

## **Community Initiatives FY 16 Recommendations**

### **January**

#### **16 CI 30 SP, Fuse Box Austin/Natalie George Productions**

Recommended for Funding as an Unincorporated Group

The group will present “The Hotel Vanya, or A Metaphysical-Paradigm at the End of Everything”, an original play by Austin playwright Tim Braun, dealing with gentrification, mental health, and an ever changing world. The event will take place at Salvage Vanguard Theater in District 1. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

#### **16 CI 32 SP, ARCOS Foundation for the Arts, Inc./Magdalena Riley**

Recommended for Funding as an Individual Artist

The artist will present “US Kids Are Alone In The House”, a 3-part dance work for three women combining soft sculpture elements with theater and contemporary dance. The event will take place Salvage Vanguard Theatre in District 1. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

#### **16 CI 33 SP, Austin Creative Alliance/International Multicultural Community**

Recommended for Funding as an Unincorporated Group

The group will present The International Multicultural Community Festival. The event will take place at Pan American Recreation Center in District 3. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

#### **16 CI 34, Line Upon Line Percussion**

Recommended for Funding as a 501 (c) 3 Organization

The Organization will present a weeklong 80<sup>th</sup> birthday celebration for Steve Reich, “America’s greatest living composer” (The New York Times). The percussion concerts will take place at the Dougherty Arts Center in District 9 and Salvage Vanguard Theatre in District 1. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$7,500 award.

#### **16 CI 35 SP, Austin Creative Alliance/One Ounce Opera**

Recommended for Funding as an Unincorporated Group

The group will present Fresh Squeezed Ounce of Opera (FSOO), a series highlighting new 10-15 minute short operas or complete opera scenes written in the past two years, curated from an open call for compositions. The event will take place at Museum of Human Achievement in District 3. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

**16 CI 36 SP, Austin Creative Alliance/NunaMaana**

Recommended for Funding as an Unincorporated Group

The group will present “The Spring Search for the Fool King”, an interactive dance performance. The event will take place at Tillery Place in District 3. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.

**16 CI 37 SP, Austin Creative Alliance/Verge Art Events**

Recommended for Funding as an Unincorporated Group

The group will present a large-scale fine art show and music, showcasing over 20 local artists and musicians. The event will take place at The Texas Federation of Women’s Clubs in District 9. The project addresses the criteria and the budget shows enough expenses to meet the matching requirement for the recommended \$3,000 award.



Cultural Arts  
Division  
CITY OF AUSTIN

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

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16 CI 3Q SP

Fusebox Festival (Fuse Box Austin)  
**Hotel Vanya**

**\$ 3,000 Requested**

Submitted: 1/2/2016 3:44:10 PM (Pacific)

**Project Contact**

Brad Carlin

[brad@fuseboxfestival.com](mailto:brad@fuseboxfestival.com)

Tel: 512-800-3066

**Additional Contacts**

[natalieproductions@gmail.com](mailto:natalieproductions@gmail.com)

**Fusebox Festival (Fuse Box Austin)**

2023 East Cesar Chavez  
Austin, TX 78702

**Managing Director**

Brad Carlin

[brad@fuseboxfestival.com](mailto:brad@fuseboxfestival.com)

Telephone 512-800-3066

Fax

Web [www.fuseboxfestival.com](http://www.fuseboxfestival.com)

**Additional Information**

**AUTHORIZING OFFICIAL**

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

**1. First Name**

Amy

**2. Last Name**

Holloway

**3. Title**

Board Chair

**4. Email**

[amy@avalanchconsulting.com](mailto:amy@avalanchconsulting.com)

**5. Street Address**

101 West 6th Street #612

**6. City**

Austin

**7. State**

TX

**8. Zip/Postal Code**

78701

16 C1 30 SP

**District Number**

**9. Applicant Organization District Number**

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**APPLICANT RACE CODE**

**10. Applicant organizations select an option based on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.**

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☒ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

**FISCAL SPONSOR ELIGIBILITY**

**11. Does your organization meet the following fiscal sponsor eligibility criteria?**

*Please check all that apply. You are not required to serve as a fiscal sponsor even if you meet all the eligibility criteria. This question is for internal Cultural Arts Funding Program purposes only.*

- ☒ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)
- ☒ Been in existence for a least one year prior to application due date
- ☒ Your board meets at least 3 times per year
- ☒ Annual Operating Budget of at least \$50,000 as evidenced by the most recently completed Form 990
- ☒ Salaried Executive Director
- ☐ Our organization does not meet any of the above criteria

**Section II. Eligibility**

**1. Please select the item that best describes you/your organization.**

*If you are fiscally sponsored, please answer for your sponsored group or if you are an individual artists select the individual artist statement. If none of the statements apply to you then you are unfortunately not eligible to apply for funding.*

- ☐ An incorporated, tax exempt, 501(c) ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An incorporated, tax exempt, 501(c) NON-ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An INCORPORATED (registered with the State of Texas as a non-profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programs and APPLYING UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☒ An UNINCORPORATED (not registered with the State of Texas as a Non-Profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic /cultural programming and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ An INDIVIDUAL ARTIST residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of ONE YEAR PRIOR to the application submittal date and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ None of the above

**2. When did your organization or if you are an individual artist, you, locate to Austin or its Extra Territorial Jurisdiction (ETJ)? This can be your incorporation date.**

*Please provide the month and year.*

2011

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

- ☒ Yes

☐ No

16 C1 30 SP

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

05/26/2016 Start Date (MM/DD/YYYY)

06/12/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

**7. Are you a new applicant?**

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

☐ Yes

☒ No

**Section III. Application Questions**

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

**1. Is this application for a Sponsored Project**

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

☒ YES

☐ NO

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

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

Natalie George Productions

**3. Sponsored Project Contact Information - FIRST NAME**

Natalie

**4. Sponsored Project Contact Information - LAST NAME**

George

**5. Sponsored Project Contact Information - EMAIL**

nataliegeorgeproductions@gmail.com

**6. Sponsored Project Contact Information - TELEPHONE**

512-415-5017

**7. Sponsored Project Mailing Address - ADDRESS**

1206 Frontier Valley Dr

**8. Sponsored Project Mailing Address - CITY**

Austin

**9. Sponsored Project Mailing Address - STATE**

Tx

**10. Sponsored Project Mailing Address - ZIP/POSTAL CODE**

78741

**11. Sponsored Project DISTRICT NUMBER - Enter your organization's City of Austin voting district number (effective January 1, 2015). You can access district location via the interactive map at <http://www.austinredistricting.org/maps/interactive-final-map>**

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

- ☐ 1
- ☐ 2
- ☒ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

16 C 308

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

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☒ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

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

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

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

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

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

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

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

#### Narrative Part I - Project

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

"The Hotel Vanya, or A Metaphysical-Paradigm at the End of Everything" is an original play by Austin playwright Tim Braun, dealing with gentrification, mental health, and an ever changing world. The play will premier in Austin May 26th - June 5th at Salvage Vanguard Theater, 2803 Manor Road Austin Tx, 78722, District 1. Shows at 8pm.

Hotel Vanya is current project of Natalie George Productions and will be directed by Dallas Tate and star Gricelda Silva, Jeff Mills, Robert Pierson, Noel Gaulin, Katy Taylor, and Zac Carr.

16 C1308P

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

Austin has long been a cultural center for artists. It has, historically, never been in a great hurry to expand or sprawl. Over the past ten years this attitude has waned. New condominiums have been constructed to accommodate the influx of workers for the technology industries that now call Austin home. While some argue this city's demographic flips and real estate booms clear the path for economic growth, these advances more often than not, demolish a community's history, it's memory, it's soul. This push and pull of advancement vs the preservation of cultural history is something we are interested in. What is the role of an individual or a community inside of this inertia? How do we walk together, towards advancement, our history in tow?

**Narrative Part II - Artistic/Cultural Merit**

**17. Artistic/Cultural Merit 1 - How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?**

In 2011 Natalie George decided to create Natalie George Productions to focus on producing work with local artists. Seeking out projects who's themes or ideas created a greater local conversation. Often choosing works that are created or driven by a single artist or artists unaffiliated with a venue or company. Hoping that each project will bring together a different collaborative team, discover new places to be considered venues, and learn new approaches to creating performance. The of NGP is to be nimble and adaptable to grow and change with the city while becoming a company that people can associate with high quality performance in Austin.

**18. Artistic/Cultural Merit 2 - To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?**

Starting with an organic, character based world and slowly weaving various sounds, colors, and images into the text to create complex settings that are at once fantastic, and over imagined. With this, the work is designed to invite and inspire collaboration, to be accessible to other artists to bring their own vision and ideas, and for the work to be produced in alleyways and concert halls, subway cars and studios, church basements and barns.

The venue for Vanya, Salvage Vanguard Theatre, is accessible to those with physical impairments, as well as to those who are economically disadvantaged. SVT is centrally located in Austin's Central East Side, a cultural hub that is easily accessible via mass transit.

**Narrative Part III - Administrative Capability**

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

George has a track record of producing work professionally in Austin and New York City. As the former Producer of Fusebox, she is fully equipped to meet the demands of getting new work from the page to the stage. Fusebox has an annual operating budget of \$500,000, insuring George's ability to manage a project such as The Hotel Vanya (\$13,500). The marketing and networking skills required to produce an arts festival of this size also lend themselves to ensuring her ability to meet any challenges producing Vanya might present. In 2011 George and Jeff Mills were awarded city funding to produce new play spacestation1985, which was a huge success. They raised over \$5,000 in an online funding campaign, had packed houses, and great reviews.

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

By evaluating the makeup of the audience. Namely, is the audience's profile diverse (racial, ethnic, geographic and economic)? What portion of the audience are tourists and of those how many are in town specifically for this production? This will be achieved from administering an audience survey as well as data collection from box office information such as the zip codes of patrons, etc.

Through the realization of continued collaboration and support with local artists and organizations/venues.

Through proper monitoring of the project budget. Are the artists being paid what they were guaranteed? Are other costs met? Are connections with organizations and artist being made, thus raising in-kind donations and creative connections?

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

This will be achieved from administering an audience survey as well as data collection and analysis from box office information such as the zip codes of patrons, etc. We will also have an online survey that will be sent out to those that purchase tickets on line.

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

*If not Applicable please type 'N/A'*

The Fusebox Festival with an annual budget of 500,000 and a highly skilled staff is will be able to manage and oversee the administrative and financial aspects of this project.

Fusebox believes the incubation and support of smaller projects beyond the scope of the festival helps the organization cultivate a vital cultural landscape that strengthens the profile of our city as a home for creative enterprises.

**Narrative Part IV - Economic, Cultural, and Social Impact**

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

We believe that the conversation about gentrification and city growth/change among artists is a very vital and needed one. The fact that SVT will be closing its doors for these exact reasons just 3 weeks after the show closes is proof of that. We hope this show will spurn a constructive conversation about all the changes happening in East Austin. The growth of this city is an exciting and challenging time and as the play points out a crucial time to talk about history and soul of said place.

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

16 C13088

George will announce Hotel Vanya locally to radio, print and online publications: KUT, KOOP, KVRX, KGSR, The Austin Chronicle, The Onion, The Daily Texan, Nokoa, The Austin American-Statesman, Austin Daze. Braun will work with George to create a multifaceted social media presence including Facebook, Twitter, Instagram, Pinterest, and Vine. Lastly, postcards, fliers and posters will be distributed locally to theaters, dance studios, record stores, coffee shops and other viable commercial spaces in an effort to attract a broad range of new audience. Our promotion strategies mentioned above will reach hundreds of thousands of residents in all parts of the city, as well as utilize targeted outlets reach the thousands of visitors in Austin

**25. Economic, Cultural, and Social Impact 3 - How is the proposed programming/project accessible to audiences with disabilities?**  
The venue for Vanya, Salvage Vanguard Theatre, is accessible to those with physical impairments, as well as to those who are economically disadvantaged. SVT is centrally located in Austin's Central East Side, a cultural hub that is easily accessible via mass transit.

We will have 2 performances with an American Sign language Interpreter. Robert Pierson, one of our actors who is also a teacher at the school for the blind, is helping us to create an accessible audience space for his students and others to enjoy the show.

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

SVT is centrally located in Austin's Central East Side, a cultural hub that is easily accessible via mass transit.

We will have 2 pay-what-you-can performances.

**27. Economic, Cultural, and Social Impact 5 - Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?**

We will share our postcards and flyers with area hotels and motels. We will list the show details on Now Playing Austin and other To-Do in Austin websites.

With the help of our sponsor, Fusebox, we will have access to a large email list of theirs as well as connections to local hotels/motels that they have established over the last 11 years of the festival.

## Organizational History

**28. Please indicate in which years (if any) COA Funding was received.**

*If applicable, please indicate the dates that the fiscally sponsored organization has received funding, not the fiscal sponsor.*

- ☒ 2011-2012  
☐ 2012-2013  
☐ 2013-2014  
☐ 2014-2015  
☐ Have not received funding in the last 5 years

**29. Was this project funded previously under a different organization name or sponsor?**

- ☒ NO  
☐ YES - Please use the 'explain' box, to the right, to indicate in what year and under what name, explain:

**30. Organizational History - Provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.**

*If application is on behalf of a sponsored individual or (un)incorporated group this information should reflect that individual, group, or organization, leaving the final paragraph for description of the applicant (fiscal sponsor).*

Natalie George is a designer, producer, and artist based in Austin, TX. She is the founder and Executive Producer of Natalie George Productions, an award winning lighting designer, and Events Manager. After studying Theater Arts at St. Edward's University, Natalie began to work as a freelance lighting designer and stage manager around Austin and beyond. Quickly her design work became her full time focus designing for Salvage Vanguard Theater, Rude Mechs, Mary Moody Northen Theater, The O'Neill Theater Center, and many more. After several years of being design focused, she wanted to hone in on managing and producing performances and events. Finding that her love of managing and organizing paired well with her artist ventures, she decided to put her design work on hold to help start and grow the Fusebox Festival. From 2009 to 2013 she worked full time as the Producing Director of Fusebox. Natalie continued to expand her skills and vision by producing her own new works. Producing credits include the short film, The Runner, which was selected by the Austin Film Festival to be screened in 2011 and new plays Sad, Sad, Sad and spacestation1985. Both plays were produced in Austin and New York. She is currently working on a web-series called FUN CLUB and new play, The Sun and Moon Project. While she enjoys working in other cities, Natalie's love of all things Austin keeps her rooted here. To this point, Natalie will use Austin as home base for her budding production company, Natalie George Productions, which will expand her vision to include events.

About Fusebox:

Mission

Fusebox champions new and innovative works across a variety of different art forms to catalyze audiences, ideas, and conversations.

History/Programs

For eleven years, Fusebox has presented a diverse body of work, including visual art, music, literature, theater, dance, and everything in between. The intention is to create a dynamic platform for different artists from different backgrounds (different artistic disciplines/different geographies) to come together to share ideas and present work. Fusebox has grown into a citywide event of international significance, with over 30,000 people attending the 10 day festival. Fusebox takes place in over twenty venues in central and east Austin. In addition to the artistic programming, we have launched a series of initiatives to help further spark conversation, including the creation of an arts writing symposium, a series of lunch-time panel discussions, a technology in performance series, a food and art series (which pairs artists and chefs), a site-specific music series, and a residency program (Machine Shop).



