

City of Austin
Economic Development Department
Cultural Arts Division

FY 2016 Community Initiatives

APPLICATION & AGREEMENT

Section 1: Summary Information

Applicant Name Shady Tree Studios aka pump project	<input checked="" type="checkbox"/> Sponsored Project	Sponsored Project Name Free Beer Podcast
Project/Activity Title Free Beer Podcast	Start Date 2/10/2016	End Date 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 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

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: Monthly

Where: pump project, 702 Shady Ln., Austin, TX 78702

One sentence description of project :

Free Beer Podcast is an experimental new media contemporary art podcast based in Austin, Texas interviewing local artists and recording local events as a way to reach out to the cultural community.

For CAD staff use only	<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	

Section 2: Applicant/Sponsored Project Information

Applicant

RECEIVED
NOV 30 2015

BT:

16 CI 25 SP

FY 2016 Community Initiatives

APPLICATION & AGREEMENT

Section 1: Summary Information

Applicant Name Shady Tree Studios aka pump project	<input checked="" type="checkbox"/> Sponsored Project	Sponsored Project Name Free Beer Podcast
Project/Activity Title Free Beer Podcast	Start Date 1/1/2016	End Date 1/1/2017

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 type="checkbox"/> Theatre/Performance Art	<input checked="" 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: Monthly

Where: pump project, 702 Shady Ln., Austin, TX 78702

One sentence description of project :

Free Beer Podcast is an experimental new media contemporary art podcast based in Austin, Texas interviewing local artists and recording local events as a way to reach out to the cultural community.

For CAD staff use only	<input checked="" type="checkbox"/> App Forms	<input type="checkbox"/> Org History	ADA Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
	<input type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Tax Exempt	Insurance Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
	<input type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input type="checkbox"/> General Liability
	<input checked="" type="checkbox"/> 990	<input checked="" type="checkbox"/> Documentation	<input type="checkbox"/> Liquor <input type="checkbox"/> Auto
	<input checked="" type="checkbox"/> State Exempt		

Section 2: Applicant/Sponsored Project Information

Applicant

16 CT 25 SP

Applicant's Legal Name Shady Tree Studios		Federal Tax I.D. 20-3406526		Other Common Name Pump Project	
Official Mailing Address 702 Shady Ln.				City Austin	State TX
Physical Mailing Address 702 Shady Ln.				City Austin	State TX
Telephone 713-503-5570		District Number 3		Website (URL) www.pumpproject.org	
Applicant Contact/Project Director (<i>Not the same as Board Chair</i>) Rebecca Marino				Title Project Director	
Address 702 Shady Ln.				City Austin	State TX
Telephone 713-503-5570		Email RebeccaMarino@pumpproject.org			
Board Chair (<i>Not the same as Applicant Contact/Project Director</i>) Debra Broz				Title Board Chair	
Address 15129 Sylvan St.				City Van Nuys	State CA
Telephone 818-261-9613		Email debrabroz@gmail.com			
Sponsored Contact/Project Director Landon O'Brien				Title Sponsored Contact	
Address 702 Shady Ln.				City Austin	State TX
Telephone 512-450-8292		District Number 3		Email obrienlandon@gmail.com	
See Page 16 for Race Codes					
Applicant Race Code 99		Sponsored Race Code 99		Project Race Code 99	
Section 3: Operating Budget History – (Arts organization or sponsored project)					
	FY 11–12 Actual (CASH only)	FY 12–13 Actual (CASH only)	FY 13–14 Actual (CASH only)	FY 14–15 Projected/Actual (CASH only)	FY 15–16 Proposed (CASH only)
Revenue	0	0	0	\$2000	\$4760
Expenses	0	0	0	\$2000	\$4760
Section 4: COA Funding History - (Arts organization or sponsored project information)					
	2011-2012		2012-2013		2013-2014
COA Funding	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Was this project funded previously under a different organization name or sponsor? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No					
If yes,	Year: NA	Name: NA			
Section 5: Proposed Budget					

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

PROJECT INCOME	CASH	IN-KIND	TOTAL
EARNED INCOME			
1. Total Admissions	\$0.00		\$0.00
2. Total Other Earned Income	\$0.00		\$0.00
3. TOTAL EARNED INCOME (Add Lines 1 and 2)	\$0.00		\$0.00
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)	\$1,560.00		\$1,560.00
5. Total Public Support (Government Grants)	\$0.00		\$0.00
6. Total Other Unearned Income	\$0.00		\$0.00
7. Applicant Cash	\$200.00		\$200.00
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)	\$1,760.00		\$1,760.00
9. COA Request Amount	\$3,000.00		\$3,000.00
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)	\$4,760.00		\$4,760.00
11. Total In-Kind Support (must equal In-Kind line 24)		\$12,930.00	\$12,930.00
12. TOTAL INCOME (Add Lines 10 and 11)	\$4,760.00	\$12,930.00	\$17,690.00
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs	\$0.00		\$0.00
14. Artistic Employee Costs	\$0.00		\$0.00
15. Administrative Non-Employee Costs	\$0.00	\$10,560.00	\$10,560.00
16. Artistic Non-Employee Costs	\$0.00	\$0.00	\$0.00
17. Travel	\$0.00	\$0.00	0
18. Space Rental	\$0.00	\$1,560.00	\$1,560.00
19. Equipment Rental	\$3,280.00	\$0.00	\$3,280.00
20. Supplies and Materials	\$0.00	\$0.00	\$0.00
21. Marketing and Promotion	\$1,033.00	\$120.00	\$1,153.00
22. Production/Exhibit Costs	\$0.00	\$0.00	\$0.00
23. Other	\$447.00	\$690.00	\$1,137.00
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	\$4,760.00	12,930	\$17,690.00

Shady Tree Studios aka pump project - Free Beer Podcast

Attachment #2, Budget Itemization

Project Income

4. Total Private Support

Donations - Fundraiser	\$1360 c
Donations - E.A.S.T.	\$200 c
Subtotal	\$1,560 c

7. Applicant Cash

Free Beer Fund	\$200 c
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8. Total Unearned Income **\$1,760 c**

9. COA Request **\$3,000 p**

10. Total Cash Income **\$4,760**
 (\$1760 c + \$3000 p = \$4760)

11. Total In-Kind Income

Oasis Brewery (10 cases @ \$36/case)	\$360
Zilker Brewery (1 donated keg)	\$130
Industry Print Shop (donated koozie printing)	\$120
Co-Lab Projects (donated starter kit)	\$100
The Contemporary Austin (donated catalog package)	\$100
Pump Project (donated space @ \$130/month)	\$1,560
Administrative/Programming Staff (\$22/hr x 120hrs x 4 individuals)	\$10,560
Subtotal	\$12,930

12. Total Income **\$17,690**

Project Expenses

15. Administrative Non-Employee Costs

Administrative/Programming Staff (\$22/hr x 120hrs x 4 individuals)	\$10,560 (In-Kind)
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18. Space Rental

Pump Project	\$1,560 (In-Kind)
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19. Equipment Rental

Zoom H6 portable recorder (\$25/month)	\$200
Audio-Technica studio condensor mic (\$180/month)	\$1,440
Neewar studio mic boom (\$20/month)	\$160
XLR cables (\$35/month)	\$280
12 channel mixer (\$50/month)	\$400
Audio-Technica short shotgun mic (\$25/month)	\$200

Shady Tree Studios aka pump project - Free Beer Podcast

Attachment #2, Budget Itemization

ARTccessories 6 channel headphone amp (\$20/month)	\$160
Studio monitors VXTF (\$30/month)	\$240
Roland SP404 (\$25/month)	\$200
Subtotal	\$3,280

21. Marketing and Promotion

Promotional print Media (stickers + postcards)	\$200
Facebook Advertisements	\$188
Libsyn media hosting	\$240
Domain registration	\$15
Website hosting	\$240
Koozies (150)	\$150
Industry Print Shop (donated koozie printing)	\$120 (In-Kind)
Subtotal	\$1,153

23. Other

Insurance	\$447
Co-Lab Projects (donated starter kit)	\$100 (In-Kind)
The Contemporary Austin (donated catalog package)	\$100 (In-Kind)
Oasis Brewery (10 cases @ \$36/case)	\$360 (In-Kind)
Zilker Brewery (1 donated keg)	\$130 (In-Kind)
Subtotal	\$1,137

24. Total Expenses	\$17,690
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Section 6: Internet Accessible Documentation

Internet Link:
www.freebeerpla.net

Section 7: Application Checklist

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

Application Form

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

Attachments:

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

Required Attachments

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

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

Mailing and Delivery Instructions

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

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

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

Applications should be sent or delivered to the following address:

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

Section 7: Assurances

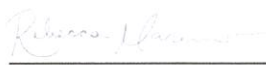
By submitting this application, the applicant hereby gives assurance to the City of Austin that:

