

16 CI 5 SP, Latinas Unidas Por El Arte (LUPE ARTE)/Cut & Deliver

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BY: _____

Section 1: Summary Information

FY 2016 Community Initiatives

APPLICATION & AGREEMENT

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Applicant Name Latinas Unidas Por El Arte	<input checked="" type="checkbox"/> Sponsored Project	Sponsored Project Name Cut & Deliver
Project/Activity Title Writer's Cram Jam Lab/Workshop	Start Date 10/16/2015	End Date 3/31/2016

Type of Sponsored Project – Select one only

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

Primary Artistic Discipline – Select one only

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

Project Summary: Please describe the project for which you are requesting funds in the space provided. Applicant(s) is/are requesting ~~\$5000.00~~ ^{3,000} in Community Initiatives program funding.

When: October 16th, 17th, 18th, November 13th, 14th, 15th, December 18th, 19th, 20th, January 15th, 16th, 17th, February 19th, 20th, 21st, March 18th, 19th, 20th

Where: LUPE Arte campus, Austin, TX

One sentence description of project :

Cut & Deliver will hold a Writer's Cram Jam lab/workshop for 6 months of intensive writing workshop for women of color to develop and complete their screenplay(s) for production ready.

* See attached public event description

For CAD staff use only	<input checked="" type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Arts Commission Review	<input checked="" type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Tax Exempt	Insurance Required? <input type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$ 3,000	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input checked="" type="checkbox"/> General Liability
Control Number - 16 C15	<input checked="" type="checkbox"/> 990	<input checked="" type="checkbox"/> Documentation	<input type="checkbox"/> Liquor <input type="checkbox"/> Auto
	<input type="checkbox"/> State Exempt		

Section 2: Applicant/Sponsored Project Information

Applicant		
Applicant's Legal Name Latinas Unidas Por El Arte	Federal Tax I.D. 74-2995052	Other Common Name LUPE Arte

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Public Screening Event Details

"The Revamp 3 Private Screening" is an Urban Action and Independent Cinema event. Screenings for this event are set for Dec 2015 or Jan 2016 at The Alamo Draft house Village/ or AACHD facility. Doors open at 7:00 PM, and will feature shorts from Austin's Urban Underground Film scene! It will also be promoting and recruiting the next round of "Writer's Cram Jam" artists. Previous participants will be able to speak about their experiences and projects with the film audience. The event is free but donations are encouraged.

Official Mailing Address P. O. Box 16018		City Austin	State TX	Zip 78761	
Physical Mailing Address 4926 East Cesar Chavez Street		City Austin	State TX	Zip 78702	
Telephone 512-407-9911	District Number 2	Website (URL) www.lupearte.net			
Applicant Contact/Project Director (Not the same as Board Chair) Violet Leos		Title Exec Director			
Address 4926 East Cesar Chavez Street		City Austin	State TX	Zip 78702	
Telephone 512-786-8753		Email violet_lupearte@mygrande.net			
Board Chair (Not the same as Applicant Contact/Project Director) Marylou Castillo		Title Board Chair			
Address 1402 Suffolk Drive		City Austin	State TX	Zip 78723	
Telephone 512-971-3255		Email castillomarylou2013@gmail.com			
Sponsored Contact/Project Director Alisha Hopson (aka: Ali)		Title Project Director			
Address 1071 Clayton Lane Apt 406		City Austin	State TX	Zip 78723	
Telephone 512-786-8753	District Number 3	Email mawuphotograph@gmail.com			
See Page 16 for Race Codes					
Applicant Race Code H	Sponsored Race Code B	Project Race Code M			
Section 3: Operating Budget History – (Arts organization or sponsored project) See attached for					
	FY 11–12 Actual (CASH only)	FY 12–13 Actual (CASH only)	FY 13–14 Actual (CASH only)	FY 14–15 Projected/Actual (CASH only)	FY 15–16 Proposed (CASH only)
Revenue	\$49,130.00	\$49,099.00	\$78,111.00	\$65,500.00	\$75,500.00
Expenses	\$45,424.00	\$46,488.00	\$53,942.00	\$65,000.00	\$75,500.00
Section 4: COA Funding History - (Arts organization or sponsored project information)					
	2011-2012		2012-2013		2013-2014
COA Funding	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Was this project funded previously under a different organization name or sponsor? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No					
If yes,	Year:	Name:			
Section 5: Proposed Budget					
The budget MUST balance. Total income (line 12) MUST equal total expenses (line 24). Round all budget figures to the nearest whole dollar.					

