

## **Community Initiatives FY 16 Recommendations**

### **November**

#### **16 CI 18 SP, Salvage Vanguard Theatre/ Jarrett King**

Recommended for Funding as an Individual Artist

The artist will produce a production of the Pulitzer Prize-winning play Topdog/Underdog. This event will take place at Salvage Vanguard Theatre located at 2803 Manor Rd in District 1. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

#### **16 CI 19 SP, Jewish Community Assn of Austin/Austin Jewish Film Festival**

Recommended for Funding as an Unincorporated Group

The group will present the and Israeli/Palestinian film about a band of American, Israeli and Palestinian musicians at the State Theatre located at 719 Congress 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 20, TILT Performance Group**

Recommended for Funding as a 501 (c)3 Organization

The Organization will create a devised piece of theatre with a company of adults with disabilities that will explore schedules, routines, and rituals and how they impact our lives and are managed by people differently. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$7,100 award.

#### **16 CI 21 SP, Women & Their Work/Carissa Green**

Recommended for Funding as an Individual Artist

The artist will produce Arrival – Austin ConTEMPorary, a film/multimedia project depicting Austin as a hub for creativity and modernity to rival that of either coast. The content will be curated, in part, by Austin's homeless and disabled/disadvantaged citizens. The screening event will take place at 2213 South 1<sup>st</sup> St. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

#### **16 CI 22 SP, Austin Creative Alliance/Love North Austin**

Recommended for Funding as an Unincorporated Group

The group will present a one-day event that will display art for sale by north Austin artists, live music by north Austin musicians and food trucks. The event will take place at The Crestview, 6929 Airport Blvd in District 7. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

**16 CI 18 SP, Salvage Vanguard Theatre/ Jarrett King**

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## FY 2016 Community Initiatives

### APPLICATION & AGREEMENT

#### Section 1: Summary Information

<b>Applicant Name</b> Salvage Vanguard Theatre	<input checked="" type="checkbox"/> <b>Sponsored Project</b>	<b>Sponsored Project Name</b> Jarrett King
<b>Project/Activity Title</b> Topdog/Underdog	<b>Start Date</b> 1/28/2016	<b>End Date</b> 1/31/2016

#### 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 \$3,000 in Community Initiatives program funding.

When: January 28-31, 2016

Where: Salvage Vanguard Theatre (2803 Manor Rd.)

One sentence description of project :

A production of the Pulitzer Prize-winning play Topdog/Underdog.

<b>For CAD staff use only</b>	<input checked="" type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input 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 type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input type="checkbox"/> General Liability
Control Number - <u>16 CI 18 SP</u>	<input checked="" type="checkbox"/> 990	<input checked="" type="checkbox"/> Documentation	<input type="checkbox"/> Liquor <input type="checkbox"/> Auto
	<input type="checkbox"/> State Exempt		

#### Section 2: Applicant/Sponsored Project Information

**Applicant**

Applicant's Legal Name Salvage Vanguard Theatre		Federal Tax I.D. 74-2759503		Other Common Name	
Official Mailing Address 2803 Manor Rd.		City Austin	State TX	Zip 78722	
Physical Mailing Address 2803 Manor Rd.		City Austin	State TX	Zip 78722	
Telephone (512) 474-7886	District Number 1		Website (URL) www.salvagevanguard.org		
Applicant Contact/Project Director ( <i>Not the same as Board Chair</i> ) Jenny Larson			Title Artistic Director		
Address 2803 Manor Rd.		City Austin	State TX	Zip 78722	
Telephone (512) 474-7886			Email jenny@salvagevanguard.org		
Board Chair ( <i>Not the same as Applicant Contact/Project Director</i> ) Grayson Richardson			Title Board Chair		
Address 2803 Manor Rd.		City Austin	State TX	Zip 78722	
Telephone (512) 474-7886			Email grayzilla@gmail.com		
Sponsored Contact/Project Director Jarrett King			Title Director		
Address 5901 Chantsong Ct.		City Austin	State TX	Zip 78724	
Telephone (512) 762-1525	District Number 1		Email jarrettking1@gmail.com		
<b>See Page 16 for Race Codes</b>					
Applicant Race Code 99		Sponsored Race Code B		Project Race Code B	
<b>Section 3: Operating Budget History – (Arts organization or sponsored project)</b>					
	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)
<b>Revenue</b>			30,000	40,000	50,000
<b>Expenses</b>			35,000	35,000	50,000
<b>Section 4: COA Funding History - (Arts organization or sponsored project information)</b>					
	<b>2011-2012</b>		<b>2012-2013</b>		<b>2013-2014</b>
<b>COA Funding</b>	<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:			
<b>Section 5: Proposed Budget</b>					

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
<b>EARNED INCOME</b>			
1. Total Admissions	\$720.00		\$720.00
2. Total Other Earned Income			
<b>3. TOTAL EARNED INCOME</b> (Add Lines 1 and 2)			\$720.00
<b>UNEARNED INCOME</b>			
4. Total Private Support (Corp, Foundation, Individual)	\$1,550.00		\$1,550.00
5. Total Public Support (Government Grants)			
6. Total Other Unearned Income			
7. Applicant Cash			
<b>8. TOTAL UNEARNED INCOME</b> (Add Lines 4 – 7)			\$1,550.00
9. COA Request Amount	\$3,000.00		\$3,000.00
<b>10. TOTAL CASH INCOME</b> (Add Lines 3, 8, and 9)	\$5,270.00		\$5,270.00
11. Total In-Kind Support (must equal In-Kind line 24)		\$1,450.00	\$1,450.00
<b>12. TOTAL INCOME</b> (Add Lines 10 and 11)	\$6,720.00	\$1,450.00	\$6,720.00
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs			
14. Artistic Employee Costs			
15. Administrative Non-Employee Costs			
16. Artistic Non-Employee Costs	\$2,525.00		\$2,525.00
17. Travel	\$500.00	\$400.00	\$500.00
18. Space Rental		\$825.00	\$825.00
19. Equipment Rental			
20. Supplies and Materials	\$985.00		\$985.00
21. Marketing and Promotion	\$700.00		\$700.00
22. Production/Exhibit Costs	\$480.00		\$480.00
23. Other	\$705.00	\$225.00	\$705.00
<b>24. TOTAL EXPENSES</b> (Add Lines 13-23, must equal Line 12)	\$6,720.00	\$1,450.00	\$6,720.00



**2015-2016 Cultural Arts Funding Program Revised Budget Itemization Form**  
 City of Austin Economic Development Department  
**Cultural Arts Division**

Contractor Org Name: Viceroy's/SVT  
 Control Number: 16

**Instructions**

1. Please provide your organization name and if fiscally sponsored, both the name of the fiscal sponsor and the name of the sponsored group/individual artist
2. Please provide your Control Number. It can be found on your award letter.
3. The Budget Itemization should be a mirror image of your revised budget form with further explanation (and/or breakdown of per line item entries) as to how you arrived at each amount stated for each line item number.
4. Indicate the source (for revenue amount) and use (for an expense amount) for each figure in the itemization. The itemization of all artists' payments should identify artists or groups who will be paid by name, and the fee for each (the fee for a group of artists along with the type and number of artists to be paid may be substituted for the listings of the artists' names).
5. Insert rows as needed. You may delete rows if necessary.
6. Please note that formulas are already entered for the totals. Be careful not to inadvertently erase them.
7. If applying on behalf of a sponsored entity, the budget itemization should reflect that sponsored entity's programming.

Income - Payee		Memo/Description	COA	CASH	INKIND	TOTAL
<b>Earned Income</b>						
1. Admission		60% capacity, 175 tickets total, 40% cut		\$ 720.00		\$ 720.00
Ticket Price - \$10 each						\$ -
<b>1. Admission Total</b>						<b>\$ 720.00</b>
2. Other						\$ -
<b>2. Other Total</b>						<b>\$ -</b>
3. Total Earned Income		(projected)		\$ 720.00		\$ 720.00
<b>Unearned Income</b>						
4. Total Private Support (Corp., Foundation, Individual)		(projected)		\$ 1,550.00		\$ 1,550.00
<b>4. Total Private Support</b>						<b>\$ 1,550.00</b>
5. Total Public Support (Government Grants)						\$ -
<b>5. Total Public Support</b>						<b>\$ -</b>
6. Other Unearned Income				\$ -		\$ -
<b>6. Other Unearned Income</b>						<b>\$ -</b>
7. Applicant Cash				\$ 1,550.00		\$ 1,550.00
<b>7. Applicant Cash</b>						<b>\$ 1,550.00</b>
8. Total Unearned Income				\$ 1,550.00		\$ 1,550.00
<b>8. Total Unearned Income</b>						<b>\$ 1,550.00</b>
9. COA Award		(projected)		\$ 5,270.00		\$ 5,270.00
<b>9. COA Award</b>						<b>\$ 5,270.00</b>
10. Total Cash Income (add lines 3, 8, and 9)				\$ 6,720.00		\$ 6,720.00
<b>10. Total Cash Income</b>						<b>\$ 6,720.00</b>
11. Total In-Kind Support (must equal In-Kind Line 24)				\$ 1,450.00		\$ 1,450.00
<b>11. Total In-Kind Support</b>						<b>\$ 1,450.00</b>
<b>12. TOTAL INCOME</b> (add lines 10 and 11)						<b>\$ 8,170.00</b>

Expenses - Payee	Memo/ Description	COA	CASH	INKIND	TOTAL
13. Administrative Employee					
Jarrett King	Director				\$ -
Matt Frazier	Director				\$ -
<b>13. Administrative Employee TOTAL</b>		\$ -	\$ -	\$ -	\$ -
16. Artistic Fees Non Employee					
Sadie Langenkamp	Production Manager/Tech Director		\$ 500.00		\$ 500.00
Brett Vervoort	Administrative Assistant		\$ 150.00		\$ 150.00
Christi Moore	Co-director/Artistic Advisor		\$ 300.00		\$ 300.00
Eric Swabey-Keith	Scenic Designer		\$ 300.00		\$ 300.00
Michelle Heath	Costume Designer		\$ 300.00		\$ 300.00
Izzy Woods	Lighting Designer		\$ 300.00		\$ 300.00
Alyssa Dillard	Sound Designer		\$ 300.00		\$ 300.00
Pending	Stage Manager		\$ 300.00		\$ 300.00
Pending	Box Office Manager		\$ 75.00		\$ 75.00
<b>16. Artistic Non-Employee TOTAL</b>		\$ 2,525.00	\$ -	\$ -	\$ 2,525.00
17. Travel					
Flight costs for Matt Frazier	(In-kind by Matt's parents)			\$ 400.00	\$ 400.00
Transportation of Materials			\$ 100.00		\$ 100.00
<b>17. Travel TOTAL</b>		\$ -	\$ 100.00	\$ 400.00	\$ 500.00
18. Space Rental					
Salvage Vanguard Theatre (studio space)	(In-kind through partnership with SVT)			\$ 825.00	\$ 825.00
<b>18. Space Rental TOTAL</b>		\$ -	\$ -	\$ 825.00	\$ 825.00
19. Equipment Rental					
N/A					\$ -
<b>19. Equipment Rental TOTAL</b>		\$ -	\$ -	\$ -	\$ -
20. Supplies and Materials					
Scenic Budget			\$ 300.00		\$ 300.00
Lighting Budget			\$ 100.00		\$ 100.00
Sound Budget			\$ 50.00		\$ 50.00
Props Budget			\$ 100.00		\$ 100.00
Costumes Budget			\$ 200.00		\$ 200.00
Additional Labor	Provided by SEU Chapter of USITT		\$ 200.00		\$ 200.00
Administrative Supplies	Writing utensils, postage, binders, etc.		\$ 35.00		\$ 35.00
<b>20. Supplies and Materials TOTAL</b>		\$ -	\$ 985.00	\$ -	\$ 985.00
21. Marketing and Promotion					
Archival Photography/Video			\$ 300.00		\$ 300.00
Website Design/Hosting	Self-designed /hosted		\$ -		\$ -
Arts Listings			\$ 100.00		\$ 100.00
Poster Design			\$ 200.00		\$ 200.00
Printing			\$ 100.00		\$ 100.00
<b>21. Marketing and Promotion TOTAL</b>		\$ 475.00	\$ 225.00	\$ -	\$ 700.00
22. Production/Exhibit Costs					
Performance Rights	6 performances at \$80 each		\$ 480.00		\$ 480.00
<b>22. Production/Exhibit Costs TOTAL</b>		\$ -	\$ 480.00	\$ -	\$ 480.00
23. Other Expenses					
Contingency	10% of total expense			\$ 225.00	\$ 672.00
Financial Advising	(In-kind, Philip Olson - Creative Finance)			\$ -	\$ 225.00
<b>23. Other Expenses TOTAL</b>		\$ -	\$ 480.00	\$ 225.00	\$ 705.00
<b>24. TOTAL EXPENSES</b>		\$ 3,000.00	\$ 2,270.00	\$ 1,450.00	\$ 6,720.00



## Section 6: Internet Accessible Documentation

Internet Link:

[https://www.dropbox.com/sh/bmu2zqgkcj2u1j3/AABGSJZqJof\\_XdBbR1vSewBma?oref=e](https://www.dropbox.com/sh/bmu2zqgkcj2u1j3/AABGSJZqJof_XdBbR1vSewBma?oref=e)

## 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. 2<sup>nd</sup> 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 10/12/15  
☐ 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

### Sponsored Organization/Group/Individual (if applicable)

### City of Austin

Jenny Larson, Producing AD  
name (typed) title  
[Signature] 10/26/15  
signature date

Jarrett King, Co-Artistic Dir.  
name (typed) title  
[Signature] 10/26/15  
signature date

\_\_\_\_\_  
name (typed) title  
\_\_\_\_\_  
signature date

## ATTACHMENT #1 - NARRATIVE

### 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).*

Project Name: *Topdog/Underdog*

Show Dates: January 28, 2016 – January 31, 2016

Location: Salvage Vanguard Theatre (2803 Manor Rd.)