1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
 2. Any funds received as a result of this application will be used solely for the project described;
 3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
 4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(j) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1988;
 5. The applicant will comply with Section 10(7)(b) of the Texas Commission on the Arts' Enabling Legislation, which prohibits the TCA and its grantees from knowingly fostering, encouraging, promoting, or funding any project, production, workshop, and/or program which includes obscene material as defined in Section 43.21 Penal Code of Texas;
 6. The applicant is a nonprofit project as defined by the I.R.S.;
 7. The application has been duly authorized by an authorized official for the applying organization, a principal of the organization with legal authority to certify the information contained in the application and sign contracts for the organization; he/she must read and guarantee the compliance of the organization with the requirements listed. Sponsored applications must be signed by the principal of the nonprofit umbrella organization with legal authority to certify the information contained in the application and a representative of the sponsored group/individual;
 8. The applicant understands that the City of Austin actively reviews and evaluates all aspects of the programs and processes and incorporates changes which may occur at any time throughout the funding calendar. Cultural Arts Division staff will provide updates on changes as they are adopted;
 9. The City of Austin reserves the right to make special stipulations on how specific cultural contract funds may be spent;
 10. Neither the applicant nor any of its agents, representatives, subconsultants, nor I have undertaken or will undertake any activities or actions to promote or advertise any cultural arts funding proposal to any member of any City Commission reviewing the proposals, any member of the Austin City Council, or any City staff except in the course of City-sponsored inquiries, interviews or presentations;
 11. The filing of this application by the undersigned, officially authorized to represent the applicant organization, has been duly approved by the governing board of the applicant organization.
- ☒ This application was approved by the applicant's board on 11/01/15
- ☐ 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

Rebecca Marino, Gallery Director

name (typed)	title
	11-30-15
signature	date

Sponsored Organization/Group/Individual (if applicable)

Free Beer

name (typed)	title
Landon O'Brien	
	11-30-15
signature	date

City of Austin

name (typed)	title
signature	date

16 CI 2550

Narrative (Evaluation Criteria)

Project

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).

Free Beer is a local contemporary visual arts podcast focusing on the collaborative growth and outreach of Austin's creative community. Free Beer is made up of Dave Culpepper, Landon O'Brien, Nate Ellefson and T.J. Lemanski. Episodes are recorded and produced monthly out of pump project's warehouse space on the east side. Episode content primarily focuses on creative discussions with visual artists, curators and other active members of the community and includes art exhibition and event listings. This content is created so that listeners of any background or region will find episodes both engaging and informative. ✓

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

Austin's artistic and cultural community lacks valuable outreach and coverage beyond that of local publications (which are already limited). This podcast extends that outreach dramatically—this can be seen in audience analytics. Free Beer utilizes the new and innovative format of the podcast to promote Austin's individual artists and community to a national and international audience. This in turn, will help make our city a bigger and better part of the global art community. ✓

Artistic/Cultural Merit

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

This podcast contributes a great deal to the unique cultural landscape of Austin. Although Free Beer focuses on the visual art community, it does so in an experimental audio format that intersects and speaks strongly to the audio/music culture that is quintessential to the city.

Strength in content quality can already be seen in download numbers and media response from publications such as *Glasstire* (based out of Houston, Texas), *Conflict of Interest*, and *Austin Art Weekly* (via Art Alliance Austin). This immediate and positive response after existing for only one year is overwhelmingly promising. There is, however, a strong desire to elevate that quality, which is contingent on additional funding. ✓

To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?

This podcast incorporates a diverse range of artists throughout the community. For example, in just the past year Free Beer has highlighted the Latino community on multiple occasions. This includes highlighting the curatorial collective known as Los Outsiders as well as producing an entire episode focused on the Young Latino Artists exhibition at Mexic-Arte, curated by Ricky Yanas. One of the most successful episodes to date features an interview and interactive recording with local performance artist Erica Nix, a well-known figurehead in the Austin LGBTQ community. ✓

Free Beer has also consistently highlighted the east side of Austin, a historically underserved area of the city. Two episodes have been dedicated to showcasing the East Austin Studio Tour. Events, performances, exhibitions, organizations and artists in this region are promoted in almost every recording. This is crucial in connecting and informing Austin's general public with the rich cultural diversity of east Austin.

Administrative Capability

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

The administrative capability of this podcast is exceptional. All participants are active members of Austin's art community and contribute to the cultural enrichment of the city in various ways ranging from administration to physical labor.

Landon O'Brien graduated with a BFA from The University of Texas at Austin and has extensive experience making web-based content for art institutions— specifically Umlauf Sculpture Garden where he helped create iPad tour guides for children, adults and the visually impaired (which included a critical audio component). He also put together multiple e-books of exhibition catalogues and a museum guide available online. O'Brien is highly experienced in sound engineering and recording and is co-founder of the record label *Found Object*. ✓

Dave Culpepper graduated with a BFA from Virginia Commonwealth University and currently works in Collections Management at the Blanton Museum of Art. He is a founding member of the art collective Ink Tank Lab. Ink Tank Lab has received several commissions from organizations such as South by Southwest, Art Alliance Austin and The Contemporary Austin. Their audio work was also featured on A&E's *Shipping Wars* as well as *Huffington Post*. Culpepper maintains the Ink Tank Lab website and handles funding and outreach.

T.J. Lemanski graduated summa cum laude with a BFA in printmaking from Northern Illinois University. He acted as preparator and lighting design assistant at the Indianapolis Museum of Art from 2008-2010 and is currently Director of Operations at Ecology Action of Texas as well as an active member of Ink Tank Lab.

Nate Ellefson graduated with a BA in Studio Art from Whitworth University and an MFA from The University of Texas at Austin where he then worked as an adjunct professor in sculpture. He currently works as Head Preparator at The Contemporary Austin.

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

The effectiveness of this project can be measured easily and most accurately by gathered analytics. We receive and monitor the analytics/statistics provided by our Libsyn media host. These statistics provide a clear perspective in terms of audience growth (both in size and geographic reach) and with them we are able to monitor downloads by day, month, year, etc. These statistics also allow us to examine individual episodes and see what content is most successful and what applications and devices are being used, which will help us to reach new listeners. ✓

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 will collect data through our Libsyn media host. This provides an accurate and thorough list of data regarding audience demographics (particularly location) and engagement/involvement. Currently, the cities with the most podcast downloads include Austin, Houston, Los Angeles and New York. Downloads, however, already extend to 33 of 50 states and include international listeners in Germany, Brazil, UK, Canada, Mexico, Singapore, Vietnam, France, China and Ireland. ✓

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

Our fiscal sponsor, pump project, is entirely capable of managing the administrative and financial aspects of this project. Along with acting as leaders in the local visual art community, they have acted as fiscal sponsors for various projects and organizations throughout the past ten years as a non-profit art organization. ✓

Economic, Cultural, and Social Impact

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

This project directly responds to the cultural needs of the visual art community, which lacks adequate outreach to outside regions and audiences. This outreach is not only crucial to the visual art community, but to Austin as a whole, which relies so heavily on the creative spirit and innovation that brings so much attention to the city. ✓

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 market our project through multiple avenues. Locally, we hope to collaborate with local and relevant businesses and organizations that are willing to act as podcast sponsors and work with Free Beer through cross-promotion. This will be carried out through both the podcast episodes themselves as well as through social media platforms such as Facebook and Twitter. Free Beer is already working to develop a strong Internet presence in an effort to market to visitors and tourists, not only through the aforementioned social media platforms but through the Free Beer website (www.freebeerpla.net), iTunes, and a mobile phone application. ✓

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

Since this podcast is an audio-based project, it is an excellent way to make the visual art community more accessible to the visually impaired. This podcast format is additionally accessible for those who cannot easily leave their home. ✓

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

This podcast is free of cost to both stream and download, making it completely accessible to the economically disadvantaged. Even those who cannot afford to pay for Internet access can download content at the library as easily as they can check out a book. We also discuss and promote cultural programming that is community oriented and free and open to the public. ✓

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

Free Beer hopes to partner and work with hotel/motel industries such as Bunkhouse Group (of Hotel San Jose and Hotel St. Cecilia) as they are known for promoting and working with Austin's creative community in various capacities. This includes collaborations on events, hosting artists, interviews and simply providing printed materials and other marketing tools to promote the podcast to visitors and therefore, a new audience. ✓

Organizational History



The Free Beer Podcast was established in November 2014 when local artists Dave Culpepper, Landon O'Brien, Nate Ellefson and T.J. Lemanski decided to collaborate in building on the cultural community of Austin through a new and exciting medium. Their mission is not only to build on the existing visual art community, but to increase the outreach of that community through an audio format. In the past year, Free Beer has succeeded in putting out consistent and quality monthly episodes. These episodes highlight the Austin art community through a variety of individual artist interviews, recorded lectures, and event audio coverage. With an overwhelmingly successful first year under their belt, Free Beer Podcast decided to hold their first fundraiser this past October in order to cover their cost of equipment and general overhead which was initially covered out of their own pockets.

