Film/Media Arts	<input type="checkbox"/> Multidisciplinary
<input type="checkbox"/> Music	<input type="checkbox"/> Opera/Musical Theatre	<input checked="" type="checkbox"/> Theatre/Performance Art	<input type="checkbox"/> Visual Arts/Public Art

Project Summary: Please describe the project for which you are requesting funds in the space provided. Applicant(s) is/are requesting \$5000 in Community Initiatives program funding.

When: February 26-28, 2016

Where: Texas School for the Deaf, 1102 S. Congress; North Door, 512 Brushy St.

One sentence description of project :

A 3-day festival including workshops, demonstrations, competitions, and 2 shows of juggling and variety arts.

For CAD staff use only	<input checked="" type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Arts Commission Review <u>Oct. 19, 2015</u>	<input checked="" type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Tax Exempt	Insurance Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$ <u>5000</u>	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input checked="" type="checkbox"/> General Liability
Control Number -	<input checked="" type="checkbox"/> 990	<input checked="" type="checkbox"/> Documentation	<input type="checkbox"/> Liquor <input checked="" type="checkbox"/> Auto
	<input checked="" type="checkbox"/> State Exempt		

Section 2: Applicant/Sponsored Project Information

Applicant

Applicant's Legal Name Texas Juggling Society		Federal Tax I.D. 74-2830842		Other Common Name	
Official Mailing Address P O Box 8004				City Austin	State TX
Physical Mailing Address 937 E 50 th St				City Austin	State TX
Telephone 512-850-6641		District Number 9		Website (URL) http://juggling.place.org	
Applicant Contact/Project Director (<i>Not the same as Board Chair</i>) Jim Maxwell				Title Administrative Director	
Address 937 E 50 th St				City Austin	State TX
Telephone 512-232-5149		Email jmax4357@gmail.com			
Board Chair (<i>Not the same as Applicant Contact/Project Director</i>) Steve Wiswell				Title Executive Director	
Address 516 Academy				City Austin	State TX
Telephone 512-445-0297		Email swizell@juno.com			
Sponsored Contact/Project Director				Title	
Address				City	State
Telephone		District Number		Email	
See Page 16 for Race Codes					
Applicant Race Code W		Sponsored Race Code		Project Race Code 99	
Section 3: Operating Budget History – (Arts organization or sponsored project)					
	FY 11–12 Actual (CASH only)	FY 12–13 Actual (CASH only)	FY 13–14 Actual (CASH only)	FY 14–15 Projected/Actual (CASH only)	FY 15–16 Proposed (CASH only)
Revenue	14,632	17,698	23,031	18,796	15,600
Expenses	12,437	18,641	19,711	21,384	15,600
Section 4: COA Funding History - (Arts organization or sponsored project information)					
	2011-2012		2012-2013		2013-2014
COA Funding	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Was this project funded previously under a different organization name or sponsor? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No					
If yes,	Year:		Name:		
Section 5: Proposed Budget					

The budget MUST balance. Total income (line 12) MUST equal total expenses (line 24).
Round all budget figures to the nearest whole dollar.

PROJECT INCOME	CASH	IN-KIND	TOTAL
EARNED INCOME			
1. Total Admissions	\$8,000.00		\$8,000.00
2. Total Other Earned Income	\$1,350.00		\$1,350.00
3. TOTAL EARNED INCOME (Add Lines 1 and 2)	\$9,350.00		\$9,350.00
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)	\$950.00		\$950.00
5. Total Public Support (Government Grants)			
6. Total Other Unearned Income			
7. Applicant Cash	\$300.00		\$300.00
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)	\$1,250.00		\$1,250.00
9. COA Request Amount	\$5,000.00		\$5,000.00
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)	\$15,600.00		\$15,600.00
11. Total In-Kind Support (must equal In-Kind line 24)		\$1,800.00	\$1,800.00
12. TOTAL INCOME (Add Lines 10 and 11)	\$15,600.00	\$1,800.00	\$17,400.00
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs			
14. Artistic Employee Costs			
15. Administrative Non-Employee Costs		\$1,300.00	
16. Artistic Non-Employee Costs	\$4,700.00	\$900.00	\$5,600.00
17. Travel	\$3,000.00		\$3,000.00
18. Space Rental	\$4,750.00		\$4,750.00
19. Equipment Rental	\$900.00		\$900.00
20. Supplies and Materials	\$750.00		\$750.00
21. Marketing and Promotion	\$200.00		\$200.00
22. Production/Exhibit Costs	\$200.00		\$200.00
23. Other	\$1,100.00		\$1,100.00
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	\$15,600.00	\$1,800.00	\$17,400.00

Texas Juggling Society
FY 2016 Community Initiatives Program Application
Attachment 2: Budget Itemization
Austin Jugglefest 2016