Participants:

Jarrett King – Director of Administration and Development/Performer

Matthew Frazier – Director of Marketing and Outreach/Performer

Activities: A production of the landmark, Pulitzer Prize-winning play *Topdog/Underdog* that uses active community engagement to cultivate a diverse audience of new and established theatregoers.

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

Our production of *Topdog/Underdog* provides the city of Austin an occasion to participate in, and celebrate, black creativity, while directly placing a spotlight on issues of gender and race as they appear prominently in the present day. The necessity of this play's message has assembled a team of talented and diverse collaborators, with a goal of not only creating a successful end result, but engaging an aggressively authentic theatrical style that will enrich Austin's multifaceted artistic landscape. Furthermore, producing work of this caliber and cultural significance remains essential to providing prominent roles for black actors in a modern work that challenges societal norms and archetypes.

### 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?*

Our production features talent from a wide range of local entities, namely St. Edward's University, the alma mater of Matt Frazier and Jarrett King. We've formed a theatre company, Viceroy's, specifically for this production, which strives to fill a cultural void in our city's arts landscape. Our creative team consists of tenured local theatre artists, highly trained recent college graduates breaking into the scene, and current St. Edward's University students who have already cultivated impressive resumes. Together, our efforts will offer an exemplary showcase of the talent incubating and thriving in Austin.

Co-Artistic Director, Jarrett King, has been a theatre artist for the past decade, performing in over twenty productions in Austin and producing award-winning work as an administrator at Palindrome Theatre (Director of Development) and the Mary Moody Northen Theatre at St. Edward's University (Administrative Coordinator). He received an Austin Critics' Table Award for Outstanding Acting in a Supporting Role for his performance in *The Further Adventures of Hedda Gabler* in 2012, and has received other nominations from the Critics' Table and the B. Iden Payne Awards for his work. Earlier this year, he premiered *Perfect Profile*, a new musical he co-wrote with Andrew Cannata and Penfold Theatre, which was highly praised and featured in an article by Robert Faires in the *Austin Chronicle*. Additionally, Jarrett is a certified teacher (Theater Arts EC-12), a published poet, improviser, film and voice actor, and a board member at Salvage Vanguard Theatre.

*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?*

*Topdog/Underdog* is a work of high theatrical significance, not only because of its ferociously poetic intimacy and much-lauded feats of language, but because it offers one of modern theatre's most inspired and informed glimpses into contemporary African American life—a life too often characterized by a diminished sense of worth. Suzan-Lori Parks, the African American playwright behind *Topdog/Underdog*, received the Pulitzer Prize for Drama in 2002. When reflecting on the composition of the story itself, Parks remarked "...my circumstances, while causing me despair and heartbreak, also held great possibility, if only I could see it."

By presenting this story at Salvage Vanguard Theatre, we aim to revitalize and invigorate the black art scene in East Austin, formerly known as The Negro District in 1928. In more recent times, from 2000-2010, the population of the black community in Austin has decreased by 5%, a stunning figure that only continues its steady decline. Through collaborating with culturally significant organizations in our network, such as Huston-Tillotson University and Spectrum Theatre (Austin's only black theatre company), our production provides an opportunity for outreach discussions within the community to unpack this startling issue of racial disparity and take steps toward its eradication.

### **Administrative Capability**

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

Jarrett King and Matt Frazier, both celebrated actors in their own right, have also made notable strides in arts administration over the past several years.

Matt has worked extensively in his current market in New York City, including featured roles in Off-Broadway and Off-Off Broadway theatres. He has worked as a producer on *Spoiler Alert* at Manhattan Repertory theatre, *Drunk Sing Thru* at Producer's Club NYC,

and is the Associate Artistic Director of Play Club NYC—a multi-city artistic collective. Most recently, he has performed in *Shakespeare Sonnet Slam* in Central Park and *Drifting in Daylight*, a performance art piece reviewed by the *New York Times*.

As was mentioned previously under Artistic/Cultural Merit, Jarrett is currently the Administrative Coordinator for the St. Edward's University Department of Performing Arts and the Mary Moody Northen Theatre. In this role, he has worked extensively in production management for MMNT's past and current mainstage season, as well as offering comprehensive academic support for the university's Theatre and Music departments. He also serves on the board of directors for Salvage Vanguard Theatre and was previously the Director of Development for Palindrome Theatre, for which he earned Community Initiatives Grant funding for their production of *All My Sons*.

*Topdog/Underdog*'s production/design team consists of Sadie Langenkamp (Production Manager/Technical Director), Christi Moore (Co-Director/Artistic Advisor), Alyssa Dillard (Sound Design), Michelle Heath (Costume Design), Eric Swabey-Keith (Scenic Design), Izzy Woods (Lighting Design) and Jarrett King (Props Master).

In addition to this fully mounted production of *Topdog/Underdog*, in August of this year, Viceroy's organized and presented a developmental reading of the play at Salvage Vanguard Theatre to raise awareness of the project and check the pulse of the artistic community with whom we would be enlisting. We sought and secured full financial sponsorship for the event and executed a calculated promotional campaign, which brought over 50 attendees to the reading. Since then, we've reached a collaborative partnership with Salvage Vanguard Theatre as our presenter, which has resulted in an artistically symbiotic relationship.

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

After the production has wrapped, we will begin an extensive evaluation period with members of the creative team, Salvage Vanguard Theatre, and key supporters of the project to assess *Topdog/Underdog*'s overall impact. Once the production has wrapped, we will engage in a "post-mortem" discussion with the directors, production staff and designers to gauge the administrative and artistic effectiveness of the project. Criteria we'll use to evaluate our production include the following questions: What was our overall attendance? How many people did we reach from underserved communities? What can we do to be more effective in the future? How closely did we adhere to our mission?

Additionally, in keeping with our goal to unite new theatrical audiences with existing ones, we will hold a post-show talkback discussion and forum on Saturday, January 30's matinee performance. This will give us first-hand data on the show's potency and community impact that will guide and inspire the post-mortem discussion.



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.*

We plan to include in each playbill a survey that will gather pertinent information on our audience's economic and cultural makeup, artistic acuity, and overall opinion of the work we've presented. This survey will also exist in digital form, to be completed by members of our email subscriber base.

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

Yes, Salvage Vanguard Theatre is capable of the duties required of fiscal sponsors. They've sponsored other organizations in the past, and we selected them because of their excellent reputation and professionalism.

### **Economic, Cultural, and Social Impact**

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

Jarrett King attended a focus group with the City of Austin Cultural Arts Division in September 2015 with other local black creatives. The spirited and engaging discussion shed further light on the concern that there is an alarming lack of black representation in the city's arts scene—a matter that the Cultural Arts Division has striven to address.

In 2010, out of 80,000 business firms in Austin, 3.9% were black-owned. Our project creates the opportunity to apply a traditional business model to a theatrical context and present a product that is of community-wide cultural importance. The mission to not only impact the arts community, but a broader audience within the city, closely aligns with the Greater Austin Black Chamber of Commerce's #IAMBLACKAUSTIN objective to market, promote and capture the multidimensional expression of black life in Austin.

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

We plan to remain in direct communication with pertinent and respected media outlets to ensure our target audience is aware of our production. We've identified that target audience as blacks (particularly those residing in East Austin) who are being underserved by our local arts community—blacks who may feel, due to a lack of diversity in our city's dramatic arts programming, that theatre is not something they're invited to experience. The primary goal of our marketing and publicity remains to hold responsibility for the "voice" of the project itself, a voice we've shared with attendees to our August 2015 developmental reading of the play described above, which generated an initial subscriber base of over 70 people.

In addition to traditional marketing strategies employed by many theatre companies in Austin (print ads, postering, social media marketing, radio spots) we seek to further target our most relevant audience members by having a presence in the city's black newspapers, event calendars and KAZI, our local black radio station.

Furthermore, this production features Jarrett King and Matt Frazier, two noted, experienced actors in Austin and Brooklyn, respectively. Co-direction by Christi Moore, Executive Director of Scriptworks, helps us to maintain a close relationship with FronteraFest, a festival of diverse theatrical programming founded by Moore that corresponds with our show dates and serves not only the Austin community, but arts patrons nationwide who visit our city for FronteraFest each winter.

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

Salvage Vanguard Theatre is an ADA-compliant venue, with wheelchair ramps, accessible bathroom facilities, and easily adjustable theatre seating. We will ensure that our patrons with disabilities are accommodated and are able to comfortably experience our production.

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

We've collaborated with Salvage Vanguard Theatre on implementing a sliding-scale price point for our production that starts at \$10.00 per ticket—a below-average ticket price for productions in our local theatrical market. This scale will allow patrons with economic hardships a more affordable option for experiencing our production while offering an opportunity for other patrons to further support our efforts.

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

To garner an audience of tourists and visitors, we will identify hotels near Salvage Vanguard Theatre and contact their concierges to alert them to our production and ask if it would be permissible to advertise at the hotel (postcards, posters, etc.). Beyond this strategy, we are hopeful that visitors searching for a glimpse into the diverse programming our city has to offer will encounter our production through the media outlets outlined above in our marketing plan.

### ATTACHMENT #3 – ORGANIZATIONAL HISTORY

Formed in 2015 by Matt Frazier and Jarrett King, Viceroy's strives to awaken the need for artistic contact. With a focus on the human condition, and a commitment to producing work that challenges societal norms, Viceroy's directly engages the community through explorations of how new, unheard voices resonate in our modern society.

Viceroy's Co-Artistic Director, Jarrett King, has been a theatre artist for the past decade, performing in over twenty productions in Austin and producing award-winning work as an administrator at Palindrome Theatre (Director of Development) and the Mary Moody Northern Theatre at St. Edward's University (Administrative Coordinator). He received an Austin Critics' Table Award for Outstanding Acting in a Supporting Role for his performance in *The Further Adventures of Hedda Gabler* in 2012, and has received several other nominations from the Critics' Table and the B. Iden Payne Awards for his work. In May of 2015, he premiered *Perfect Profile*, a new musical he co-wrote with Andrew Cannata for Penfold Theatre, which was highly praised and featured in an article by Robert Faires in the *Austin Chronicle*. Additionally, Jarrett is a certified teacher (Theater Arts EC-12), a published poet, improviser, film and voice actor, and a board member at Salvage Vanguard Theatre.

Co-Artistic Director Matt Frazier has worked extensively in his current market in New York City, including featured roles in Off-Broadway and Off-Off Broadway theatres. He has worked as a producer on *Spoiler Alert* at Manhattan Repertory theatre, *Drunk Sing Thru* at Producer's Club NYC, and is the Associate Artistic Director of Play Club NYC—a multi-city artistic collective. Most recently, he has performed in *Shakespeare Sonnet Slam* in Central Park and *Drifting in Daylight*, a performance art piece reviewed by the *New York Times*.