Free Beer Podcast is fiscally sponsored by Shady Tree Studios, also known as Pump Project. Pump Project Art Complex is a non-profit, East Austin visual art organization. Our mission is to enrich and reinforce Austin's creative community through working studios, programming, and gallery space for emerging and established artists. As one of the oldest and largest visual art studios in Austin, we have 9000 square feet of working studios for nearly 40 individual artists and a 1000 square foot gallery that has rotating exhibitions throughout the year.

City of Austin
Economic Development Department
Cultural Arts Division

16 C1 28SP

**FY 2013 Community Initiatives
APPLICATION & AGREEMENT**

RECEIVED
DEC 07 2015

Section 1: Summary Information

BY:

Big Medium/
Applicant Name
Dimension Gallery

Sponsored
Project Yes

Sponsored Project Name
Birth and Rebirth

Project/Activity Title
Birth and Rebirth

Start Date
March 1, 2016

End Date
March 31, 2016

Type of Sponsored Project – Select one only

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

AWARD \$5,000
AMT.

Control Num 16 C1 28 SP

16 CI 288P

Primary Artistic Discipline – Select <u>one</u> only			
Dance	Literature	Film/Media Arts	Multidisciplinary
Music	Opera/Musical Theatre	Theatre/Performance Art	Visual Arts/Public Art YES

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 \$ 5,000 in Community Initiatives program funding.

When: March 1, 2016 - March 31, 2016

Where: 979 Springdale, #99

One sentence description of project : Dimension Artists are collaborating for a group exhibition called "Birth: Rebirth, Elemental Origins", a contemplation of origins or underpinnings of the medium or the creative process.

For CAD staff use only	App Forms ✓	Org History ✓	ADA Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
	Arts Commission Review	Evaluation Criteria ✓	Tax Exempt ✓
	Award Amount \$ 5,000	Itemization ✓	Board List ✓
	Control Number 16 CI 288P	990 State Exempt	Documentation ✓
			Insurance Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
			<input checked="" type="checkbox"/> General Liability
			<input checked="" type="checkbox"/> Liquor <input checked="" type="checkbox"/> Auto

Section 2: Applicant/Sponsored Project Information

Applicant

Applicant's Legal Name Dimension Gallery	Federal Tax I.D.	Other Common Name		
Official Mailing Address 810 East 13th St. Austin, TX 78702		City Austin	State TX	Zip 78702
Physical Mailing Address same as mailing		City	State	Zip

16 C1 28 88

Telephone 512.947.8772	District Number	Website (URL) currently under construction			
Applicant Contact/Project Director (<i>Not the same as Board Chair</i>) Moya Khabele		Title Project Manager			
Address 2005 Peach Tree St.		City Austin	State TX	Zip 78702	
Telephone 512.947.8772		Email moyakhabele@gmail.com			
Board Chair (<i>Not the same as Applicant Contact/Project Director</i>) Jana Swec		Title Board Chair			
Address 1121 Tillery		City Austin	State TX	Zip 78702	
Telephone 512.468.2104		Email littleredswec@gmail.com			
Sponsored Contact/Project Director Tiffany Goghill		Title Director of Operations and Finance			
Address 916 Springdale Rd, Bldg 2, #101		City Austin	State TX	Zip 78702	
Telephone 512.939.6665	District Number	Email coghill@bigmedium.org			
See Page 16 for Race Codes					
Applicant Race Code 99		Sponsored Race Code 99		Project Race Code 99	
Section 3: Operating Budget History - (Arts organization or sponsored project)					
	FY 11-12 Actual (CASH only)	FY 12-13 Actual (CASH only)	FY 13-14 Actual (CASH only)	FY 14-15 Projected/ Actual (CASH only)	FY 15-16 Proposed (CASH only)
Revenue	25,000	30,000	35,000	40,000	45,000
Expenses	25,000	30,000	35,000	40,000	45,000
Section 4: COA Funding History - (Arts organization or sponsored project information)					
	2011-2012	2012-2013	2013-2014		
COA Funding	No	No	No		
Was this project funded previously under a different organization name or sponsor? No					

16 C128SP

If yes,	Year:	Name:

Section 5: Proposed Budget

The budget MUST balance. Total income (line 12) MUST equal total expenses (line 24).

Round all budget figures to the nearest whole dollar.

PROJECT INCOME	CASH	IN-KIND	TOTAL
EARNED INCOME			
1. Total Admissions			
2. Total Other Earned Income			
3. TOTAL EARNED INCOME (Add Lines 1 and 2)			
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)	2500		
5. Total Public Support (Government Grants)			
6. Total Other Unearned Income			
7. Applicant Cash			
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)	2500		
9. COA Request Amount	5000		
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)			
11. Total In-Kind Support (must equal In-Kind line 24)		2500	
12. TOTAL INCOME (Add Lines 10 and 11)	10,000		
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs			
14. Artistic Employee Costs			
15. Administrative Non-Employee Costs	2000		

16 C1288P

16. Artistic Non-Employee Costs	2500		
17. Travel			
18. Space Rental		2500	
19. Equipment Rental			
20. Supplies and Materials	1000		
21. Marketing and Promotion			
22. Production/Exhibit Costs	1000		
23. Other	1000		
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	10,000		

16 C12880

					<i>Dimension Gallery</i>
					<i>"Birth: Re-birth, Elemental Origins"</i>
					<i>Attachment #2 - Budget Itemization</i>
Project Income					Total
Earned Income					
1. Total admissions					
2. Total other income					
Art sales or donations				2500	
3. Total Earned Income					
Unearned Income					
4. Total private support		2500 c			
5. Total public support					
6. Total other unearned income					
7. Applicant cash					
8. Total Unearned Income		\$ 2,500 c			
9. COA requested amount		\$ 5,000 p			
10. Total Cash Income		\$ 7,500			
11. Total in-kind support				\$ 2,500	

16 CI 28 SP

12. Total Income	\$	10,000				
Project Expenses	Cash		In-Kind	Total		
13. Administrative employee costs				\$	-00	
14. Artistic employee costs				\$	-00	
Fabrication/installation - \$20/hr. x 150 hrs				\$	-00	
15. Administrative non-employee costs						
Marketing/social media - \$20/hr. x 20 hrs.	\$	400		\$	400	
Event manager - \$20/hr. x 70 hrs.		1400		\$	1,400	
Bookkeeping/basic admin - \$20/hr. x 10 hrs.		200		\$	200	
16. Artistic non-employee costs		2500		\$	2,500	
17. Travel				\$	-00	
18. Space rental			\$	2,500	\$	2,500
19. Equipment rental				\$	-00	
20. Supplies and materials		1000		\$	1,000	
21. Marketing and promotion				\$	-00	
Posters				\$	-00	
100 x \$1				\$	-00	
Event Poster				\$	-00	
22. Production/ exhibition costs				\$	-00	
Supplies for installation including framing, labeling, programs, etc.	\$	1,000		\$	1,000	
23. Other				\$	-00	
Liability event insurance	\$	500		\$	500	

160128 sp

Fiscal sponsorship 10%	\$	500			\$	500
Total Expenses	\$	7,500	\$	2,500	\$	10,000

16 C12888P

Section 6: Internet Accessible Documentation

Internet Link:

Section 7: Application Checklist

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

Application Form

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

Attachments:

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

Required Attachments

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

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

Mailing and Delivery Instructions

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

16 01 28 SP

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

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

Applications should be sent or delivered to the following address:

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

Section 7: Assurances

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

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

This application was approved by the applicant's board on

X This application is scheduled to be approved by the applicant's board on 12/17/15

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

16 C1288

Applicant Authorized Official Sponsored Organization/
Group/Individual (if applicable) City of Austin

Project
Moya Khabche mgr SHEA LITTLE DIRECTOR
name (typed) title name (typed) title name (typed) title

 12/7/15  12/7/15
signature date signature date signature date

Project

Dimension Gallery is a collective of local sculptors and 3D artists who have banded together to promote dimension in the Austin art world. The aesthetic of the collective is distinct, unusual, and imaginative, providing a departure from traditional figurative work. The goal is to create art exhibitions that are clean, contemporary, and intriguing and reflect a high level of refined craftsmanship.

Dimension Artists are collaborating for a group exhibition called "Birth: Rebirth, Elemental Origins." Artists will create new works that explore the fundamental origins of their process or medium. The show will be a contemplation of origins or underpinnings of the medium or the creative process. The show will imbue a sense of new beginnings, much like a birth, where the group will together create something that has not been in existence before. By sharing some imagery of the elemental origins of the work or the medium, the viewer is invited to be a part of the process of creating the work by envisioning the raw elements. In this way, the artist is sharing how to take a basic element or material and convert it in to an object of beauty.