16 C1 30 8P

## Online Documentation

31. In lieu of or in addition to hard copy documentation (Attachment #5 on the Documents Tab), you may provide one (1) web link for documentation located online.  
*The link provided here should serve as either a replacement for the hard copy documentation, or as a supplement. If you do not wish to provide a link enter 'N/A' below and be sure to upload documentation in the Documents Tab*  
[www.natalieproductions.com](http://www.natalieproductions.com)

## Section IV. Budget and Activity Summary

### OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 9,500	\$ 7,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 13,500
Expenses	\$ 9,500	\$ 7,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 13,500
Total	\$ 0	\$ 0			\$ 0

### PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
<b>Earned Income</b>		
1. Total Admissions	\$ 4,000 10 performances x 40 seats \$10 a ticket	\$ 4,000
2. Total Other Earned Income	\$ 0	\$ 0
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 4,000</b>	<b>\$ 4,000</b>
<b>Unearned Income</b>		
4. Total Private Support (Corp, Foundation, Individual)	\$ 5,000 online fundraising campaign \$3200 3 private donors @ \$600each	\$ 5,000
5. Total Public Support (Government Grants)	\$ 0	\$ 0
6. Total Other Unearned Income	\$ 0	\$ 0
7. Applicant Cash	\$ 600	\$ 600
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 5,600</b>	<b>\$ 5,600</b>
9. COA Request Amount	\$ 3,000	\$ 3,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 12,600</b>	<b>\$ 12,600</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 900	\$ 900
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$	\$ 0
<b>Total</b>	<b>\$ 13,500</b>	<b>\$ 13,500</b>

### PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL   Description
13. Administrative Employee Costs	\$	\$	\$ 0
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$	\$	\$ 0
16. Artistic Non-Employee Costs	\$ 8,000	\$	\$ 8,000 1 Director @ \$800 1 Playwright @ 700 1 Stage Manager @ \$750 5 Actors @ 700 3 Designers @ 750
17. Travel	\$	\$	\$ 0
18. Space Rental	\$ 1,300	\$ 300	\$ 1,600 SVT rental 3 rehearsals in-kind and 8 performances @ 162.50each
19. Equipment Rental	\$ 1,500	\$ 200	\$ 1,700 Lighting-\$700 Lighting in-kind-\$200 Sound-\$400

				Video-\$400
20. Supplies and Materials	\$ 1,000	\$ 400	\$ 1,400	Costumes \$800 Props \$200 Set In-kind \$400
21. Marketing and Promotion	\$ 800	\$	\$ 800	poster - 200 postcards - 350 radio ads - 250
22. Production/Exhibit Costs	\$	\$	\$ 0	
23. Other	\$	\$	\$ 0	
24. TOTAL EXPENSES	\$ 12,600	\$ 900	\$ 13,500	
Total	\$ 12,600	\$ 900	\$ 13,500	

### Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Hotel Vanya	May 26th - June 5th, 2016	Salvage Vanguard Theater	2803 Manor Rd Austin, TX 78722	1
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					1

### Section V. Documents

#### Documents Requested \*

PROOF OF TAX EXEMPT STATUS - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable items: articles of incorp, bylaws, or proof of sales tax exemption

SPONSORED ONLY - PROOF OF TEXAS STATE INCORPORATION - Sponsored entities wishing to apply as a sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).

BOARD LIST - Provide a roster of your governing board, including names, e-mail and mailing addresses, telephone numbers, professions or areas of expertise, and ethnic make-up.

FORM 990 - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. SPONSORING ORGANIZATIONS AND 501(c) APPLICANTS -

DOCUMENTATION - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION (Question 31).

INSURANCE ASSESSMENT FORM This form will be used to determine your Insurance requirements.  
[download template](#)

Accessibility Assessment

Required?

Attached Documents \*



[IRS letter](#)



[Board List](#)



[990](#)



[Vanya poster](#)

[Vanya support letter](#)

[spacestation1985 postcard](#)

[Vanya support letter 2](#)

[Letter of Intent](#)

[Bios](#)

[NG Resume](#)

[Pretty Bee postcard](#)



[Insurance](#)



[ADA Quiz](#)

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ASSURANCES - . Provide the signature of the authorized official, or board designee, including the date signed. Also provide the signature of the sponsored individual/organization/group if applicable.

[download template](#)[Assurances.](#)

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Application ID: 48869

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Cultural Arts  
Division  
CITY OF AUSTIN

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

ARCOS Foundation for the Arts, Inc.  
**Us Kids Are Alone In The House**

**\$ 3,000 Requested**

Submitted: 1/3/2016 11:54:42 AM (Pacific)

**Project Contact**

Magdalena Riley  
[magdajriley@gmail.com](mailto:magdajriley@gmail.com)  
Tel: 512.554.7462

**Additional Contacts**

chriscogburn@gmail.com, e.gionfriddo@arcosdance.com,  
eliotfisher@gmail.com

**ARCOS Foundation for the Arts, Inc.**

3111 Parker Lane, #196  
Austin, TX 78741

Telephone 860.983.5974  
Fax N/A  
Web [arcosdance.com](http://arcosdance.com)

**Executive Director**

Erica Gionfriddo  
[e.gionfriddo@arcosdance.com](mailto:e.gionfriddo@arcosdance.com)

**Additional Information**

**AUTHORIZING OFFICIAL**

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

**1. First Name**

Charles

**2. Last Name**

Brown

**3. Title**

President

**4. Email**

[cbrownatx@gmail.com](mailto:cbrownatx@gmail.com)

**5. Street Address**

217 S Lamar Blvd, #218

**6. City**

Austin

**7. State**

Texas

**8. Zip/Postal Code**

## District Number

## 9. Applicant Organization District Number

- ☐ 1  
☐ 2  
☐ 3  
☐ 4  
☐ 5  
☐ 6  
☐ 7  
☐ 8  
☐ 9  
☐ 10  
☐ ETJ

## APPLICANT RACE CODE

10. Applicant organizations select an option based on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.

- ☐ A - 50% or more Asian  
☐ B - 50% or more Black/African-American  
☐ H - 50% or more Hispanic/Latino  
☐ N - 50% or more American Indian/Alaska Native  
☐ P - 50% or more Native Hawaiian/Pacific Islander  
☒ W - 50% or more White  
☐ M - Majority ethnic minority/multi ethnic  
☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

## FISCAL SPONSOR ELIGIBILITY

## 11. Does your organization meet the following fiscal sponsor eligibility criteria?

Please check all that apply. You are not required to serve as a fiscal sponsor even if you meet all the eligibility criteria. This question is for internal Cultural Arts Funding Program purposes only.

- ☒ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)  
☒ Been in existence for a least one year prior to application due date  
☒ Your board meets at least 3 times per year  
☒ Annual Operating Budget of at least \$50,000 as evidenced by the most recently completed Form 990  
☒ Salaried Executive Director  
☐ Our organization does not meet any of the above criteria

## Section II. Eligibility

## 1. Please select the item that best describes you/your organization.

If you are fiscally sponsored, please answer for your sponsored group or if you are an individual artists select the individual artist statement. If none of the statements apply to you then you are unfortunately not eligible to apply for funding.

- ☐ An incorporated, tax exempt, 501(c) ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date  
☐ An incorporated, tax exempt, 501(c) NON-ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date  
☐ An INCORPORATED (registered with the State of Texas as a non-profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programs and APPLYING UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization  
☐ An UNINCORPORATED (not registered with the State of Texas as a Non-Profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic /cultural programming and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization  
☒ An INDIVIDUAL ARTIST residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of ONE YEAR PRIOR to the application submittal date and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization  
☐ None of the above

## 2. When did your organization or if you are an individual artist, you, locate to Austin or its Extra Territorial Jurisdiction (ETJ)? This can be your incorporation date.

Please provide the month and year.

December 2010

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

☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

03/03/2016 Start Date (MM/DD/YYYY)

03/05/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

**7. Are you a new applicant?**

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

☒ Yes

☐ No

**Section III. Application Questions**

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

**1. Is this application for a Sponsored Project**

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

☒ YES

☐ NO

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

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

Magdalena Riley

**3. Sponsored Project Contact Information - FIRST NAME**

Magdalena

**4. Sponsored Project Contact Information - LAST NAME**

Riley

**5. Sponsored Project Contact Information - EMAIL**

magdajriley@gmail.com

**6. Sponsored Project Contact Information - TELEPHONE**

512.554.7462

**7. Sponsored Project Mailing Address - ADDRESS**

4427 Hank Ave.

**8. Sponsored Project Mailing Address - CITY**

Austin

**9. Sponsored Project Mailing Address - STATE**

Texas

**10. Sponsored Project Mailing Address - ZIP/POSTAL CODE**

78745

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

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

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

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☒ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

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

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☒ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

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

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

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

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

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

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

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

#### Narrative Part I - Project

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

Magdalena Riley's presentation of "US Kids Are Alone In The House" is a 3-part dance work for three women combining soft sculpture elements with theater and contemporary dance. The event takes place three nights: March 3, 4, 5, 2016 at Salvage Vanguard Theater located in East Austin at 2803 E. Manor Rd., 78722. Each of the three nightly shows begins at 8pm and lasts approximately 60 minutes. Principal artists include: Sara Paul, Alexa Capareda, Felicia McBride, Kelsey Oliver (dance), Magdalena Riley (Choreography), and Natalie George (lighting design). The work uses the experience and psychological landscape of being a kid alone at home with one's siblings as a jumping-off point to explore the theme of authority - its source and function.

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

- The project gives quality work to local dancers, a choreographer (Riley), lighting and sound designers - all of whom will benefit from working in a professional environment with appropriate compensation for a discerning, attentive audience.
- The piece gives Austin Community Ballet members a professional performance opportunity while widening its voice and purpose by introducing the co-op to the wider Austin community.
- By presenting contemporary ballet work with highly skilled dancers in an accessible, community friendly environment.
- The work weds elements of contemporary visual art with dance performance.
- Producing work that engages dancers, visual artists, musicians and theater artists.
- Supporting SVT through the rental process.

**Narrative Part II - Artistic/Cultural Merit****17. Artistic/Cultural Merit 1 - How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?**

- Riley is an accomplished dancer/choreographer with schooling that extends from Baltimore's Peabody Institute and School for the Arts to NYU's Tisch School of the Arts and The New College of Florida.
- Through her professional dance background and adept costuming and set building, Riley utilizes a visual language that sets her apart from other Austin choreographers. Sophisticated costuming and soft sculpture elements create unique production values that provide an entrance into dance for a large and diverse audience.
- Riley has performed and presented new work locally at Off Center (No Assurance, 2012; A Long and Boring Story With No Words, 2014), The Galaxy Studio Theater (All Things Animate, 2014), and Frontera Fest (2015).

**18. Artistic/Cultural Merit 2 - To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?**

- Female choreographers are underrepresented in the dance world. Riley's seasoned choreography and costuming/building advances positive modeling for other women interested in embarking in dance and choreography. Riley's role as producer and leader in the production similarly demonstrates the ability for women to take lead roles in dance and all other creative fields. Similarly, the mostly female cast includes four female dancers and a lighting designer.
- Audience will be exposed to types of work not seen before and will experience professional-level work by highly-skilled contemporary ballet dancers in an accessible, relaxed, and fun atmosphere.
- All performances are sliding-scale admission with volunteer opportunities available.

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

- Magda co-founded Austin Community Ballet in 2013, which provides low cost advanced morning ballet classes to professional dancers in Austin. Responsibilities: secure/rent space for class, recruit/schedule teachers, public outreach, fiscal responsibilities (paying pianist/accompanist, teachers, publicity).
- 15+ years as an independent choreographer, making dance for others. Responsibilities include: costuming, securing venues, paying dancers and others associated with the project, advertising, collaborating with sound and light designers.
- Costuming a UT dance production single-handedly. Responsibilities: sourcing fabric and materials, communicating with 5 choreographers, scheduling fittings for 40+ dancers, overseeing costume staff.

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

1. Through the realization of continued collaboration/support with local artists and venues. Questions asked directly to artists/venues include: Is SVT interested in continuing to work with Magda Riley? Do audience and SVT show an increasing interest in the art and processes being produced? What components of the project are most valuable to the artists/crew involved? Is public interest in Austin Community Ballet's programs increasing?
2. Through proper monitoring of the project budget. Are artists' guaranteed fees met? Are other costs met? Are sources of revenue diversifying? Are connections with other organizations and artists being made, thus raising in-kind donations, creative connections and a more diverse audience/artist base?

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

Questionnaires will be used to evaluate the make-up of the audience in attendance. Demographics covered include: racial, ethnic, geographic and economic. Questions include: What portion of the audience are tourists and of those how many are in town specifically for this production? Zip codes will be captured to monitor audience location. Modes of arrival will be evaluated to monitor use of public transportation, walking/biking, or automobile. Race and ethnicity will be recorded. Questionnaires will be made available when online tickets are purchased through TicketLeap. Physical questionnaires will be made available at the beginning and end of each performance. Google Analytics will be used to track user origin and pages/media visited.

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

*If not Applicable please type 'N/A'*

As fiscal sponsor, ARCOS Foundation for the Arts, Inc. will successfully manage the administrative and financial aspects of this project. ARCOS was established in 2011 to serve as a forum to provide performance opportunities for highly trained young dancers, and has quickly evolved into a professional touring company that develops and performs original repertoire shows and evening-length multimedia productions internationally. ARCOS is also known for experimenting with non-traditional venues and providing high-quality workshops for dancers within the intermediate to professional level. This is Magda Riley's first project sponsored by ARCOS, the completion of which both ARCOS and Riley see as the beginning of a long, fruitful relationship.



## Narrative Part IV - Economic, Cultural, and Social Impact

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

- An intention of the production is to bring together disparate creative communities throughout Austin and to help facilitate future creative dialogue and inter-disciplinary collaboration.
- Riley teaches in several disparate environments including: Ballet Austin, UT, competition studios, and Austin Community Ballet. The production will bring several artists from said dance communities into contact with each other through their expected attendance.
- In addition, many theater, visual art, sound, and sculptural communities will be in attendance. Riley works closely with many in fields outside of dance including Theater Paper Chairs and Dimension Gallery.
- The production will prove to be accessible and entertaining for the general public.

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

Magda Riley, Austin Community Ballet, and participating artists will employ email lists of collectively over 3500 contacts locally and around the US. Riley will send press releases locally to radio, print and online publications including: KUT, KOOP, The Austinist, The Austin Chronicle, The Austin American-Statesman, Austin Daze and Now Playing Austin. Social media including Facebook/Twitter will announce the performance to followers in Texas and nationally. Postcards and color posters will be distributed to Austin theaters, dance studios, record stores, coffee shops and other viable commercial spaces in an effort to attract a broad range of new audience. Contacts in local Arts organizations (AFS, Paper Chairs, ARCOS) will share the event.

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

The Salvage Vanguard Theater is accessible to those with physical impairments and is 100% ADA compliant. Examples include:

- Wheelchair accessible seating is provided for up to at least five patrons, which is compliant to the ADA requirements of SVT's overall seating capacity.
- Mobility devices such as Segways, service animals, and wheelchairs have accessibility to SVT's two theater spaces, bathrooms, and foyer.
- The immersive, multi-media production will include a variety of media (sound, light, dance) for multiple sensorial and cognitive levels to engage and enjoy. For those with audio description needs and sign language interpreters, audience can contact Magda Riley and ARCOS beforehand to discuss and schedule appropriate providers.

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

SVT, the venue for Us Kids Are Alone In The House, is centrally located in Austin's central East Side, a cultural hub that is easily accessible via car, Car2Go, ride-share services, public transportation and walking/bicycle. Admission fees are kept low and are sliding-scale (\$15-25) to ensure that people from all economic backgrounds are able to participate as audience. Volunteer opportunities allow free admission for those with an economic need and/or an interest in assisting with production.

### 27. Economic, Cultural, and Social Impact 5 - Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?

Magda Riley will make a concerted effort to partner with local hotel/motel industries in order to attract a diverse constituency of out-of-town audience members. Postcards and color fliers announcing the event will be distributed to multiple hotel and motel chains and local franchises. Similarly, special discounted tickets will be offered to clients at several hotels including: The Driskill, Four Seasons, The Hilton, Hotel Saint Cecilia, San Jose Hotel, Hotel Ella, Kimber Modern, Heywood Hotel, The Casulo, and The Austin Motel. This outreach will continue to build upon Austin's reputation as a friendly and enriching tourist destination while advancing the city's profile as a site for forward thinking, contemporary work.