Salvage Vanguard Theater is a nonprofit arts organization located in Austin, Texas, committed to fostering a dynamic exchange between visionary artists and audiences new to their work. To that end, Salvage Vanguard Theater seeks to combine explosive energy with expert technique, creating forms that defy tradition and define new American theater. SVT is a hub for Austin artists, audiences, and arts organizations, and creates and presents transformative high-quality artistic experiences that foster experimentation and conversation. Salvage Vanguard is committed to ensuring that the transformative power of live performance is accessible to all.

**16 CI 19 SP, Jewish Community Assn of Austin/Austin Jewish Film Festival**



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BY: .....

## FY 2016 Community Initiatives

### APPLICATION & AGREEMENT

#### Section 1: Summary Information

<b>Applicant Name</b> Shalom Austin	<input checked="" type="checkbox"/> <b>Sponsored Project</b>	<b>Sponsored Project Name</b> Austin Jewish Film Festival
<b>Project/Activity Title</b> East Jerusalem/West Jerusalem	<b>Start Date</b> 1/31/2016	<b>End Date</b> 1/31/2016

#### 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 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 \$3000 in Community Initiatives program funding.

When: 1/31/2016

Where: Stateside Theater, 719 congress Ave., Austin, TX 78701

One sentence description of project :

!The showing of an Israeli/Palestinian film about a band of American, Israeli and Palestinian musicians.

<b>For CAD staff use only</b>	<input checked="" type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input 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 type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$	<input type="checkbox"/> Itemization	<input type="checkbox"/> Board List	<input 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 Shalom Austin		Federal Tax I.D. 74-1464465		Other Common Name Shalom Austin	
Official Mailing Address 7300 Hart Lane				City Austin	State TX
Physical Mailing Address 7300 Hart Lane				City Austin	State TX
Telephone 512-735-8006		District Number 512-735-8030		Website (URL) shalomaustin.org/home	
Applicant Contact/Project Director ( <i>Not the same as Board Chair</i> ) Jay L. Rubin				Title CEO	
Address 7300 Hart Lane				City Austin	State TX
Telephone 512-735-8006		Email jay.rubin@shalomaustin.org			
Board Chair ( <i>Not the same as Applicant Contact/Project Director</i> ) Wendy R. Corn				Title Digital Media Specialist	
Address 7300 Hart Lane				City Austin	State TX
Telephone 512-735-8038		Email wendy.corn@shalomaustin.org			
Sponsored Contact/Project Director Cynthia Winer				Title Co-Director	
Address 7313 Running Rope				City Austin	State TX
Telephone 512-342-1024		District Number		Email cewiner@gmail.com	
<b>See Page 16 for Race Codes</b>					
Applicant Race Code W		Sponsored Race Code W		Project Race Code W	
<b>Section 3: Operating Budget History – (Arts organization or sponsored project)</b>					
	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	28,412 N/A	39,427 N/A	36,138 N/A	30,079 N/A	\$7500.00
Expenses	31,729 N/A	33,425 N/A	26,927 N/A	30,565 N/A	\$7500.00
<b>Section 4: COA Funding History - (Arts organization or sponsored project information)</b>					
	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:		
<b>Section 5: Proposed Budget</b>					

Year	Revenue		Expenses
2011	\$ 57,725.00		\$ 32,858.53
2012	\$ 28,411.50		\$ 31,729.44
2013	\$ 39,926.70		\$ 33,425.18
2014	\$ 36,138.00		\$ 26,927.12
2015	\$ 30,077.95		\$ 30,564.54

**Pantel, Jesus**

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**From:** sharonm@acecustomtx.com  
**Sent:** Monday, November 02, 2015 1:55 PM  
**To:** Pantel, Jesus  
**Subject:** Budget figures  
**Attachments:** Budgets 2001-2015 Revenues and Expenses.xlsx

Hi Jesus,

Attached please the Revenues and Expenses for the years 2001-2014 and the projected for 2015.

*Thank you,*

*Sharon Miller  
Financial Secretary  
AJFF*



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
<b>EARNED INCOME</b>			
1. Total Admissions	\$3,000.00		
2. Total Other Earned Income	\$0.00		
<b>3. TOTAL EARNED INCOME</b> (Add Lines 1 and 2)	\$3,000.00		
<b>UNEARNED INCOME</b>			
4. Total Private Support (Corp, Foundation, Individual)	\$0.00		
5. Total Public Support (Government Grants)	\$0.00		
6. Total Other Unearned Income	\$0.00		
7. Applicant Cash	\$1,500.00		
<b>8. TOTAL UNEARNED INCOME</b> (Add Lines 4 – 7)	\$1,500.00		
9. COA Request Amount	\$3,000.00		
<b>10. TOTAL CASH INCOME</b> (Add Lines 3, 8, and 9)	\$7,500.00		
11. Total In-Kind Support (must equal In-Kind line 24)		\$700.00	
<b>12. TOTAL INCOME</b> (Add Lines 10 and 11)	\$8,200.00		\$8,200.00
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs	\$0.00		
14. Artistic Employee Costs	\$0.00		
15. Administrative Non-Employee Costs	\$600.00	\$300.00	
16. Artistic Non-Employee Costs	\$3,500.00		
17. Travel	\$1,500.00	\$400.00	
18. Space Rental			
19. Equipment Rental	\$700.00		
20. Supplies and Materials	\$200.00		
21. Marketing and Promotion	\$500.00		
22. Production/Exhibit Costs	\$500.00		
23. Other			
<b>24. TOTAL EXPENSES</b> (Add Lines 13-23, must equal Line 12)	\$7,500.00	\$700.00	\$8,200.00

PROJECTED INCOME	CASH		IN-KIND	TOTAL	
<b>Earned Income</b>					
Admissions					
Ticket sales: 1 movie	-				
140 x \$20 TICKET + 20 x \$10 TICKET	\$ 3,000.00	P			
<b>Total Earned Income</b>				\$ 3,000.00	
<b>Unearned Income</b>					
Applicant Cash	\$ 1,500.00	c			
<b>Total Unearned Income</b>				\$ 1,500.00	
COA request	\$ 3,000.00	p		\$ 3,000.00	
<b>TOTAL CASH INCOME</b>	\$ 7,500.00				
<b>Total In-Kind Expenses</b>			\$ 700.00		
<b>TOTAL INCOME</b>				\$ 8,200.00	

**Austin Jewish Film Festival  
Detailed Expense Budget**

<b>PROJECTED EXPENSES</b>		<b>CASH</b>	<b>IN-KIND</b>	<b>TOTAL</b>
<b>Expenses</b>				
<b>Administrative Employee Costs</b>		\$ -	\$ -	\$ -
<b>Artistic Employee Costs</b>		\$ -	\$ -	\$ -
<b>Administrative Non-Employee</b>				
Project Director - \$25/hr X 40		100.00	75.00	\$ 175.00
Bookkeeper - \$15/hr X 40		60.00	45.00	\$ 105.00
Marketing Director - \$20/hr X40		140.00	180.00	\$ 320.00
Projectionist		300.00	0.00	\$ 300.00
<b>Sub-Total Admin. Non-Employee</b>		<b>\$ 600.00</b>	<b>\$ 300.00</b>	<b>\$ 900.00</b>
<b>Artistic Non-Employee</b>				
Guest Artist		2500.00	0.00	\$ 2,500.00
Artist Film Rental		1000.00	0.00	\$ 1,000.00
<b>Sub-Total Artistic Non-Employee</b>		<b>\$ 3,500.00</b>	<b>\$ -</b>	<b>\$ 3,500.00</b>
<b>Travel</b>				
Airline Tickets		1350.00	0.00	\$ 1,350.00
Hotels		0.00	400.00	\$ 400.00
Meals		150.00	0.00	\$ 150.00
<b>Sub-Total Travel</b>		<b>\$ 1,500.00</b>	<b>\$ 400.00</b>	<b>\$ 1,900.00</b>
<b>Space Rental</b>		\$ -	\$ -	\$ -
<b>Equipmental Rental</b>				
Sound System		\$ 300.00	\$ -	\$ 300.00
Lighting		\$ 150.00	\$ -	\$ 150.00
Reception Table and Chairs		\$ 250.00	\$ -	\$ 250.00
<b>Sub-Total Equipmental Rental</b>		<b>\$ 700.00</b>	<b>\$ -</b>	<b>\$ 700.00</b>
<b>Supplies and Materials</b>				
Paper, survey pencils, printer ink		\$ 75.00	\$ -	\$ 75.00
Snacks and Water for Volunteers		\$ 45.00	\$ -	\$ 45.00
Batteries, powerpaks		\$ 50.00	\$ -	\$ 50.00
Misc.		\$ 30.00	\$ -	\$ 30.00
<b>Sub-Total Equipmental Rental</b>		<b>\$ 200.00</b>	<b>\$ -</b>	<b>\$ 200.00</b>
<b>Marketing and Promotion</b>				
Flyers reproduction		50.00	\$ -	\$ 50.00
Small Postcard		125.00	\$ -	\$ 125.00
Stationary and Postage		75.00	\$ -	\$ 75.00
Posters		50.00	\$ -	\$ 50.00
Large Postcard Mailer		200.00	\$ -	\$ 200.00
<b>Sub-Total Marketing and Promotion</b>		<b>\$ 500.00</b>	<b>\$ -</b>	<b>\$ 500.00</b>
<b>Production/Exhibit Costs</b>				
Events - Opening Reception		\$ 500.00	\$ -	\$ 500.00
<b>Sub-Total Production/Exhibit Costs</b>		<b>\$ 500.00</b>	<b>\$ -</b>	<b>\$ -</b>
<b>Other</b>		\$ -	\$ -	\$ -
<b>TOTAL EXPENSES</b>		<b>\$ 7,500.00</b>	<b>\$ 700.00</b>	<b>\$ 8,200.00</b>

## Section 6: Internet Accessible Documentation

Internet Link:

<https://www.google.com/#q=austin+jewish+film+festival>

## 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. 2<sup>nd</sup> 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 10/28/15

☒ 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

Jay Rubin CEO

name (typed) title

Jay Rubin 10/28/15  
signature date

### Sponsored Organization/Group/Individual (if applicable)

Cynthia Winer Co-Director

name (typed) title

Cynthia Winer 10/28/2015  
signature date

### City of Austin

name (typed) title

\_\_\_\_\_  
signature date

**Project**

1. The Austin Jewish Film Festival (AJFF) will present the documentary, *East Jerusalem/West Jerusalem* on January 31, 2016, at 7:30 PM at the Stateside Theater at the Paramount in downtown Austin. The film will be followed by a Q&A and brief musical performance by renowned international musician David Broza.
2. As part of the ongoing AJFF, this event expands the cultural horizons of the Austin community by presenting a film and music-based program that is unavailable in any other forum. The program will provide entertainment as well as a thought-provoking platform that challenges people to work towards peace by collaborating in the arts.

**Artistic/Cultural Merit**

3. Beginning in 2001, the annual AJFF has brought feature-length, documentary, animated, and short films to Central Texas. AJFF provides an open and inviting forum for independent filmmakers to present their work. These films offer Austin audiences a view into the vitality and variety of the Jewish experience, through the years and across the globe. AJFF explores universal themes, including human rights, global peace, religious freedom, and tolerance through a cinematic examination of Jewish life and culture.
4. This program of film and music incorporates artists from the Jewish and Muslim communities. It involves the cooperation and dialog between Jews and Muslims, two significant minorities in the Austin area.

**Administrative Capability**

5. The Austin Jewish Film Festival is organized by a committee of volunteers who have extensive executive and business experience. Cynthia Winer, Co-Director, retired from Texas Monthly as Technology Director after working there 19 years. She has been involved in the Marketing and Operations of the AJFF since 2008. David Finkel, Co-Director was Senior Marketing Manager at Dell Computer Corporation. He now operates David Finkel Photography and is a Digital Media specialist. Maureen Walker is the AJFF Executive Secretary and responsible for Community Outreach. Maureen served as the Executive Director of Congregation Agudas Achim for over a decade. Sharon Miller is the Financial Secretary. She has been a bookkeeper for over 30 years. Fai Lee Steinberg has been the AJFF Web Master for the past four years with a degree in computer science from the University of Texas.
6. We measure the project effectiveness in several ways. The audience size is measured by ticket sales. Audience diversity is collected through a survey. Financial performance is measured by actual vs. budgeted dollars for the event. Audience satisfaction is measured by informal feedback as well as an optional on-line survey.
7. A survey will be conducted as audience members enter the theater. Questions include various aspects of demographics, including attendees' zip codes. The results will be

compiled into a spreadsheet, allowing for further analysis. Additional information may be gathered from credit card data used to pay for tickets.