(p = projected) (c = confirmed)

PROJECTED INCOME	CASH	TOTAL
Earned Income		
Line 1: Total Admissions		
Festival wristbands (\$10 x 300)	\$3000 p	
Public ShowTicket sales (\$10 x 500)	\$5000 p	
		\$8000 p
Line 2: Total Other Earned Income		
Contracted services:		
Brentwood N. A. (Violet Crown Festival)	\$200 c	
City of Pflugerville (Deutschen Pfest/Parade)	\$400 c	
Alliance Francaise (Bastille Day)	\$200 c	
Texas Association of Magicians	\$150 c	
Autumn Leaves Memory Walk	\$200 c	
Austin String Band Festival	\$200 p	
		\$1350 p
Line 3: Total Earned Income		\$9350 p
Unearned Income		
Line 4: Total Private Support		
Corporate (Terra Toys)	\$500 c	
Individual	\$450 p	
		\$950 p
Line 7: Applicant Cash	\$300	
		\$300
Line 8: Total Unearned Income		\$1250 p
Line 9: COA Request Amount		\$5000 p
Line 10: Total Cash Income		\$15,600 p

Texas Juggling Society
FY 2016 Community Initiatives Program Application
Attachment 2: Budget Itemization
Austin Jugglefest 2016

PROJECTED EXPENSES	CASH	TOTAL
Expense In-Kind		
Line 15: Administrative Non-employee Costs		
Deborah Campbell- festival registrar	\$400	
Richard Savage- festival cashier	\$300	
Jim Maxwell- administrative staff	\$600	
		<u>\$1300</u>
Line 16: Artistic Non-employee Costs		
Steve Wiswell- Director, Public Show	\$600	
Jason Harris- House Mngr., Public Show	\$300	
		<u>\$900</u>
Total In-Kind Expenses		\$1800

PROJECTED EXPENSES	CASH	TOTAL
Expenses / Cash		
Line 16: Artistic Non-employee Costs		
Emcee	\$1000 p	
Artist 1	\$600 p	
Artist 2	\$500 p	
Artist 3	\$400 p	
Artist 5	\$300 p	
Artist 6	\$300 p	
Artist 7	\$300 p	
Lighting Design	\$500 p	
Master Electrician	\$300 p	
Stage Manager/Tech Dir.	\$500 p	
		<u>\$4700 p</u>
Line 17: Travel		
Airfare	\$1000 p	
Ground Transportation	\$1000 p	

Texas Juggling Society
FY 2016 Community Initiatives Program Application
Attachment 2: Budget Itemization
Austin Jugglefest 2016

Hotel	\$1000 p	
		\$3000 p
Line 18: Space Rental		
TSD Seeger Gymnasium	\$1500	
TSD Davis Auditorium	\$1500	
TSD Security	\$1000	
North Door	\$750	
		\$4750
Line 19: Equipment Rental		
Fluxion Design (lighting)	\$500 p	
Jabberwalkie (headset radios)	\$250 p	
Rock'n'Roll Rental (audio)	\$150 p	
		\$900 p
Line 20: Supplies and Materials		
Snacks/Water	\$400 p	
Games Medals	\$150 p	
Program printing	\$200 p	
		\$750 p
Line 21: Marketing and Promotion		
Posters printing and stock	\$200 p	
		\$200 p
Line 22: Production/Exhibit		
ASL interpreters	\$200 p	
		\$200 p
Line 23: Other		
General Liability	\$500 p	
DVD filming/production/duplication	\$600 p	
		\$1100 p
Total Cash Expenses		\$15,600

Section 6: Internet Accessible Documentation

Internet Link:

http://juggling.place.org/ci_fy16/

Section 7: Application Checklist

All sections of the application form must be completed and signed by the appropriate representatives. Check the boxes below to ensure all sections have been completed.

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Applicant Authorized Official

James R Maxwell, Administrative Director

name (typed) _____ title _____
signature _____ date _____

9/27/2015

Sponsored Organization/Group/Individual (if applicable)

name (typed) _____ title _____
signature _____ date _____

City of Austin

name (typed) _____ title _____
signature _____ date _____

Texas Juggling Society
FY 2016 Community Initiatives Program Application
Attachment 1: Narrative
Austin Jugglefest 2016

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 23rd annual Jugglefest will be Feb 26-28, 2016, at the Texas School for the Deaf.

The festival will include

- three days of workshops, games, contests and open juggling
- an open stage Renegade Show, free to the Public, encouraging new, fringe and crossover acts.
- the Public Show, featuring upcoming youth, world-class professionals, technicians, specialty artists and non-traditional object manipulators

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

The festival brings together circus arts people with a variety of skills. Enthusiasts come to share innovative ideas, technical tips, trade secrets and a passion for creativity. These exchanges foster social and performance interactions between groups, and educate and inspire newcomers.