The show will be on view and open to the public from March 1st through 31st, with an opening reception on March 5th, a live music event on March 19th, and a closing reception on March 31st. Open gallery hours are every Thursday, Friday and Saturday from 3 to 7pm. The gallery space is located in a converted industrial warehouse at 979 Springdale. ①

This project helps to fill a need in Austin's artistic and cultural community because it is specifically focused on sculpture and 3D art. Austin has many 2D galleries and art spaces, however 3D art is more rare. Austin does not have a sculpture nor 3D art gallery like many major cities and in this way, this collective is helping to fill that void. ②

Artistic/ Cultural Merit

Dimension artists are established professional artists in Austin who have lived and worked here for at least 3 years. Many of them have worked for over 10 years as professional artists. They all have a track record of producing high quality work that contributes to the development of the Austin art community. Many of them produce shows and installations that are designed for or touch in different ways underserved communities.

Below is a list of the artists featured in the collective along with their artist statements:

Akindiya Akirash, Installation Artist

My works focus on moments. Time, present in seconds and minutes, can only be preserved through documentation, as memory is fleeting and easily forgotten or transformed. My work is often marked by an exploration of rural versus urban life, namely the accelerated pace of development and social infrastructure. I produce works which explore the personal and the universal, which investigate the invisible systems of power that govern everyday existence, and which instigate debate among viewers without conventional ink on paper. My works address social issues. I work with a multitude of techniques and materials. The result of which may be mixed media painting, sculpture, installation, video, photography, sound, or performance. Found objects that relate to a particular society or community are central in my work. They may be woven, sewn, glued, welded, nailed, collages, cast, or carved. They may be mounted on canvas as 2D mixed media painting, or used as sculptural 3D work. My works invoke touch and tempt viewers to forget how to move their feet. I always try new things, experimenting, and challenging myself with new techniques, ideas and materials to interact with people. I have dedicated my life to being an interdisciplinary artist, easing pain and providing comfort, peace, and solace. I believe art can be a balm to the soul, revealing an often quiet inner truth. My art is about the joys in life and is directly inspired by rhythm, harmony, and repetition of movements.

3

Colby Brinkman, Metal Sculptor

Blacksmiths are typically excluded from the art world by those who believe we are all farriers or bladesmiths from a long ago past. But being a blacksmith today is about channeling the skill of this "forgotten" craft with the unique finesse to shape metal as if it were clay, wood, glass, or any other 3D medium. My work, which often results in the creations of never before seen "insects," illustrates this belief by incorporating the traditional skills of a blacksmith with the revisioned imaginings of a sculptor and artist.

Terra Goolsby, 3D Artist

Inspired by a Central American Indigenous Myth, the following investigations explore the contingencies of transformation, particularly in the event that dichotomies have been fused. Polarities such as life and death, permanency and change, as well as creation and destruction are all looked upon to create a larger contextual frame work that discusses impermanence and time. These transformative reconciliations are surveyed through studio processes that consist of material break-down and manipulation, creating transitory objects that foster dual aesthetics. Via the alchemy of fire, I employ irreversible alterations to materials that are arrived at by aggressive means as a way to construct or create anew. After being treated to repetitive permutations of change and destruction, the work enters a portal to alchemy, fusion, hybridity and paradox to reveal the vulnerability of these materials and the mystery between the familiar and the unfamiliar. This re-configuring of everyday objects and material is a studio ritual that changes the form, the function, the value, and the content, of the object, permanently,

while still harboring qualities of the materials former object-hood. My work plays with changing equilibriums in material properties and recreates objects in regenerative acts of material destruction.

Dana Younger, Sculptor

Dana Younger is a process fanatic. He uses a wide variety of sculptural mediums and processes to call attention to cultural moments that warrant reexamination. Humor, beauty and biting commentary combine in his work and invite the viewer to take another look. In the Six-Pack Revisited series the artist is exploring meta-materiality and the beauty in the quotidian. The End series are digital sculptures playing with western conventions and resources. Legends of the Lone Ranger draw attention to the ambiguous period westward expansion and the powerful presidents whose actions accomplished Manifest Destiny but at enormous cost to our cultural and natural resources. Melted Army Men are life-sized sculptures first honoring child's play but raising deeper questions about cultural programming and the cost of war.

Alejandra Almuelle, Ceramicist

Alejandra's work is based on magical detailed characters. She primarily works with ceramics and creates surreal hand-painted works.

Haley Woodward, Metal Sculptor

At the core, my work is rooted in a fascination with the dynamic qualities of heated steel. As steel consumes heat, it becomes alive. The steel increasingly becomes incandescent and elastic until the moment when solid steel becomes liquid. The ability to control this transformation is a constant source of fascination. Simultaneously, when the steel is active, it becomes more and more unapproachable. The extreme temperatures force one to manipulate steel with harder metal extensions. Although the material is heated, it requires great force to move metal. However, the force applied needs to be precise and controlled. Because the material will only stay active for a limited time without reheating, everything needs to happen with deft precision. Depending on the size of the work, multiple smiths may work on one project allowing opportunities for collaboration. Some collaborations are creative, and others simply physical. Creative collaborations involve sharing ideas and perspectives, technically and conceptually. Physical collaborations involve the material objective and what it will take to realize this. When working this way, wonderful moments of nonverbal communication happen, where words are replaced with mirrored movements and hand signals. The dance that ensues is an art of its own as far as I am concerned. This dance is something that I have found moving and beautiful since I was first exposed to it. All of these factors from the changing characteristics of steel to the physical act of moving

the metal with hammer and anvil create a working environment that is mentally and physically challenging and rewarding. My work is generated by an exploration of working properties of metal, specifically iron, steel and brass. I apply traditional and modern techniques to these materials, to create sculptural forms. At the same time, I make sculptural forms as a means to work with and better understand metal. Iron, steel, and brass give me a pallet of colors, textures, and physical properties that allow me a variety of options when making my work. These materials come with their own histories within the context of the human experience. They are complex, rewarding materials to work with. My work starts as technical challenges and investigations into the process of blacksmithing. When new forms and process become illuminated, new sculptural ideas tend to follow. More often then not, this leads to more technical challenges and the drama continues. Technique inspired by the work, and work inspired by technique.

Administrative Capability

Dimension Gallery is being administered by Moya Khabele, a professional fundraiser, education administrator, and event producer. She founded and managed a local nonprofit school for over a decade with a \$6 million budget. She also managed on a volunteer basis, a local dance company, and has produced educational, arts and performance events with average attendance of 100 to 400 people. In her fundraising career, she has written and been awarded over \$1 million in grant, foundation, and major donor funding, and understands how to ensure that events and projects are effectively managed and evaluated with measurable objectives that can be easily reported to funding entities.

She recently curated, managed and administered two large-scale sculpture shows funded by the Cultural Arts Division with local sculptor, Colin McIntyre.

This project will be measured using the following metrics for evaluating effectiveness:

- a. Number of people attending the show during the one month period – 1,000
- b. Number of youth attending – 100
- c. Successful adherence to the budget submitted in this grant
- d. Number of articles written in local media outlets and national art media outlets (which helps to promote the artist's work and helps to promote Austin as an artistic city) – 4

We plan to collect sign in cards from each participant as they enter the show, which requests their name, address, and email. This will allow us to quantify the number of local and tourist participants.

Dimension is collaborating with Big Medium as both the fiscal sponsor and partner in the show. Big Medium is a fiscal sponsor for many CAD-funded projects in Austin and is capable of managing the financial aspects of the project. Economic, Cultural and Social Impact

8

We will be sending out over 20 press releases to local and national media outlets in hopes of having articles written on the show and the artist. We will be doing a facebook, twitter, instagram, and website campaign to promote the show, as well as over 100 event posters posted in local restaurants, bars, coffee shops, and community centers.

10

The proposed project is accessible to audiences with disabilities. The facility will be accessible with a wheelchair ramp and the gallery area will be easy to traverse around the sculptures on display.

11

The project is accessible to economically disadvantaged audiences in that it is free and open to the public. The gallery is on the main bus route and is located in a blossoming arts district in East Austin. We will be advertising the exhibition to local schools to help make the works accessible to youth.

12

We plan to market directly to the surrounding hotels in hopes that those hotel employees, ensuring that the concierges, hotel managers, and desk staff know about the show and feel inspired to tell guests about it.

13

McKaskle, Anne-Marie

From: Moya Khabele <moyakhabele@gmail.com>
Sent: Tuesday, December 08, 2015 5:56 PM
To: McKaskle, Anne-Marie
Subject: Re: CI Application Follow Up

Sorry about that Anne-Marie! Here you go:

1. This project will take place near the corner of Springdale and Airport. This entire area of East Austin, while changing, is still a majority low income area. By providing open public gallery hours with intriguing outdoor exhibitions to draw people in, we are hoping to attract a wide variety of people who traverse this busy intersection daily. Half of our artists in our collective are ethnic minorities and all of our artists are interested in creating works that draw in a diverse group of viewers. All of our programming will be free, easily accessible, and open to the public. The space is located in front of a major public transportation stop, which will make it easy for people to arrive via bus.