8. Shalom Austin has been a part of the Austin Community for well over twenty years. Shalom Austin operates programs in Jewish education, a fitness center, professional and social groups, senior programs and summer camps. The AJFF provides monthly Financial Reports, including a Balance Sheet, General Ledger, Profit and Loss, Checkbook Reconciliation and Bank Statements, to Shalom Austin. The AJFF maintains its own financial records independent of Shalom Austin. The AJFF has successfully managed its events for more than thirteen years with sound fiduciary management.

### **Economic, Cultural, and Social Impact**

9. The AJFF brings movies from around the globe to Austin, allowing residents and visitors a view of social challenges and successes in other communities. AJFF brings to Austin's rich, ethnically diverse, community stories through film about people with cultural differences living together.
10. This event will be advertised in *The Jewish Outlook*, a publication that reaches over 7,500 households and businesses throughout Austin and Central Texas. The AJFF website will advertise the event, and interested parties will receive email blasts, social media posts, printed flyers, and posters. In addition the event will be advertised on the Shalom Austin website and through a weekly email blast. Shalom Austin will also send a press release to their print, radio and web contacts throughout the city. Additionally, the Stateside Theater will market the event through email blasts and other marketing endeavors.

The AJFF Outreach Committee works with community organizations to publicize the event to a broader audience. During the 2015 film festival, we worked with the Austin Film Society, the Austin Polish Film Festival, Jewish Family Services, Jewish War Veterans, Cine Las Americas, Alliance Française d'Austin, Shalom Austin Senior Adult Program, Shalom Austin Young Adult Division, National Council of Jewish Women and all the Jewish congregations in the Greater Austin area..

11. Programming is accessible to audiences with disabilities. The theater has wheelchair accessibility, listening devices, and print-at-home ticketing, and all foreign movies are captioned in English.
12. During the annual Film Festival, we have worked with groups to provide discount ticketing. For example, we provided a noon time "repeat" screening of the previous evening's feature film at a reduced cost, also allowing those who can't drive at night to attend the top feature films of the festival. Furthermore, AJFF has a no refusal policy. Anyone not able to afford the full ticket price will be admitted for however much they can afford to pay.

- 
13. The Stephen F. Austin Hotel will be an in-kind sponsor for the artist, David Broza. We will seek to work with them for additional promotion to their customers.

## Organizational History

The Austin Jewish film festival (AJFF) promotes the love of Jewish films to the Central Texas community by screening movies and programming other events related to Jewish themes.

We are an organization that presents films to a variety of audiences. In selecting “Jewish films,” the AJFF considers movies with a Jewish theme, films produced in Israel, and films with a Jewish producer, director, or significant actor. While these movies have some connection to cultural Judaism, their themes are universal. We are an independent cultural arts organization with not-for-profit status under the auspices of Shalom Austin. We are a financially self-managed organization.

We promote the appreciation of Jewish films through film screenings, MA.F.I.A. (Make a Film in a Day project), special events, group presentations and education. We serve as a resource for Jewish film-related matters in Austin. We add value to screenings through additional programming such as director/actor presentations and linkage to partner groups.

The festival began in the year 2002, with Susan Broockman and David Goldblatt serving as co-chairs. In 2003, Cindy Pinto assumed the co-chair position with David Goldblatt and, together with a committee, directed the festival annually until 2014. Starting with the 2015 season, David Finkel and Cynthia Winer took over as co-directors of the festival. Currently the festival committee consists of twelve members. The AJFF is an entirely volunteer-run organization. The first year the festival screened a total of six films, and in 2015 AJFF screened 19 films and 11 shorts during the main festival, as well as other movies throughout the year. Currently, AJFF’s attendance tops 2,000 seats.

Shalom Austin empowers the people and organizations that make a difference in the Austin Jewish community by providing leadership, financial support, services, facilities and connections with people and Jewish organizations throughout Austin, Israel and the world.

## **16 CI 20, TILT Performance Group**



City of Austin  
Economic Development Department  
Cultural Arts Division

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## FY 2016 Community Initiatives

### APPLICATION & AGREEMENT

#### Section 1: Summary Information

<b>Applicant Name</b> TILT Performance Group	<input type="checkbox"/> <b>Sponsored Project</b>	<b>Sponsored Project Name</b>
<b>Project/Activity Title</b> Free Patterns	<b>Start Date</b> 1/18/2016	<b>End Date</b> 1/31/2016

#### 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 \$7100 in Community Initiatives program funding.

When: January 18-31, 2016. Because this is part of FronteraFest, specific dates and times not yet announced by FronteraFest; 14 participants on behalf of TILT and over 300 expected to benefit as audience members

Where: Rehearsals: Texas School for the Blind and Visually Impaired  
 Performances: Ground Floor Theatre  
 979 Springdale Rd.  
 Austin 78702 District 3

One sentence description of project :

TILT, a theatre company of adults with disabilities, will create a devised piece of theatre exploring schedules, routines, and rituals and how they impact our lives and are managed by people differently.

<b>For CAD staff use only</b>	<input checked="" type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input 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 type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input type="checkbox"/> General Liability
Control Number - 16 C720	<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 TILT		Federal Tax I.D. 46-3758600		Other Common Name TILT Performance Group	
Official Mailing Address 4012 Sierra Drive		City Austin	State TX	Zip 78731	
Physical Mailing Address 4012 Sierra Drive		City Austin	State TX	Zip 78731	
Telephone 512-297-9378		District Number 10		Website (URL) TILTPerformance.org	
Applicant Contact/Project Director ( <i>Not the same as Board Chair</i> ) Gail Dalrymple				Title Executive Director	
Address 4012 Sierra Drive		City Austin	State TX	Zip 78731	
Telephone 512-297-9378		Email gaildalrymple@gmail.com			
Board Chair ( <i>Not the same as Applicant Contact/Project Director</i> ) Tamara Harper Shetron				Title President, Board of Directors	
Address 5976 Fergus		City Kyle	State TX	Zip 78640	
Telephone 512-484-8603		Email thshetron@gmail.com			
Sponsored Contact/Project Director Robert Pierson				Title Artistic Director	
Address 11811 Tedford St.		City Austin	State Texas	Zip 78753	
Telephone 512-293-0617		District Number 7		Email Robertpierson@gmail.com	
<b>See Page 16 for Race Codes</b>					
Applicant Race Code W		Sponsored Race Code		Project Race Code W	
<b>Section 3: Operating Budget History – (Arts organization or sponsored project)</b>					
	FY 11–12 Actual (CASH only)	FY 12–13 Actual (CASH only)	FY 13– <del>14</del> Actual (CASH only)	FY 14– <del>15</del> <del>Proposed</del> /Actual (CASH only)	FY 15– <del>16</del> Proposed (CASH only)
<b>Revenue</b>			7,678	20,351	22,100
<b>Expenses</b>			6,278	16,368	22,100
<b>Section 4: COA Funding History - (Arts organization or sponsored project information)</b>					
	<b>2011-2012</b>		<b>2012-2013</b>		<b>2013-2014</b>
<b>COA Funding</b>	<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,	<b>Year:</b>	<b>Name:</b>			
<b>Section 5: Proposed Budget</b>					



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
<b>EARNED INCOME</b>			
1. Total Admissions	\$3,000.00		\$3,000.00
2. Total Other Earned Income			
<b>3. TOTAL EARNED INCOME</b> (Add Lines 1 and 2)	\$3,000.00		\$3,000.00
<b>UNEARNED INCOME</b>			
4. Total Private Support (Corp, Foundation, Individual)	\$1,000.00		\$1,000.00
5. Total Public Support (Government Grants)			
6. Total Other Unearned Income			
7. Applicant Cash	\$500.00		\$500.00
<b>8. TOTAL UNEARNED INCOME</b> (Add Lines 4 – 7)	\$1,500.00		\$1,500.00
9. COA Request Amount	\$7,100.00		\$7,100.00
<b>10. TOTAL CASH INCOME</b> (Add Lines 3, 8, and 9)	\$11,600.00		\$11,600.00
11. Total In-Kind Support (must equal In-Kind line 24)		\$5,760.00	\$5,760.00
<b>12. TOTAL INCOME</b> (Add Lines 10 and 11)	\$11,600.00	\$5,760.00	\$17,360.00
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs			
14. Artistic Employee Costs			
15. Administrative Non-Employee Costs		\$2,760.00	\$2,760.00
16. Artistic Non-Employee Costs	\$6,800.00		\$6,800.00
17. Travel	\$1,500.00		\$1,500.00
18. Space Rental	\$500.00	\$3,000.00	\$3,500.00
19. Equipment Rental	\$350.00		\$350.00
20. Supplies and Materials	\$900.00		\$900.00
21. Marketing and Promotion	\$300.00		\$300.00
22. Production/Exhibit Costs	\$400.00		\$400.00
23. Other	\$850.00		\$850.00
<b>24. TOTAL EXPENSES</b> (Add Lines 13-23, must equal Line 12)	\$11,600.00	\$5,760.00	\$17,360.00

# TILT Free Patterns Budget Itemization

Budget  
Itemization

P. 11

	A	B	C	D	E	F
1	<b>PROJECTED INCOME</b>	<b>DETAILS</b>		<b>CASH</b>	<b>IN-KIND</b>	<b>TOTAL</b>
2	EARNED INCOME					
3	Line 1: Admissions	Ticket sales: 4 performances=300 x \$10	p	\$ 3,000		
4	Line 3: Total Earned Income					\$ 3,000
5	UNEARNED INCOME					
6	Line 4: Total Private Support	Public Donation	p	\$ 1,000		
7	Line 7: Applicant Cash	Cash Donation	c	\$ 500		
8	Line 8: Total Unearned Income					\$ 1,500
9	Line 9: COA Request		p	\$ 7,100		\$ 7,100
10	Line 10: TOTAL CASH INCOME			\$ 11,600		
11	Line 11: TOTAL IN-KIND SUPPORT				\$ 5,760	
12	Line 12: TOTAL INCOME					\$ 17,360
13						
14	<b>EXPENSES</b>	<b>DETAILS</b>		<b>CASH</b>	<b>IN-KIND</b>	<b>TOTAL</b>
15	Line 15: Administrative Non-Employee Costs	costumes, transportation, publicity- \$20hr x 78 hrs			\$ 1,560	
16		Production/set up costs-\$15 hr x 20 hrs			\$ 300	
17		Backstage assistance for actors-\$15/hr x 60hrs			\$ 900	
18						\$ 2,760
19	Line 16: Artistic Non-Employee Costs	Artistic Director-Robert Pierson		\$ 3,000		
20		Actors-8 @ \$250 each		\$ 2,000		
21		Stage Manager		\$ 800		
22		Sound Design and Operator		\$ 1,000		
23	Total Artistic Non-Employee Costs					\$ 6,800
24						
25	Line 17: Travel	Transport 8 actors as needed		\$ 1,500		\$ 1,500
26						
27	Line 18: Space Rental	TSBVI Theatre-rehearsal (in-FronteraFest venue fee		\$ 500	\$ 3,000	
28						
29	Total Space Rental					\$ 3,500
30						
31	Line 19: Equipment Rental	Mics-\$350 and Projector-\$100		\$ 350		\$ 350
32						
33	Line 20: Supplies and Materials	Set materials and props		\$ 300		
34		Costumes		\$ 600		
35	Total Supplies and Materials Costs					\$ 900
36						
37	Line 21: Marketing and Promotion	25 Posters @ \$12.00 each		\$ 300		\$ 300
38						
39	Line 22: Production Costs	Playbill-\$200 and Video \$200		\$ 400		\$ 400
40						
41	Line 23: Other	Bookkeeper		\$ 250		
42		Insurance		\$ 600		
43	Total Other Costs					\$ 850
44						
45	Line 24: TOTAL CASH EXPENSES			\$ 11,600		
46	TOTAL IN-KIND EXPENSES				\$ 5,760	
47	TOTAL TOTAL EXPENSES					\$ 17,360

## Section 6: Internet Accessible Documentation

Internet Link:

<https://www.TILTPerformance.org>

<https://www.facebook.com/tiltperformance>

## 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 - *N/A*
- ☒ 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. 2<sup>nd</sup> 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 preliminary approval given on Sept. 13, 2015
- ☒ This application is scheduled to be approved by the applicant's board on December 13, 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

### Sponsored Organization/Group/Individual (if applicable)

### City of Austin

Gail Dalrymple Executive Director

name (typed) title

 10-31-15  
signature date

name (typed) title

signature date

name (typed) title

signature date



## Attachment No. 1--Narrative

### Project

1. TILT will produce *Free Patterns* as part of Hyde Park Theatre's FronteraFest Long Fringe. We will have four performances between January 18 and January 31, but have not yet been informed of the specific dates and times by the FronteraFest staff. Our production will have 12 actors and crew, all of whom have disabilities and several of whom have multiple disabilities including blindness, visual impairment, deafness, mobility impairment, Autism, cognitive impairment and Tourette's. Our venue will be Ground Floor Theatre, 979 Springdale Road, Austin, and our rehearsals will be at Texas School for the Blind and Visually Impaired.
2. TILT is passionate about creating original, live theater and practicing collaborative creation; staging unique productions of established work; providing adults with disabilities the opportunity to participate in the creation and performance of professional theater; and providing audiences the opportunity to enhance their appreciation and understanding of the disabled. This is our unique contribution to the Austin artistic/cultural landscape. We are choosing to produce *Free Patterns* as part of Frontera Fest to interface very directly with the Austin theater community. Further, we previously collaborated on the production of *The Flip Side* with Ground Floor Theatre (GFT) and this production will be at GFT also. GFT's mission is similar to ours in that they "...concentrate on new work by and for underrepresented communities."