## Organizational History

### 28. Please indicate in which years (if any) COA Funding was received.

*If applicable, please indicate the dates that the fiscally sponsored organization has received funding, not the fiscal sponsor.*

- ☐ 2011-2012
- ☐ 2012-2013
- ☐ 2013-2014
- ☐ 2014-2015
- ☒ Have not received funding in the last 5 years

### 29. Was this project funded previously under a different organization name or sponsor?

- ☒ NO
- ☐ YES - Please use the 'explain' box, to the right, to indicate in what year and under what name, explain:

### 30. Organizational History - Provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.

*If application is on behalf of a sponsored individual or (un)incorporated group this information should reflect that individual, group, or organization, leaving the final paragraph for description of the applicant (fiscal sponsor).*

Magdalena Riley was born in Poland and relocated to Baltimore with her twin sister and mother in 1983. She started studying dance early at Baltimore's Peabody Institute and in fifth grade started taking free evening ballet classes at the city's outstanding public arts high school. Magda continued her dance training at The Baltimore School for the Arts and enjoyed intensive, intimate training and performance opportunities in the work of recognized choreographers. After a year at NYU's Tisch School of the Arts, Magda transferred to The New College of Florida in Sarasota where she began working with figurative soft sculptural elements. Following her schooling Magda spent eight years in San Francisco freelancing with choreographers, most notably Alonzo King, Arturo Fernandez, and Yannis Adoniu.

In 2010, Magda enjoyed her first major solo show of sculptural work at the Luggage Store Gallery's project space, The Luggage Store Annex. Soon after she relocated to Austin (December 2010) with her Houston-born and raised husband. Since moving to Austin, Magda has performed in the work

of David Justin, Arcos Dance, Christopher Swaim, and Michelle Ulerich. She has premiered and danced in her own work at The Off Center and at The Galaxy Studio Theater. Magda's 2013 trio, "Some People are This" appeared on critic Jonelle Seitz's Austin Chronicle Best-Of list.

In addition to performance, Magda teaches ballet in the BFA program at UT Austin, and at Dancer's Workshop in North Austin. Magda co-founded Austin Community Ballet in 2013, which provides low cost advanced morning ballet classes to professional dancers in Austin. Magda is also a costume designer and has contributed costuming work for: Dance Repertory Theater at UT, Sharon Marroquin, Rosalyn Nasky, Jennifer Hart, and Netta Yerushalmy. Her sculptural work continues to flourish; two soft sculptures were just chosen to be a part of The People's Gallery and will live at City Hall for all of 2016.

ARCOS combines choreography, theater, sound design, music, and interactive media to push past the lines that separate artistic disciplines and to innovate new forms of trans-media performance relevant to contemporary audiences. Founded in 2011 in Santa Fe, New Mexico by choreographers Curtis Uhlemann and Erica Gionfriddo and theater/video artist and composer Eliot Gray Fisher, ARCOS relocated to Austin, TX in 2013. ARCOS was a finalist in the 2012 MacCallum Choreography Festival in Palm Desert, California; was commissioned by SITE Santa Fe to create an interactive performance in conjunction with its installation The Pearl; and presented work at the 2014 CURRENTS International New Media Festival. The company's recent multimedia production The Warriors: A Love Story received the "Spirit of the Fringe" award at the 2014 Edinburgh Fringe Festival. Uhlemann, Gionfriddo, and Fisher were awarded artistic residency at prestigious programs in Oregon, Wyoming, and Nebraska to build new work for the 2014--15 season.

#### Online Documentation

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

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

#### Section IV. Budget and Activity Summary

##### OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 16,000	\$ 19,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 23,000
Expenses	\$ 16,000	\$ 19,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 23,000
<b>Total</b>	<b>\$ 0</b>	<b>\$ 0</b>			<b>\$ 0</b>

##### PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
<b>Earned Income</b>		
1. Total Admissions	\$ 3,000 Ticket Sales, 50 people x \$15-25 per ticket x 3 nights	\$ 3,000
2. Total Other Earned Income	\$ 0 N/A	\$ 0
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 3,000</b>	<b>\$ 3,000</b>
<b>Unearned Income</b>		
4. Total Private Support (Corp, Foundation, Individual)	\$	\$ 0
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 580 Magdalena Riley Dance Fund (\$580)	\$ 580
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 580</b>	<b>\$ 580</b>
9. COA Request Amount	\$ 3,000 Community Initiatives Individual Artist Award Amount (\$3000)	\$ 3,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 6,580</b>	<b>\$ 6,580</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 1,500 In-Kind, Production / Stage Manager, 3 shows at \$150ea @ \$450 In-Kind, Box Office Manager, 3 shows at \$100ea -- \$300 2 In-Kind Production Assistants x \$125/night x 3 nights -- \$750	\$ 1,500
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 8,080 \$3580 Cash + \$1500 In-Kind + \$3000 COA	\$ 0
<b>Total</b>	<b>\$ 8,080</b>	<b>\$8,080</b>

**PROPOSED BUDGET - PROJECT EXPENSES**

<b>PROJECT EXPENSES</b>	<b>CASH</b>	<b>IN-KIND</b>	<b>TOTAL</b>	<b>Description</b>
13. Administrative Employee Costs	\$	\$	\$ 0	
14. Artistic Employee Costs	\$	\$	\$ 0	
15. Administrative Non-Employee Costs	\$ 400	\$	\$ 400	1 Admin. Assistant, 16 hours x 16 hours -- \$400
16. Artistic Non-Employee Costs	\$ 3,400	\$	\$ 3,400	Principal Artist fees, 4 x \$500 + \$500 group stipend total - \$2500 (Sara Paul, Alexa Capareda, Felicia McBride, Kelsey Oliver) Lighting Designer @ \$400 Sound + Video/Projections Designer @ \$500
17. Travel	\$	\$	\$ 0	
18. Space Rental	\$ 1,460	\$	\$ 1,460	Salvage Vanguard Theater, 5 days @ \$1260 -- \$1260 Rehearsal Space, 20 hrs x \$10/hrs (discounted rate) -- \$200
19. Equipment Rental	\$ 200	\$	\$ 200	Lighting equipment @ \$200
20. Supplies and Materials	\$ 760	\$	\$ 760	Costume materials, fabric, shoes, steel curtain track, misc. -- \$760
21. Marketing and Promotion	\$ 150	\$	\$ 150	Postcards, 1000 x \$0.10 -- \$100 Color Fliers, 100 at \$50 -- \$50
22. Production/Exhibit Costs	\$ \$ 1,500	\$ 1,500	\$ 1,500	In-Kind, Production / Stage Manager, 3 shows at \$150ea @ \$450 In-Kind, Box Office Manager, 3 shows at \$100ea -- \$300 2 In-Kind Production Assistants x \$125/night x 3 nights -- \$750
23. Other	\$ 210	\$	\$ 210	Fiscal Sponsorship Fee, ARCOS (7% of \$3000) -- \$210
<b>24. TOTAL EXPENSES</b>	<b>\$ 6,580</b>	<b>\$ 1,500</b>	<b>\$ 8,080</b>	
<b>Total</b>	<b>\$ 6,580</b>	<b>\$ 1,500</b>	<b>\$ 8,080</b>	

**Project Summary**

<b>FY16 Proposed Activities</b>	<b>Activity/Event Title</b>	<b>Date(s)</b>	<b>Location/Venue - Name</b>	<b>Location/Venue - Address</b>	<b>Location/Venue - District Number</b>
Activity 1	Us Kids Are Alone In The House	March 3, 4, 5, 2016	Salvage Vanguard Theater	2803 E. Manor Rd., 78722	1
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
<b>Total</b>					<b>1</b>

**Section V. Documents****Documents Requested \***

PROOF OF TAX EXEMPT STATUS - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable items: articles of incorp, bylaws, or proof of sales tax exemption

SPONSORED ONLY - PROOF OF TEXAS STATE INCORPORATION - Sponsored entities wishing to apply as a sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).

BOARD LIST - Provide a roster of your governing board, including names, e-mail and mailing addresses, telephone numbers, professions or areas of expertise, and ethnic make-up.

FORM 990 - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. SPONSORING ORGANIZATIONS AND 501(c) APPLICANTS -

**Required?**☒☐☒☒**Attached Documents \***

IRS Letter of Determination as 501(c)(3) non-profit

ARCOS/MagdaRiley Board List CI 2016

ARCOS 2014 Tax Return. IRS 990

DOCUMENTATION - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION (Question 31).

[MagdaRiley\\_CI2016\\_BIOS](#)

[MagdaRiley\\_Performance\\_Documentation\\_1](#)

[MagdaRiley\\_Performance\\_Documentation\\_2](#)

[MagdaRiley\\_Performance\\_Documentation\\_3](#)

[MagdaRiley\\_Documentation\\_Online](#)

INSURANCE ASSESSMENT FORM This form will be used to determine your Insurance requirements.  
[download template](#)



[MagdaRiley\\_Insurance\\_Assessment\\_CI\\_2016](#)

Accessibility Assessment  
[download template](#)



[Magda Riley: ADA Quiz CI 2016](#)

ASSURANCES - . Provide the signature of the authorized official, or board designee, including the date signed. Also provide the signature of the sponsored individual/organization/group if applicable.  
[download template](#)



[MagdaRiley\\_Assurances\\_CI\\_2016](#)

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

Application ID: 48946

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

Austin Creative Alliance  
**International Multicultural Community Festival**

**\$ 3,000 Requested**

Submitted: 1/4/2016 12:13:54 PM (Pacific)

**Project Contact**

Peggy Ellithorpe

[membership@austincreativealliance.org](mailto:membership@austincreativealliance.org)

Tel: 5122472531

**Additional Contacts**

[theoshayo@gmail.com](mailto:theoshayo@gmail.com), [intermultfestival@gmail.com](mailto:intermultfestival@gmail.com)

**Austin Creative Alliance**

81 San Marcos St #c1  
Austin, TX 78702

**CEO**

John Riedie

[john@austincreativealliance.org](mailto:john@austincreativealliance.org)

Telephone 512.247.2531

Fax

Web [www.austincreativealliance.org](http://www.austincreativealliance.org)

**Additional Information**

**AUTHORIZING OFFICIAL**

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

**1. First Name**

Shea

**2. Last Name**

Little

**3. Title**

Board Chair

**4. Email**

c

**5. Street Address**

[little@bigmedium.com](mailto:little@bigmedium.com)

**6. City**

Austin

**7. State**

TX

**8. Zip/Postal Code**

78702

District Number

**9. Applicant Organization District Number**

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**APPLICANT RACE CODE**

**10. Applicant organizations select an option based on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.**

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☒ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

**FISCAL SPONSOR ELIGIBILITY**

**11. Does your organization meet the following fiscal sponsor eligibility criteria?**

*Please check all that apply. You are not required to serve as a fiscal sponsor even if you meet all the eligibility criteria. This question is for internal Cultural Arts Funding Program purposes only.*

- ☒ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)
- ☒ Been in existence for a least one year prior to application due date
- ☒ Your board meets at least 3 times per year
- ☒ Annual Operating Budget of at least \$50,000 as evidenced by the most recently completed Form 990
- ☒ Salaried Executive Director
- ☐ Our organization does not meet any of the above criteria

**Section II. Eligibility**

**1. Please select the item that best describes you/your organization.**

*If you are fiscally sponsored, please answer for your sponsored group or if you are an individual artists select the individual artist statement. If none of the statements apply to you then you are unfortunately not eligible to apply for funding.*

- ☐ An incorporated, tax exempt, 501(c) ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An incorporated, tax exempt, 501(c) NON-ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An INCORPORATED (registered with the State of Texas as a non-profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programs and APPLYING UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☒ An UNINCORPORATED (not registered with the State of Texas as a Non-Profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programming and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ An INDIVIDUAL ARTIST residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of ONE YEAR PRIOR to the application submittal date and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ None of the above

**2. When did your organization or if you are an individual artist, you, locate to Austin or its Extra Territorial Jurisdiction (ETJ)? This can be your incorporation date.**

*Please provide the month and year.*

International Multicultural Community was founded in April 1, 2013 in Austin Tx

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

- ☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

Start Date (MM/DD/YYYY)

End Date (MM/DD/YYYY)

TOTAL

**7. Are you a new applicant?**

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

☐ Yes

☒ No

**Section III. Application Questions**

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

**1. Is this application for a Sponsored Project**

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

☒ YES

☐ NO

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

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

International Multicultural Community aka IMC

**3. Sponsored Project Contact Information - FIRST NAME**

Theodosia

**4. Sponsored Project Contact Information - LAST NAME**

Shayo

**5. Sponsored Project Contact Information - EMAIL**

theoshayo@gmail.com

**6. Sponsored Project Contact Information - TELEPHONE**

5123632814

**7. Sponsored Project Mailing Address - ADDRESS**

2932 Grimes Ranch Road

**8. Sponsored Project Mailing Address - CITY**

Austin

**9. Sponsored Project Mailing Address - STATE**

Tx

**10. Sponsored Project Mailing Address - ZIP/POSTAL CODE**

78732

**11. Sponsored Project DISTRICT NUMBER - Enter your organization's City of Austin voting district number (effective January 1, 2015). You can access district location via the interactive map at <http://www.austinredistricting.org/maps/interactive-final-map>**

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

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☒ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

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

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☐ W - 50% or more White
- ☒ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

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

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

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

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

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

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

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

#### Narrative Part I - Project

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

Day 1:- Kick Off Events for International Multicultural Festival May 13, 2016.

2pm-3pm International Multicultural Business Workshop.

3pm-4pm Round table Discussions on Cultural Diversity

4pm-5pm International Multicultural Art, Performances and Music Round table Discussion

6pm-7pm International Multicultural - International Travels, Tourism, Trade Missions

8pm-11pm Irish Pub

11pm-2am Russian Pub



Day 2:- May 14, 2016 Main Festival Day

10am-11am International Multicultural Peaceful Marching Activity (Marching Band)

11am-1pm Asian Performances i.e Chinese, Indonesian, Japanese, Burmese, Vietnamese

12pm-2pm European Performance- Polish, Ukraine, Russian, German,

1pm-2pm African Performance- Storytelling, African Drumming Music Performance

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

Austin being a multicultural city, this event will be great addition. By participation of different multicultural organizations in and out of Austin. Attendance of Local residents as well as international visitors from other places. During the International Multicultural Festival, there will be something for each of the five senses: Attendees will have the chance to see, taste, touch, smell, hear, learn, and experience and create a wonderful memory as well as make meaningful connections with others. Through invitation of many multicultural groups, vendors of diverse products and services, individuals there will also be Music and dance performances, food, information, workshops and round table discussions, games, art and many more.

#### **Narrative Part II - Artistic/Cultural Merit**

##### **17. Artistic/Cultural Merit 1 - How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?**

International Multicultural Community strives to create an environment where multicultural and international differences are celebrated in Austin and surrounding areas. Through the International Multicultural Community, we aim to bring together cultures from all over the world, so that the entire Austin community can unite together, and engage and celebrate with other cultures on multiple diverse levels. The programs in the festival such as International Multicultural Art Show (to be displayed inside the center), Multicultural Performances and Music at the stage, Workshops and Seminars will draw out youth and other groups to participate and or attend. It is through uniting and partnering with different multicultural groups in & out Austin.

##### **18. Artistic/Cultural Merit 2 - To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?**

The partnership with Oswaldo A. B Cantu/Pan American Recreation Center is the evidence that there is incorporation of underserved communities. This center serves an underserved community and this is why we asked for the venue as well as sought a partnership. The International Multicultural Art Show which will take place in the center and will draw participation of underserved youth to participate. This will be a nice way for them to showcase their talents.