The Renegade Show provides a safe place for artists to explore new, unproven material and present unconventional pieces.

The Public Show is a perennial favorite among Austin families drawing about 700 each year with very little publicity. The audience is entertained, inspired and encouraged to participate.

Artistic/Cultural Merit

3. How does the applicant (or sponsored entity if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?

The Texas Juggling Society (TJS) works throughout the year, providing atmosphere at local events and festivals (roving jugglers and unicyclists), encouraging participation through learn-to-juggle workshops and playful activities for kids and adults (rope skipping, games, hula hoops).

4. 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?

Juggling is a male dominated activity. We search every year to include female talent for our workshops and stage shows. For the upcoming festival we are currently negotiating with four female performers.

Texas Juggling Society
FY 2016 Community Initiatives Program Application
Attachment 1: Narrative
Austin Jugglefest 2016

Administrative Capability

5. *How does the applicant (or sponsored project if applicable) demonstrate production and business skills needed to complete the proposed programming/project?*

✓ The Texas Juggling Society has built a solid reputation among the state and nation as one of the better organized juggling festivals in North America. A core, all-volunteer group of committed people and growing number of volunteers have continually shown improved administration over the last 22 years as evidenced by increased festival attendance, positive feedback and unsolicited requests from artists who ask to be in our Public Show.

6. *How will the project be evaluated to measure project effectiveness? Describe methods.*
After every Jugglefest we hold an open meetings to discuss problems, improvements and feedback. These meetings are attended by the board, volunteers who ran the festival and local participants.

✓ The growth of Austin Jugglefest has largely been due to word-of-mouth and social media, so most of our external feedback comes from these sources. In addition we keep detailed records on attendance, income and expenses. In the end, effectiveness is measured in attendance and participation, viewed thru positive or negative responses from participants.

7. *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.*

✓ Data for festival participants are collected with registration. We have surveyed audience on entry to the Public Show and are discussing methods to streamline this survey.

8. *If applicable, is the fiscal sponsor capable of managing the administrative and financial aspects of the project?*

✓ Not applicable.

Texas Juggling Society
FY 2016 Community Initiatives Program Application
Attachment 1: Narrative
Austin Jugglefest 2016

Economic, Cultural, and Social Impact

9. Does the proposed programming/project meet any identified community social or cultural needs?

Jugglefest is a large and diverse gathering of people with an interest in juggling and circus arts. Most participants are social jugglers, here to engage and exchange techniques with others, some are also drawn by professionals with special skills shared in workshops and informal groups.

Beginners and first time jugglers are equally welcomed in the open gym setting to watch and learn from more experienced jugglers. This group includes parents and children, some just to watch and others to participate.

It is this social culture of juggling that gathers people together for a common goal of teaching and learning. So the festival provides encouragement, support and exchange on a larger scale than our weekly gatherings, and facilitates social connections across diverse people.

Lastly, the Public Show serves as an important bridge between artists and members of the community. The purpose of the Public Show is to exhibit a variety of juggling styles, to get people together, away from their digital realities, to entertain and inspire them with the fabulous range of ways people manipulate simple objects. Unlike most performances, the Austin audience at Jugglefest can join the community at the festival, and is invited to attend our free, weekly meetings.

So the festival brings those who may not be particularly connected to the cultural sector into contact with people from arts and performance disciplines, and strengthens a powerful and cohesive social network that leads to mutual understanding and genuine support for the arts.

10. How do you plan to market your project to a broad constituency (including residents, visitors and tourists)?

Jugglefest is regularly attended by hundreds of jugglers from the U.S., and several from other countries. The shows pull in hundreds more from Austin and surrounding communities. We largely market thru social media, word-of-mouth in other juggling communities and local radio and media outlets.

11. How is the proposed programming/project accessible to audiences with disabilities?

As an organization, TJS is completely non-discriminatory. Its weekly meetings are open to everyone. We have been regularly attended for years by deaf, head-injured and challenged individuals. Festival facilities are handicap accessible and we provide ASL interpreters for our Public Show.

Texas Juggling Society
FY 2016 Community Initiatives Program Application
Attachment 1: Narrative
Austin Jugglefest 2016

12. How is the proposed programming/project accessible to economically disadvantaged audiences?

Most of our accessible work happens every week at our free meetings. Again, our weekly meetings are open to everyone regardless of socioeconomic status. There are no dues for attendance. Visitors are promptly welcomed, and we have instructors for beginners.

Jugglefest is one of the cheapest festivals in the country. Until recently, our Public Show was free of charge. We have recently worked with the Circus of Hope (<http://www.circusofhope.com/>) for special needs and at-risk children, and have donated time to the Afterschool Centers on Education program (<http://www.texasace21.org/>).

13. Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?

Although we do not actively work on partnering with hotel/motel industries, we do provide listings of nearby hotel & motels. With increased funding, we have been able to put some of our visiting artists in area hotel beds, rather than home-stays.

Texas Juggling Society
FY 2016 Community Initiatives Program Application
Attachment 3: Organizational History
Austin Jugglefest 2016

History of Texas Juggling Society

- 1970s: TJS was born in the '70s as an informal (non-credit) juggling class at the University of Texas at Austin, and was first registered as a UT student organization in November, 1976. In the first few years, the "organization" consisted of a few phone numbers on a piece of paper. But a couple persistent UT grad students established weekly juggle session complete with post-meeting pizza rituals.
- 1980s: During Austin's economic boom of the late '80s, more and more "guests" (nonstudents) became TJS fixtures, bringing sage wisdom and stability—not to mention plenty of props! This influx of experienced jugglers made it more fun for the students, who then started bringing their friends. With a proven formula for longevity and a growing sense of community, TJS grew into its name and became a true "Society."
- 1990s: By the early '90s very little effort was needed to maintain a sizeable weekly gathering. Upon leaving UT (graduation optional), many students decided to settle in the area, and so the community base continued to grow.
- 2000s: In 2002, TJS incorporated and were subsequently granted 501c status from the Internal Revenue Service. The newly installed Board of Directors immediately took on the tasks of managing growth, seeking external funding and growing volunteer support base.
- Today: TJS continues to welcome and teach willing newcomers. TJS welcomes students of juggling, with or without UT affiliation, and comes together for numerous social events.

We invite you to join us on Thursdays, 7-10 pm at All Saints Episcopal Church, 209 W. 27th St. It's free! Visit us on the Web at juggling.place.org.

Growth of Jugglefest and the Public Show

With a growing base of local, weekly membership, TJS first invited juggling friends from Texas, Oklahoma and Louisiana for the first 2-day Jugglefest in 1994. It was an instant hit. Attendance grew, the festival was extended to three days and a performance venue was needed to showcase talent to the public. TJS members took an increasingly active role in organizing, promoting and operating Jugglefest.

Each year, more and more jugglers heard about the gathering and they trekked greater and greater distances to check out the Austin scene. With only word of mouth, the Public Show soon outgrew its 400 seat auditorium in Jester Dorm, and moved off the UT campus. As funding increased, we were able to pay performers, and later fund transportation to performers from farther places. What was once a student-only showcase, grew into the open stage Renegade show and also moved off the UT campus. Many jugglers and local audience members return every year, and others travel from abroad to celebrate the art of juggling.

16 CI 17, Austin Street Corner Arts Collective

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FY 2016 Community Initiatives CITY OF AUSTIN - ED

APPLICATION & AGREEMENT

Section 1: Summary Information

Applicant Name Austin Street Corner Arts Collective	<input type="checkbox"/> Sponsored Project	Sponsored Project Name
Project/Activity Title Skylight	Start Date 10/19/2015 12/4/15	End Date 12/19/2015

Type of Sponsored Project – Select one only

- ☐ Registered as a State of Texas Non-Profit Organization
☐ Individual/Unincorporated Organization/Group

Primary Artistic Discipline – Select one only

<input type="checkbox"/> Dance	<input type="checkbox"/> Literature	<input type="checkbox"/> Film/Media Arts	<input type="checkbox"/> Multidisciplinary
<input type="checkbox"/> Music	<input type="checkbox"/> Opera/Musical Theatre	<input checked="" type="checkbox"/> Theatre/Performance Art	<input type="checkbox"/> Visual Arts/Public Art

Project Summary: Please describe the project for which you are requesting funds in the space provided. Applicant(s) is/are requesting \$5,000 in Community Initiatives program funding.

When: December 3rd-December 19th, 2015

Where: Hyde Park Theatre - 511 West 43rd, Austin, TX 78751 - Council District 9

One sentence description of project :

A public performance of the play Skylight by David Hare to be presented at the Hyde Park Theatre.