MAWU PHOTOGRAPHY MEDIA Fiscal Year 2013- 2015 Operating Budget

****NOTE**** These reflect estimations, for more information contact
mawuphotograph@gmail.com

Code	Description	Est Expenditures 2013	Operating Budget 2013	Est Expenditures 2014	Operating Budget 2014	Est Expenditures 2015	Operating Budget 2015
Object of Expense:							
1001	Personnel Costs - Salaries and Wages	\$ 0.00	\$ 0.00	\$ 0.00	\$ 0.00	\$ 0.00	\$ 0.00
1002	contract work expenses	\$ 0.00	\$ 0.00	\$ 0	\$ 0	\$ 500.00	\$ 500.00
2001	Utilities	\$ 500.00	\$ 500.00	\$ 600.00	\$ 600.00	\$ 700.00	\$ 700.00
2002	Rent-Building	\$ 4,000.00	\$ 4,000.00	\$ 5,000.00	\$ 5,000.00	\$ 7,000.00	\$ 7,000.00
2003	Professional Fees and Services	\$ 50.00	\$ 50.00	\$ 300.00	\$ 300.00	\$ 400.00	\$ 400.00
3001	Equipment	\$ 1,000.00	\$ 1,000.00	\$ 2,500.00	\$ 2,500.00	\$ N/A	\$ N/A
3002	Rent-Machine and other	\$ 0.00	\$ 0.00	\$ 250.00	\$ 250.00	\$ N/A	\$ N/A
4001	Communication Costs	\$ 600.00	\$ 600.00	\$ 750.00	\$ 750.00	\$ N/A	\$ N/A
4002	Consumable Supplies	\$ 100.00	\$ 100.00	\$ 500.00	\$ 500.00	\$ N/A	\$ N/A
4003	Other Operating Expense	\$ 400.00	\$ 400.00	\$ 800.00	\$ 800.00	\$ N/A	\$ N/A
4004	Travel	\$ 1500.00	\$ 1500.00	\$ 2000.00	\$ 2000.00	\$ 750.00	\$ 750.00
4005	Marketing Expenses	\$ 500.00	\$ 500.00	\$ 750.00	\$ 750.00	\$ 1000.00	\$ 1000.00
5001	Service Delivery Costs	\$ 75.00	\$ 75.00	\$ 150.00	\$ 150.00	\$ 200.00	\$ 200.00

Total Object of Expense

\$8,725.00 \$8,725.00 \$13,600.00 \$13,600.00 \$ TBD \$ TBD

Method of Finance

3435	Grants	\$ 0.00	\$ 0.00	\$ 4,000.00	\$ 4,000.00	\$ 3,000.00	\$ 3,000.00
3550	Donations	\$ 0.00	\$ 0.00	\$ 1,500.00	\$ 1,500.00	\$ 1,000.00	\$ 1,000.00
3670	Profit	\$ 9,000.00	\$ 9,000.00	\$ 12,000.00	\$ 12,000.00	\$ N/A	\$ N/A
Total		\$9,000.00	\$9,000.00	\$17,500.00	\$17,500.00	\$ TBD	\$ TBD

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PROJECT INCOME	CASH	IN-KIND	TOTAL <i>16 C15</i>
EARNED INCOME			
1. Total Admissions			
2. Total Other Earned Income			
3. TOTAL EARNED INCOME (Add Lines 1 and 2)			
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)	\$1,500.00		\$1,500.00
5. Total Public Support (Government Grants)	\$1,500.00		\$1,500.00
6. Total Other Unearned Income			
7. Applicant Cash			
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)	\$3,000.00		\$3,000.00
9. COA Request Amount	\$5,000.00		\$5,000.00
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)	\$8,000.00		\$8,000.00
11. Total In-Kind Support (must equal In-Kind line 24)		\$2,000.00	\$2,000.00
12. TOTAL INCOME (Add Lines 10 and 11)	\$10,000.00	\$2,000.00	\$10,000.00
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs			
14. Artistic Employee Costs			
15. Administrative Non-Employee Costs	\$1,500.00	\$1,000.00	\$2,500.00
16. Artistic Non-Employee Costs	\$4,225.00	\$1,000.00	\$5,225.00
17. Travel	\$1,500.00		\$1,500.00
18. Space Rental	\$350.00		\$350.00
19. Equipment Rental			
20. Supplies and Materials	\$200.00		\$200.00
21. Marketing and Promotion	\$225.00		\$225.00
22. Production/Exhibit Costs			
23. Other			
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	\$8,000.00	\$2,000.00	\$10,000.00

Section 6: Internet Accessible Documentation

Internet Link:
<http://cutdeliver.com>

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Section 7: Application Checklist

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

Application Form

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

Attachments:

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

Required Attachments

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

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

Mailing and Delivery Instructions

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

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

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

Applications should be sent or delivered to the following address:

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

Section 7: Assurances

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

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

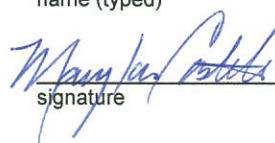
- ☒ This application was approved by the applicant's board on July 29th
☐ This application is scheduled to be approved by the applicant's board on _____

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

Applicant Authorized Official

Marylou Castillo Board Chair

name (typed) title

 07-31-15
signature date

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

Alisha Hopson Project Director

name (typed) title

 8-3-15
signature date

City of Austin

name (typed) title

signature date

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Project

1. What are the specifics of the project for which funding is sought? Specific dates, time, activity, participants, location.