The following groups in Austin and surrounding areas will be served i.e. Indian, Africans, Asian, Middle Eastern/Persian, European, Australians, and South American.

We believe in partnership with many other multicultural and international groups so as to access their members therein.

#### **Narrative Part III - Administrative Capability**

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

IMFEST has a great experienced diverse team which intend to represents value for money and adequate level of any partnership funding for the financial year and going forward. Currently IMC has 927 members has a good number of volunteers with different skills and experiences.

The following people are in the Team for International Multicultural Festival:-

- a) Theo Shayo (African) - founder and event organizer
- b) Nick Ulrich (German/American) musician, promoter and event producer
- c) Wolf Gang (Ukrainian) IT
- d) Paul Kleemper (Irish American) Musician and Event organizer
- e) Shirley Aldana (Guatemala) Cultural Diversity Expert
- f) Michael Grant (Polish/Turkish American) International Business Expert & World Traveler.

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

Invite feedback from attendees; seek ideas from different international and multicultural groups. There will be a follow up seminars, monthly and or quarterly events. There will be continuous networking events to connect with all participants. Interviews, Questionnaires, Observations, Walk and talks, Multicultural Focus groups, Personal logs - diaries, log books, reports, Workshops, Creative methods - drawing, writing, photography. IMC will also

• Link the performance goals and the outcomes we intended to measure.

• Ensure that the primary beneficiaries (people or organizations) of our project are identified and the use effective way to collect information and data.

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

The following ways will be used to collect data:-

1. Social Listening- via social media, receiving feedback and ask folks their feedback. Festival visitors will be asked to fill out a short survey listing their background, and what they would like to see from future multicultural events. Audience data will be used to adapt future strategic plans around audience growth.
2. In Event Survey by special mobile app, email,
3. Targeting Messaging for specific answer.
4. Gamification i.e Scavenger hunts, Photo quests, Social check-ins, Networking challenges

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

*If not Applicable please type 'N/A'*

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

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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.

#### Narrative Part IV - Economic, Cultural, and Social Impact

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

Yes, all multicultural groups and communities are invited and encouraged to participate so their relevant cultures and international values or products or services can be seen by many. IMC and IMfest will have a planning group that represents all stakeholders and mirrors the international and multicultural/diversity of the community, this way needs will be identified and met.

IMC/IMfest will Design an evaluation process for the assessment, including the development of the plan. Go through last year's data and add some more.

The following are some of the groups in Austin and surrounding areas expected to be represented in the festival: Indian, Africans, Asian, Middle Eastern/Persian, European, Australians, and South Americans

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

Media- Radio i.e. community radio, newspaper such as Austin Chronicle, Press Releases, Austin Statesman, Multicultural newsletters, Social Media such as Facebook, Instagram, Twitter, Now Playing Austin. Event will be posted in different event sites in Austin Texas and surrounding areas.

Multicultural Collaboration and Partnerships will also suffice. Other ways are via The Event Page (or Website), Pre-Event Emails, Pre-Event social activities using hashtags, Links in social media bios, Find relevant people on Twitter, Post the event on Facebook, LinkedIn and Google+, Pre-Event Blog Posts, Working with Partners, Submit to Media and Industry Websites, Search Engine Optimize Your Event Page,

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

The center has ramps and it can be accessed by disabled. This festival is from the idea that we are all different and unique, and yet, we are all the same. We may have different levels of ability, but when we look inside ourselves, we are still the same. Event's volunteers will be briefly trained to assist disabled, there will be few hearing aids, special parking slots for disabled.

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

The location of this venue is perfect as it is located not far from many residents who are minority and those who are economically disadvantaged. The Center and IMC will run different programs to entice the public to participate some of those programs include music, art and dancing.

##### 27. Economic, Cultural, and Social Impact 5 - Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?

YES, specific hotels downtown which are within proximity of the venue area have been approached to provide discounted rate as well as run special discount for the festival's attendees. Also different hotels and convention centers have been approached to consider proposal for venue for the International Multicultural Workshops, Seminars and Roundtable Discussion during Kickoff time.

#### Organizational History

##### 28. Please indicate in which years (if any) COA Funding was received.

*If applicable, please indicate the dates that the fiscally sponsored organization has received funding, not the fiscal sponsor.*

- ☐ 2011-2012  
☐ 2012-2013  
☐ 2013-2014  
☒ 2014-2015  
☐ Have not received funding in the last 5 years

##### 29. Was this project funded previously under a different organization name or sponsor?

- ☒ NO  
☐ YES - Please use the 'explain' box, to the right, to indicate in what year and under what name, explain:

##### 30. Organizational History - Provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.

*If application is on behalf of a sponsored individual or (un)incorporated group this information should reflect that individual, group, or organization, leaving the final paragraph for description of the applicant (fiscal sponsor).*

The International Multicultural Festival is set to take place May 13 and May 14, 2016. This Festival was founded under International Multicultural Community, an organization formed by Theodosia Shayo, an immigrant from Tanzania, world traveler, philanthropist and multicultural enthusiast. Mission of the International Multicultural community is to promote and celebrate cultural diversity as we connect with the world.

This community initiated festival is derived from the idea that we are all different and unique, and yet, we are all the same. We may look different, speak different languages, hold different practices and beliefs. But when we look inside ourselves, we are still the same. Theo Festival's mission statement is as highlighted below:-

1. To preserve, recognize and promote international cultures as a vital element in Austin's diverse life.
2. To promote the benefits of multicultural education to the Austin communities.

Our objective is to connect with different multicultural groups or institution in Austin and offer audience unique and culturally diverse experience. The event has lined up a series of vibrant activities to mark this celebration, below activities will be among entertainments for the audiences. We hope the

attendance of over 1000 people.

As the event intend to promote multicultural education, showcase diversity, entertain audiences and bring together continents of the world and other diverse cultures, we believe all that can only possible with your funding in place as there are many associated expenses. All funds will be use only for this project. We believe groups will join and actively participate by sharing their products, services, programs, and benefits to this multicultural audience.

We will have representations of participants with origin of American (North and South), Australia, Asia, European, Africa etc.

The event will be FREE to the public and will be advertised to different media outlets.

Below activities are some of what is anticipated to to take place in the festival:-

Multicultural Music- May 14, 2016

Multicultural Dancing Performances i.e Drumming, Marital Art etc. May 14, 2016

Showcase of Village Activities May 14, 2016

Multicultural Food and Drinks (Tasting, Sipping, Drinking, Eating etc) May 14, 2016

Multicultural Ceremonies Performance such as Tea, Wedding, Funerals. May 14, 2016

World's Art and Craft May 13 and May 14, 2016

Multicultural Story Telling May 14, 2016

Multicultural Short Movie May 14, 2016

Participatory Workshops and Demonstrations- May 13, 2016

Multicultural and Diversity Discussions- May 13, 2016

International Business Workshop- May 13, 2016

Hands On Children Activities i.e Origami, singing bowls, and other children or family cultured activities. May 14, 2016

International Fashion i.e African, Asian, Middle Eastern. May 13, 2016

And many more.

**Online Documentation**

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

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

n/a

**Section IV. Budget and Activity Summary**

**OPERATING BUDGET HISTORY**

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 1,200	\$ 7,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 25,000
Expenses	\$ 1,700	\$ 9,800	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 20,000
<b>Total</b>	<b>\$ 0</b>	<b>\$ 0</b>			<b>\$ 0</b>

**PROPOSED BUDGET - PROJECT INCOME**

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
<b>Earned Income</b>		
1. Total Admissions	\$ 5,000 \$50 x 40 Vendors \$20x 100 Tshirts Kick Off Parties \$10 Cover Charge x 100	\$ 5,000
2. Total Other Earned Income	\$	\$ 0
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 5,000</b>	<b>\$ 5,000</b>
<b>Unearned Income</b>		
4. Total Private Support (Corp, Foundation, Individual)	\$ 1,550 Theo's family donations	\$ 1,550
5. Total Public Support (Government Grants)	\$ 1,050 Pan American Recreation Center Venue	\$ 1,050
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$ 3,000 Theodosia Shayo	\$ 3,000
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 5,600</b>	<b>\$ 5,600</b>
9. COA Request Amount	\$ 3,000 Cultural Art Community Initiative Grant	\$ 3,000

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	13,600	
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 1,050	Pan American Recreation Center Venue Costs. \$ 1,050
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$	\$ 0
<b>Total</b>	<b>\$ 14,650</b>	<b>\$14,650</b>

### PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL   Description
13. Administrative Employee Costs	\$	\$	\$ 0
14. Artistic Employee Costs	\$	\$	\$ 0
15. Administrative Non-Employee Costs	\$ 1,000	\$	\$ 1,000
16. Artistic Non-Employee Costs	\$ 2,000	\$	\$ 2,000 10 Musicians X \$200
17. Travel	\$ 500	\$	\$ 500 Transportation Cost for Organizing Committee Members
18. Space Rental	\$ \$ 1,050	\$	\$ 1,050 Pan American Recreation Center Venue Costs.
19. Equipment Rental	\$ 4,500	\$	\$ 4,500 Sound System Rental, PA, MIC, Speakers for \$2000 Table, Chairs and Tents \$2000 Potter Potties \$250X2
20. Supplies and Materials	\$ 1,500	\$	\$ 1,500 Costs for Posters \$ 45 X 10=450 Costs for 2 Banners \$350X2=700 Costs for Name Tags \$10 Costs for Ink for Printing \$190 Certificate Papers \$ 50 Stationary i.e Pen, Papers, Pencils, Hard Papers, Crayons, Markers \$100
21. Marketing and Promotion	\$ 2,500	\$	\$ 2,500 Chronicle Newspaper Ad \$200 KOOP PSA \$500 Costs for Tshirts \$ \$10X100 Marketing Booklets \$300 X1 Social Media Advertisement \$500
22. Production/Exhibit Costs	\$ 1,000	\$	\$ 1,000 Lightning and Stage Preparation \$1000
23. Other	\$ 600	\$	\$ 600
<b>24. TOTAL EXPENSES</b>	<b>\$ 13,600</b>	<b>\$ 1,050</b>	<b>\$ 14,650</b>
<b>Total</b>	<b>\$ 13,600</b>	<b>\$ 1,050</b>	<b>\$14,650</b>

### Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	International Multicultural Festival	May 13- May 14, 2016	Pan American Recreation Center	2100 E 3rd St, Austin, TX 78702	
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
<b>Total</b>					<b>0</b>

### Section V. Documents

#### Documents Requested \*

PROOF OF TAX EXEMPT STATUS - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable

Required? ☒

#### Attached Documents \*

IRS Determination ACA

Items: articles of incorp, bylaws, or proof of sales tax exemption

SPONSORED ONLY - PROOF OF TEXAS STATE



INCORPORATION - Sponsored entities wishing to apply as a sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).

BOARD LIST - Provide a roster of your governing board, including names, e-mail and mailing addresses, telephone numbers, professions or areas of expertise, and ethnic make-up.



[ACA Board List](#)

FORM 990 - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. SPONSORING ORGANIZATIONS AND 501(c) APPLICANTS -



[990 ACA](#)

DOCUMENTATION - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION (Question 31).



[Documentation](#)

INSURANCE ASSESSMENT FORM This form will be used to determine your Insurance requirements.



[Insurance Assessment- Already Submitted to Lee Nguyen](#)

[download template](#)

Accessibility Assessment



[Accessibility Quiz](#)

[download template](#)

ASSURANCES - . Provide the signature of the authorized official, or board designee, including the date signed. Also provide the signature of the sponsored individual/organization/group if applicable.



[Shavo Riedie Assurances](#)

[download template](#)

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

Application ID: 48706

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**Cultural Arts  
Division**

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

line upon line percussion

## Steve Reich 80th Birthday Portrait

**\$ 7,500 Requested**

Submitted: 1/4/2016 1:09:23 PM (Pacific)

**Project Contact**

Matthew Teodori

[lineuponlinepercussion@gmail.com](mailto:lineuponlinepercussion@gmail.com)

Tel: 512-944-5785

**Additional Contacts**

none entered

line upon line percussion

PO Box 49890  
Austin, TX 78765

**Executive/Artistic Director**

Matthew Teodori

[lineuponlinepercussion@gmail.com](mailto:lineuponlinepercussion@gmail.com)

Telephone 512-944-5785

Fax

Web [lineuponlinepercussion.org](http://lineuponlinepercussion.org)

### Additional Information

#### AUTHORIZING OFFICIAL

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

**1. First Name**

Beth

**2. Last Name**

Dawson

**3. Title**

Board Vice Chair

**4. Email**

[bethdawson@gmail.com](mailto:bethdawson@gmail.com)

**5. Street Address**

4211 Avenue F

**6. City**

Austin

**7. State**

TX

**8. Zip/Postal Code**

78751

## District Number

## 9. Applicant Organization District Number

- ☐ 1  
☐ 2  
☐ 3  
☐ 4  
☐ 5  
☐ 6  
☐ 7  
☐ 8  
☐ 9  
☐ 10  
☐ ETJ

## APPLICANT RACE CODE

10. Applicant organizations select an option based on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.

- ☐ A - 50% or more Asian  
☐ B - 50% or more Black/African-American  
☐ H - 50% or more Hispanic/Latino  
☐ N - 50% or more American Indian/Alaska Native  
☐ P - 50% or more Native Hawaiian/Pacific Islander  
☒ W - 50% or more White  
☐ M - Majority ethnic minority/multi ethnic  
☐ 99 - No single group listed above represents 50% or more of staff; board, or membership

## FISCAL SPONSOR ELIGIBILITY

11. Does your organization meet the following fiscal sponsor eligibility criteria?

Please check all that apply. You are not required to serve as a fiscal sponsor even if you meet all the eligibility criteria. This question is for internal Cultural Arts Funding Program purposes only.

- ☐ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)  
☐ Been in existence for a least one year prior to application due date  
☐ Your board meets at least 3 times per year  
☐ Annual Operating Budget of at least \$50,000 as evidenced by the most recently completed Form 990  
☐ Salaried Executive Director  
☐ Our organization does not meet any of the above criteria

## Section II. Eligibility

1. Please select the item that best describes you/your organization.

If you are fiscally sponsored, please answer for your sponsored group or if you are an individual artists select the individual artist statement. If none of the statements apply to you then you are unfortunately not eligible to apply for funding.

- ☒ An incorporated, tax exempt, 501(c) ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date  
☐ An incorporated, tax exempt, 501(c) NON-ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date  
☐ An INCORPORATED (registered with the State of Texas as a non-profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programs and APPLYING UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization  
☐ An UNINCORPORATED (not registered with the State of Texas as a Non-Profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic /cultural programming and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization  
☐ An INDIVIDUAL ARTIST residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of ONE YEAR PRIOR to the application submittal date and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization  
☐ None of the above

2. When did your organization or if you are an individual artist, you, locate to Austin or its Extra Territorial Jurisdiction (ETJ)? This can be your incorporation date.

Please provide the month and year.