For CAD staff use only	<input checked="" type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Arts Commission Review OCT 17, 2015	<input checked="" type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Tax Exempt	Insurance Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$ 5000	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input checked="" type="checkbox"/> General Liability
Control Number - 16 CI	<input checked="" type="checkbox"/> 990 <input type="checkbox"/> State Exempt	<input checked="" type="checkbox"/> Documentation	<input type="checkbox"/> Liquor <input type="checkbox"/> Auto

Section 2: Applicant/Sponsored Project Information

Applicant

Applicant's Legal Name Austin Street Corner Arts Collective		Federal Tax I.D. 46-2534353		Other Common Name Street Corner Arts	
Official Mailing Address 11129 Savin Hill Lane				City Austin	State TX
Physical Mailing Address 11129 Savin Hill Lane				City Austin	State TX
Telephone 512-298-9776		District Number 8		Website (URL) www.streetcornerarts.org	
Applicant Contact/Project Director (<i>Not the same as Board Chair</i>) Hannah Barfoot				Title Development Director	
Address 1102 A Payne Ave				City Austin	State TX
Telephone 816-916-9137		Email hrbarfoot21@gmail.com			
Board Chair (<i>Not the same as Applicant Contact/Project Director</i>) Rommel Sulit				Title Board Vice-President & Associate Artistic Director	
Address 1315 Alta Vista Ave, Unit A				City Austin	State TX
Telephone 512-415-5271		Email rommelsulit@gmail.com			
Sponsored Contact/Project Director				Title	
Address				City	State
Telephone		District Number		Email	
See Page 16 for Race Codes					
Applicant Race Code W		Sponsored Race Code		Project Race Code 99	
Section 3: Operating Budget History – (Arts organization or sponsored project)					
	FY 11–12 Actual (CASH only)	FY 12–13 Actual (CASH only)	FY 13–14 Actual (CASH only)	FY 14–15 Projected/Actual (CASH only)	FY 15–16 Proposed (CASH only)
Revenue		\$19,340.50	\$13,143.06	\$23,238.57	\$23,500
Expenses		\$19,071.81	\$12,630.99	\$21,646.24	\$22,000
Section 4: COA Funding History - (Arts organization or sponsored project information)					
	2011-2012		2012-2013		2013-2014
COA Funding	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Was this project funded previously under a different organization name or sponsor? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No					
If yes,	Year:	Name:			
Section 5: Proposed Budget					

The budget MUST balance. Total income (line 12) MUST equal total expenses (line 24).
Round all budget figures to the nearest whole dollar.

PROJECT INCOME	CASH	IN-KIND	TOTAL
EARNED INCOME			
1. Total Admissions	\$4,500.00		\$4,500.00
2. Total Other Earned Income	\$500.00		\$500.00
3. TOTAL EARNED INCOME (Add Lines 1 and 2)	\$5,000.00		\$5,000.00
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)	\$250.00		\$250.00
5. Total Public Support (Government Grants)	\$0.00		\$0.00
6. Total Other Unearned Income	\$0.00		\$0.00
7. Applicant Cash	\$275.00		\$275.00
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)	\$525.00		\$525.00
9. COA Request Amount	\$5,000.00		\$5,000.00
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)	\$10,525.00		\$10,525.00
11. Total In-Kind Support (must equal In-Kind line 24)		\$2,975.00	\$2,975.00
12. TOTAL INCOME (Add Lines 10 and 11)	\$10,525.00	\$2,975.00	\$13,500.00
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs	\$0.00		\$0.00
14. Artistic Employee Costs	\$0.00		\$0.00
15. Administrative Non-Employee Costs	\$125.00	\$650.00	\$775.00
16. Artistic Non-Employee Costs	\$5,000.00	\$800.00	\$5,800.00
17. Travel	\$0.00	\$0.00	\$0.00
18. Space Rental	\$2,550.00	\$1,525.00	\$4,075.00
19. Equipment Rental	\$0.00	\$0.00	\$0.00
20. Supplies and Materials	\$1,650.00	\$0.00	\$1,650.00
21. Marketing and Promotion	\$300.00	\$0.00	\$300.00
22. Production/Exhibit Costs	\$900.00	\$0.00	\$900.00
23. Other	\$0.00	\$0.00	\$0.00
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	\$10,525.00	\$2,975.00	\$13,500.00

PROJECTED INCOME	CASH	IN KIND	TOTAL
Earned Income			
Line 1. Admissions			
Ticket Sales: 9 performances			
174 seats x \$20	\$3,480 p		
54 seats x \$15	\$810 p		
21 seats x \$10	\$210 p		
Line 2. Other Earned Income			
Concessions Donations			
65 Beer x \$3	\$195 p		
65 wine x \$4	\$260 p		
45 water/soft drink x \$1	\$45 p		
Line 3. Total Earned Income			\$5,000
Unearned Income			
Line 4. Total Private Support			
H.E.B.	\$250		
Line 7. Applicant Cash	\$275		
Line 8. Total Unearned Income			\$525
Line 9. COA Request	\$5,000 p		
			\$5,000
Line 10. Total Cash Income	\$10,525 p		
Line 11. Total In Kind Support		\$2,975	
Line 12. TOTAL INCOME			\$13,500