### Artistic/Cultural Merit

3. We are committed to producing only high-quality theatre. We have two extremely talented Artistic Directors who will ensure the quality of our production.

**Robert Pierson, Co-Artistic Director**, holds a Master's of Education in Special Education/Education of the Visually Impaired and a Bachelor in Performance Studies. He has been Theater Director at Texas School for the Blind for over 20 years and has been a very successful and sought after actor on many stages throughout central Texas. In Austin he has close association with Rude Mechanicals, The Off Center, The Vortex, Salvage Vanguard Theater and directs regularly at Texas School for the Blind and Visually Impaired. He has won several acting awards from B.Iden Payne and Austin Critics' Table Awards.

**Adam Roberts, Co-Artistic Director**, and has served as artistic director, musical director or choreographer for myriad companies with choreography credits including two European concert tours. Recent credits include productions and or faculty positions with Austin Jewish Repertory Theater, Austin Conservatory Theater, Austin Shakespeare, Ballet Austin Academy, Paramount Theater, The State Theater School of Acting, St.

Stephen's Episcopal School, Texas Arts Project and Zach Theater. He holds a Master's degree in Music and College Teaching Certificate from Florida State University and received undergraduate degrees from Kent State University and Youngstown State University's Dana School of Music.

**The Actors** who comprise TILT Performance Group offer unique artistic expression. Their different abilities enhance their understanding of many situations and allow them to share perspectives that bring down barriers between those with and without disability. No other theater company in Austin is dedicated to serving this need. As critic Michael Meigs wrote in his review of 45°,

Not knowing any of these young persons before this evening, I was struck by their evident self-confidence despite the various 'tilts' that had occurred in their lives. They knew what they wanted to say, and almost none of it had to do with the various disabilities; and they said it well in narrative, acting and song. They brought down the house. I'll look forward to attending their next presentation.

David Glen Robinson's review of our most recent show, *The Flip Side*, observed similarly:

Every performer in *The Flip Side* is distinguished by his or her commitment to art and to Tilt. Every audience member who has ever performed on stage has a meltdown of feeling seeing these young artists showing the courage, the willingness to be seen, of setting foot on stage and creating their own piece of performance art. Most of the obstacles life has thrown at them are behind them, surmounted by treatment, care, accommodation, and determination. The fact that these young people have chosen theatre passionately and are now showing their chops on the boards means they have crossed a Rubicon of sorts....*The Flip Side* assures us that we'll see this auspicious group of actors again and again, hasten the day.

Q4 ✓ Without doubt, the disabled make up a historically underserved community. All of our actors are disabled, some profoundly. We do not promote that the actors are disabled when we market our productions because we do not want to focus on disability. Instead, we prefer to focus on the ability of our actors. Our productions draw a large number of individuals with disabilities to our audiences. As mother to a son with multiple disabilities, our Executive Director is well connected to many disability groups and our productions are promoted through the web and word of mouth to all of them. Our mobility impaired audience members are given preferential front row seating, several young adults with autism have been given seating close to the door so they could pace or



leave if necessary, Braille programs are available, and an interpreter for the deaf made available when needed.

In prior productions, some of our actors without family support have had difficulty getting to and from rehearsals and performances safely and on time. None of our actors drive, and some live out of Special Transit Service Areas. In this production, we plan to provide stipends to those needing funds to assist with transportation to participate in rehearsals and performances. This is particularly important for some of our blind and mobility impaired actors and crew. In this production we have three in wheel chairs and five who are blind or visually impaired.

### Administrative Capability

- Q5 ✓ 1. We have shown through our three prior major productions that we have the production skills to stage professional, high-quality work. Our Co-Artistic Directors are both well connected to the theater community in Austin, and both highly regarded directors. They will bring in specific contractors as needed.

Our Executive Director has managed the business side of each of our first three productions and is an attorney who has successfully managed a law office with five attorneys and approximately ten staff members. She also manages and supervises the house where her son lives with a staff of seven attendants who provide almost round-the-clock care. She is capable of managing the business of the production, and will be assisted by a bookkeeper and QuickBooks as well a TILT Board Member who is an accountant.

- Q6 ✓ 2. One goal through this production will be to encourage young adults with disabilities to feel capable of achieving more than they imagined, and to change the broader communities' view of the capabilities of people with disabilities such as blindness, deafness, mobility impairment or cognitive impairment. We believe that being involved in the theater experience will increase the actors' self confidence in all areas. In addition, all audience members, with or without disabilities, will be inspired by the talent and courage of these young adults to strive to be their best selves. We have seen that response from earlier audiences as shown in our attached documentation.

A second goal is to enlighten both actors and audience members about the impact of schedules and structure and routines in their lives. This is particularly important for the ever increasing number of individuals, including many of our actors, living on the Autism Spectrum. Individuals on the Spectrum have a great need for structure and order in their lives, and routines are comforting. A closely followed schedule is an essential part of achieving success in school, work and even relationships. People not on the Spectrum

often enjoy more flexibility and spontaneity in life which can be upsetting to those with autism and can create great anxiety for them.

Free Patterns is created, in part, to help those on the Spectrum, as well as all of us, recognize the role routines and schedules play in our lives. Such awareness can often lead to better understanding and ability to adjust to the occasional need for flexibility. We anticipate this show will help those on the Spectrum to be aware of this difference, and those not on the Spectrum to be more understanding of the reasons why schedule deviations might provoke anxiety for some.

All audience members will be asked to complete a form with questions designed to evaluate their reactions and responses to the show, focusing on our goals. A sample from a previous show is included in our documentation. In addition, an interview will be conducted with each actor by a PhD Educational Development student following the production. This will seek to determine the effect the production had on the individual actors regarding our goals, and these can then be summarized for use in selection of future productions and work.

- Q7 ✓
3. To evaluate demographics of the audience, we will create a form for all attending to complete which will provide this data. In that same form, we plan to ask questions to evaluate the project effectiveness, as previously described. A sample form which we used for Free to Be...You and Me is enclosed in our documentation. It will be adapted to fit this production.

- Q8 ✓
4. We are not fiscally sponsored.

#### **Economic, Cultural, and Social Impact**

- Q9 ✓
5. Austin, as a cultural center of Texas, has a need for a theater company that is inclusive of actors with all types of disabilities, including visual, auditory, mobility, and cognitive disabilities. This is particularly true for our city because Austin is also home for both the State School for the Blind and Visually Impaired and the State School for the Deaf. Houston has such a theatre company, Dionysus. Colorado Springs has Phamaly, which includes only has actors who are disabled. Austin's time is now, and the response to our first three major productions is evidence of that fact. Attending a TILT performance allows audience members to experience the abilities of the disabled more personally and therefore erase more stereotypical impressions of those with disabilities. TILT presents a real opportunity for the community of the disabled, and can help serve as a bridge into the mainstream of our society which is sometimes closed to them. Austin is a city very welcoming and easy to live in and navigate for those with disabilities, and we need the theater community of Austin to reflect that attitude.

- Q10 ✓
6. FronteraFest will take on the responsibility of marketing for the entire festival, and this will include specific information and pictures of TILT's *Free Patterns*. Additionally, because of our close connection to a great variety of disability groups, we will be publicizing *Free Patterns* to each of those groups whose members have already shown great interest by attending our previous shows. Our Board of Directors and actors come from all over Austin and the surrounding areas, and each will be using their own personal networks for publicity. We will have posters made which will be placed in strategic places in Austin.

Information on our performances will be featured on the Austin Convention Center listing of events, as well as Austin 360. We have also had success in attracting the interest of arts critics and writers, and will seek a preproduction article with an arts critic/writer various media outlets. The work of these young actors, and their stories is great journalism. The Austin Chronicle published a preproduction story for 45°, and we will seek another for *Free Patterns*.

- Q11 ✓
7. Three in our production use wheelchairs, and because we have performed at GFT before, we have already made certain that all access to and within the venue is appropriate for audiences who are mobility impaired. In addition, we have several actors who are blind and we are sensitive to the needs of that demographic and are ready to accommodate. In an earlier production we had a deaf interpreter and deaf audience members, and we will be ready to accommodate and provide a deaf interpreter if needed. Finally, we have been careful in selecting venues which are accessible by Austin's Special Transit Services since this will make transportation for much of the disabled community possible.

- Q12 ✓
8. In order to be accessible to economically disadvantaged audiences, we have kept our ticket price \$10.00. Further, after the staging of *Free Patterns* for FronteraFest, we will consider transporting the show to other venues without charge. In our production of *Free to Be...You and Me*, which was supported by a COA Community Initiatives grant, we had a final performance at the Texas School for the Blind. All students and staff were admitted free. We will be doing that following FronteraFest, and will look for other opportunities as well.

- Q13 ✓
9. We will place appropriate information about the production with the Austin Convention Center listings, NowPlayingAustin.com, and Austin Creative Arts. In addition, we will investigate whether any groups identified with the disability community are scheduled to be in Austin during the two weeks of performance and contact the respective hotels to advise these groups of our production.



## TILT Organizational History—Attachment 3

TILT was formed because of a need in the community for adults with disabilities to have performance opportunity and to participate in professional theater. Our mission as stated in our formation document is: To provide adults with disabilities the opportunity to participate in the creation and performance of professional theater; to provide audiences the opportunity to enhance their appreciation and understanding of the disabled.

This project has been a dream of Gail Dalrymple's for many years. Her 28 year-old son is disabled and was directed by Robert Pierson in plays at the Texas School for the Blind from 2000 until his graduation in 2008. After graduation there were not regular opportunities for him or other graduates to participate in Austin theater productions. TILT was formed in September 2013, and Robert Pierson and Adam Roberts immediately came on board as Co-Artistic Directors.

Initially TILT was sponsored by Austin Creative Alliance, and then received 501c3 status in August 2014. We had a startup Board of Directors for the 2013-2014 year, but on April 19, 2015 our first working Board of Directors took office. We now have eight active Board members, with interest from others in the community, and meet three times a year.

TILT's first production was a devised musical, *45°*, produced in January 2014 with four performances. In November 2014 we staged six performances of *Free to Be... You and Me*. January of 2015, two of our actors performed an original work, *Tilted Moments*, as part of FronteraFest short fringe. *The Flip Side* was produced in May 2015 with five performances, and we are currently working on the devising of *Free Patterns* which will again to be part of FronteraFest.

Our first TILT company consisted of seven actors, and we now have 15 company members. Our company members have grown both in their acting experiences and in their relationships with each other. TILT is a vital part of each of their lives.

### Operating Budget for 2015

Income:	\$22,100
Expenses:	\$22,100

### Budget for 2014

Income:	\$20,351.45
Expenses:	\$16,368.61



**16 CI 21 SP, Women & Their Work/Carissa Green**

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BY: .....

## FY 2016 Community Initiatives

### APPLICATION & AGREEMENT

#### Section 1: Summary Information

<b>Applicant Name</b> Women & Their Work	<input checked="" type="checkbox"/> <b>Sponsored Project</b>	<b>Sponsored Project Name</b> Carissa Green
<b>Project/Activity Title</b> Arrival → Austin ConTEMPOrary	<b>Start Date</b> 11/1/2015	<b>End Date</b> 9/30/2016

#### 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 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 in Community Initiatives program funding.