2. Yes, the project meets a societal and cultural need in the world of visual art. While we have many galleries and public art events that feature 2-dimensional art, a venue specifically for sculpture and 3D art is rare. By giving artists a venue and funding to create work in 3-dimensional media, this group is filling a need in the artistic community of Austin and making it more diverse, interesting, robust, and more reflective of a thriving city that focuses on supporting the arts.

Moya Khabele
512.947.8772
moyakhabele@gmail.com

On Dec 8, 2015, at 12:11 PM, McKaskle, Anne-Marie
<AnneMarie.McKaskle@austintexas.gov> wrote:

Hi Moya,

I have completed my review of your application and I noticed that two questions from the Evaluation Criteria were not addressed. Please email me your responses to the following questions by 12pm tomorrow (Wednesday, December 9)

1. To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide/services to historically underserved artists and/or communities?
2. Does the programming/project meet any identified community social or cultural needs?

Thanks!

Anne-Marie McKaskle-Davis
Contract Compliance Specialist

16028 SF

Dimension Gallery History

Dimension Gallery is a collective of local sculptors and 3D artists who have banded together to promote dimension in the Austin art world. The aesthetic of the collective is distinct, unusual, and imaginative, providing a departure from traditional figurative work. The goal is to create art exhibitions that are clean, contemporary, and intriguing and reflect a high level of refined craftsmanship. Dimension artists have been collaborating informally for the last three years and just incorporated in December of 2015. In groups of 2 to 3 the artists featured have collaborated for WEST Austin Studio Tour, EAST Austin Studio Tour, the Austin Metal Authority, the Maker Faire, Blue Genie art Bazaar, and projects for Women and their Work, the Georgetown Art Center, and Texas Sculpture Group. A beautiful converted industrial space was donated for the purpose of hosting sculpture shows for these artists, instigating the more formal collaboration. Dimension hosts two group shows per year along with one solo show per year for each artist.

Big Medium History

Big Medium—originally Bolm Studios—was founded by east Austin artists Shea Little, Jana Swec and Joseph Phillips in 2002. The group was a part of an emerging community of artists and creative types living and/or working on the east side seeking to sustain themselves through their art. Bolm Studios sought to raise visibility for the visual arts and artists in east Austin. The East Austin Studio Tour was incarnated to introduce the artists to the public and welcome the public to the east Austin studios and creative spaces. So one weekend in fall 2003, 28 studios opened their doors, and the public met them with open arms. It became a tradition and then it became an institution. In fall 2013, 426 artists showcased their work and studio spaces to over 15,000 visitors in two subsequent weekends in celebration of Austin arts and culture. Incorporated in 2007, Big Medium has risen to become synonymous with cultural taste-making and programmatic excellence. Through a process of rigorous curating, Big Medium ensures that its public programming meets standards of artistic excellence. Big Medium was founded by and largely employs artists and graphic designers, so several tastes are accounted for in reviewing artist submissions to be featured in Big Medium's galleries or in its public programming. The products of Big Medium's programming, its catalogs, have become local collectors' items—well designed, durable and aesthetically pleasing, the catalogs serve as coffee table books in many homes of the Austin art patron. Big Medium's **mission is to promote the contemporary arts in Texas** through civic engagement and community enterprise. Big Medium's core programming includes the East Austin Studio Tours (EAST), the West Austin Studio Tours (WEST), the Texas Biennial (TXB) with statewide programming in Austin, Dallas, Houston, San Antonio and Marfa. Also included in its yearly programming are the Big Medium galleries at Bolm and Canopy, as well as the studios at Bolm and Canopy.

RECEIVED
DEC 07 2015

Section 1: Summary Information

FY 2016 Community Initiatives

BY:

APPLICATION & AGREEMENT

Applicant Name Austin Creative Alliance	<input checked="" type="checkbox"/> Sponsored Project	Sponsored Project Name Ballet Afrique
Project/Activity Title Something Old, New, Austin & Blue	Start Date 2/13/2016	End Date 2/14/2016

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 checked="" 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 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: 2/13/16 thru 2/14/16

Where: Carver Museum Boyd Vance Theater

One sentence description of project :

Dance concert tribute to soulful songwriters past, present and local.

For CAD staff use only	<input checked="" type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Arts Commission Review	<input checked="" type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Tax Exempt	Insurance Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$ 3,000	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input type="checkbox"/> General Liability
Control Number - 16 C1 30 SP	<input checked="" type="checkbox"/> 990 <input type="checkbox"/> State Exempt	<input checked="" type="checkbox"/> Documentation	<input type="checkbox"/> Liquor <input type="checkbox"/> Auto

Section 2: Applicant/Sponsored Project Information

Applicant		
Applicant's Legal Name Austin Creative Alliance	Federal Tax I.D. 74-214-0348	Other Common Name

Official Mailing Address 81 San Marcos Street Suite C1		City Austin	State Texas	Zip 78702
Physical Mailing Address same as above		City	State	Zip
Telephone 512-247-2531	District Number 3	Website (URL) www.austincreativealliance.org		
Applicant Contact/Project Director (<i>Not the same as Board Chair</i>) John Riedie		Title CEO		
Address		City	State	Zip
Telephone		Email membership@austincreativealliance.org		
Board Chair (<i>Not the same as Applicant Contact/Project Director</i>) Shea Little		Title		
Address 916 Springdale Rd Buliding 2 # 101		City Austin	State Texas	Zip 78702
Telephone		Email little@bigmedium.org		
Sponsored Contact/Project Director China Smith		Title Founding Artistic Director		
Address 8011 Cameron Road Suite # 500		City Austin	State Texas	Zip 78754
Telephone 512-228-7060	District Number 1	Email balletafrique@gmail.com		

See Page 16 for Race Codes

Applicant Race Code w	Sponsored Race Code b	Project Race Code 99
--------------------------	--------------------------	-------------------------

Section 3: Operating Budget History – (Arts organization or sponsored project)

	FY 11–12 Actual (CASH only)	FY 12–13 Actual (CASH only)	FY 13–14 Actual (CASH only)	FY 14–15 Projected/Actual (CASH only)	FY 15–16 Proposed (CASH only)
Revenue					
Expenses					

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

	2011-2012	2012-2013	2013-2014
COA Funding	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No
Was this project funded previously under a different organization name or sponsor? <input type="checkbox"/> Yes <input type="checkbox"/> No			
If yes,	Year:	Name:	

Section 5: Proposed Budget

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

PROJECT INCOME	CASH	IN-KIND	TOTAL
EARNED INCOME			
1. Total Admissions	\$8,040.00		
2. Total Other Earned Income			
3. TOTAL EARNED INCOME (Add Lines 1 and 2)			\$8,040.00
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)	\$2,995.00		
5. Total Public Support (Government Grants)			
6. Total Other Unearned Income			
7. Applicant Cash			
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)			\$2,995.00
9. COA Request Amount	\$3,000.00		
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)			\$15,335.00
11. Total In-Kind Support (must equal In-Kind line 24)		\$500.00	
12. TOTAL INCOME (Add Lines 10 and 11)			\$14,535.00
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs	\$325.50		
14. Artistic Employee Costs	\$3,700.00		
15. Administrative Non-Employee Costs	\$2,500.00	\$500.00	
16. Artistic Non-Employee Costs	\$300.00		
17. Travel			
18. Space Rental	\$1,064.50		
19. Equipment Rental	\$1,300.00		
20. Supplies and Materials	\$750.00		
21. Marketing and Promotion	\$1,795.00		
22. Production/Exhibit Costs	\$1,800.00		
23. Other	\$2,300.00 \$500		
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	14,035	\$500	\$14,535.00

2015-2016 Cultural Arts Funding Program Revised Budget Itemization Form

City of Austin Economic Development Department

Contractor Org Name: **China Smith**

Control Number: **16**

Cultural Arts Division

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
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
Earned Income						
1. Admission						
	</					

16. Artistic Non-Employee TOTAL

17. Travel

\$ - \$ 300.00 \$ - \$ 300.00 \$ -

17. Travel TOTAL

18. Space Rental

Theater February 13, 2016
Lobby Rental
Theater February 14, 2016
Lobby Rental night 2

\$ - \$ 418.50 \$ - \$ 418.50 \$ -
\$ - \$ 113.75 \$ - \$ 113.75 \$ -
\$ - \$ 418.50 \$ - \$ 418.50 \$ -
\$ - \$ 113.75 \$ - \$ 113.75 \$ -