PROJECTED EXPENSES	CASH		TOTAL
Expenses / Cash			
Line 15. Administrative Non-Employee			
Bank Fees	\$40		
Phone	\$35		
Website	\$50		
Producer (in kind)		\$300	
Box Office Manager (in kind)		\$300	
Publicity Labor (in kind)		\$50	
			\$775
Line 16. Artistic Non-Employee			
Production Rights			
9 performances x \$100	\$900		
Director (in kind)		\$500	
Assistant Director (in kind)		\$300	
1 Actor x \$300	\$300		
2 Actors x \$500	\$1,000		
3 Designers x \$500	\$1,500		

**Attachment #2 -
Budget Itemization**

**Austin Street Corner Arts Collective
Page | 2 of 2**

Stage Manager	\$300	
2 Interns x \$100	\$200	
Fuel/Housing Stipend	\$300	
Set Construction	\$500	
		\$5,800
Line 18. Space Rental		
Rehearsal Space (in kind)	\$1,525	
Hyde Park Theatre		
Move-In/Tech	\$300	
Performance 3 weeks x \$750	\$2,250	
		\$4,075
Line 20. Supplies and Materials		
Costume Materials	\$200	
Set/Lights Materials	\$1,000	
Props Materials	\$400	
Sound Materials	\$50	
		\$1,650
Line 21. Marketing and Promotion		
Poster Printing	\$100	
Ads/Online Publicity	\$100	
Program Printing	\$100	
		\$300
Line 22. Production/Exhibit		
Opening Night Event	\$400	
Concessions	\$500	
		\$900
Line 24. Total Cash Expenses	\$10,525	
Total In Kind Expenses		\$2,975
TOTAL EXPENSES		\$13,500

Section 6: Internet Accessible Documentation

Internet Link:

Section 7: Application Checklist

All sections of the application form must be completed and signed by the appropriate representatives. Check the boxes below to ensure all sections have been completed.

Application Form

- ☒ Section 1 Summary Information
- ☒ Section 2 Applicant Information
- ☒ Section 3 Organizational Budget History
- ☒ Section 4 COA Funding History
- ☒ Section 5 Proposed Budget Information
- ☒ Section 6 Internet Accessible Documentation
- ☒ Section 7 Application Checklist
- ☒ Section 8 Assurances (signed by Authorized Official)

Attachments:

Please indicate which attachments are enclosed with the application by checking the corresponding box. Each page of attachments must be labeled with the attachment number and name of the organization.

Required Attachments

- ☒ Attachment 1 Narrative (Evaluation Criteria)
- ☒ Attachment 2 Budget Itemization
- ☒ Attachment 3 Organizational History
- ☒ Attachment 4 Proof of Tax Exempt Status
- ☐ Attachment 5 Proof of State of Texas Exempt Status
- ☒ Attachment 6 Board List
- ☒ Attachment 7 IRS 990 (first page only)
- ☒ Attachment 8 DOCUMENTATION
- ☒ Attachment 9 Americans with Disabilities Act Quiz
- ☒ Attachment 10 Insurance Information Form

PACKAGING - Submit one envelope with the application and all required attachments.

Mailing and Delivery Instructions

Applications whether hand delivered or mailed are due in our office on the first Monday of each month and that first Monday must be at least sixty days prior to the project start date.

Hand delivered applications must be in the CAD office by 4:00 P.M., the day of the deadline.

The Cultural Arts Division is not responsible for loss or damage of application materials. The City of Austin Cultural Arts Division reserves the right to retain a copy of application materials for archival purposes and its permanent record. All application materials are public records. Keep a complete copy of your application for your file.

Applications should be sent or delivered to the following address:

City of Austin Cultural Arts Division
201 E. 2nd Street
Austin, TX 78701

Section 7: 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 9-22-15
☐ This application is scheduled to be approved by the applicant's board on _____

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

Applicant Authorized Official

Andrea Skola

name (typed)

Artistic Director

title

signature

9/22/15

date

Sponsored Organization/Group/Individual (if applicable)

name (typed)

title

signature

date

City of Austin

name (typed)

title

signature

date

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 funds we are requesting from the The City of Austin would go towards the production costs for our winter 2015 production of *Skylight* by David Hare. The rehearsals for the production will begin on approximately October 19th, 2015 and run until November 28th, 2015. On November 29th, 2015 the production will move into the Hyde Park Theatre for four days of technical work. The Beyond the Stage Invited Preview will take place December 3rd and the public performances will run December 4th– 19th, 2015. The show will be torn down and moved out of the space completely on December 19th, 2015.

Each production is managed by the five core members of the Austin Street Corner Arts Collective, all of whom are volunteers. We hire freelance artists on a contract basis to be our actors, designers, interns, and stage managers. The artists change from project to project and the specific contractors for this production will be determined at a later date.