When: Friday, September 30th, 2016

Where: Austin, Texas

One sentence description of project :

Arrival → Austin ConTEMPOrary is the city of Austin as it's never been presented before... the film/multimedia project, itself, will be a tourism-focused art piece depicting Austin as a hub for creativity and modernity to rival that of either coast... the content will be curated, in part, by Ausitn's homeless and disabled/disadvantaged citizens.

<b>For CAD staff use only</b>	<input type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input 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 type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input type="checkbox"/> General Liability
Control Number - <u>16 CI 21 SP</u>	<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 Women & Their Work		Federal Tax I.D. 74-1966689		Other Common Name N/A	
Official Mailing Address 1710 Lavaca Street			City Austin	State TX	Zip 78701
Physical Mailing Address 1710 Lavaca Street			City Austin	State TX	Zip 78701
Telephone 512.477.1064		District Number 9		Website (URL) www.womenandtheirwork.org	
Applicant Contact/Project Director ( <i>Not the same as Board Chair</i> ) Chris Cowden				Title Executive Director	
Address 1710 Lavaca Street			City Austin	State TX	Zip 78701
Telephone 512.477.1064				Email cowden@womenandtheirwork.org	
Board Chair ( <i>Not the same as Applicant Contact/Project Director</i> ) Lindsey Hanna				Title Designer	
Address 3001 Belmont Circle			City Austin	State Texas	Zip 78703
Telephone (512) 828-2387				Email markandlindsey@gmail.com	
Sponsored Contact/Project Director Carissa Green				Title Artist	
Address 2213 South 1st Street, #B3			City Austin	State Texas	Zip 78703
Telephone 512-653-5868		District Number 9		Email carissagreen@icloud.com	
<b>See Page 16 for Race Codes</b>					
Applicant Race Code 99		Sponsored Race Code 99		Project Race Code 99	
<b>Section 3: Operating Budget History – (Arts organization or sponsored project)</b>					
	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)
<b>Revenue</b>	N/A	N/A	2,500	6,000	8000
<b>Expenses</b>	N/A	N/A	5,000	5,500	6000
<b>Section 4: COA Funding History - (Arts organization or sponsored project information)</b>					
	2011-2012		2012-2013		2013-2014
<b>COA Funding</b>	<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:		
<b>Section 5: Proposed Budget</b>					

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
<b>EARNED INCOME</b>			
1. Total Admissions	\$0.00		\$0.00
2. Total Other Earned Income	\$0.00		\$0.00
<b>3. TOTAL EARNED INCOME</b> (Add Lines 1 and 2)	\$0.00		\$0.00
<b>UNEARNED INCOME</b>			
4. Total Private Support (Corp, Foundation, Individual)	\$10,000.00		\$10,000.00
5. Total Public Support (Government Grants)	\$1,500.00		\$1,500.00
6. Total Other Unearned Income	\$0.00		\$0.00
7. Applicant Cash	\$500.00		\$500.00
<b>8. TOTAL UNEARNED INCOME</b> (Add Lines 4 – 7)	\$12,000.00		\$12,000.00
9. COA Request Amount	\$3,000.00		\$3,000.00
<b>10. TOTAL CASH INCOME</b> (Add Lines 3, 8, and 9)	\$15,000.00		\$15,000.00
11. Total In-Kind Support (must equal In-Kind line 24)		\$1,000.00	\$1,000.00
<b>12. TOTAL INCOME</b> (Add Lines 10 and 11)	\$15,000.00	\$1,000.00	\$16,000.00
<b>PROJECT EXPENSES</b>	<b>CASH</b>	<b>IN-KIND</b>	<b>TOTAL</b>
13. Administrative Employee Costs	\$3,000.00		\$3,000.00
14. Artistic Employee Costs	\$3,500.00		\$3,500.00
15. Administrative Non-Employee Costs	\$250.00	\$0.00	\$250.00
16. Artistic Non-Employee Costs	\$3,000.00	\$0.00	\$3,000.00
17. Travel	\$500.00	\$0.00	\$500.00
18. Space Rental	\$2,500.00	\$0.00	\$2,500.00
19. Equipment Rental	\$0.00	\$1,000.00	\$1,000.00
20. Supplies and Materials	\$200.00	\$0.00	\$200.00
21. Marketing and Promotion	\$1,000.00	\$0.00	\$1,000.00
22. Production/Exhibit Costs	\$2,000.00	\$0.00	\$2,000.00
23. Other	\$50.00	\$0.00	\$50.00
<b>24. TOTAL EXPENSES</b> (Add Lines 13-23, must equal Line 12)	\$15,000.00	\$1,000.00	\$16,000.00

Community Initiatives Budget  
Arrival → Austin ConTEMPORary

<b>PROJECT INCOME</b>		
<b>EARNED INCOME</b>		
Total Admissions		\$0.00
Total Other Earned Income		\$0.00
<b>UNEARNED INCOME</b>		
Total Private Support		
Crowdfunding (GoFundMe, Etc.)		\$8,500.00
Family/Friend Support		\$3,500.00
Total Public Support		
Other Grants		\$1,500.00
Total Other Unearned Income		\$0.00
Applicant Cash		
Carissa Green		\$500.00
Total Unearned Income		\$12,000.00
COA Request Amount		\$3,000.00
Total Cash Income		\$14,000.00
Total In-Kind Support		
Carissa Green - Equipment Rental		\$1,000.00
<b>TOTAL INCOME</b>		<b>\$16,000.00</b>
<b>PROJECT EXPENSES - CASH</b>		
<b>Administrative Employee Costs</b>		
Carissa Green - Producer, flat rate		\$1,750.00
Co- Producer, flat rate		\$1,250.00
<b>Artistic Employee Costs</b>		
Carissa Green - Artist, flat rate		\$3,500.00
<b>Administrative Non-Employee Costs</b>		
TBD - Production Assistant, flat rate		\$250.00
<b>Artists Non-Employee Costs</b>		
TBD - Motion Graphics		
TBD - Motion Graphics - 300/day X 5 days		\$1,500.00
TBD - Titling - 300/day X 5 days		\$1,500.00
<b>Travel</b>		
Production Van Rental \$50/day X 10 days, Longhorn		\$500.00
<b>Space Rental (including Edit Ba /Set-Up &amp; Production Office)</b>		
Studio/Office Rental - Big Green Machine - flat rate		\$2,500.00
<b>Supplies and Materials (Expendables &amp; Office Supplies)</b>		
B&H		\$200.00
<b>Marketing and Promotion</b>		
TBD - Depends on Final Scope of Project - i.e. Google/Bing/Facebook Ads, Flyers, Brochures, Posters, Austin Chronicle, Etc.		\$1,000.00
<b>Production/Exhibit Costs</b>		
Chairs/Tables for Exhibition - Vendor TBD		\$100.00
Projector Rental - Eiki LC-XB42 - 4500 ANSI Lumens XGA Manual Zoom & Focus Projector, Weekly Flat Rate, Texas Media Systems		\$800.00
Speaker Rental - P-300PRO Fender 300 watt All-In-One PA, Weekend Flat Rate, Rock N Roll Rentals,		\$20.00
Projector Screen Rental - Da-Lite Fast Fold 6'x8' - Weekly Flat Rate, Texas Media Systems		\$180.00
Food/Refreshments - Vendor TBD		\$100.00
<b>Other Expenses</b>		
Office Supplies - Office Depot		\$50.00
<b>TOTAL CASH EXPENSES</b>		<b>\$15,000.00</b>
<b>PROJECT EXPENSES - IN-KIND</b>		
<b>Equipment Rental</b>		
Canon 70D DSLR Camera - IN-KIND flat rate		\$750.00
GoPro Hero 4 Black - IN-KIND flat rate:		\$250.00
<b>TOTAL IN-KIND EXPENSES</b>		<b>\$1,000.00</b>
<b>TOTAL EXPENSES</b>		<b>\$16,000.00</b>

## Section 6: Internet Accessible Documentation

Internet Link:

www.carissagreen.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.

### 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. 2<sup>nd</sup> 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 \_\_\_\_\_

*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

Chris Cowden, Executive Director

name (typed) title

signature date

### Sponsored Organization/Group/Individual (if applicable)

Carissa Green, Artist

name (typed) title

signature date

### City of Austin

name (typed) title

signature date

## Pantel, Jesus

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**From:** Chris Cowden <cowden@womenandtheirwork.org>  
**Sent:** Tuesday, November 03, 2015 5:31 PM  
**To:** Pantel, Jesus  
**Cc:** Carissa Green (carissagreen@icloud.com)  
**Subject:** Re: Carissa Green FY 16 Community Initiatives Application

Jesus. I don't have access to a scanner. Please print out this email showing my support. Thanks so much for all you do.  
Chris

Sent from my iPhone

On Nov 3, 2015, at 3:21 PM, Pantel, Jesus <[Jesus.Pantel@austintexas.gov](mailto:Jesus.Pantel@austintexas.gov)> wrote:

Hi Chris and Carissa,

Do you have access to a scanner while out of the country? If so, you can sign the attached and send it back with your signature and the Board date. If not, you can sign it when you get back and I will just print out your email response to show you are on board.

Thanks,

Jesús

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**From:** Chris Cowden [<mailto:cowden@womenandtheirwork.org>]  
**Sent:** Tuesday, November 03, 2015 11:48 AM  
**To:** Pantel, Jesus  
**Cc:** Carissa Green ([carissagreen@icloud.com](mailto:carissagreen@icloud.com))  
**Subject:** Re: Carissa Green FY 16 Community Initiatives Application

Jesus. I am out of the country until next Monday so can't sign. Please advise

Sent from my iPhone

On Nov 3, 2015, at 9:56 AM, Pantel, Jesus <[Jesus.Pantel@austintexas.gov](mailto:Jesus.Pantel@austintexas.gov)> wrote:

Hi Carissa and Chris,

I received your FY 16 Community Initiatives application and had some questions after reviewing it.

Chris, the Assurances Page application was not signed by you nor was the date that your Board approved/will approve this application included. You can send me a scanned copy as a PDF with that information. Please get that to me by Noon tomorrow, Wednesday the 4<sup>th</sup>.

Thanks,

Jesús

## **Project (Project Narrative - Carissa Green)**

### **1. What are the specifics of the project for which funding is sought?**

The dates of production for the multimedia project will be August and September. The piece is projected to be approximately 3 minutes in length. A shorter promo version will be produced, as well, for more commercial purposes. The three minute piece will be shown September 30<sup>th</sup>, 2016 at 10:00 p.m. at an outdoor screening in the courtyard of 2213 South 1<sup>st</sup> Street in Austin. The space is located near New BROhemia and End of an Ear and events have been previously held there with success. There is ample parking.

I plan to invite the general public, friends, neighbors, business associates, city and government officials, and, of course, anyone who assisted in the creation of the project. I also plan to reach out to lower-income communities who often don't have access to art to attend a special screening on another date and, most likely, at another location, at the end of September. My hope also is to find a sponsor within the culinary community (mostly likely a neighbor from the South 1<sup>st</sup> business district) to offer food items such as tacos for the event held on South 1<sup>st</sup> Street.

The ultimate goal is to align with the City of Austin, the Austin Convention and Visitors Bureau and the Austin Hotel & Lodging Association, etc. to use a shorter version the piece as a promo and/or television commercial for the City of Austin. (Could include other elements.)

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

**Arrival → Austin ConTEMPOrary** is a multimedia art piece that could be displayed at any one of a number of venues and through several mediums. At its center is the city of Austin as it's never been presented before... with a new beat and feel. It's not just a football, BBQ and cowboy boots town... the city has emerged as one of the most creative communities in all of America. The video, itself, will be a tourism-focused art piece depicting Austin and all that it has to offer. It will show that it has arrived as a hub for creativity and modernity... to rival that of either coast.

It will depict some of the standard Austin sites but do so in a newly inventive way. It will also bring to light some of the undiscovered, urban, modern places and people of the city. It will feature subjects such as hula hoopers, the Hope Outdoor Gallery, fire-baton twirlers, food trucks, skateboarders, hot rods, parkour performers/artists, kayakers, the performers of Blue Lapis Light, bike riders, the ROT rally, Rainey Street (and others), the Circuit of the Americas, X Games, our pedicab culture, SXSW, ACL, The Long Center, the tattoo'd and pierced, some of the ultra-modern architecture in Austin and, of course, the staples such as UT, Barton Springs and the Capitol. An attempt will also be made to showcase the

sustainable (green) facet of Austin and the non-profit sector. And it will present these elements in a film-forward manner... a spicy, strutting, modern and glamorous piece to show off our city.