August 9, 2010

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

- ☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

05/14/2016 Start Date (MM/DD/YYYY)

05/21/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

**7. Are you a new applicant?**

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

☐ Yes

☒ No

**Section III. Application Questions**

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

**1. Is this application for a Sponsored Project**

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

☐ YES

☒ NO

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

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

**3. Sponsored Project Contact Information - FIRST NAME**

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

**4. Sponsored Project Contact Information - LAST NAME**

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

**5. Sponsored Project Contact Information - EMAIL**

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

**6. Sponsored Project Contact Information - TELEPHONE**

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

**7. Sponsored Project Mailing Address - ADDRESS**

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

**8. Sponsored Project Mailing Address - CITY**

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

**9. Sponsored Project Mailing Address - STATE**

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

**10. Sponsored Project Mailing Address - ZIP/POSTAL CODE**

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

**11. Sponsored Project DISTRICT NUMBER - Enter your organization's City of Austin voting district number (effective January 1, 2015). You can access district location via the interactive map at <http://www.austinredistricting.org/maps/interactive-final-map>**

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



16 C134

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

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

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

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

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

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

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

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

---

#### Narrative Part I - Project

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

Weeklong 80th birthday celebration for Steve Reich, "America's greatest living composer" (The New York Times)

May 14 (8pm) and May 15 (4pm) at Dougherty Arts Center (1110 Barton Springs Road, 78704) in association with Big Medium's WEST  
2 Performances of Music for Mallet Instruments, Voices and Organ (1973), Sextet (1984) and Electric Counterpoint (1987)

May 19 (8pm), 20 (8pm) and 21 (3pm and 8pm), Salvage Vanguard Theater (2803 Manor Road, 78722)  
4 Performances of Reich's 20th century masterpiece, Drumming (1971) with the Kathy Dunn Hamrick Dance Company

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

The project contributes and fills a need in Austin's artistic and cultural community in three ways:

- 1) by presenting a retrospective portrait of an iconic American composer, one of "a handful of living composers who can legitimately claim to have altered the direction of musical history" (The Guardian, London)
- 2) by including a major cross-discipline collaboration between music and dance, with the opening performances taking place alongside one of Austin's major art exhibitions, Big Medium's West Austin Studio Tour (WEST)
- 3) by representing Austin in nationwide celebrations of Steve Reich

---

#### Narrative Part II - Artistic/Cultural Merit

17. **Artistic/Cultural Merit 1** - How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?

Since 2009, line upon line percussion has been Austin's lone proponent of percussion art music. The group's self-presented concert series, now in its third year, was listed as one of the Top 10 Dance/Classical Music Treasures of 2014 by the Austin Chronicle. It's 2015-2016 opener, soft, received an honorable mention in the most recent version of the award.

18. **Artistic/Cultural Merit 2** - To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?

This project, despite being open and marketed to a broad audience, does not specifically incorporate artists or artistic works from historically underserved communities nor provide programs/services to historically underserved artists and/or communities.

### Narrative Part III - Administrative Capability

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

line upon line percussion has been organizing its self-presented concert series in Austin for three years, producing 10 unique programs. In addition, line upon line curated a two-day, three concert festival dedicated to the music of Iannis Xenakis in 2012, booked and arranged an 11-day European tour in 2014 and has traveled and performed in 21 different states since 2009. We possess the production and business skills necessary to complete the proposed project.

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

The project will be evaluated to measure effectiveness in two ways:

- 1) by determining whether the performance of work by such a significant American composer increases attendance by approximately 25%
- 2) by collecting information and experiences regarding the unique nature of cross-discipline collaborations and their effect on Austin's music, dance and visual art communities

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

line upon line percussion will collect data regarding audience demographics, audience involvement, and tourists in attendance from in state, out of state, or outside the USA through using a simple survey form inserted in the programs at each performance. Surveys will be compared and contrasted with surveys from the past two years.

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

*If not Applicable please type 'N/A'*

N/A

### Narrative Part IV - Economic, Cultural, and Social Impact

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

The proposed project does not meet any identified community social or cultural needs, though it is line upon line's belief and mission that the live performance of work by a composer of the stature of Steve Reich is a substantial contribution to Austin's cultural fabric, and an offering not currently provided elsewhere in the city.

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

The project markets to a broad constituency by connecting a mini-festival of the music of one of the biggest names in the contemporary music world with preeminent modern dance (Kathy Dunn Hamrick Dance Company) and contemporary art (Big Medium) organizations in Austin.

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

All venues are handicap accessible. Large print programs will be available upon request for the visually impaired.

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

Tickets prices will remain a very reasonable \$12 (in advance) and \$15 (at the door). \$5 student tickets will also be available at the door.

**27. Economic, Cultural, and Social Impact 5 - Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?**

Currently, no plans to work with the convention or hotel/motel industries are planned.

### Organizational History

**28. Please indicate in which years (if any) COA Funding was received.**

*If applicable, please indicate the dates that the fiscally sponsored organization has received funding, not the fiscal sponsor.*

- ☐ 2011-2012
- ☒ 2012-2013
- ☒ 2013-2014
- ☒ 2014-2015
- ☐ Have not received funding in the last 5 years

**29. Was this project funded previously under a different organization name or sponsor?**

- ☒ NO
- ☐ YES - Please use the 'explain' box, to the right, to indicate in what year and under what name, explain:

**30. Organizational History - Provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.**

*If application is on behalf of a sponsored individual or (un)incorporated group this information should reflect that individual, group, or organization, leaving the final paragraph for description of the applicant (fiscal sponsor).*

16 C 134

line upon line percussion seeks new ways for percussion instruments to advance contemporary art music by performing newly commissioned works alongside existent masterpieces, for adventurous and curious listeners. To date, the Austin-based trio has commissioned and premiered fourteen new works, four of which appear on their full-length, self-titled album. The group's in-house creative project, seeing times are not hidden, won top prize at the 2011 Music in Architecture-Architecture in Music Symposium at the University of Texas at Austin. The work involves over 1000 glass, metal and hardwood chimes suspended from the three arches of Waller Creek Bridge. In April 2013, line upon line gave the North American premiere of Hugues Dufourt's massive evening-length masterpiece, Erewhon, which enlists the use of nearly 150 percussion instruments. The group's self-presented concert series, now in its third year, was recently listed as one of the Top 10 Dance/Classical Music Treasures of 2014 by the Austin Chronicle.

In 2013 and 2014, the trio was named "Best Ensemble" by the Austin Critics' Table and is currently a member of the Texas Commission on the Arts Touring Roster. The Austinist called line upon line "the premier new music percussion ensemble in Texas and the South" and the Austin American-Statesman considers the group "a riveting, always-surprising and delightful trio."

line upon line percussion has performed and given educational clinics at colleges and universities in 21 different states, in addition to maintaining educational and outreach roles with the Austin Chamber Music Center. In March 2014, the group's first international tour included six different engagements throughout England, Switzerland and Germany. line upon line has given an afternoon showcase at the Percussive Arts Society International Convention and performed at some of the most well-known festivals in Texas including Fusebox, SXSW, Fast Forward Austin, the Victoria Bach Festival and the International Festival-Institute at Round Top.

Formed in 2009, line upon line percussion consists of its three original members, Adam Bedell, Cullen Faulk and Matthew Teodori.

#### Online Documentation

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

The link provided here should serve as either a replacement for the hard copy documentation, or as a supplement. If you do not wish to provide a link enter 'N/A' below and be sure to upload documentation in the Documents Tab  
<https://www.youtube.com/watch?v=p3Kb6vU9BBg>

#### Section IV. Budget and Activity Summary

##### OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$ 39,161	\$ 32,800	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 46,500
Expenses	\$ 39,205	\$ 31,414	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 46,300
<b>Total</b>	<b>\$ 0</b>	<b>\$ 0</b>			<b>\$ 0</b>

##### PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
<b>Earned Income</b>		
1. Total Admissions	\$ 1,500 125 tickets at \$12/ticket	\$ 1,500
2. Total Other Earned Income	\$	\$ 0
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 1,500</b>	<b>\$ 1,500</b>
<b>Unearned Income</b>		
4. Total Private Support (Corp, Foundation, Individual)	\$ 5,825 Kathy Dunn Hamrick Dance Company \$3,000 NewMusicUSA \$2,825	\$ 5,825
5. Total Public Support (Government Grants)	\$	\$ 0
6. Total Other Unearned Income	\$	\$ 0
7. Applicant Cash	\$	\$ 0
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 5,825</b>	<b>\$ 5,825</b>
9. COA Request Amount	\$ 7,500	\$ 7,500
<b>10. TOTAL CASH INCOME</b>	<b>\$ 14,825</b>	<b>\$ 14,825</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 175 \$175 marimba, vibraphone and glock rental (in kind)	\$ 175
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$	\$ 0
<b>Total</b>	<b>\$ 15,000</b>	<b>\$15,000</b>

# PROPOSED BUDGET - PROJECT EXPENSES

16 c1 34

PROJECT EXPENSES	CASH	IN-KIND	TOTAL	Description
13. Administrative Employee Costs	\$	\$	\$ 0	
14. Artistic Employee Costs	\$ 3,375	\$	\$ 3,375	3 percussionists for 15 services at \$75/service
15. Administrative Non-Employee Costs	\$	\$	\$ 0	
16. Artistic Non-Employee Costs	\$ 7,800	\$	\$ 7,800	17 additional musicians for a total of 104 individual services at \$75/service
17. Travel	\$	\$	\$ 0	All artists are local
18. Space Rental	\$	\$	\$ 0	Venues arranged through Big Medium (Dougherty) and KDH Dance (Salvage Vanguard)
19. Equipment Rental	\$ 1,700	\$ 175	\$ 1,875	\$1,200 (2) six-foot grand pianos \$500 (2) electric organ/synths \$175 marimba, vibraphone and glock rental (in kind)
20. Supplies and Materials	\$	\$	\$ 0	
21. Marketing and Promotion	\$ 650	\$	\$ 650	\$175 flyers and programs \$475 Chronicle ad
22. Production/Exhibit Costs	\$ 800	\$	\$ 800	\$400 lighting designer \$400 sound engineer
23. Other	\$ 500	\$	\$ 500	Event Insurance
24. TOTAL EXPENSES	\$ 14,825	\$ 175	\$ 15,000	
Total	\$ 14,825	\$ 175	\$ 15,000	

## Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Steve Reich 80th Birthday Portrait	May 14-15, 2016	Dougherty Arts Center	1110 Barton Springs Road Austin, TX 78704	9
Activity 2	Steve Reich 80th Birthday Portrait	May 19-21, 2016	Salvage Vanguard Theater	2803 Manor Road Austin, TX 78722	1
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
Total					10

## Section V. Documents

### Documents Requested \*

PROOF OF TAX EXEMPT STATUS - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable items: articles of incorp, bylaws, or proof of sales tax exemption

Required?



### Attached Documents \*

Determination Letter

### SPONSORED ONLY - PROOF OF TEXAS STATE

INCORPORATION - Sponsored entities wishing to apply as a sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).



BOARD LIST - Provide a roster of your governing board, including names, e-mail and mailing addresses, telephone numbers, professions or areas of expertise, and ethnic make-up.



Board List

FORM 990 - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. SPONSORING ORGANIZATIONS AND 501(c) APPLICANTS -



Most recent 990N

DOCUMENTATION - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION (Question 31).

[Season poster](#)

160734

INSURANCE ASSESSMENT FORM This form will be used to determine your Insurance requirements.  
[download template](#)



[Insurance Assessment Form](#)

Accessibility Assessment  
[download template](#)



[Accessibility Quiz](#)

ASSURANCES - . Provide the signature of the authorized official, or board designee, including the date signed. Also provide the signature of the sponsored individual/organization/group if applicable.  
[download template](#)



[Assurances](#)

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

Application ID: 48866

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Division  
CITY OF AUSTIN

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

## Austin Creative Alliance One Ounce Opera

\$ 3,000 Requested

Submitted: 1/4/2016 1:45:14 PM (Pacific)

**Project Contact**

Peggy Ellithorpe

[membership@austincreativealliance.org](mailto:membership@austincreativealliance.org)

Tel: 5122472531

**Additional Contacts**

[julie@oneounceopera.com](mailto:julie@oneounceopera.com)

**Austin Creative Alliance**

81 San Marcos St #c1  
Austin, TX 78702

**CEO**

John Riedie

[john@austincreativealliance.org](mailto:john@austincreativealliance.org)

Telephone 512.247.2531

Fax

Web [www.austincreativealliance.org](http://www.austincreativealliance.org)

### Additional Information

#### AUTHORIZING OFFICIAL

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

**1. First Name**

Shea

**2. Last Name**

Little

**3. Title**

Board Chair

**4. Email**

[little@bigmedium.com](mailto:little@bigmedium.com)

**5. Street Address**

916 Springdale Rd Bldg 2, #101

**6. City**

Austin

**7. State**

TX

**8. Zip/Postal Code**

78702

District Number

16 CI 3588

**9. Applicant Organization District Number**

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**APPLICANT RACE CODE**

**10. Applicant organizations select an option based on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.**

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☒ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

**FISCAL SPONSOR ELIGIBILITY**

**11. Does your organization meet the following fiscal sponsor eligibility criteria?**

*Please check all that apply. You are not required to serve as a fiscal sponsor even if you meet all the eligibility criteria. This question is for internal Cultural Arts Funding Program purposes only.*

- ☒ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)
- ☒ Been in existence for at least one year prior to application due date
- ☒ Your board meets at least 3 times per year
- ☒ Annual Operating Budget of at least \$50,000 as evidenced by the most recently completed Form 990
- ☒ Salaried Executive Director
- ☐ Our organization does not meet any of the above criteria

**Section II. Eligibility**

**1. Please select the item that best describes you/your organization.**

*If you are fiscally sponsored, please answer for your sponsored group or if you are an individual artists select the individual artist statement. If none of the statements apply to you then you are unfortunately not eligible to apply for funding.*

- ☐ An incorporated, tax exempt, 501(c) ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An incorporated, tax exempt, 501(c) NON-ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An INCORPORATED (registered with the State of Texas as a non-profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programs and APPLYING UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☒ An UNINCORPORATED (not registered with the State of Texas as a Non-Profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic /cultural programming and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ An INDIVIDUAL ARTIST residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of ONE YEAR PRIOR to the application submittal date and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ None of the above

**2. When did your organization or if you are an individual artist, you, locate to Austin or its Extra Territorial Jurisdiction (ETJ)? This can be your incorporation date.**

*Please provide the month and year.*

2012

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

- ☒ Yes

☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

03/15/2016 Start Date (MM/DD/YYYY)

04/17/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

**7. Are you a new applicant?**

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

☒ Yes

☐ No

**Section III. Application Questions**

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

**1. Is this application for a Sponsored Project**

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

☒ YES

☐ NO

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

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

One Ounce Opera

**3. Sponsored Project Contact Information - FIRST NAME**

Julie

**4. Sponsored Project Contact Information - LAST NAME**

Fiore

**5. Sponsored Project Contact Information - EMAIL**

julie@oneounceopera.com

**6. Sponsored Project Contact Information - TELEPHONE**

512-850-6852 or 512-963-8853 (Julie cell)

**7. Sponsored Project Mailing Address - ADDRESS**

PO Box 301716

**8. Sponsored Project Mailing Address - CITY**

Austin

**9. Sponsored Project Mailing Address - STATE**

TX

**10. Sponsored Project Mailing Address - ZIP/POSTAL CODE**

78702

**11. Sponsored Project DISTRICT NUMBER - Enter your organization's City of Austin voting district number (effective January 1, 2015). You can access district location via the interactive map at <http://www.austinredistricting.org/maps/interactive-final-map>**



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

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- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☒ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

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

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☒ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

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

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

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

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

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

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

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

#### Narrative Part I - Project

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

Fresh Squeezed Ounce of Opera (FSOO): The first in an annual series highlighting new 10-15 minute short operas or complete opera scenes written in the past two years, curated from an open call for compositions.

The selected shorts will be presented together in an alternative space on Fri, Apr 15, 2016 at 8:00pm, and Sat, Apr 16 at 4:00 and 8:00pm, with an additional optional open preview night on Thurs, Apr 14.

Directed by up-and-coming local directors. Performed by One Ounce Opera Ensemble Members. Accompaniment by local pianists and instrumentalists.

Staged at Museum of Human Achievement. The exact address is not to be made public as per request of MoHA, but it is near 916 Springdale Rd.