Cut & Deliver is the creative brainchild of two local artists, Ali Hopson and Jessica Bradford. With the high demand of the film industry for film directors, editors, cinematographers and visual art projects the two artists saw the need for quality screenplays. The duo's passion for creative, compelling and excellent stories, the two set out to solve the script writing problem. The *Writer's Cram Jam Lab* is 6 months of intense writing lab/workshops for female screenwriters of color. The initiative will help guide and mentor 6 to 8 female screenwriters who submit their work for development. *Writers Cram Jam Lab* aims to increase opportunities for female screenwriters and champion the goals of the female voice in narrative film. The *Writers Cram Jam Lab* will take place at LUPE Arte's campus for three days, each month for six months. Project Start Date: October 16, 17, 18, 2015 through Project End Date: March 18, 19, 20, 2016. Each lab workshop begins at 10:00 a.m. on Friday and ends 5:00 p.m. Sunday. The key components for *Writer's Cram Jam Lab* is to help writers develop in the following areas. How to make your story's concept compelling. How to implement and develop artistic vision, craft, subject matter, characters, plots, scene designs, music selection, dialogue and rewriting with engaging quest. How to complete a formatted film script with precise information with the help of a research development administrator and complete a marketability idea(s). Four established professional writers will be serving as mentors, pending scheduling for each month. Lecturers will begin each workshop for hands on guidance for participants. Mentors will advise in one-on-one meetings with additional sessions via Celtx, to guide and inspire artists to hone their creative vision. *Cut & Deliver* will provide participants with Celtx, a computer application to keep in touch with the participants on other days not in the lab. Mentors will be available to the group through this computer program. Writers accepted into *Writer's Cram Jam Lab* will sign a contract with *Cut & Deliver* to commit to the six month writer's lab to give women a voice in the film industry.

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

The initiative will contribute to the critical need of quality writing for literature in the film industry in Austin. Austin's growing film industry is in its infancy stage and unlike other positions in the field, female screenplay writers are few in Austin. *Cut & Deliver's* mission is to produce quality writing and establish a higher level of screenplay writers in Austin. *Cut & Deliver* has also set out to close the gap for women in this specific field and give local screenplay writers a head start for this much needed discipline in Austin. The initiative will fill the need of lack of women of color to contribute to the growing film industry in Austin. After six months of *Writer's Cram Jam Lab* is completed, *Cut & Deliver* will use the other six months to help the artist with pitching the script or project or producing it in house using a network of talented media artists locally and internationally. *Cut & Deliver* will continue to work through the next year to draw another group of women to participate in *Writer's Cram Jam Lab* in Austin.

Artistic/Cultural Merit

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

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Jessica Bradford and Ali Hopson both have a vast array of quality work they have either collaborated or assisted with other production companies or have produced their own feature & documentary films, music videos and photography. In 2010 Ali Hopson worked with *Stunt Fighter* as a key grip. In 2013 Ali collaborated with *UpRise Productions* to produce *Z End/They Are Coming* <http://www.z-endmovie.com> as the costume designer, props manager, locations assistant and producer <https://www.facebook.com/zendmovie?fref=ts> Recently Ali finished working as a Production Assistant in *Magicians* with *Island of the Marsh Production* company. Ali worked with the *Capital City Black Film Festival* as promotions and film screening manager. Currently Ali works with the *African American Cultural Heritage District* as program coordinator and location preservationist. Jessica Bradford has produced or managed projects in logistics, copywriting, graphic design, still photography, videography and video editing for more than 38 television episodes for networks including Discovery, ABC, Bravo, Style Network and *MTV/Remote Productions*, *20th Century Fox* and established her photography and videography business in 2010 <http://kineticexhibit.com>.

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

Cut & Deliver recognized that those who are ethnic minorities, working class or limited by socio-economic factors have a small chance of participating in any type of writer's lab. The duo artists also recognized the hindrances placed on women of color who work within the film industry. Women are not likely to be provided with services or opportunities as screenplay writers in Austin and were dismayed that for women of color, the chances of success as a screenplay writers were much less likely than their counterparts. Writer's Cram Jam Lab was established for the sole purpose of supporting historically underserved women writers in Austin. Even with Austin's other great nonprofits or higher education organizations there is not an organization, specific club or place for women of color to afford a writers workshop/lab. Some nonprofits support middle school or high school youth while others have an unaffordable tuition to include women of color. *Cut & Deliver* is providing a program that has a much needed place in the Capital City's future in the film industry. The mission for *Cut & Deliver* is to serve, educate, support and provide tools to underserved artists in Austin.