18. Space Rental TOTAL

19. Equipment Rental

Texas Party Rentals-Austin
Golden Lighting

\$ - \$ 1,064.50 \$ - \$ 1,064.50 \$ -
\$ - \$ 600.00 \$ - \$ 600.00 \$ -
\$ - \$ 700.00 \$ - \$ 700.00 \$ -

19. Equipment Rental TOTAL

20. Supplies and Materials

Fabric
Backstage refreshments

\$ - \$ 1,300.00 \$ - \$ 1,300.00 \$ -
\$ - \$ 300.00 \$ - \$ 300.00 \$ -
\$ - \$ 450.00 \$ - \$ 450.00 \$ -

20. Supplies and Materials TOTAL

21. Marketing and Promotion

KAZI advertisement
Solciti add
flyers- Vista print
Poster- minuteman press
Programs Minuteman press
Valentines cards

\$ - \$ 750.00 \$ - \$ 750.00 \$ -
\$ - \$ 500.00 \$ - \$ 500.00 \$ -
\$ - \$ 75.00 \$ - \$ 75.00 \$ -
\$ - \$ 65.00 \$ - \$ 65.00 \$ -
\$ - \$ 75.00 \$ - \$ 75.00 \$ -
\$ - \$ 500.00 \$ - \$ 500.00 \$ -
\$ - \$ 580.00 \$ - \$ 580.00 \$ -

21. Marketing and Promotion TOTAL

22. Production/Exhibit Costs

Texas party rentals of Austin

\$ - \$ 1,795.00 \$ - \$ 1,795.00 \$ -
\$ - \$ 1,800.00 \$ - \$ 1,800.00 \$ -

22. Production/Exhibit Costs TOTAL

23. Other Expenses

Discount dance supply
Seamstress
Flowers

\$ - \$ 1,800.00 \$ - \$ 1,800.00 \$ -
\$ - \$ 200.00 \$ - \$ 200.00 \$ -
\$ - \$ 200.00 \$ - \$ 200.00 \$ -
\$ - \$ 100.00 \$ - \$ 100.00 \$ -

23. Other Expenses TOTAL

\$	-	\$	500.00	\$	-	\$	500.00
----	---	----	--------	----	---	----	--------

24. TOTAL EXPENSES

\$	-	\$ 14,035.00	\$ 500.00	\$ 14,535.00
----	---	--------------	-----------	--------------

Section 6: Internet Accessible Documentation

Internet Link:

Section 7: Application Checklist

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

Application Form

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

Attachments:

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

Required Attachments

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

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

Mailing and Delivery Instructions

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

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

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

Applications should be sent or delivered to the following address:

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

Section 7: Assurances

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

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

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

☒ This application is scheduled to be approved by the applicant's board on Dec 20, 2015.

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

Applicant Authorized Official

John Riedie

Austin creative alliance

CEO

name (typed)

title

signature

date

Sponsored

Organization/Group/Individual (if applicable)

Ballet Afrique

Founding Artistic Director

name (typed)

title

signature

date

City of Austin

name (typed)

title

signature

date

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Applicant Authorized Official

John Riedie
Austin creative alliance
name (typed) CEO title

signature _____ date _____

Sponsored Organization/Group/Individual (if applicable)

Ballet Afrique
name (typed) Founding Artistic Director title
Chris Smith 12/7/15
signature _____ date _____

City of Austin

name (typed) _____ title


signature _____ date _____

The Austin Creative Alliance (ACA)
Ballet Afrique
8011 Cameron Rd Suite 500
Attachment 1 Narrative (Evaluation Criteria)

Project


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

We are seeking funding for our Annual Valentine's Day show, it is called "Something Old, New, Austin & Blue. This years presentation includes Ballet Afrique's exquisite dancers, electrifying theatrical performances, an acclaimed live DJ, and some of the most amazing local artist. The show will be held Feb 13 at 7pm and Feb 14 at 5pm, located at the Carver Museum.



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

Ballet Afrique dance style is heavily influenced by African movement to visually link the music- such as folk, classical jazz, blues, Caribbean or Afro-Latin—to its African ancestry. The energy and grace inherent in Black cultures, as well as the cultural significance of the music, are the driving forces behind the company's movement.




Ballet Afrique adds a fresh zest to the Austin artistic community, it also allows underprivileged children and families a chance to be exposed to the arts in a way that connects to them.

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?

Ballet Afrique has a unique blend of artist with a wide range of expertise, that allows us to offer unique opportunities to our dancers, therefore adding value to the Austin artistic community. Through Ballet Afrique, China has brought her company and students opportunities to train and participate in workshops, intensives and master classes with well known and highly respected artist including Milton Myers, Mel Tomlinson, Chuck Davis, Bruce Wood , Donald Byrd & Spectrum Dance. Our show allows the opportunity for us to showcase our artistic expertise to the community.



4. To what degree does the project incorporate artists or artistic works from historically under served communities in their programming or provide programs/services to historically under served artists and/or communities?

Ballet Afrique was founded because China Smith Executive Director of Ballet Afrique recognized a void in the Austin artistic community. The foundation of Ballet Afrique was built on serving underprivileged communities such as East Austin, allowing them exposure to the arts that connects and inspires them. The main concept of our show is to give unrepresented artist a platform to share their artistic gift, there are many local artist does not get the opportunities to perform at SXSW.



Administrative Capability

The Austin Creative Alliance (ACA)
Ballet Afrique
8011 Cameron Rd Suite 500
Attachment 1 Narrative (Evaluation Criteria)

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

As Artistic Director of Ballet Afrique China Smith has created several works including "Four Women" "Re-Flexions" and "Afrique of Nature". Ballet Afrique has two annual show that is highly anticipated by the community, the show sells out every year! Every year the line curves around the Carver museum and they wait excitingly for show such as "Dancing Toward A Legacy" that features a hundred dancers and serve over five hundred families. Ballet Afrique has demonstrated the skills to complete this project with grace.

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

We currently use our Facebook events page to receive feedback on the projects we completed or working on.

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 use Event Bright for our ticket sales, which saves customer information. We are looking forward to facilitating a survey that collects data on our audience. However, when just looking at our audience, the majority is African Americans, about 95%.

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?

Ballet Afrique was created to fill a void in the East Austin Arts Community. When it comes to performing Arts, majority of the performers are professionally trained African American dancers. there is no other dance company like that in Austin. Our show not only highlight these dancers, but inspires others to join the artistic community.

The Austin Creative Alliance (ACA)
Ballet Afrique
8011 Cameron Rd Suite 500
Attachment 1 Narrative (Evaluation Criteria)

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

We market in several ways. We have over 6,000 followers on Facebook, many are not in Austin. We will advertise on Soulcity website, radio ads, Urbanfest. China Smith will do interviews on KAZI to get the word out.

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

The Carver Museum is accessible to audiences with disability and follows the standard in the 2010 Revised Regulations of the Americans with Disabilities Act Titles II and III.

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

The ticket price is marked down to be accessible to the economically disadvantaged community.

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

At this time we have not partnered with any convention or hotel/motel industries because our audience that comes from different cities is not on that grand of a scale currently.

Attachment 1

Narrative

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.

8

Ballet Afrique contemporary dance is a professional dance company comprised of talented and passionate artists. The company employs a synthesis of ballet and modern and African movement to articulate the human condition and spirit through the unbounded art form of dance. Ballet Afrique's contemporary dance style depicts the energy and grace inherent in Black cultures and uses the cultural significance of the music as the driving forces behind the company's movement.

Ballet Afrique uses dance to build understanding, inspiration and appreciation for the cultures and experiences of the African Diaspora.

What :

Our project is our annual Valentine's Day Show

Something Old, New, Austin & Blue

Where:

1

February 14, 2015 we are having our annual Valentine show. This is our time to show the Black community some love. In light of the shootings and the Black Lives Matter Movement, our show will uplift heavy hearts . It is our time to pour out love on the Black community.

Our show will be held at the Carver Museum, in the heart of East Austin.

We do this show to bring love to the Black community. Last year we had an amazing show called "Love Letters", we closed this show by surprising our audience with a valentine under their seats! This is our annual Valentine Day show, and one of our favorites. Our show this year is called Something Old, New, Austin and Blue! The Black Community have experienced much sadness this year, and we would like to uplift them through this show. Our show will feature have something old, a tribute to classic love

songs, such as Otis Redding, Aretha Franklin and much more. We will have something new from current artist. We are also excited to feature our own." something Austin". where we will highlight local artist, and we will fill you up with a soulful blues tribute.

Ballet Afrique's wants to use this show to bring healing to a hurt community, when they leave this show they will realize that their lives do matter, and that they are loved!