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

Every day Austin fills with new artists looking for work but supply is not meeting demand. We want to encourage these artists to continue growing the cultural richness of Austin instead of moving out to larger markets. Our mission states that we want to “facilitate enjoyable, collaborative, and engaging artist-driven opportunities”. Street Corner Arts is a self-named “actor-centric” company, focusing on providing an open, collaborative environment in which to work.

We also strongly believe in compensating the artists who are contracted to help with these productions. All too often we see the executive positions of a small theatre company paid a salary or stipend while the actors and designers are asked to work for free. The five core company members of Street Corner Arts currently work on a completely volunteer basis so that we are able to provide paid contracts. As a new company, what we can offer them is never what they are truly worth so we are continually seeking ways to offer larger compensation to these hard working artists. For our past productions of *Waiting for Lefty* and *The Great God Pan* we experimented with the idea of allowing the audience to “tip” the actors. We accepted physical donations at each performance as well as online donations through our website. The money given to this fund was solely used to provide additional pay to the actors and was split evenly among them. The actors received an additional \$100-\$150 on top of the stipend they received from the company. This was such a successful experiment that we will make this a continuing business practice for each of our productions.

Artistic/Cultural Merit

3. How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?

The company is made up of theatrical professionals with almost 80 years combined experience. We are producers, directors, designers, actors, educators, and managing professionals. Additionally, Street Corner Arts hires only professional theatre artists for its productions, ensuring artistic quality of the highest caliber. We have employed over 60 theatrical professionals on a paid contract basis throughout our first two and a half seasons.

The requirements for each selected script are that it be something engaging, intelligent, entertaining, and that it presents a thoughtful point of view on its subject matter. We cast from the local Austin acting pool through invitation and open auditions. Designers, Stage Managers, and other artists are chosen based on personal recommendations and are often used for multiple projects.

The New York production of *Skylight* recently won the Tony Award for Best Revival of a Play. It deals with social topics such as class structure, privilege, love, death, and infidelity. The language, plot, and character depth makes this the kind of play actors want to perform and audiences want to see.

4. 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?

One part of our mission states that we want to "promote inclusive and thoughtful cultural dialogue within communities". In 2014, over 650 men and women from Austin and the surrounding areas were served, ranging in ages from 10 to 95, of all socioeconomic statuses and ethnicities.

Administrative Capability

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

The following is a brief description of each company member and their experience. Additional information can be found in the resumes included in Attachment #8.

Andrea Skola: Andrea is the Board President and Artistic Director. She holds a B.A. in Theatre from St. Edwards University and has over 15 years of professional theatre experience.

Rommel Sulit: Rommel is the Board Vice-President and Associate Artistic Director. His theatrical training comes from the School at Steppenwolf in Chicago. He also holds a B.F.A in Studio Art from the University of Chicago and a Masters in Architecture from UT-Austin. He has over 10 years of professional theatre experience.

Benjamin Summers: Ben is the Board Secretary/Treasurer and Managing Director. He holds a B.A. in Theatre from Davidson College and has over 20 years of professional theatre experience.

Hannah Rose Barfoot: Hannah is the Development Director and Resident Artist. She holds a B.S. in Acting from Northwest Missouri State University, an M.F.A. in Acting from The University of Iowa, and a Certification in Non-Profit Management from UT-Austin. She has 13 years of professional theatre experience, including three years as a college theatre instructor.

Jeremy Brown: Jeremy is the Production Manager and Resident Artist. He holds a B.F.A in Theatre from Webster University and has over 20 years of professional theatre experience.

6. How will the project be evaluated to measure project effectiveness? Describe methods.

In order to evaluate the success of our productions we first look at the number of audience members in attendance and determine if the audiences have increased or decreased throughout our seasons. From the beginning of our first fiscal year (2013) we have shown an increase in our audience numbers.

FY 2013 Audience Numbers

Gruesome Playground Injuries:	85
A Walk in the Woods:	329
The North Plan:	282

FY 2014 Audience Numbers

The Altruists:	300
Waiting for Lefty:	353

FY 2015 Audience Numbers

The Great God Pan:	391
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Another evaluation tool for us is the amount of actual revenue received through ticket sales. From the beginning of our first fiscal year (2013) we have shown an increase in ticket sales.

FY 2013 Ticket Sales

Gruesome Playground Injuries:	\$1,891.87
A Walk in the Woods:	\$3,759.39
The North Plan:	\$2,650.13

FY 2014 Ticket Sales

The Altruists:	\$3,269.00
Waiting for Lefty:	\$4,425.00

FY 2015 Ticket Sales

The Great God Pan:	\$4,982.00
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7. 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.

✓ In order to collect demographic information we provide audience surveys before each performance. The survey questions cover basic demographics such as age, residence, income level, and education level. We also ask if this is their first time seeing one of our productions, how they heard about the production, and which other theatre companies they have attended in the past 12 months. We average 40% audience participation in the surveys.