The performance will be recorded for posterity.

16 CC 35 SF

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

The first "mini-opera-festival" of its kind in Austin, FSOO's focus is to discover local and regional composers and/or librettists, and introduce thoughtful new short operatic works to an eclectic audience. Topics will be varied, current, inquisitive, and historical. Pieces will be chosen based on their artistic merit, creative use of classical voices or instrumentation, and total cultural and emotional impact.

A professional video and audio recording of the performances will be showcased and distributed on national platforms.

Founding FSOO as an annual series could significantly impact the health of classical arts in Austin. Composers want their work to premiere someplace with impact and importance. We believe Austin is that place.

**Narrative Part II - Artistic/Cultural Merit**

**17. Artistic/Cultural Merit 1 - How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?**

OOO is the only company in Austin dedicated to "re-imagining opera in unexpected spaces," placing OOO in the forefront of the alt-classical movement. Our 20 ensemble members are curious and flexible and we often curate ideas with traditional and non-traditional artists. We have crossed genres often, and unexpectedly -- from a set during EAST where our accompaniment was a live DJ spinning EDM, to working with a slam poet to create a piece that premiered at Institution Theater.

OOO has been nominated for an Austin Critics' Table Award, won A-list's Best Theater Group-Runner-Up, and a recent production is being considered for a B. Iden Payne award. OOO events are regularly recommended by the Austin Chronicle, KMFA Classical 89.5, and KUTX.

**18. Artistic/Cultural Merit 2 - To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?**  
FSOO showcases work from open submissions across a large swath of composers with no restrictions based on race, age, gender, sexual orientation, or religion. Works that challenge a stereotype or serve as social commentary on current cultural issues will be given precedent. Ex: recently OOO produced a new short operetta, "There's Beauty In the Beast: a Transgender Tale of Love, Betrayal & Frankenstein" written by a local composer/librettist team, and targeted local LGBTQ groups.

OOO is cognizant of admission price/cost, often provides free or donation-based admission, seeks out locations that offer ease of parking/public transportation for both our artists and our audiences. Ex: Listening Garden series at Clayworks - free community event.

**Narrative Part III - Administrative Capability**

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

OOO Executive Director Julie Fiore has been a part of theatrical productions since the age of five, holding creative, artistic, and administrative positions in numerous local, regional, and national organizations. She served as the Program Coordinator/Administrator and the Assistant to the Director of the Taos Opera Institute for five years before founding OOO.

Since its founding in 2012, OOO has successfully designed, produced, and completed over 40 separate events and productions at differing locations and venues. One Ounce has organized and fulfilled contracts performing for the Blanton Museum of Art, the City of Austin, Fusebox Festival, and many private corporate events. OOO has maintained a balanced budget throughout.

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

To evaluate this project, we will ask these questions and address how to positively impact each:

- Did we bring in new people to opera? Do audience members say we positively impacted their perception of opera or classical music?
- Did the format of this program keep the audience engaged? Is the buzz during intermission and after the performances positive and excited?
- Did we offer opportunities to composers for their work to be performed and recorded? Were previously "undiscovered" or "unknown" composers able to showcase their work, and did we provide an adequate platform?
- Did we provide adequate role opportunities/artistic challenge to our ensemble of singers, who are local musicians?
- Did we balance the budget effectively?

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

We will gather data from the following sources:

- a voluntary exit survey, conducted both via a SurveyMonkey link printed on the program and in person after each show (also used to measure project effectiveness).
- analyzing credit card data from those who give to this project's crowdfunding, and emailing them the survey link post-show.
- a head count at the door, as well as info from each credit card we run (city and state).
- a visual count as best we can for more informed final numbers, averaging with the head count at the door for both demographics and attendance.
- during the curtain speech, asking how far people traveled, getting a rough count as we ask who traveled from out of state, out of country, how many live down the street, etc.

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

the project?

If not Applicable please type 'N/A'

We believe so, yes.

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#### Narrative Part IV - Economic, Cultural, and Social Impact

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

It's no secret the popularity of opera has been declining for decades. There is fear that opera as an historical art form will fade away unless a new generation of opera supporters can be cultivated and maintained. OOO believes we can convert new followers to opera by sharing "one ounce" of opera with those who traditionally would not have access, those with negative pre-conceived notions about the art form, or those who simply haven't formed an opinion before now. FSOO seeks to attract such audiences, as well as traditional fans, to experience opera as they haven't before.

There is a need to foster creation of new American opera, as well as give composers an opportunity to have their works staged. FSOO offers an unique platform for both.

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

The short opera festival format allows One Ounce Opera to showcase a variety of stories, viewpoints, musical styles, moods, and characters. There is something relatable and palatable for most, if not all.

The environment is relaxed and comfortable, without pretense. Wear jeans. Pay what you wish. Sit where you'd like. Every piece is sung in English. We can almost guarantee you'll experience something you've never known before. How exciting!

It's not often an audience is able to meet a living composer, or experience an operatic premiere. FSOO offers a chance to do both, as well as experience virtuosic singing in an intimate, laid-back setting versus the traditional concert hall.

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

The stage area is elevated for ease of viewing. Seating will not be fixed; it is fluid and can be quickly altered to accommodate all of our neighbors with mobility issues or physical disabilities. In other words, they are free to sit where they wish, although we will have designated areas at the ready.

These will be unamplified performances. OOO will offer a copy of the libretti (words) for those who are hearing-impaired. A surtitle board which displays words being sung is being considered as well. For neighbors who struggle with mental challenges, OOO invites audience reaction and free movement as long as it doesn't interfere with the production itself or disrupt the experience for the audience as a whole.

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

Admission will be based on a suggested donation, and no one will be turned away based on their ability to pay. The East Austin location was purposeful. The location is easily accessible, has free ample parking, and a Capital Metro bus stop is located yards from the entrance.

##### 27. Economic, Cultural, and Social Impact 5 - Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?

We would be willing to discuss all options, of course! This mini-mini-opera festival will bring in opera fans, the selected composers and their families, and OOO friends from across the United States -- or at least across Texas -- and they would need a place to stay. We could partner with an interested hotel or hotel group on a discounted FSOO rate, which could include guaranteed admission to opening night.

Pamphlets or postcards for the event could be distributed at select hotels within a five mile radius of the event space. If there is a convention in town, we could offer a flash mob performance as a teaser during one of their breaks, and pass out postcards or pamphlets.

#### Organizational History

##### 28. Please indicate in which years (if any) COA Funding was received.

If applicable, please indicate the dates that the fiscally sponsored organization has received funding, not the fiscal sponsor.

☐ 2011-2012

☐ 2012-2013

☐ 2013-2014

☐ 2014-2015

☒ Have not received funding in the last 5 years

##### 29. Was this project funded previously under a different organization name or sponsor?

☒ NO

☐ YES - Please use the 'explain' box, to the right, to indicate in what year and under what name, explain:

##### 30. Organizational History - Provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.

If application is on behalf of a sponsored individual or (un)incorporated group this information should reflect that individual, group, or organization, leaving the final paragraph for description of the applicant (fiscal sponsor).

\*was founded in August of 2012 with the motto — "Opera isn't obsolete. Popular opinion of opera is."

\*is dedicated to reimagining opera in unexpected spaces, from the rock stages of Red River to City Hall.

\*is an ensemble of twenty professional singing artists who incubate, create, and produce opportunities to inject "ounces" of opera and classical references into the social consciousness, utilizing cross-genre collaborations, pop-culture references, a bit of improvisation, and the simple beauty of the human voice.

\*is an award-winning collective who has been featured on KVUE, KMFA, KUTX, KOOP, KVRX, on Austin 360 and in the Austin Chronicle, and performed as part of EAST, Fusebox, SoundSpace at the Blanton, HONKTXI, during SXSW, PRIDE Austin, and the Downtown Tree Lighting.

\*is humbled to be a sponsored project of the Austin Creative Alliance.

#### Our objectives:

- Encourage a new generation of "opera lovers" with culturally significant, non-traditional venue and program choices.
- Become a respected artistic company of professional singing-artists and musicians providing memorable alternative musical experiences, while promoting opera and classical singing as a vibrant, current, accessible art form.
- Challenge our singing-artists to perform with every inch of their talent, both vocally and dramatically.
- Give our singing-artists a platform to explore new repertoire, share the stage with their peers, and perfect their craft in front of a very live audience.
- Foster an environment of cross-genre collaboration to re-imagine and re-awaken opera, and commission new works from local and regional composers.

#### Example activities:

- Mozart Murder Mystery: an OOO original work which pieced together scenes from Mozart's *Così fan Tutte*, *Don Giovanni*, and *Le Nozze di Figaro* with modern lyrics to form a wild new murder mystery. Staged at Spiderhouse Ballroom Aug 2013.
- Collaboration with "Magnifico," Austin's premiere Queen tribute band, for "Killer Queen." Red 7 Outside, Oct 2013.
- Co-founded the "Listening Garden" community alt-classical concert series in 2013. Held annually every March at Clayworks Studio/Gallery on E. 6th.
- Workshopped and produced "There's Beauty In the Beast: a transgender tale of love, betrayal, and Frankenstein"; a new operetta written by Esther's Follies alum, and involved the LGBTQ community. Staged Oct 2015.
- complete list of OOO's over 40 productions/separate events can be found on the events page of our website, [www.oneounceopera.com](http://www.oneounceopera.com)

#### Austin Creative Alliance Mission:

ACA advances, connects and advocates for Austin's arts, cultural, and creative communities in order to strengthen and protect the character, quality of life, and economic prosperity of our region.

#### Austin Creative Alliance Vision:

An Austin where creativity fuels innovation, economic growth and community.

#### Online Documentation

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

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

[www.oneounceopera.com](http://www.oneounceopera.com)

#### Section IV. Budget and Activity Summary

#### OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$	\$ 6,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 15,000
Expenses	\$	\$ 6,000	<input checked="" type="checkbox"/>	<input type="checkbox"/>	\$ 15,000
<b>Total</b>	<b>\$ 0</b>	<b>\$ 0</b>			<b>\$ 0</b>

#### PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
<b>Earned Income</b>		
1. Total Admissions	\$ 1,000 suggested donation at the door	\$ 1,000
2. Total Other Earned Income	\$ 0 n/a	\$ 0
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 1,000</b>	<b>\$ 1,000</b>
<b>Unearned Income</b>		
4. Total Private Support (Corp, Foundation, Individual)	\$ 2,500 crowdfunding, tax-deductible donations via ACA portal	\$ 2,500
5. Total Public Support (Government Grants)	\$ 0 n/a	\$ 0
6. Total Other Unearned Income	\$ 0 n/a	\$ 0

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7. Applicant Cash	\$ 0 n/a	\$ 0
8. TOTAL UNEARNED INCOME	\$ 2,500	\$ 2,500
9. COA Request Amount	\$ 3,000 n/a	\$ 3,000
10. TOTAL CASH INCOME	\$ 6,500	\$ 6,500
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 500 n/a	\$ 500
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 0 n/a	\$ 0
<b>Total</b>	<b>\$ 7,000</b>	<b>\$ 7,000</b>

#### PROPOSED BUDGET - PROJECT EXPENSES

PROJECT EXPENSES	CASH	IN-KIND	TOTAL   Description
13. Administrative Employee Costs	\$ 500	\$ 0	\$ 500 50 hours @\$10 per hr for project director/producer
14. Artistic Employee Costs	\$ 0	\$ 0	\$ 0
15. Administrative Non-Employee Costs	\$ 150	\$ 100	\$ 250 15 hours @\$10 per hr for an administrator; 10 hours @ \$10 per hr for administrative volunteers (editing, printing program, manning the door, handing out programs)
16. Artistic Non-Employee Costs	\$ 3,900	\$ 0	\$ 3,900 -6 composers @ \$100 ea. -10 cast members (singers) @ \$150 ea. -2 pianists @ \$250 ea. -3 stage directors @ \$250 ea. -4 instrumentalists @ \$75 ea. -1 technical director @ \$150 -1 stage manager @ \$100
17. Travel	\$ 0	\$ 0	\$ 0 n/a
18. Space Rental	\$ 650	\$ 0	\$ 650 \$325 non-refundable deposit, \$325 due upon move-in on April 10th.
19. Equipment Rental	\$ 250	\$ 0	\$ 250 Extra lighting for stage from Rock N Roll Rentals, as needed.
20. Supplies and Materials	\$ 500	\$ 0	\$ 500 Costumes, props, and minimal sets and set pieces.
21. Marketing and Promotion	\$ 200	\$ 100	\$ 300 \$100 for posters, \$50 for poster service, \$100 on postcards, 5 hours @ \$10 per hr for volunteer to pass out postcards. 5 hours @ \$10 per hr for volunteer to write and send press releases, fill out various online event forms.
22. Production/Exhibit Costs	\$ 150	\$ 0	\$ 150 insurance thru Austin Creative Alliance
23. Other	\$ 200	\$ 300	\$ 500 Professional video recording. 4 hours @ \$50 per hr for editing, \$300 in-kind donation from videographer for actual filming.
24. TOTAL EXPENSES	\$ 6,500	\$ 500	\$ 7,000
<b>Total</b>	<b>\$ 6,500</b>	<b>\$ 500</b>	<b>\$ 7,000</b>

#### Project Summary

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Fresh Squeezed Ounce of Opera	April 15 & 16, 2016	Museum of Human Achievement	(private) 916 Springdale Rd, Austin, TX 78702	3
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
<b>Total</b>					<b>3</b>

**Documents Requested \***

**PROOF OF TAX EXEMPT STATUS** - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable items: articles of incorp, bylaws, or proof of sales tax exemption

**SPONSORED ONLY - PROOF OF TEXAS STATE**

**INCORPORATION** - Sponsored entities wishing to apply as a sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).

**BOARD LIST** - Provide a roster of your governing board, including names, e-mail and mailing addresses, telephone numbers, professions or areas of expertise, and ethnic make-up.

**FORM 990** - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. **SPONSORING ORGANIZATIONS AND 501(c) APPLICANTS** -

**DOCUMENTATION** - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) **REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION (Question 31).**

Required?

**Attached Documents \***[IRS determination ACA](#)[Certificate of Filing, One Ounce Opera LLC](#)[ACA board List 2016](#)[ACA 990](#)[LoS - Patricia](#)[LoS - Angela](#)[LoS - Andy](#)[Listening Garden III program FRONT](#)[Listening Garden III program BACK](#)[TBIB program side 1](#)[TBIB program side 2](#)[FSOO Call for Composers POSTER](#)[Front - Austonian Concert Series program](#)[Back - Austonian Concert Series program](#)[Mozart Murder Mystery POSTER](#)[LoS - Rosa](#)[LoS - Lori](#)[LoS - Daniel](#)

**INSURANCE ASSESSMENT FORM** This form will be used to determine your Insurance requirements.

[download template](#)**Accessibility Assessment**[download template](#)

**ASSURANCES** - . Provide the signature of the authorized official, or board designee, including the date signed. Also provide the signature of the sponsored individual/organization/group if applicable.