### **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?**

As a promotions producer/writer/editor at FOX 7, I was required to maintain the highest level of broadcast television production value to align with the national network's standard production quality when creating promos (commercials for the station).

**Arrival → Austin ConTEMPorary** contributes to the unique artistic/cultural landscape in Austin solely by the primary goal of the piece... to present our city to the world in a unique and interesting manner. Although it's promoting Austin, it will definitely still be an art piece.

#### **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?**

Not only will it display some of our most unique places and intriguing inhabitants, but **Arrival → Austin ConTEMPorary** hopes to directly involve and engage the community by asking Austinites to contribute video footage that they think might be representative of the city. Although I would shoot the majority of the footage, the plan is to invite the citizens of Austin to submit their own HD footage of various places and/or to show off how unique they are or what it is that they do. To "crowd source" some of the footage. And, of course, those that have their video clips selected would be given credit for their contribution. And I am currently working on the logistics of this part of the proposal, but it would be desirable to have members of Austin's homeless community who have an interest in filmmaking or photography obtain some of the source footage for the piece. A short training would be provided to the individual before the shoot. And, again, they would also be given credit in the final project. The same could be achieved for Texas School for the Deaf and Texas School for the Blind and Visually Impaired.

Going one step further, as a side effect of this piece, it would be fitting to have a program set up at Front Steps, the Salvation Army or the Trinity Center for aspiring homeless filmmakers to be able to have access, training and the overall capability to create their own films. This concept could also be implemented with other economically disadvantaged and/or disabled citizens. One idea might be to partner with Channel Austin to design a program to allow those individuals to use the studio's equipment and editing suites to make their own films. Ones that allow freedom of expression, yet maintain the safety and security of both equipment and personnel.

Another aspect of **Arrival** → **Austin ConTEMPOrary** that fosters engagement between artist, artwork and the community is via the viewers' interactivity with the video. Viewers are able to interact with the artwork by scanning the QR code embedded in the video. Once scanned, this interactive QR code links to a website which contains still images of the video clips used in the film. If the viewer then clicks on the still photo on the website, it links them to information about that specific location or about that specific subject (i.e. the still image of the Hope Outdoor Gallery would link to gallery's website and a unique individual's still photo would direct the viewer to some related website.) A virtual, interactive tour guide of some of Austin's most compelling places and subjects.

### **Administrative Capability**

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

I have had the good fortune to be nominated for several professional awards as a filmmaker, including an Emmy. I have maintained a successful career in the film and television industry for over 20 years as a freelancer (most typical of the industry in L.A.). Being a freelancer, one must maintain personal and professional contacts, as well as, manage their own time and finances. I have also successfully completed two experimental film projects which required business, logistical and production acumen.

Even though my background includes nationally broadcast television experience, I'm also an artist who creates experimental/multimedia films and it's my hope to find support for those projects in addition to my other, more commercial work. Below are descriptions and links to two experimental films that were created while in Los Angeles: one with Richard Neutra's great-grandson, Max Neutra, who is both an artist and composer; and one found objects piece with the blessing of Casey Spooner of Fischerspooner, edited to "Emerge." The proposed piece, however, would have very different production value and tempo/pacing, etc.

**ArtSquared<sup>2</sup>** - <https://vimeo.com/125589266>

**\*\*\* WARNING: HARD JUMP CUT IN PIECE TO CUT FOR TIME.** - An experimental film with artist and composer, Max Neutra, at a live painting performed at C.A.V.E. Gallery in Los Angeles. Particular attention is paid in the film to the relationship of the art that's being created with paint and the art piece being designed through film editing. The study was to strive for a visually interesting and entertaining solution to watching paint dry on the talented artist's canvas.

**3:Ten (A Found Objects Piece)** - <https://vimeo.com/125586415>

**\*\*\* WARNING: HARD JUMP CUT IN PIECE TO CUT FOR TIME.** - The first experimental film created by Ms. Green. It was made with three blank Hi8 video tapes and

had a budget of exactly ten dollars... thus, the name. Several restrictions were placed on this piece: (1) the subject matter for the film could contain no narrative or theme; (2) it had to be filmed using only found objects; (3) it could not be shot in a studio or specifically staged setting; (4) an attempt must be made to apply kinetic movement to film... to make the film "dance" in the edit; (5) it had to be shot within a 24-hour time frame; (6) it should explore finding rhythm and syncopation in everyday activity; (7) it should seek to capture the frenetic pace and lifestyle of Los Angeles... a frantic rush to survive and succeed in LaLaLand. Iconography was examined, as well.

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

After the screening on South 1st Street, a brief exit survey will be administered to evaluate the audience's reaction to the project and its effectiveness both from a production level and from the overall perspective of their view of Austin as a city after viewing the piece.

As a promo or commercial that is purchased by a professional entity, the customary and standard metrics system specific to that entity will be leveraged to measure project effectiveness.

**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 the exit survey, questions will be asked regarding whether they are a resident from Austin and from Texas or out of state. These questions are a customary part of initial screenings multimedia and/or film projects.

Again, as a promo or commercial that is purchased by a professional entity, the customary and standard metrics system specific to that entity will be leveraged to measure and determine the project's reach.

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

Women & Their Work is a well-known and well-respected arts organization in Austin and will be providing the 501(c) umbrella status for the project. They have successfully provided 501(c) services to many artists.

**Economic, Cultural, and Social Impact**

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



To date, Austin has no official promo or commercial to advertise the city. Other Texas cities have such projects and Austin could greatly benefit from the same.

✓ **10. How does the project market to a broad constituency (including residents, visitors and tourists)?**

The objective of this piece is to showcase Austin from a broad perspective yet have a little something specific in it for everyone in order to make it relatable to them as an individual. By partnering with entities such as the City of Austin, The Austin Convention and Visitors Bureau and the Austin Hotel & Lodging Association, the project will have exposure through many mediums.... broadcast television, closed-circuit TV, the internet, etc., therefore allowing the piece to be accessible to a broad constituency.

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

The plan is to involve Texas School for the Blind and Visually Impaired and Texas School for the Deaf in the creation of the project. And I also hope to be able to have a sign language interpreter at the screenings to convey to the deaf what is being said.

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

I will reach out to lower-income communities who often don't have access to art to attend a special screening on another date and, most likely, at another location, at the end of September. And I plan to also provide economically disadvantaged individuals with the opportunity to participate in the creation by contributing content for the piece.

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

I plan to approach both the Austin Convention and Visitors Bureau and the Austin Hotel & Lodging Association for partnership opportunities. Either to provide funding for the art project at the outset, or to purchase licensing after a more commercial version of the project is completed to present the piece in hotels, on television or the internet, etc. with the goal of creating a positive impression of the city and to attract more visitors and create tourism.

**Digital Look Book:**

- (1) <https://www.youtube.com/watch?v=PpEDDt8FLI>
- (2) <https://www.youtube.com/watch?v=mBXoBldhPvO>
- (3) [https://www.youtube.com/watch?v=5Ko2fTGo\\_YI](https://www.youtube.com/watch?v=5Ko2fTGo_YI)
- (4) <https://www.youtube.com/watch?v=elGLaJzIxe4>

**Carissa's Website:** [www.carissagreen.com](http://www.carissagreen.com)

## Organizational History

**Carissa Green** is a 20 year veteran of the film and television industry and is an Emmy nominated media producer, editor and writer. She received her higher education at University of Texas, working towards both a dance/drama degree and marketing degree. Upon graduating with the fine arts degree, Carissa planned to move to Los Angeles to pursue her dream of becoming a professional dancer. However, within several months of graduation, she woke up in the middle of the night and found it difficult to walk or to stay vertical due to severe vertigo. But she continued the move to Los Angeles, even after being misdiagnosed for several years. Throughout this time, though, Carissa continued the attempt to pursue a dance career, working on shows such as *Roseanne* and dancing in commercials for Fanta, Taco Bell and MTV and traveling to countries such as Singapore and Bangladesh. She transitioned to choreography where she had success performing duties for FOX, ABC, Showtime and Universal Pictures and for companies such as Zappos and Miller Genuine Draft. While in L.A., she was properly diagnosed and had neurosurgery to stop the constant dizziness but ended up with severe tinnitus and partial deafness in one ear. As a creative, Carissa's ultimate artistic goal has always been to direct. She began teaching herself how to edit on the AVID and went to school on scholarship to receive training as an editor in order to have a way to earn money while pursuing a directing career. Editing proved to be something she really enjoyed and Carissa worked as a producer and editor on reality television shows for FOX, MTV and HGTV and was nominated for both Trailblazer and Emmy Awards while working for a brief time here in Austin as a promo producer, writer, editor and videographer. After being offered a prestigious job back in Los Angeles, Carissa went on to conceive, write, produce and edit on-air national network and cable promos for shows such as "Ellen," "King of Queens" and "American Idol Rewind" and also created two short experimental films. However, the long and demanding days of working as a television promo producer left little opportunity for the pursuit of a directing career, so Carissa decided that moving to the creative community of Austin might provide favorable circumstances for a filmmaker. So, in 2014, Ms. Green started her own media production company and creative agency with offices in the arts district of South 1st Street where she has received wonderful reviews for her unique and creative media content.

**Women & Their Work** is located at 1710 Lavaca Street, Austin, TX 78701.

Women & Their Work is a visual and performing art organization that serves as a catalyst for contemporary art created by women living and working in Texas. For over 37 years, Women & Their Work has brought groundbreaking art to Austin, with exhibitions, performances, and educational workshops. Known for their pioneering spirit, embrace of artistic innovation, and commitment to Texas audiences and artists, their goal is to enrich the cultural experience by:

- Emphasizing the value and excellence of art by women
- Educating audiences of all ages about contemporary art
- Equipping artists with financial and technical support
- Engaging the community through diverse exhibitions, performances and other programs

Women & Their Work has successfully acted as a fiscal sponsor (umbrella organization) on behalf of artists for the Community Initiatives Program in the past.

**16 CI 22 SP, Austin Creative Alliance/Love North Austin**

City of Austin  
Economic Development Department  
Cultural Arts Division

**FY 2013 Community Initiatives**  
**APPLICATION & AGREEMENT**

Section 1: Summary Information		
<b>Applicant Name</b> Austin Creative Alliance	<b>X Sponsored Project</b>	<b>Sponsored Project Name</b> Love North Austin
<b>Project/Activity Title: North Austin Creatives February Event</b>	<b>Start Date</b> December 5th, 2015	<b>End Date</b> March 1, 2016

Type of Sponsored Project – Select <u>one</u> only
<input type="checkbox"/> Registered as a State of Texas Non-Profit Organization
<input checked="" type="checkbox"/> Individual/Unincorporated Organization/Group

Primary Artistic Discipline – Select <u>one</u> 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 type="checkbox"/> Theatre/Performance Art	<input checked="" type="checkbox"/> Visual Arts/Public Art

**FY 2016 Community Initiatives**  
**APPLICATION & AGREEMENT**

**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: Culminates as a one day event on February 27, 2016.

Where: The Crestview, 6929 Airport Blvd, Austin, TX 78752

One sentence description of project : This one-day event will display art for sale by North Austin artists, live music by North Austin musicians, and food trucks.