Administrative Capability

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

In 2006 Ali established MAWU Photography +Media www.mawuphotography.com and has been managing both her own photography business and managed behind the scenes and lenses of various productions. Ali Hopson has performed in theater productions and has been featured in a variety of local music video and dance shows. Originally concentrating on her passion for photography, Hopson extended "Mawu's" reach into the realm of short films, music video,

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promotional media, and documentaries.

https://www.youtube.com/channel/UC5kAL7L_PayqpojpTarDr0Q

http://www.imdb.com/name/nm6061608/?ref=fn_al_nm_1

Jessica Bradford is a gypsy at heart and a digital media enthusiast with a Bachelors of Arts in Radio, Television and Film from the University of North Texas.

www.imdb.com/name/nm3674029/?ref=fn_al_nm_1

Jessica has been Assistant Director. Set PA at 20th Century Fox, ABC's *The Deep End*, Season 1, 6 episodes. As Project Manager for *ITV Productions*, *TLC's Four Weddings...And a Pickup*, Jessica managed cash purchases, tracked complied and submitted receipts, created petty cash reports and invoices. Jessica also researched production equipment availability, performed the rental transport and return of equipment and acted as a liaison between local production rental houses and the visiting production company.

Ali and Jessica know with the guidance and support of LUPE Arte, combining their business skills this project will be completed and look forward to growth, sustainability and improvements by the end of 2016.

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

Taking the key components for *Writer's Cram Jam Lab* participants to serve, educate, support and provide tools to underserved artists in Austin. *Cut & Deliver* will document lessons learned via an evaluation form provided to participants at the end of the 6 month workshop(s).

Recommendations for project development and improvement will be documented and *Cut & Deliver* will examine and implement changes that resulted from doing the project's evaluation with all participants. To provide input to guide decision making for the upcoming renewal and extension of the project funding, administrators will assess the degree to which project objectives were achieved via *Cut & Deliver's Writer's Cram Jam Lab* project evaluation forms. The assessment and review by *Cut & Deliver* will measure the projects effectiveness by the end of the workshop. ✓

7. How will the applicant collect data regarding audience demographics, audience involvement, and tourists in attendance from in state, out of state, or outside the USA? Describe methods.

With *Cut & Deliver's* registration form, applicants will provide their demographics of area in the USA they pertain to however, data regarding audience attendance will also be measured once writers are selected to have their screenplays submitted for film development. *Cut & Deliver's* audience demographics and tourist attendance will be ongoing after the lab workshop takes place. Forms will be distributed and collected to gather feedback and calculate rating. ✓

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

LUPE Arte will be the fiscal sponsor for *Cut & Deliver*. *LUPE Arte* was founded in 1999 and has since been supporting local artists and organizations with either one of their three programs. *LUPE Arte* has a full time Executive Director and two Program Directors that are on hand to ✓

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help with fiscal direction, artistic direction and project support. *LUPE Arte* has produced documentary film and has conducted film projects, workshops and supports independent film makers for over 9 years. *LUPE Arte* will guide *Cut & Deliver* director(s) to insure administration and financial responsibility for the project meet requirements.

Economic, Cultural, and Social Impact

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

Cut & Deliver's intention is to provide a place for women to work and share their work progress within a safe environment. Other screenwriters group are mixed gender or for youth and may have a large member list that does not guarantee a one to one session with participants. Other organization request to reserve a slot that may or may not happen for women. *Cut & Deliver* has also identified an inconsistency within other groups in Austin who may or may not meet on a regular bases nor have a preselected venue for writing workshops. *Cut & Deliver* will target and address those needs for their participants for each project scheduled.

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

Since 2011 Ali Hopson and Jessica Bradford have been networking with local artists taking notes of the need for quality screenplays and women writers. Working within the film industry, they have connected through networks with women who are in need of a writer's work lab. They have had discussions about a writer's lab/workshop for over three years and now need to put their concept to work for female writers. The marketing plan consists of posting in social media and web sites to connect back with the women who signed up from the beginning. Then market to their following of clients and business acquaintance. Due to the limited participants for this year, they know the slots will fill up quickly but hope that the following year they are able to increase the number of writers' slots.

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

LUPE Arte is the sponsoring entity that has worked with audiences with disabilities. They will help us provide the tools needed to market to audiences with disabilities and are ADA compliant. *Cut & Deliver* has female staff with disabilities working with both groups.

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

The goal of *Cut & Deliver* is to help artists with economically disadvantages and provide participants that attend *Writer's Cram Jam Lab* at a discounted rate. If any registrant cannot afford the modest cost for *Writer's Cram Jam Lab*, that will not deter their acceptance into the *Writer's Cram Jam Lab*. Once any of the screenplay writer's get their screenplay produced, *Cut & Deliver* will also make sure any screenings is made available to economically disadvantaged audiences.