[download template](#)[One Ounce Opera insurance assessment form answers](#)[One Ounce Opera accessibility quiz answers](#)[Assurances ACA and OOO](#)

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

Application ID: 48947

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Cultural Arts  
Division  
CITY OF AUSTIN

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JAN 04 2016

BY: \_\_\_\_\_

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

Austin Creative Alliance  
**NunaMaana**

**\$ 3,000 Requested**

Submitted: 1/4/2016 2:10:46 PM (Pacific)

**Project Contact**

Peggy Ellithorpe

[membership@austincreativealliance.org](mailto:membership@austincreativealliance.org)

Tel: 5122472531

**Additional Contacts**

lauren.parra529@gmail.com, talperinpc@gmail.com, jennyalp1@gmail.com

**Austin Creative Alliance**

81 San Marcos St #c1  
Austin, TX 78702

Telephone 512.247.2531

Fax

Web [www.austincreativealliance.org](http://www.austincreativealliance.org)

**CEO**

John Riedie

[john@austincreativealliance.org](mailto:john@austincreativealliance.org)

**Additional Information**

**AUTHORIZING OFFICIAL**

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

**1. First Name**

Shea

**2. Last Name**

Little

**3. Title**

Board Chair

**4. Email**

[little@bigmedium.com](mailto:little@bigmedium.com)

**5. Street Address**

916 Springdale Rd Bldg 2, #101

**6. City**

Austin

**7. State**

TX

**8. Zip/Postal Code**

78702

District Number

16 C1 36 SP

**9. Applicant Organization District Number**

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**APPLICANT RACE CODE**

**10. Applicant organizations select an option based on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.**

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☒ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

**FISCAL SPONSOR ELIGIBILITY**

**11. Does your organization meet the following fiscal sponsor eligibility criteria?**

*Please check all that apply. You are not required to serve as a fiscal sponsor even if you meet all the eligibility criteria. This question is for internal Cultural Arts Funding Program purposes only.*

- ☒ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)
- ☒ Been in existence for a least one year prior to application due date
- ☒ Your board meets at least 3 times per year
- ☒ Annual Operating Budget of at least \$50,000 as evidenced by the most recently completed Form 990
- ☒ Salaried Executive Director
- ☐ Our organization does not meet any of the above criteria

**Section II. Eligibility**

**1. Please select the item that best describes you/your organization.**

*If you are fiscally sponsored, please answer for your sponsored group or if you are an individual artists select the individual artist statement. If none of the statements apply to you then you are unfortunately not eligible to apply for funding.*

- ☒ An incorporated, tax exempt, 501(c) ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An incorporated, tax exempt, 501(c) NON-ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An INCORPORATED (registered with the State of Texas as a non-profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programs and APPLYING UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ An UNINCORPORATED (not registered with the State of Texas as a Non-Profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic /cultural programming and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ An INDIVIDUAL ARTIST residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of ONE YEAR PRIOR to the application submittal date and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ None of the above

**2. When did your organization or if you are an individual artist, you, locate to Austin or its Extra Territorial Jurisdiction (ETJ)? This can be your incorporation date.**

*Please provide the month and year.*

May 2014

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

- ☒ Yes
- ☐ No



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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

04/01/2016 Start Date (MM/DD/YYYY)

04/02/2016 End Date (MM/DD/YYYY)

0.00 TOTAL

7. Are you a new applicant?

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

☒ Yes

☐ No

Section III. Application Questions

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

1. Is this application for a Sponsored Project

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

☒ YES

☐ NO

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

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

NunaMaana

3. Sponsored Project Contact Information - FIRST NAME

Tara

4. Sponsored Project Contact Information - LAST NAME

Alperin

5. Sponsored Project Contact Information - EMAIL

talperinpc@gmail.com

6. Sponsored Project Contact Information - TELEPHONE

603-315-3159

7. Sponsored Project Mailing Address - ADDRESS

18011 Fawns Crossing

8. Sponsored Project Mailing Address - CITY

Dripping Springs

9. Sponsored Project Mailing Address - STATE

Texas

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

78620

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

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

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

☐ 1

- ☐ 2
- ☒ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

16 C136 SP

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

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☒ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

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

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

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

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

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

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

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

#### Narrative Part I - Project

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

This production will be held at Tillery Place, 801 Tillery St, Austin, TX 78702 ([www.tilleryplace.com/](http://www.tilleryplace.com/)). on Friday April 1st and Saturday April 2nd from 7:30-9:30pm. The title of the production is "The Spring Search for the Fool King". There will be five performers, two set builders, four costume designers, and one choreographer/artistic director all working together to put on this production.

Audiences of approximately 60 people per night will enjoy three dance performances about three and half minutes each in length by skilled dancers and actors. There will be springtime activities for audiences to enjoy such as a wishing ribbon station, a daisy chain station and a maypole. Beverages and light hor d'oeuvres will be served.

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

What NunaMaana does is unique in Austin. We create interactive dance events and do not know of anyone else who does anything quite like this. Therefore, we help strengthen the Austin arts scene by providing a fresh and exciting alternative for audiences. We strengthen Austin as an artistic city by presenting the work of trained dancers, actors and costume makers from all over the country. Everyone involved has extensive training, as well as a college degree in our specific artistic discipline to learn our artistic craft.

## Narrative Part II - Artistic/Cultural Merit

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### 17. Artistic/Cultural Merit 1 - How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?

The quality in our work can be seen in the fact that we have had three runs of well attended shows. Our audiences are enthusiastic and continually bring new friends and family to our shows as well as wait impatiently for our next show.

A lot of moving pieces go into our shows involving various genres. Costumes are artfully crafted based on historical silhouettes, the dance pieces take many hours to craft in the studio for several weeks prior to the performance, the sets are elaborate and help to bring the audience into our world. We take pride in making each piece high quality in order to immerse our audience into a whole new, imaginative world.

### 18. Artistic/Cultural Merit 2 - To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?

Our work supports underserved artists and audiences. Part of NunaMaana's larger goal is to continue to grow financially in order to pay artists viable income for their work. Often dancers, performers and costume makers work for free or for very little. This limits the time and energy each can put into their craft. This unfortunate outcome ultimately detracts from the vibrancy of the culture in Austin. We believe in the power and the necessity of art. We are working to guarantee that artists have enough time and resources to enhance the community with what they do best.

## Narrative Part III - Administrative Capability

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

We at NunaMaana are fully capable of executing the business side of this project. Proof of this is the fact that we have demonstrated the necessary business skills to have completed three well attended show runs. Furthermore, we planned accordingly and these shows have made a profit. We have a team of three people who work an average of 20 hour each per week on marketing, strategic planning and administrative duties.

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

We will be evaluating this project's effectiveness in three areas: attendees, profit and overall enrichment of experience. Our goal is to have a total of 120 attendees to this show. We will be counting those numbers through our Eventbrite site. We have a goal of making a \$5,000 profit to apply toward our next show and thus be able to continue to make work. We will be tracking our finances through quickbooks and shared graphs. At the end of the day, the ultimate goal is to create a culturally enriching and enjoyable experience for our guests.

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

We will be sending out survey monkeys and doing video interviews at the show to gather audience reactions to this event. We will incorporate the feedback we get into our next project. We will be collecting demographic data on our audience through physical questionnaires as well as information from our ticketing website, eventbrite.com.

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

*If not Applicable please type 'N/A'*

We have been able to prove our competence in running a company on our own over the past year in a half. Just this December 2015 we became a fiscally sponsored project of Austin Creative Alliance in order to apply for city funding. Before December 2015 we were operating as our own LLC. We are capable of managing our own administrative and financial affairs as we have been doing on our own for over a year. We have produced multiple projects in that time and have showed a profit.

## Narrative Part IV - Economic, Cultural, and Social Impact

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

NunaMaana colors the community with artistic expression. Our goal is to make work that is socially conscious and that positively influences Austin. We see art as an essential force that shifts patterns in individuals, communities and the world.

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

We have learned from our past three shows that one of our best forms of marketing is to personally hand eye-catching show specific postcards to people. We will paint the town with large posters and as well as leave smaller cards for people to take where appropriate (often coffee shops). We plan to email local Austin hotel concierges information in regard to the show so they can post on their website or pass on to guests. We also plan to give multiple hotels physical informational postcards about this specific show to hand to their clients. We plan to focus on the hotels closest to our venue (most of these being downtown). This is how we ensure we will reach all types of audiences: residents, visitors and tourists.

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

We would like as many people as possible to be able to come and see our show. Our venue is wheelchair accessible. The nature of our show is so vibrant and interactive that it is accessible to people with hearing difficulties.

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

Our tickets will be sold on a sliding scale in order to allow diverse economic demographics of people to attend.

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**27. Economic, Cultural, and Social Impact 5 - Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?**

Yes. We plan to email local Austin hotel concierges information in regard to the show so they can post on their website or pass on to guests. We also plan to give multiple hotels physical informational postcards about this specific show to hand to their clients. We plan to focus on the hotels closest to our venue (most of these being downtown).

**Organizational History**

**28. Please indicate in which years (if any) COA Funding was received.**

*If applicable, please indicate the dates that the fiscally sponsored organization has received funding, not the fiscal sponsor.*

- ☐ 2011-2012  
☐ 2012-2013  
☐ 2013-2014  
☐ 2014-2015  
☒ Have not received funding in the last 5 years

**29. Was this project funded previously under a different organization name or sponsor?**

- ☒ NO  
☐ YES - Please use the 'explain' box, to the right, to indicate in what year and under what name, explain:

**30. Organizational History - Provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.**

*If application is on behalf of a sponsored individual or (un)incorporated group this information should reflect that individual, group, or organization, leaving the final paragraph for description of the applicant (fiscal sponsor).*

NunaMaana is a company that provides entertainment through dance, theater and comedy to audiences in a nightlife setting. NunaMaana shows are unlike any other performance in Austin. They are theatrical parties where you mingle, dance, booze, and enjoy performance while the characters guide the audience through a comedic story. A main goal of the company is to bring people together by allowing audiences to drink, stand up and dance together, this goal has been consistently achieved and often builds new friendships.

Our mission statement is as follows: NunaMaana creates theatrical parties to provide a new way to experience performance. Our goal is to use various forms of performance art and interactive activities to join people together. Our purpose is to acknowledge our shared human experience through celebration.

Since its initiation in August of 2014, NunaMaana has created and performed three brand new shows; The Peasants' Masquerade, A Coronation Ball and Crazy Town of the Haunted West. The company was able to perform two runs of one of these shows, A Coronation Ball, and successfully filled the audience with back to back runs only a few months apart. Each of the shows had full audiences and the company has been able to profit. Our revenue in sales and donations since February 2015 (excluding our first show, Peasants' Masquerade) was \$18,431.93. Our expenses in the same time frame were \$12,985.02. We have profited \$5,446.91 since February of 2015.

NunaMaana is fiscally sponsored by Austin Creative Alliance. Their mission is to advance, connect and advocate for Austin's arts, cultural, and creative communities in order to strengthen and protect the character, quality of life, and economic prosperity of our region. Their values include innovation, collaboration, inclusivity and integrity.

**Online Documentation**

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

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

N/A

**Section IV. Budget and Activity Summary**

**OPERATING BUDGET HISTORY**

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$	\$ 18,432	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 21,100
Expenses	\$	\$ 12,985	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 13,000
Total	\$ 0	\$ 0			\$ 0

**PROPOSED BUDGET - PROJECT INCOME**

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
Earned Income		
1. Total Admissions	\$ 1,640 Ticket sales for 2 Performances:	\$ 1,640

120 x sliding scale price:

40x \$15

27x \$20

8x \$35

3x \$40

2x\$50

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2. Total Other Earned Income	\$ 170	T shirt sales and tips	\$ 170
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 1,810</b>		<b>\$ 1,810</b>
<b>Unearned Income</b>			
4. Total Private Support (Corp, Foundation, Individual)	\$ 0		\$ 0
5. Total Public Support (Government Grants)	\$ 0		\$ 0
6. Total Other Unearned Income	\$ 0		\$ 0
7. Applicant Cash	\$ 90		\$ 90
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 90</b>		<b>\$ 90</b>
9. COA Request Amount	\$ 3,000		\$ 3,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 4,900</b>		<b>\$ 4,900</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 5,410		\$ 5,410
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$ 10,310		\$ 0
<b>Total</b>	<b>\$ 10,310</b>		<b>\$10,310</b>

**PROPOSED BUDGET - PROJECT EXPENSES**

PROJECT EXPENSES	CASH	IN-KIND	TOTAL	Description
13. Administrative Employee Costs	\$ 0	\$ 0	\$ 0	
14. Artistic Employee Costs	\$ 0	\$ 0	\$ 0	
15. Administrative Non-Employee Costs	\$ 0	\$ 156	\$ 156	\$96 Marketing \$60 Bookkeeping
16. Artistic Non-Employee Costs	\$ 700	\$ 3,362	\$ 4,062	Director Pay: 126 hours @ 12/hour Dancer Pay for 5 dancers: 40 hours each @ \$10/hour Stage hand Pay: \$100 Costumer Pay: 35 hours at \$10/hour Poster Design: \$100
17. Travel	\$ 0	\$ 0	\$ 0	
18. Space Rental	\$ 2,000	\$ 1,620	\$ 3,620	Show Location Rental: \$2,000 Rehearsal Space: 54 hours @ \$30/hour
19. Equipment Rental	\$ 590	\$ 0	\$ 590	Porta Potty Rental: \$550 Speakers Rental: \$40
20. Supplies and Materials	\$ 1,410	\$ 272	\$ 1,682	Costume Materials: \$772 Set Materials: \$400 Decorative Materials: \$360 Plates and Cups: \$150
21. Marketing and Promotion	\$ 200	\$ 0	\$ 200	Printed posters and cards
22. Production/Exhibit Costs	\$ 0	\$ 0	\$ 0	
23. Other	\$ 0	\$ 0	\$ 0	
<b>24. TOTAL EXPENSES</b>	<b>\$ 4,900</b>	<b>\$ 5,410</b>	<b>\$ 10,310</b>	
<b>Total</b>	<b>\$ 4,900</b>	<b>\$ 5,410</b>	<b>\$10,310</b>	

**Project Summary**

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	Show #1	April 1st	Tillery Place	801 Tillery St. Austin Tx, 78702	3
Activity 2	Show #2	April 2nd, 2016	Tillery Place	801 Tillery St. Austin Tx, 78702	3
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					

Activity 8  
Activity 9  
Activity 10  
Total

16 C1 3688

6

## Section V. Documents

### Documents Requested \*

PROOF OF TAX EXEMPT STATUS - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable items: articles of incorp, bylaws, or proof of sales tax exemption

### SPONSORED ONLY - PROOF OF TEXAS STATE

INCORPORATION - Sponsored entities wishing to apply as a sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).

BOARD LIST - Provide a roster of your governing board, including names, e-mail and mailing addresses, telephone numbers, professions or areas of expertise, and ethnic make-up.

FORM 990 - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. SPONSORING ORGANIZATIONS AND 501 (c) APPLICANTS -

DOCUMENTATION - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION (Question 31).

INSURANCE ASSESSMENT FORM This form will be used to determine your Insurance requirements.

[download template](#)

### Accessibility Assessment

[download template](#)

ASSURANCES - . Provide the signature of the authorized official, or board designee, including the date signed. Also provide the signature of the sponsored individual/organization/group if applicable.

[download template](#)

Required?