This show will cost 30.00 per person

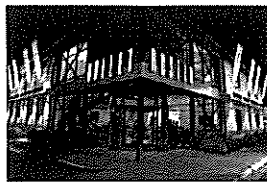
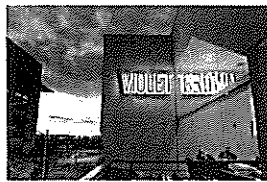
Attachment 3

Organizational History

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

China Smith, Founding Executive Director of BADAC, felt there was a void in East Austin's arts community. Being an East Austin native, she wanted to give back to her community, expose children to the arts, and give students the tools they need to succeed in life. Working against stereotypes and misconceptions of African-American culture, the concept of Ballet Afrique was born in 2008 to offer East Austin youth an opportunity to experience the richness of their own culture through the arts alongside other beautiful cultures represented in Austin. From that vision grew BADAC, a positive and nurturing environment that includes a dance academy, a professional dance company, a youth dance ensemble, and community dance classes. The company's contemporary dance style is heavily influenced by African movement to visually link the music—such as folk, classical jazz, blues, Caribbean, or Afro-Latin—to its African ancestry. The energy and grace inherent in Black cultures, as well as the cultural significance of the music, are the driving forces behind the company's movement.

Ballet Afrique uses dance to build understanding, inspiration and appreciation for the cultures and experiences of the African Diaspora.



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

Reading Material:

Dept of Justice Online course Introduction & Lessons 1 & 2 at

<http://www.ada.gov/reachingout/intro1.htm>,

NEA ADA Tip Sheet and Cultural Contractor ADA Fact Sheet attached as PDFs.

Applicant Name Ballet Afrique

Sponsored Project (SP) Name (if applicable)

Contact (if an SP the contact person of SP) China Smith

Email balletafrique@gmail.com

Phone 512-228-7060

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



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



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



What could you have done to avoid this situation?

Being aware of this, and having an interpreter on hand.



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

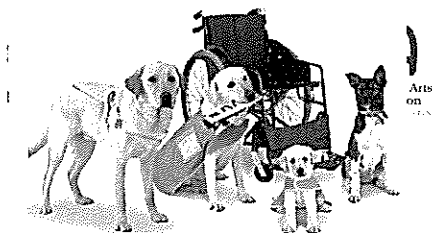
5

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



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

Local disability organizations or ADA Information Line staff can help identify the local service providers.



vsa
TEXAS
The State Organization
on Arts and Disability

Attachment #9



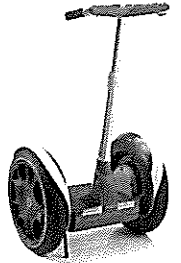
6. A patron brings his service dog to your event, what questions can you ask to determine if you let the patron in with his service dog?
- A. Do you have a certification for your service dog?
 - B. What is your disability?
 - C. What a kind of tasks has your dog been trained to do for your disability?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



A

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

Reasonable modification



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



RECEIVED
DEC 07 2015

BY: 16C131SP

Section 1: Summary Information

FY 2016 Community Initiatives

APPLICATION & AGREEMENT

Applicant Name The Austin Fine Arts Alliance, Inc	<input checked="" type="checkbox"/> Sponsored Project	Sponsored Project Name Josef Kristofolletti
Project/Activity Title Seaholm Retaining Wall Mural	Start Date 2/1/2016	End Date 2/16/2015

Type of Sponsored Project – Select one only

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

Primary Artistic Discipline – Select one only

<input type="checkbox"/> Dance	<input type="checkbox"/> Literature	<input type="checkbox"/> Film/Media Arts	<input type="checkbox"/> Multidisciplinary
<input type="checkbox"/> Music	<input type="checkbox"/> Opera/Musical Theatre	<input type="checkbox"/> Theatre/Performance Art	<input checked="" 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: Februaruy, 2016

Where: Walter Seaholm Drive

One sentence description of project :

2-D Mural painted directly on retaining wall along Walter Seaholm Drive

For CAD staff use only	<input checked="" type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Arts Commission Review	<input checked="" type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Tax Exempt	Insurance Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$ <u>3,000</u>	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input type="checkbox"/> General Liability
Control Number <u>16C131SP</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 The Austin Fine Arts Alliance, Inc	Federal Tax I.D. 74-2538787	Other Common Name Art Alliance Austin

Official Mailing Address PO Box 5705		City Austin	State TX	Zip 78763	
Physical Mailing Address 211 E 7 th St. Ste. 102L		City Austin	State TX	Zip 78701	
Telephone 512-609-8587	District Number 9	Website (URL) http://www.artallianceaustin.org/			
Applicant Contact/Project Director (<i>Not the same as Board Chair</i>) Asa Hursh		Title Executive Director			
Address 211 E 7th St. Ste. 102L		City Austin	State TX	Zip 78701	
Telephone 512-820-9429		Email ahursh@artallianceaustin.org			
Board Chair (<i>Not the same as Applicant Contact/Project Director</i>)		Title			
Address		City	State	Zip	
Telephone		Email			
Sponsored Contact/Project Director Josef Kristofoletti		Title Artist			
Address 7152 Chimney Cors		City Austin	State TX	Zip 78731	
Telephone 617-515-1720	District Number 10	Email jkristo@gmail.com			
See Page 16 for Race Codes					
Applicant Race Code		Sponsored Race Code W	Project Race Code 99		
Section 3: Operating Budget History – (Arts organization or sponsored project)					
	FY 11–12 Actual (CASH only)	FY 12–13 Actual (CASH only)	FY 13–14 Actual (CASH only)	FY 14–15 Projected/Actual (CASH only)	FY 15–16 Proposed (CASH only)
Revenue	25,100	7,680	12,060	16,000	22,450
Expenses	8,750	2,225	2,830	3,020	6,825
Section 4: COA Funding History - (Arts organization or sponsored project information)					
	2011-2012		2012-2013		2013-2014
COA Funding	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Was this project funded previously under a different organization name or sponsor? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No					
If yes,	Year:	Name:			
Section 5: Proposed Budget					
The budget MUST balance. Total income (line 12) MUST equal total expenses (line 24). Round all budget figures to the nearest whole dollar.					

16 01 31 SP

PROJECT INCOME	CASH	IN-KIND	TOTAL
EARNED INCOME			
1. Total Admissions			
2. Total Other Earned Income			
3. TOTAL EARNED INCOME (Add Lines 1 and 2)			
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)	\$15,470.00		\$15,470.00
5. Total Public Support (Government Grants)			
6. Total Other Unearned Income			
7. Applicant Cash			
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)			
9. COA Request Amount	\$3,000.00		\$3,000.00
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)			
11. Total In-Kind Support (must equal In-Kind line 24)			
12. TOTAL INCOME (Add Lines 10 and 11)	\$18,470.00		\$18,470.00
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs	\$1,500.00		\$1,500.00
14. Artistic Employee Costs	\$8,000.00		\$8,000.00
15. Administrative Non-Employee Costs			
16. Artistic Non-Employee Costs			
17. Travel	\$3,400.00		\$3,400.00
18. Space Rental			
19. Equipment Rental			
20. Supplies and Materials	\$2,970.00		\$2,970.00
21. Marketing and Promotion			
22. Production/Exhibit Costs	\$2,000.00		\$2,000.00
23. Other	\$600.00		\$600.00
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	\$18,470.00		\$18,470.00

Budget Itemization

Attachment 2
Art Alliance Austin

PROJECTED INCOME		CASH	IN-KIND	TOTAL
Unearned Income				
Line 1.	Total Private Support	\$15,470 p		
Line 8.	Total Unearned Income			\$15,470
Line 9.	COA Request Amount	\$3,000 p		
Line 10.	Total Cash Income	\$18,470 p		
Line 11.	Total In-Kind Income			
Line 12.	TOTAL INCOME			\$18,470

PROJECTED EXPENSES		CASH	IN-KIND	TOTAL
Line 13.	Administrative Employee Costs			
	Design and Installation Cost Contingency	\$1,500 p		
				\$1,500
Line 14.	Artistic Employee Costs			
	2 artists working with 3 assistants	\$8,000 p		
				\$8,000
Line 17.	Travel			
	Flight and Transportation	\$1,200 p		
	Hotel, double room. 12 days	\$1,200 p		
	Food, 2 people, 12 days	\$1,000 p		
				\$3,400
Line 20.	Supplies and Materials			
	Poster Stencil Printout	\$1,620 p		
	25 Gallons of paints	\$1,000 p		
	Cutting Implements	\$100 p		
	5 lbs. CMC Powder	\$100 p		
	Brushes, rollers	\$150 p		
				\$2,970
Line 22.	Production/Exhibit Costs			
	Design Fee	\$2,000 p		
				\$2,000
Line 23.	Other			
	Insurance	\$600 p		
				\$600
Line 24	Total Cash Expenses	\$18,470		
	Total In-Kind Expenses			
	TOTAL EXPENSES			\$18,470

(p) Projected

160318P

Section 6: Internet Accessible Documentation

Internet Link:

<http://kristofolletti.com/>; <http://www.artallianceaustin.org/>; <http://stenlex.net/>;
<http://www.seaholm.info/>; <http://www.seaholmevents.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.