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

When the project initiative is completed and participants begin to pitch to networks and a business contract is made to shoot/film the screenplay, at that time *Cut & Deliver* will partner with all industries to attract audiences from across the state and other surrounding states and as well as internationally to showcase the Writer's Cram Jam Lab stories that arise from the writers workshop. ✓

Latinas Unidas Por El Arte- Cut & Deliver Budget Itemization- Attachment 2

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Unearned Income:**Line 4. Total Private Support**

Individual private support \$1,500.00c

Line 5. Total Public Support

TCA \$1,500.00p

Line 8. Total Unearned Income \$3,000.00p**Line 9. COA Request Amount \$5,000.00p****Line 10. Total Cash Revenue \$8,000.00****Line 11. Total In-Kind Support \$2,000.00****Line 12. Total Income \$10,000.00****Expense In-Kind****Line 15. Admin Non-Employee**

Administrative Assistant

In-Kind \$1,000.00p

Line 16. Artistic Non-Employee

Artistic Non-Employee

In-Kind \$1,000.00p

Total In-Kind \$2,000.00**Project Expenses****Line 15. Administrative Non Employee**

Research/Administration Assistant salary \$1,500.00

Line 16. Artistic non-Employee Costs

4 Artistic Lecturer/Mentor Non-Employee

Salary \$4,225.00

Line 17. Travel

2 Round Trip Airline & Bus line tickets \$1,500.00

Travel for Lecturer/Mentors

Latinas Unidas Por El Arte- Cut & Deliver Budget Itemization- Attachment 2

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Line 18. Space Rental

Workshop/Lab rental Space	\$350.00
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Line 20. Supplies and Materials

Writing supplies, pens, flip board, Batteries, markers, ink printer, USB	\$200.00
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Line 21. Marketing and Promotion

Poster & flyer Production	\$225.00
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Line 24. Total Cash Expenses	\$8,000.00
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Total In-Kind	\$2,000.00
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Total Expenses	\$10,000.00
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Cut & Deliver: Our Story

Jessica Bradford and Ali Hopson created the concept for *Cut & Deliver* while in college studying sociology, communications and film making. Their vision started in college in 2004 however with the demand to meet their industry needs after college graduation, they were not able to execute their concept until 2012. The duo joined forces to produce art exhibits, music videos for local artists, documentary shorts and short film project “Z End” (2013). Their vision to empower individuals through art, while preserving personal histories, became the leverage to create financial wealth as well as avenues for creative expression in their community. Over the years they have collaborated on many projects and together their hands-on approach on providing resources for skills training, hands on learning, paying it forward teaching and showing the power of community resources has fruition. They began by networking with female writers, lectures, mentors and colleagues. By providing resources for their community, *Cut & Deliver* opens the doors for collaboration with many other diverse artists and local entrepreneur to direct the *Writer’s Cram Jam Lab*.

Jessica Bradford through Kinetic Exhibit and Ali Hopson through MAWU Photography media continue to set out to close the gaps for women and minorities in the field of film making through new projects such as Pathway to Freedom and Blackshear Bridge a community food hub program linked with Houston Tillotson University. Their efforts to give local screenplay writers a voice and head start for this much needed discipline. The initiative will fill the need of lack of women of color and minorities to contribute to the growing film industry in Austin. *Cut & Deliver* has opened the doors for collaboration with many diverse women artists and continues with the mission of producing intriguing cultural stories.

With their experience within the film industry, both kept their concept for *Cut & Deliver* on a slow but steady pace, never wavering. It was not until Ali Hopson met the Executive Director of *LUPE Arte* that she began to work with this organization to put forth all of her knowledge she gained in working with the film industry that she joined *LUPE Arte*’s group to teach after school art classes. It was a year later that she brought *Cut & Deliver* to *LUPE Arte*’s board of directors to address the lack of female screenplay writers that both of these groups’ mission is to support women of color in the film industry so they joined together to achieve *Cut & Deliver*’s mission to produce women of color screenplay writers.

LUPE Arte and *Cut & Deliver* have similar objectives and goals in conjunction with the organizational principles and vision. Under *LUPE Arte*’s *Mujeres Y Arte Program* (Women & Art) this program has been managed by *LUPE Arte* since 2007. *LUPE Arte* established the program to support women of color and support their art work in which ever media they prefer.

The *Mujeres Y Arte* program sponsors women artists with a platform to exhibit their works of art in their preferred media, including performing art productions. *LUPE Arte* focuses on female artists who need support and sponsorship, and our artists then pay it forward by teaching their art disciplines to youth enrolled in our after-school classes. *LUPE Arte* and *Cut & Deliver* are a perfect collective match to advance Austin female artists for a future of continued quality art works in the Capital City.

16 CI 6 SP, One World/Austin Mandolin Orchestra

16 C12

FY 2016 Community Initiatives

APPLICATION & AGREEMENT

Section 1: Summary Information

Applicant Name One World	<input checked="" type="checkbox"/> Sponsored Project	Sponsored Project Name Joane Rylander
Project/Activity Title Austin Mandolin Orchestra	Start Date 10/15/2015	End Date 10/17/2015

Type of Sponsored Project – Select one only

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

Primary Artistic Discipline – Select one only

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

Project Summary: Please describe the project for which you are requesting funds in the space provided.