### Attached Documents \*

[Tax Exempt Letter](#)



[Board List](#)



[990](#)



[Documentation](#)



[Insurance Assessment](#)



[Accessibility Assessment](#)



[Assurances](#)

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

Application ID: 49062

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

### Austin Creative Alliance Verge Art Events

**\$ 3,000 Requested**

Submitted: 1/4/2016 3:27:22 PM (Pacific)

**Project Contact**

Peggy Ellithorpe

[membership@austincreativealliance.org](mailto:membership@austincreativealliance.org)

Tel: 5122472531

**Additional Contacts**

[megan@meganmerrillart.com](mailto:megan@meganmerrillart.com)

**Austin Creative Alliance**

81 San Marcos St #c1  
Austin, TX 78702

**CEO**

John Riedie

[john@austincreativealliance.org](mailto:john@austincreativealliance.org)

Telephone 512.247.2531

Fax

Web [www.austincreativealliance.org](http://www.austincreativealliance.org)

#### Additional Information

#### AUTHORIZING OFFICIAL

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

**1. First Name**

Shea

**2. Last Name**

Little

**3. Title**

Board Chair

**4. Email**

[little@bigmedium.com](mailto:little@bigmedium.com)

**5. Street Address**

916 Springdale Rd Bldg 2, #101

**6. City**

Austin

**7. State**

TX

**8. Zip/Postal Code**

78702

District Number

16 C1 3788

**9. Applicant Organization District Number**

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

**APPLICANT RACE CODE**

**10. Applicant organizations select an option based on the predominant group of which their staff, board, or membership (not audience) is composed. Choose the option that best represents 50% or more of staff, board, or membership.**

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☒ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

**FISCAL SPONSOR ELIGIBILITY**

**11. Does your organization meet the following fiscal sponsor eligibility criteria?**

*Please check all that apply. You are not required to serve as a fiscal sponsor even if you meet all the eligibility criteria. This question is for internal Cultural Arts Funding Program purposes only.*

- ☒ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)
- ☒ Been in existence for a least one year prior to application due date
- ☒ Your board meets at least 3 times per year
- ☒ Annual Operating Budget of at least \$50,000 as evidenced by the most recently completed Form 990
- ☒ Salaried Executive Director
- ☐ Our organization does not meet any of the above criteria

**Section II. Eligibility**

**1. Please select the item that best describes you/your organization.**

*If you are fiscally sponsored, please answer for your sponsored group or if you are an individual artists select the individual artist statement. If none of the statements apply to you then you are unfortunately not eligible to apply for funding.*

- ☐ An incorporated, tax exempt, 501(c) ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An incorporated, tax exempt, 501(c) NON-ARTS ORGANIZATION residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of one year PRIOR to the application submittal date
- ☐ An INCORPORATED (registered with the State of Texas as a non-profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic/cultural programs and APPLYING UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☒ An UNINCORPORATED (not registered with the State of Texas as a Non-Profit) ARTS GROUP based in Austin or its Extra Territorial Jurisdiction for a minimum of ONE YEAR PRIOR to the application submittal deadline, with a budget history of ongoing artistic /cultural programming and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ An INDIVIDUAL ARTIST residing in Austin or its Extra Territorial Jurisdiction (ETJ), with a budget history of ongoing artistic/cultural programs for a minimum of ONE YEAR PRIOR to the application submittal date and applying UNDER THE UMBRELLA of a 501(c) Austin arts or non-arts organization
- ☐ None of the above

**2. When did your organization or if you are an individual artist, you, locate to Austin or its Extra Territorial Jurisdiction (ETJ)? This can be your incorporation date.**

*Please provide the month and year.*

December, 2014

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

- ☒ Yes



☐ No

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

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

☒ YES

☐ NO

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

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

☒ YES

☐ NO

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

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

03/01/2015 Start Date (MM/DD/YYYY)

05/31/2015 End Date (MM/DD/YYYY)

0.00 TOTAL

**7. Are you a new applicant?**

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

☒ Yes

☐ No

**Section III. Application Questions**

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

**1. Is this application for a Sponsored Project**

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

☒ YES

☐ NO

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

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

Verge Art Events

**3. Sponsored Project Contact Information - FIRST NAME**

Megan

**4. Sponsored Project Contact Information - LAST NAME**

Merrill

**5. Sponsored Project Contact Information - EMAIL**

megan@meganmerrillart.com

**6. Sponsored Project Contact Information - TELEPHONE**

5125375777

**7. Sponsored Project Mailing Address - ADDRESS**

6812 Lost Valley

**8. Sponsored Project Mailing Address - CITY**

Austin

**9. Sponsored Project Mailing Address - STATE**

Texas

**10. Sponsored Project Mailing Address - ZIP/POSTAL CODE**

78745

**11. Sponsored Project DISTRICT NUMBER - Enter your organization's City of Austin voting district number (effective January 1, 2015). You can access district location via the interactive map at <http://www.austinredistricting.org/maps/interactive-final-map>**

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

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☒ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10
- ☐ ETJ

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

- ☐ A - 50% or more Asian
- ☐ B - 50% or more Black/African-American
- ☐ H - 50% or more Hispanic/Latino
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☒ W - 50% or more White
- ☐ M - Majority ethnic minority/multi ethnic
- ☐ 99 - No single group listed above represents 50% or more of staff, board, or membership

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

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

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

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

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

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

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

#### Narrative Part I - Project

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

We are planning to hold a large-scale fine art show and music event at The Texas Federation of Women's Clubs at 2312 San Gabriel St. The event will showcase over 20 local artists and musicians, and is expected to draw between 600-1000 attendees. Depending on funding, the event will have low or no admission fee in order to make it affordable to a wide audience. Artists can keep 100% of profits from sales, and musicians will be paid at or above professional rates, and are encouraged to have CDs and promotional materials available for sale. The event is scheduled for early April, and will take place on a Friday or Saturday evening.

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

16 C137SP

There are a surplus of under-the-radar artists and musicians in the Austin area without sufficient venues to exhibit their work. Verge seeks to provide opportunities for local talent to gain recognition from a large audience, and profit from their art. Artists and musicians are chosen solely on the quality of their work, and not on education or resume, in order to include a wide range of perspectives from people of different backgrounds. The call for artwork will not require an application fee, and the fee for participating artists will be kept to a minimum. This is contrast to most art shows in Austin which can have prohibitively expensive application costs.

#### **Narrative Part II - Artistic/Cultural Merit**

##### **17. Artistic/Cultural Merit 1 - How does the applicant (or sponsored project if applicable) produce/present quality work that contributes to the unique artistic/cultural landscape in Austin?**

We advertise calls for artwork on Craigslist, community boards, Facebook and word of mouth in order to reach as large and diverse number of potential applicants as possible. This gives us a large pool from which to select only the very best as participants in the event. Music for the event will consist of acoustic, instrumental styles of an eclectic nature, tending towards original compositions, classical, jazz and other improvisational music, offering a more cultivated musical experience in contrast to the standard singer-songwriter fare or amplified rock prevalent in Austin.

##### **18. Artistic/Cultural Merit 2 - To what degree does the project incorporate artists or artistic works from historically underserved communities in their programming or provide programs/services to historically underserved artists and/or communities?**

As already stated, we do not charge any fee for applying. Once accepted, there is a participation fee, but it is kept small. By doing this we do not exclude applicants from low-income background. We also post the call for artwork on community boards all over Austin, including low income neighborhoods. Also, the artwork is chosen exclusively for quality. Artists are not asked to submit resume or education background. This is inclusive to people from all artistic backgrounds.

#### **Narrative Part III - Administrative Capability**

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

Verge hosted the Wanderlust Art Show on July 25th of last year. We had 12 artists, and 2 musicians. We planned the entire event, start to finish. The duties included, creating and meeting a budget, securing and coordinating a venue, contacting and building relationships with local beverage sponsors, putting out calls for artwork, selecting and organizing artists, coordinating musicians and equipment, and promoting through advertising and social media. This event was highly successful, with over 450 people in attendance. The 12 artists grossed over \$6000. The event we are planning in April will be structurally similar to the Wanderlust Art Show, and likewise we will apply those same skill sets to this coming event.

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

The method by which we measure effectiveness is based on number of attendees and their feedback, and by how much money is made by the artists.

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

We will distribute a voluntary survey at the event to ascertain the background of attendees.

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

*If not Applicable please type 'N/A'*

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.

#### **Narrative Part IV - Economic, Cultural, and Social Impact**

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

This event is a great benefit to local artist, musicians, and all those who appreciate art and music in Austin. Our events are born from a need for more venues for artists to exhibit their work, and is all-inclusive to artists of all ethnic, financial and social backgrounds.

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

Our plan for marketing and promotion relies heavily on social media and Facebook. All the local artists involved in the event will be expected to promote the event heavily to their peer group and other Austin residents. Ads will be placed in local and online publications such as Community, the Austin Chronicle, Austin 360, Do512, NowPlayingAustin etc. To specifically target the tourist demographic, we will place flyers and promotional materials in hotels as well as other community boards all over Austin.

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

This event space will be ADA compliant to make sure that the event is accessible to audiences with disabilities.

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

Depending on funding, the event will either be free, or pay-what-you-can admission. We will advertise both the call for artwork and the event on community boards all over Austin, including low-income neighborhoods.

27. Economic, Cultural, and Social Impact 5 - Will the applicant attempt to partner or otherwise work with the convention or hotel/motel industries to attract audiences? If so, how?

We will approach hotels, requesting placement of promotional materials and flyers to advertise for the event.

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#### Organizational History

28. Please indicate in which years (if any) COA Funding was received.

If applicable, please indicate the dates that the fiscally sponsored organization has received funding, not the fiscal sponsor.

☐ 2011-2012

☐ 2012-2013

☐ 2013-2014

☐ 2014-2015

☒ Have not received funding in the last 5 years

29. Was this project funded previously under a different organization name or sponsor?

☒ NO

☐ YES - Please use the 'explain' box, to the right, to indicate in what year and under what name, explain:

30. Organizational History - Provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.

If application is on behalf of a sponsored individual or (un)incorporated group this information should reflect that individual, group, or organization, leaving the final paragraph for description of the applicant (fiscal sponsor).

Mission:

Austin Creative Alliance advances, connects and advocates for Austin's arts, cultural, and creative communities in order to nourish, strengthen and protect the character, quality of life, and economic prosperity of our region.

Brief History:

The ACA was established in 2010 as a community based, multi disciplinary organization to strengthen Austin's entire creative community. This fulfilled one of the top three recommendations of the city's CreateAustin cultural master plan. This top priority included the formation of a creative alliance with increased technical assistance and business development services for artists. ACA was established via the transformation of an existing arts service organization, Austin Circle of Theaters, which had been operating since 1974.

Mission:

Verge is geared toward helping create affordable opportunities and exposure for local artists and musicians to exhibit and profit from their work. We also focus on creating a fun, social atmosphere that makes our art shows more appealing to a wider audience than traditional art events. We believe that artists and musicians need the support of a community to thrive, and similarly, a community needs art and music to flourish. We strive to create events that serve these both of purposes.

History:

Verge was established December of 2014. We held our first event on July 25th, 2015. After success of the Wanderlust Art Show, we approached Austin Creative Alliance for fiscal sponsorship, with the belief that non-profit status could help further our cause. We became sponsored project of ACA December of 2015.

#### Online Documentation

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

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

N/A

#### Section IV. Budget and Activity Summary

##### OPERATING BUDGET HISTORY

	FY 13-14 Actual	FY 14-15	Projected?	Actual?	FY 15-16 Proposed
Revenue	\$	\$ 1,330	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 8,000
Expenses	\$	\$ 1,300	<input type="checkbox"/>	<input checked="" type="checkbox"/>	\$ 8,000
Total	\$ 0	\$ 0			\$ 0

##### PROPOSED BUDGET - PROJECT INCOME

PROJECT INCOME	CASH   DESCRIPTION	TOTAL
----------------	--------------------	-------

**Earned Income**

1. Total Admissions	\$ 1,000	This will be the projected income from pay-what-you-can admission	\$ 1,000
2. Total Other Earned Income	\$ 1,000	Projected income from t-shirt and merchandise sales	\$ 1,000
<b>3. TOTAL EARNED INCOME</b>	<b>\$ 2,000</b>		<b>\$ 2,000</b>

**Unearned Income**

4. Total Private Support (Corp, Foundation, Individual)	\$		\$ 0
5. Total Public Support (Government Grants)	\$ 0		\$ 0
6. Total Other Unearned Income	\$		\$ 0
7. Applicant Cash	\$ 1,000	This is from what each participating artist will pay to participate in the event (between \$40-50)	\$ 1,000
<b>8. TOTAL UNEARNED INCOME</b>	<b>\$ 1,000</b>		<b>\$ 1,000</b>
9. COA Request Amount	\$ 3,000		\$ 3,000
<b>10. TOTAL CASH INCOME</b>	<b>\$ 6,000</b>		<b>\$ 6,000</b>
11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below)	\$ 2,000	Donation of decorations, supplies, discounts for venue, and administrative hours spent planning the event	\$ 2,000
12. TOTAL INCOME (displayed below, calculated automatically on page refresh)	\$		\$ 0
<b>Total</b>	<b>\$ 8,000</b>		<b>\$ 8,000</b>

**PROPOSED BUDGET - PROJECT EXPENSES**

PROJECT EXPENSES	CASH	IN-KIND	TOTAL	Description
13. Administrative Employee Costs	\$ 1,000	\$ 1,000	\$ 2,000	All the hours of the Art and Music director for organizing the show
14. Artistic Employee Costs	\$ 600	\$ 600	\$ 1,200	What we will pay the musicians
15. Administrative Non-Employee Costs	\$	\$	\$ 0	
16. Artistic Non-Employee Costs	\$	\$	\$ 0	
17. Travel	\$	\$	\$ 0	
18. Space Rental	\$ 3,500	\$ 500	\$ 4,000	
19. Equipment Rental	\$ 250	\$ 250	\$ 500	PA System, mixer, microphones, signal processor, lighting
20. Supplies and Materials	\$	\$	\$ 0	
21. Marketing and Promotion	\$ 500	\$ 500	\$ 1,000	Cost of printing and distributing flyers, print ads in the Chronicle and Community, paid Facebook and social media ads
22. Production/Exhibit Costs	\$ 100	\$ 250	\$ 350	Name tags for artists, price tags for artwork, hanging hardware, easels
23. Other	\$ 1,050	\$ 1,050	\$ 2,100	Licensing, insurance for food and beverages at event
<b>24. TOTAL EXPENSES</b>	<b>\$ 6,000</b>	<b>\$ 2,000</b>	<b>\$ 8,000</b>	
<b>Total</b>	<b>\$ 6,000</b>	<b>\$ 2,000</b>	<b>\$ 8,000</b>	

**Project Summary**

FY16 Proposed Activities	Activity/Event Title	Date(s)	Location/Venue - Name	Location/Venue - Address	Location/Venue - District Number
Activity 1	AMP Art Event	April 1, 2016	The Mansion	2312 San Gabriel St. Austin, TX 78705-5014	9
Activity 2					
Activity 3					
Activity 4					
Activity 5					
Activity 6					
Activity 7					
Activity 8					
Activity 9					
Activity 10					
<b>Total</b>					<b>9</b>

Section V. Documents

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**Documents Requested \***

**PROOF OF TAX EXEMPT STATUS** - Provide proof of tax-exempt status. 501(c) and other tax-exempt organizations should submit a copy of their IRS tax determination letter. Unacceptable items: articles of incorp, bylaws, or proof of sales tax exemption

Required?



**Attached Documents \***

[ACA IRS determination](#)

**SPONSORED ONLY - PROOF OF TEXAS STATE**

**INCORPORATION** - Sponsored entities wishing to apply as a sponsored incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing).



**BOARD LIST** - Provide a roster of your governing board, including names, e-mail and mailing addresses, telephone numbers, professions or areas of expertise, and ethnic make-up.



[ACA Board 2016](#)

**FORM 990** - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2011 and Fiscal Year 2012 finances. **SPONSORING ORGANIZATIONS AND 501(c) APPLICANTS** -



[990](#)

**DOCUMENTATION** - Provide a concise but representative sample of materials (résumés/bios, letters of support, promotional materials, programs, season brochure, newsletters, etc.) **REQUIRED IF YOU DID NOT PROVIDE ONLINE DOCUMENTATION (Question 31).**



[Documentation for Wanderlust Art Show](#)

**INSURANCE ASSESSMENT FORM** This form will be used to determine your Insurance requirements.  
[download template](#)



[Insurance Assessment Form](#)

**Accessibility Assessment**  
[download template](#)



[Accessibility Quiz](#)

**ASSURANCES** - . Provide the signature of the authorized official, or board designee, including the date signed. Also provide the signature of the sponsored individual/organization/group if applicable.  
[download template](#)



[Assurances VERGE + JR](#)

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

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