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- ☒ Attachment 6 Board List
- ☒ Attachment 7 IRS 990 (first page only)
- ☒ Attachment 8 DOCUMENTATION
- ☒ Attachment 9 Americans with Disabilities Act Quiz
- ☒ Attachment 10 Insurance Information Form

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

Mailing and Delivery Instructions

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

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

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

Applications should be sent or delivered to the following address:

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

Section 7: Assurances

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

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1. The activities and services for which financial assistance is sought will be administered by the applicant organization;
2. Any funds received as a result of this application will be used solely for the project described;
3. The applicant has read, understands, and will conform to the intent outlined in the Community Initiatives Funding Program Guidelines;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(j) of the National Foundation of the Arts and Humanities Act of 1965, with Section 504 of the Rehabilitation Act Amendments of 1974, with Title IX of the Education Amendments of 1972, with the Americans with Disabilities Act of 1990, with the Age Discrimination Act of 1975, and with the Drug Free Workplace Act of 1988;
5. The applicant will comply with Section 10(7)(b) of the Texas Commission on the Arts' Enabling Legislation, which prohibits the TCA and its grantees from knowingly fostering, encouraging, promoting, or funding any project, production, workshop, and/or program which includes obscene material as defined in Section 43.21 Penal Code of Texas;
6. The applicant is a nonprofit project as defined by the I.R.S.;
7. The application has been duly authorized by an authorized official for the applying organization, a principal of the organization with legal authority to certify the information contained in the application and sign contracts for the organization; he/she must read and guarantee the compliance of the organization with the requirements listed. Sponsored applications must be signed by the principal of the nonprofit umbrella organization with legal authority to certify the information contained in the application and a representative of the sponsored group/individual;
8. The applicant understands that the City of Austin actively reviews and evaluates all aspects of the programs and processes and incorporates changes which may occur at any time throughout the funding calendar. Cultural Arts Division staff will provide updates on changes as they are adopted;
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 11/2/15

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

Asa Hursh

Exec Dir.

name (typed)

title

signature

date

Sponsored

Organization/Group/Individual (if applicable)

Josef Kristofletti

Curator

name (typed)

title

signature

date

City of Austin

name (typed)

title

signature

date

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Seaholm Retaining Wall Mural

Attachment #1: Narrative

The Proposed Seaholm Retaining Wall Mural is a multi-functional large-scale mural that will span 300 feet along the newly constructed Walter Seaholm Drive. This street runs parallel with the railroad tracks that the 300-foot retaining wall is supporting. The proposed mural location can be seen in images in Attachment 8, Documentation. Upon city approval, this project is planned to commence February 1, 2016. It will take approximately two weeks to complete. Josef Kristofolletti is a local, Austin based artist. He will be collaborating with the European Duo, formally known as Sten Lex. The European Artists, Manuel Butti and Alessandra Stanisci will work with Kristofolletti to create a mural that Austin Residents and Visitors alike will enjoy.

①

Walter Seaholm Drive was strategically placed to serve as a connecting street to Cesar Chavez, Sandra Muriada Way, and W 3rd Street. This newly constructed street serves as an integral component to the recently developed Seaholm Power Plant and mixed-use redevelopment. Not only is it a thoroughfare to downtown residents in vehicles, It is also a new point of access for pedestrians to access the world famous Town Lake Hike and Bike Trail. There is a large sidewalk along the retaining wall, where pedestrians can get a close up look and experience of the large mural.

②

In order to produce and present quality work that contributes to the unique artistic and cultural landscape in Austin, Kristofolletti/Sten Lex will carefully plan and draft mockups of the mural. This large-scale opportunity is not one that many artists would be able to conquer. However, Sten Lex has mastered what they call "Stencil Poster." It is a unique technique that derives from the union of the two main techniques of street art: Stencil and Poster. They have become masters of their trade and have completed this technique on the sides of buildings and walls all over the world. Kristofolletti too has become a master of mural paintings. His murals primarily address ideas about nature, technology, space and architecture.

③

This proposed mural project is using artists who have had positive experiences going into underserved communities and creating vibrant works of art that have served as a point of unity and happiness to those who see and experience it.

④

The applicant, Art Alliance Austin, is a well-known local nonprofit whose mission is to connect people with art throughout the city. Art Alliance Austin and the Kristofolletti/Sten Lex collaboration have created projects within and under budget. The professional manner is unparalleled.

⑤

The way to measure this projects effectiveness will be by comparing the finished product to the exposed, unfinished retaining wall. Visual appeal is imperative to the project, as the ultimate goal is for human enjoyment.

⑥

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Through its development efforts, the Seaholm Development team and Austin Fine Arts Alliance have garnered a very close relationship with the Downtown Austin Alliance (DAA) and the city of Austin, Chamber of Commerce. If necessary, the applicant will reach out to those organizations in order to collect applicable data.

Austin Fine Arts Alliance does have past experience and is capable of managing the administrative and financial aspects of this project, and projects of this magnitude.

The Proposed Projects main purpose is to add beauty to a uniquely constructed retaining wall. Viewing this mural is free and therefore will serve the community simply by taking presence along Walter Seaholm Drive.

The proposed Seaholm Mural is in a prominent and growing area, local residents and tourists alike will get to enjoy the mural when visiting the Seaholm Power Development. The Seaholm Developers have worked with a number of Public Relations and Community Engagement groups in the past, and will work with them to schedule an unveiling event and get the word out for the unveiling of this mural. Since the mural is free, and not interactive, there will be no steps taken to make it accessible to audiences with disabilities or economically disadvantaged audiences.

The artists require minimal accommodations and there will be no need to partner with any tourism industry to attract audiences.

The retaining wall along Walter Seaholm Drive is unique in itself. Adding a mural to the wall will bring a point on insight and intrigue to an already amazing piece of construction.

Because it
is already
accessible to
All audiences

Attachment #3: Organizational History

Josef Kristofoletti is artist and curator living in Austin, TX. His work focuses on projects in the public space with site-specific murals. He was born in Nagyvarad, Romania in 1980. He has lived in Austin, TX since 2010 with his wife Amy and their son. Kristofoletti received a BFA from the School of the Art Institute of Chicago in 2003. He received a dean's scholarship to study painting at Boston University where he received a BFA in 2007. He lived in Montecastello di Vibio, Italy, between 2003-05, studying art and worked as an assistant school administrator at the International School of Painting, Drawing, and Sculpture. He studied under John Walker, Sheridan Guston, Bruce Gagnier, Don Southard, and Eric Holzman. While a graduate student at Boston University he was cofounder of Boston Young Contemporaries, one of the largest regional art competitions in the east coast, currently in its 9th year. As a graduate student he taught drawing at Boston University with Hugh O'Donnell and Hannah Barrett. He also worked as a gallery assistant at the Student Union Gallery.

Starting in 2007 Kristofoletti was part of the art collaborative Transit Antenna, a mobile living experiment that traveled throughout the United States to do art projects, performances, and public interventions. The collaborative was initially funded in part by Deitch Projects in New York City. The collective traveled around the country for two years on a retired Philadelphia city transit bus that was converted to run on vegetable oil. The collaborative took part in art exhibitions and various other events along their journey. Kristofoletti has been a visiting artist and lecturer at Louisiana State University in Baton Rouge, LA, Mt. Holyoke College in South Hadley, MA, and he was a lecturer at the Transcultural Exchange Conference in Boston, MA.

Kristofoletti's work is primarily made up of mural paintings that address ideas about nature, technology, space and architecture. He was an artist in residence at CERN, the European Organization for Nuclear Research. His work has appeared in various media including Wired Magazine, PBS NewsHour, New York Times, The Guardian, Boston Globe, Fast Company, Huffington Post, and Symmetry Magazine. In 2013 he represented the United States at the Bienal del Sur, in Panama City, Panama. Since moving to Austin, Kristofoletti has worked for film director Robert Rodriguez in the renovation and expansion of the historic Austin residence of Pemberton Castle. He worked with Andi Shull to create HOPE Outdoor Gallery, the city's largest graffiti park on a temporarily abandoned lot. Kristofoletti was the first artist to paint a mural on the site. He has painted a mural on Space12, a community space used by various organizations in East Austin. He worked on a site-specific mural installation for the office of Gensler Architects in the W Austin. He has created a mural for Metropolitan Gallery, an art consultant company with an office in the Canopy building. His most recent mural was created for the Castilian residence building on the UT campus. His current project is working as part of Drawing Lines, an Austin city-wide public art project that is happening in conjunction with the redistricting of the city. He is doing work to represent district 6, for his project he is working with tech companies in the district and a robotics team at UT to build a robotic 2D printer that will be able to print architectural large scale images on the side of buildings.