One World is requesting \$3,000 in Community Initiatives program funding for the Austin Mandolin Orchestra to provide concerts featuring local and international artists (mandolin family and classical guitar) free to the public, as part of the annual convention of the Classical Mandolin Society of America, hosted by Austin Mandolin Orchestra.

When: Thursday, Friday, and Saturday evenings, October 15, 16, and 17, 2015

Where: Holiday Inn Austin Midtown
6000 Middle Fiskville Rd, Austin, Texas 78752
District #4

For CAD staff use only	<input checked="" type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Arts Commission Review 8/17/15	<input checked="" type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Tax Exempt	Insurance Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$ 3,000	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input checked="" type="checkbox"/> General Liability
Control Number - 16 C16	<input checked="" type="checkbox"/> 990 <input type="checkbox"/> State Exempt	<input checked="" type="checkbox"/> Documentation	<input type="checkbox"/> Liquor <input type="checkbox"/> Auto

16 C100

Section 2: Applicant/Sponsored Project Information					
Applicant					
Applicant's Legal Name One World		74-2819776		Other Common Name	
Official Mailing Address 7701 Bee Caves Rd		Austin		Texas	78746
Physical Mailing Address 7701 Bee Caves Rd		Austin		Texas	78746
Telephone 512-330-9500		ETJ		www.oneworldtheatre.org	
Applicant Contact/Project Director (<i>Not the same as Board Chair</i>) Nada Stearns				Project Director One World co-founder	
Address 700 Knollwood Circle		Austin		Texas	Zip 78746
512-627-4231		Email nada@oneworldtheatre.org			
Board Chair (<i>Not the same as Applicant Contact/Project Director</i>) Victoria Marasco				Board Chair	
Address 6500 Champion Grandview Way #42201		Austin		Texas	78750
Telephone 512-306-1988		Email Victoria@v2ginteractive.com			
Sponsored Contact/Project Director Joane Rylander				Title Program Director	
Address 1307 Ruth Avenue		City Austin		State TX	Zip 78757
Telephone 512-452-5535		District Number 7		Email jprylander@gmail.com	
See Page 16 for Race Codes					
Applicant Race Code w		Sponsored Race Code W		Project Race Code 99	
Section 3: Operating Budget History – (Arts organization or sponsored project)					
	FY 10–11 Actual (CASH only)	FY 11–12 Actual (CASH only)	FY 12–13 Actual (CASH only)	FY 13–14 Projected/Actual (CASH only)	FY 14–15 Proposed (CASH only)
Revenue			4289	384	4535
Expenses			5211	2729	4535
Section 4: COA Funding History - (Arts organization or sponsored project information)					
	2011-2012		2012-2013		2013-2014
COA Funding	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Was this project funded previously under a different organization name or sponsor? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No					
If yes,	Year:		Name:		

16 C16

Section 5: Proposed Budget

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

PROJECT INCOME	CASH	IN-KIND	TOTAL
EARNED INCOME			
1. Total Admissions			
2. Total Other Earned Income			
3. TOTAL EARNED INCOME (Add Lines 1 and 2)			
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)	1535		1535
5. Total Public Support (Government Grants)			
6. Total Other Unearned Income			
7. Applicant Cash			
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)			
9. COA Request Amount	3000		3000
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)			
11. Total In-Kind Support (must equal In-Kind line 24)		1770	1770
12. TOTAL INCOME (Add Lines 10 and 11)	4535	1770	6305
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs			
14. Artistic Employee Costs			
15. Administrative Non-Employee Costs		975	975
16. Artistic Non-Employee Costs	1035	270	1305
17. Travel			
18. Space Rental			
19. Equipment Rental	2750		2750
20. Supplies and Materials			
21. Marketing and Promotion			
22. Production/Exhibit Costs			
23. Other	750	525	1275
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	4535	1770	6305

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Section 6: Internet Accessible Documentation

Internet Link:

www.amandolinorchestra.com

Section 7: Application Checklist

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

Application Form

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

Attachments:

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

Required Attachments

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

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

Mailing and Delivery Instructions

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

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

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

Applications should be sent or delivered to the following address:

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

Section 7: Assurances

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

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

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

☒ This application is scheduled to be approved by the applicant's board on Sept 2nd 2015

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

Applicant Authorized Official

Joseph Markosfeld One World Board Treasurer

name (typed) title

signature date 7/27/15

Sponsored Organization/Group/Individual (if applicable)

Joane Rylander Program Director

name (typed) title

signature date 7/27/2015

City of Austin

name (typed) title

signature date

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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).

Austin Mandolin Orchestra is hosting the annual convention of the Classical Mandolin Society of America (CMSA) in Austin, Texas on October 13-18, 2015 at the Holiday Inn Austin Midtown. The convention is open to participants from Austin and around the world.

Free public concerts by local and international artists will be offered on Thursday, Friday, and Saturday evenings during the convention.