8. If applicable, is the fiscal sponsor capable of managing the administrative and financial aspects of the project?

✓ N/A-not a sponsored project

Economic, Cultural, and Social Impact

9. Does the proposed programming/project meet any identified community social or cultural needs?

✓ It is our belief that the arts are an integral part of any community's success. Arts and culture should not be reserved for one type of person; instead it should be something everyone can appreciate and enjoy. We keep our work high quality while still staying accessible and relevant. The Street Corner Arts audience base is made up of Austin community members with a variety of backgrounds, including many people who had not previously been attending any theatrical productions.

10. How does the project market to a broad constituency (including residents, visitors and tourists)? What is your marketing plan?

Our press packages will be sent to The Austin Statesman, The Daily Texan, The Austin Chronicle, KUT & KUTX, The Austin Theater Examiner, Broadway World, Central Texas Live Theatre, Now Playing Austin, Austin 360, Austin Entertainment Weekly, The University of Austin, St. Edwards University, Texas State University, Southwestern University, The Austin Creative Alliance, and Creative Action.

✓ For our production of *The North Plan* we were given an interview with BroadwayWorld.com, and for *The Altruists* we were given a spot with John Aielli on KUTX. *The Great God Pan* was also listed in the Austin Statesman's "7 Days, 7 Things to Do" weekly article. We will pursue all of these promotional opportunities for Skylight.

Our social media promotions are through Facebook, Twitter, and an email campaign to our subscribers. We will also post physical posters around the city at restaurants, retail venues, performances spaces, and the universities. In order to attract out of town visitors, we will be working with hotel concierges to provide discount tickets to their guests.

11. How is the proposed programming/project accessible to audiences with disabilities?

✓ The performance space being used is equipped with easy access to the entrance, double doors, and a flexible seating space to accommodate any audience members with a wheelchair.

12. How is the proposed programming/project accessible to economically disadvantaged audiences?

Too many Austin residents are not given the chance to experience arts and culture due to the rising costs of attendance. From our inception in 2013 we have created 6 productions attended by close to 1,800 people. 629 of those tickets were given away for free through one of our giveaway programs, and 543 were sold at a discount rate through one of our discount programs. We had such success with our ticket offers that we wanted to expand the opportunities to even more of the Austin community.

✓ We created a program called Beyond the Stage that had its start during our most recent production of *The Great God Pan*. We teamed up with the LBJ High School Theatre Department to offer a free night of theatre to its students. This invited preview took place the night before our opening public performance, and was attended by 30 high school students plus their teacher. They were able to see the show for free, get a tour of the theatre, and speak with the cast and crew after the performance. The feedback we received from this event was very positive and we will be holding the event again for each of our productions. We will reach out to more schools in the AISD in an effort to include more students in the community.

13. Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?

✓ We began a small amount of partnership with local hotels in our 2014 season and have attempted to expand those relationships even further. We will be providing the concierges with ticket discounts which they can then pass on to their guests.

The mission of Street Corner Arts is to facilitate enjoyable, collaborative, and engaging artist-driven opportunities through performance and other related forms; to educate children and adults about the value of the arts; to create and foster relationships between local artists of different media; and to promote inclusive and thoughtful cultural dialogue within communities.

In the winter of 2011, three of Austin's most established theatre professionals staged a very successful run of MEN OF TORTUGA by Jason Wells. They then went on to form Austin Street Corner Arts Collective (Street Corner Arts) over the course of 2012, with the official incorporation and season run beginning in March of 2013. They had the expressed goal of making the performing arts more accessible and relevant for the common person in Austin, TX. We have now grown to five core company members, 3 interns, over 50 financial supporters, and a growing group of freelance artists who regularly work with the company.

The company successfully staged three productions in 2013: GRUESOME PLAYGROUND INJURIES by Rajiv Joseph, A WALK IN THE WOODS by Lee Blessing, and THE NORTH PLAN by Jason Wells. Additionally, in the fall of 2013, Street Corner Arts held a family-friendly outdoor barbecue event to kick-off a six-week fundraising effort. This effort was to fund the remainder of its season while the company awaited its determination letter for 501(c)(3) exemption status. The campaign netted over \$4,000. In 2014, the company produced THE ALTRUISTS by Nicky Silver, and the American classic, WAITING FOR LEFTY by Clifford Odets. For the 2015 season, Street Corner Arts produced THE GREAT GOD PAN by Amy Herzog in April, and is currently in the pre-production stages of SKYLIGHT by David Hare, to be performed in December.

Each production runs for three weeks and has the potential to serve approximately 700 total audience members. The Street Corner Arts fiscal year runs January 1st-December 31st. Our latest operating budget for FY 2014 (including in kind expenses) was \$20,200.99, for FY 2015 it is projected to be \$27,296.24.