<b>For CAD staff use only</b>	<input type="checkbox"/> App Forms	<input type="checkbox"/> Org History	ADA Required? • Y • N
Arts Commission Review	<input type="checkbox"/> Evaluation Criteria	<input type="checkbox"/> Tax Exempt	Insurance Required? • Y • N
Award Amount \$	<input type="checkbox"/> Itemization	<input type="checkbox"/> Board List	• General Liability
Control Number	<input type="checkbox"/> 990  <input type="checkbox"/> State Exempt	<input type="checkbox"/> Documentation	• Liquor • Auto
<b>Section 2: Applicant/Sponsored Project Information</b>			
<b>Applicant</b>			
Applicant's Legal Name Austin Creative Alliance	Federal Tax I.D. 74-2140348	Other Common Name	
Official Mailing Address Austin Creative Alliance 81 San Marcos St, Suite C1	City Austin	State TX	Zip 78702
Physical Mailing Address 81 San Marcos St, Suite C1	City Austin	State TX	Zip 78702
Telephone 512-247-2531	District Number 3	Website (URL) <a href="http://www.austincreativealliance.org/">http://www.austincreativealliance.org/</a>	
Applicant Contact/Project Director ( <i>Not the same as Board Chair</i> ) John Riedie		Title CEO	
Address 81 San Marcos St, Suite C1		City Austin	State TX Zip 78702
Telephone 512-247-2531	Email <a href="mailto:membership@austincreativealliance.org">membership@austincreativealliance.org</a>		
Board Chair ( <i>Not the same as Applicant Contact/Project Director</i> ) Dave Sullivan		Title Board Chair	
Address 1710 Waterson Ave		City Austin	State TX Zip 78703
Telephone 512-914-4710	Email <a href="mailto:sully.jumpnet@sbcglobal.net">sully.jumpnet@sbcglobal.net</a>		
Sponsored Contact/Project Director Angel Austin		Title North Austin Creatives Planner	
Address 615 W. St. Johns Ave. #116		City Austin	State TX Zip 78752
Telephone 512.758.5250	District Number 4	Email <a href="mailto:lifehousemusicconcerts@gmail.com">lifehousemusicconcerts@gmail.com</a>	
<b>See Page 16 for Race Codes</b>			
Applicant Race Code W	Sponsored Race Code W	Project Race Code 99	
<b>Section 3: Operating Budget History – (Arts organization or sponsored project)</b>			



	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)
<b>Revenue</b>		5601.86	5601.86	3597.59	6000.00
<b>Expenses</b>		2221.38	405.00	2023.59	6000.00
<b>Section 4: COA Funding History - (Arts organization or sponsored project information)</b>					
	2011-2012	2012-2013	2013-2014		
<b>COA Funding</b>	<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:			
<b>Section 5: Proposed Budget</b>					
The budget MUST balance. Total income (line 12) MUST equal total expenses (line 24). Round all budget figures to the nearest whole dollar.					
<b>PROJECT INCOME</b>	<b>CASH</b>	<b>IN-KIND</b>	<b>TOTAL</b>		
<b>EARNED INCOME</b>					
1. Total Admissions	\$250				
2. Total Other Earned Income - Artist Booth Fees	\$250				
<b>3. TOTAL EARNED INCOME</b> (Add Lines 1 and 2)	\$500				
<b>UNEARNED INCOME</b>					
4. Total Private Support (Corp, Foundation, Individual)	\$1000				
5. Total Public Support (Government Grants)					
6. Total Other Unearned Income					
7. Applicant Cash					
<b>8. TOTAL UNEARNED INCOME</b> (Add Lines 4 – 7)	\$1000				
9. COA Request Amount	\$3000				
<b>10. TOTAL CASH INCOME</b> (Add Lines 3, 8, and 9)	\$4500				
11. Total In-Kind Support (must equal In-Kind line 24)		\$1500			
<b>12. TOTAL INCOME</b> (Add Lines 10 and 11)	\$6000				
<b>PROJECT EXPENSES</b>	<b>CASH</b>	<b>IN-KIND</b>	<b>TOTAL</b>		
13. Administrative Employee Costs					

14. Artistic Employee Costs			
15. Administrative Non-Employee Costs		\$750	
16. Artistic Non-Employee Costs		\$750	
17. Travel			
18. Space Rental	\$1000		
19. Equipment Rental	\$500		
20. Supplies and Materials	\$500		
21. Marketing and Promotion	\$1000		
22. Production/Exhibit Costs	\$1000		
23. Other INS AND PERMITS	\$500		
<b>24. TOTAL EXPENSES</b> (Add Lines 13-23, must equal Line 12)	4500	1500	6000.00

## **Section 6: Internet Accessible Documentation**

Internet Link: Google drive link to spreadsheet?

[https://drive.google.com/folderview?id=0B\\_rJ\\_FQCye2BWXpvOUJiMGhFc0E&usp=sharing](https://drive.google.com/folderview?id=0B_rJ_FQCye2BWXpvOUJiMGhFc0E&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
- ☐ 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. 2<sup>nd</sup> 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 27, 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 Riedle CEO  
name (typed) title

[Signature] 10/27/15  
signature date

**Sponsored  
Organization/Group/Individual (if  
applicable)**

Angel Austin  
name (typed) title

Angel Austin 10/27/15  
signature date

NAC  
Planner

**City of Austin**

\_\_\_\_\_  
name (typed) title

\_\_\_\_\_  
signature date



## **Attachment #1 Narrative**

### **Austin Creative Alliance / Love North Austin / North Austin Creatives 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).*

On Saturday, February 27, 2016, North Austin Creatives, a program of Love North Austin, a fiscally sponsored project of Austin Creative Alliance, will put on a community event highlighting the arts in North Austin. The event will run from 12pm-5pm at The Crestview, 6929 Airport Blvd, Austin, TX 78752. The Crestview is currently a mostly empty strip mall opposite Mid-Town Commons, Black Star Co-op Brewery, and the Crestview Train Station. Local artists will display and/or sell their works from booths in some of the currently vacant commercial real estate locations within the strip mall. Ample parking and outdoor space is available depending on weather. Local musicians will also perform on a stage, creating a fun, festival atmosphere. The event will be open to the public. Our goal is to strengthen the arts in North Austin through events, connections, and engagement with local neighborhood associations and businesses.

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

When people think of the arts in Austin, they may think of downtown or East Austin. North Austin has a booming population, but locals struggle to think of venues of artistic expression in North Austin, whether it be music, visual arts, or any number of creative enterprises. The project will highlight the need for more attention and resources, enable local artists, businesses, community groups, musicians, etc to make connections, and help make North Austin more of a destination for the arts.

*3. How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?* This year's NXNA Garden & Art Tour was a big success that featured over 20 local artists who had to submit work to be judged before acceptance. Artists featured musicians and visual artists of a wide array of mediums. Angel Austin is a musician and curator of The East Space and is responsible for a number of creative events. She has also organized events for people to get registered as Texas voting registrars. Caro Dubois has a lot of experience leading the North Austin Civic Association (NACA). Melinda Shiera, the co-vice president of NACA has done a lot of work for the community, including the upcoming October 30 groundbreaking of the new Cook Elementary School and Community Park. She worked extensively with a variety of parties to get that done, including the school, the AISD board of trustees, and Councilman Gregorio Casar's office. North Monica Guzman is an active community member in organizing the Lamar/Georgian Acres Neighborhood Planning Area. Cecile Fandos, the community engagement organizers of Restore Rundberg, is employed by Austin Police Department to work on projects that better the North Austin area. Stuart Wallace lives around Rundberg and Lamar and has been working to make

North Austin Creatives a success ever since he founded it. He has a home art studio and has been in many shows in Austin and the surrounding area. As a stay-at-home dad, he doesn't have the time commitments of a 9-5 job, so that he may spend more time working on NAC projects. Shannon Fannin, Stephanie Estrin, Carol Lee, Joe Lee, Stephanie Anderson, Sarah Duzinski, Tomas Fierro represent outstanding accomplished visual artists, photographers, comedians, filmmakers, muralists and more.

*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?*

✓ North Austin has a strong Asian, Hispanic, and African-American presence and opportunities for creative expression or to see creative events are few and far between in North Austin. To select artists we will have submission forms in English and Spanish. Stuart Wallace speaks Spanish and can prepare that document. Monica Guzman and Gregorio Casar will help in getting the word out to the Spanish-speaking population of North Austin. His connections at the Asian American Resource Center will allow him the opportunities to have the submission form translated into Chinese and Vietnamese, 2 other major languages in North Austin. That engagement and advertising with that segment of the community will bring in those who might normally pass up this event. We had one of our meetings at Grant AME church in North Austin and they already know about the event and are excited to participate and help in whatever way they can.

### **Administrative Capability**

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

We have a wide network of support through a number of neighborhood associations, arts supporters, local businesses, etc in North Austin. Angel Austin is the curator of The East Space and has experience putting on events. She is also a small business owner of Mobile Concierge.

✓ Our team includes realtors, community organizers, students, teachers, artists, and freelancers. This year's NXNA Garden & Art Tour was a big success that featured over 20 local artists who had to submit work to be judged before acceptance. Artists featured musicians and visual artists of a wide array of mediums. Angel Austin is a musician and curator of The East Space and is responsible for a number of creative events. She has also organized events for people to get registered as Texas voting registrars. Caro Dubois has a lot of experience leading the North Austin Civic Association (NACA). Melinda Shiera, the co-vice president of NACA has done a lot of work for the community, including the upcoming October 30 groundbreaking of the new Cook Elementary School and Community Park. She worked extensively with a variety of parties to get that done, including the school, the AISD board of trustees, and Councilman Gregorio Casar's office. North Monica Guzman is an active community member in organizing the Lamar/Georgian Acres Neighborhood Planning Area. Cecile Fandos, the community engagement organizers of Restore Rundberg, is employed by Austin Police Department to work

on projects that better the North Austin area. Stuart Wallace lives around Rundberg and Lamar and has been working to make North Austin Creatives a success ever since he founded it. As a stay-at-home dad, he doesn't have the time commitments of a 9-5 job, so that he may spend more time working on NAC projects.

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

In preparation for the final report, we are developing a survey that can be done online or in paper at the event. Media response, social media response, and budget adhesion will measure the project's effectiveness. We hope to have at least 500 people show up and have a good time. We would also like to see more income from ticket sales than expected. As a lot of us are artists, we will be advertise heavily that the art is for sale because it isn't good for artists when they put a lot of work into a booth and don't make any sales. To that end, we will also notify galleries of the event in hopes that they may be interested in picking up an artist or directing their clients to the event. We will be very happy for a successful event if we see community being built, art being sold, and people having a safe and fun time. We hope to have some post-event media coverage such as in the Chronicle or Community Impact. As the event also aims to highlight the vacant commercial real estate, we hope to see it turned into a business that is either creative itself or is amiable to the creative atmosphere of North Austin.

*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 preparation for the final report, we are developing a survey that can be done online or in paper at the event.

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

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.

## **Economic, Cultural, and Social Impact**

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

✓ Yes. In an area of Austin with a high concentration of historically underserved minorities, especially with regards to cultural arts, this project will allow local North Austinites to participate and view in a fun, creative atmosphere.

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

✓ Our marketing plan is to advertise the event on Free Fun In Austin, the North Austin Creatives facebook page with sponsored posts, all the North Austin neighborhood association facebook pages and websites, twitter from the Love North Austin account, Instagram with the #northaustincreatives hashtag, stickers of North Austin Creatives with our logo distributed locally, giving flyers to the local recreation centers, etc.

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

✓ The location is opposite the Crestview Train Station and the area in question is all at ground level, making the project accessible.

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

✓ The project will be accessible to economically disadvantaged audiences due to its ease of access via train, bus, bike, and the nearby communities that can walk to the venue.

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

✓ We will talk with the plethora of hotels in North Austin, especially at The Domain, about promoting the event.

### **Attachment #3 Organizational History**

Love North Austin is the blog and community hub created by the North Austin Coalition of Neighborhoods in 2007. Since 2007, Love North Austin has helped North Austin neighborhoods corroborate on community and city issues.

Love North Austin is proud to have helped organize the Nights Without Crime in Rundberg, the Sam Rayburn Initiatives, Operation Hope and also Restore Rundberg. Love North Austin has also helped raised awareness and monies for Walnut Creek Metro Park, Lamar and Burnet projects, and beautification projects at both Dobie and Wooldridge.

Love North Austin has also helped organize and run two community garden and art tours, which each sold over 200 tickets and has partnered with Rundberg Rising to create a mural at McBee.

Love North Austin is community-led change, with an emphasis on diversity, beauty, and art. Their slogan is *Connect. Create. Grow.* Out of this, North Austin Creatives (NAC) developed to strengthen the arts in North Austin.

NAC has held regular formal and informal meetings. Informal meetings have allowed creatives to make connections. Building on that, we've developed a Google Map similar in aim to the GIS map the City of Austin is working on now to map cultural assets. Our open document allows people to mark places related to creativity in a map of North Austin so that we may all draw on our collective knowledge.

NAC hopes to make connections with local businesses that may display our logo in their storefront windows. These stickers would indicate to patrons that the business is amiable to creatives asking if they can display their art in their lobby, for example, or asking to put on a small concert. Building these connections strengthens the creative scene in North Austin and will also strengthen ties between local businesses who share the creative connection.