The evening concerts will feature international artists Carlo Aonzo (Italian mandolin), René Izquierdo (classical guitar), Elina Chekan (classical guitar), and Austin's own Paul Glasse (jazz mandolin). Austin Mandolin Orchestra will be a featured performer at one of the concerts. At the Saturday evening concert, an En Masse Orchestra of approximately 150 convention attendees will play. The orchestra includes a variety of plucked string instruments (mandolin, mandola, mandocello, classical guitar, and string bass) and will be a unique experience for concert goers as well as participants.

In the *Live Music Capitol of the World*, Austin Mandolin Orchestra would like to ensure that the concerts we present have high-quality production support equivalent to the quality of the musicians that CMSA is bringing in for the event.

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

Austin Mandolin Orchestra is honored and excited to be hosting this national convention. The Classical Mandolin Society of America is the only organization whose purpose is to promote and support the art of classical mandolin playing in North America. This will be the first time this convention has been held in Texas.

In our tenth anniversary year, Austin Mandolin Orchestra is a volunteer community orchestra that performs regularly at festivals, concert venues, church services, and local farmer's markets. Director Joel Hobbs regularly produces AMO concerts, and we occasionally host notable visiting artists for educational workshops and concerts to enrich our community.

Artistic/Cultural Merit

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

Austin Mandolin Orchestra is a community orchestra serving mandolin and guitar enthusiasts in central Texas by providing unique educational opportunities and presenting memorable performances of traditional, classical, and modern repertoire.

Austin Mandolin Orchestra actively promotes mandolin family instruments and plucked string music in central Texas. We hold open rehearsals and have seasonal performances four or more times per year. Whether we are reviving a piece from the golden age of mandolin orchestras (the early 20th century) or interpreting a new piece that we have just commissioned from a modern composer, we enjoy developing our unique sound. Our adventurous repertoire celebrates music from diverse cultures over five centuries.

We also occasionally host notable visiting artists for educational workshops and concerts to enrich our community. Austin Mandolin Orchestra actively pursues exciting new

16 Cl 6

performance repertoire from living composers. In a 2013 recital, the orchestra presented 18 pieces by Director Joel Hobbs from his *Opus 12* collection. In March of 2015, in collaboration with Vox Novus in New York City, we presented a *Fifteen Minutes of Fame* concert featuring 15 new pieces written specially for the event.

At our concert at the CMSA convention, Austin Mandolin Orchestra will present a concert featuring all new music written by living composers within the past year.



Joel Hobbs, Director

Austin Mandolin Orchestra is directed by founder Joel Hobbs. Joel is a native Texan, an active composer and arranger of plucked string music, and a graduate of the University of Texas at Austin.

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

Austin Mandolin Orchestra and the CMSA are inclusive organizations. We will present concerts free to the general public to ensure that cost is not a barrier to attendance by the community and to increase public exposure to mandolin-family instruments. The guest talent is international, including artists originally from Italy, Cuba, and Belarus. Additionally the performance repertoire will be multi-cultural featuring works from Armenia, Australia, Italy, Germany, Japan as well as American composers.

Finally, we are offering 10 scholarships for full-time students with financial need to participate in the complete convention experience, including playing with the En Masse Orchestra.

Administrative Capability

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



Joane Rylander, Program Director and Austin Host Committee Chair

Joane is chairing the host committee for the Austin convention. She holds Project Management Professional (PMP) certification from the Project Management Institute and has 20+ years experience in project and personnel management. In addition to being program director, Joane will be managing and reporting on the Austin budget for the convention.

Joel Hobbs, Director of Austin Mandolin Orchestra, has produced successful concerts for Austin Mandolin Orchestra for over a decade.

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

Effectiveness will be measured by concert attendance, ability to attract volunteers to support the project (6 stage hands and 6 concert ushers), and the percentage of scholarships to the convention given to local students (2 of the 10 available scholarships). Host committee members will collect and track these statistics.

Although this will not be a measure of project effectiveness, volunteers will be assigned to collect donations at the concerts for those who wish to contribute.

7. How will the applicant collect data regarding audience demographics, audience involvement, and tourists in attendance from in state, out of state, or outside the USA? Describe methods.

One of the volunteers for the concerts will be responsible for determining attendance at each of the evening concerts. Audience involvement can only be measured subjectively based on the applause.

Convention attendance and demographics will be collected from convention registration lists and analyzed by the Austin host committee.

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

The fiscal sponsor, One World, meets all of the required criteria and has staff to oversee administrative and financial aspects of the project.

Economic, Cultural, and Social Impact

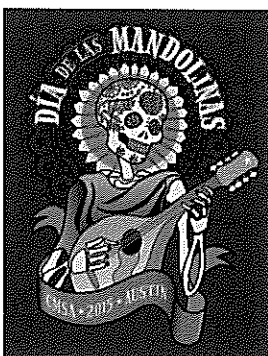
9. Does the proposed programming/project meet any identified community social or cultural needs?

The convention provides a unique opportunity for local musicians to attend workshops and concerts given by internationally known plucked string artists. Although there are many mandolin players in Austin, they rarely have the opportunity to study classical techniques without travelling or to play with a mandolin orchestra of 150 other musicians.

Austin Mandolin Orchestra will be a featured performer at one of the evening concerts, giving the organization public exposure as well as attracting new members.

Paul Glasse, an Austin-based mandolinist, will be a featured performer (with his ensemble) and a convention presenter. Paul, the mandolin community, and the public will all benefit from wider exposure to his music.

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



Original poster art for the convention in Austin

Austin Mandolin Orchestra commissioned original artwork to be used for post cards and posters to advertise the convention and free public concerts. These will be placed in local music stores and given to fellow musicians for distribution to the public.

Austin Mandolin Orchestra plans to work with local radio stations to offer classical mandolin orchestra music for on-air play as well as possible live music performances. We plan to work with Austin print media to further increase attendance at the free concerts.

October 1st has been declared Austin Mandolin Orchestra Day by the City of Austin. The orchestra will perform in Council Chambers on that day.

16 C1 6

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

The hotel where the convention and concerts are being held is fully accessible to participants and audiences with disabilities.

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

The evening concerts will be free to the public. In addition, the convention is offering 10 scholarships for students to the convention. Eligible Austin musicians are encouraged to apply.

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

Austin Mandolin has contacted and received assistance from Austin Convention & Visitors Bureau. We have received a list of local media contacts as well as assistance with city maps and tours for out-of-town convention participants.

The Holiday Inn Austin Midtown is offering competitive rates that allow Austin to host the convention. Ability to provide well-located yet affordable accommodations, conference space, and concert venues were important selection criteria.

16 cc 6

Attachment 2: Budget Itemization	OneWorld/AMO		Page 1
PROJECTED INCOME	Cash	In-Kind	Total

Earned Income

Line 1 Admissions
 Line 2 Other Earned Income
 Line 3 Total Earned Income

Unearned Income

Line 4	Private Support	\$ 1,535.00	c		
Line 5	Public Support				
Line 6	Other Unearned Income				
Line 7	Applicant Cash				
Line 8	Total Unearned income			\$	1,535.00
Line 9	COA Request	\$ 3,000.00	p	\$	3,000.00
Line 10	Total Cash Income	\$ 4,535.00			
Line 11	Total In-Kind Expenses		\$ 1,770.00		
Line 12	TOTAL INCOME			\$	6,305.00

PROJECTED EXPENSES	Cash	In-Kind	Total
--------------------	------	---------	-------

Line 15	Administrative Non-Employee Costs			\$	975.00
	Concert Ushers (6 x \$15/hr x 3hrs)		\$ 270.00		
	Photographer (\$20/hr x 9hrs)		\$ 180.00		
	Program Direction (\$35/hrx15hrs)		\$ 525.00		
Line 16	Artistic Non-Employee Costs			\$	1,305.00
	Sound Engineer (3 nights)	\$ 1,035.00			
	Stage hands (6 x \$15/hr x 3hr)		\$ 270.00		
Line 19	Equipment Rental			\$	2,750.00
	Sound Equipment	\$ 1,090.00			
	Stage Risers	\$ 1,300.00			
	Lighting and Staging	\$ 360.00			
Line 23	Other				
	Printing for Concert Programs (1000 x \$.456)	\$ 450.00		\$	1,275.00
	Desktop Publishing for Programs & Publicity (\$35/hrx15hrs)		\$ 525.00		
	Sponsorship Fee	\$ 300.00			
Line 24	TOTAL EXPENSES				
	Total Cash Expenses	\$ 4,535.00			
	Total In-Kind Expenses		\$ 1,770.00		
				\$	6,305.00

16 CI 6

Austin Mandolin Orchestra (AMO), in our tenth anniversary year, is a volunteer community orchestra serving mandolin and guitar enthusiasts in central Texas by providing unique educational opportunities and presenting memorable performances of traditional, classical, and modern repertoire. Austin Mandolin Orchestra actively promotes mandolin family instruments and plucked string music in central Texas. We hold open rehearsals and have seasonal performances four or more times per year. Whether we are reviving a piece from the golden age of mandolin orchestras (the early 20th century) or interpreting a new piece that we have just commissioned from a modern composer, we enjoy developing our unique sound. Our adventurous repertoire celebrates music from diverse cultures over five centuries.

AMO was founded in 2004 by Director Joel Hobbs with an intrepid coterie of mandolinists (brave mandolinists trying something new). In April 2005, after a few months of rehearsing, we presented our first concert, *The Austin Festival of Mandolins*, at the Helm Fine Arts Center. This was followed by a concert at the Lady Bird Johnson Wildflower Center in December 2005.

We perform regularly at local venues, including festivals, concert venues, church services, and farmer's markets. We have been invited performers at Luminations (holiday concert at the Lady Bird Johnson Wildflower Center), Austin Friends of Traditional Music Mid-Winter Festival, and Texas Community Music Festival. Director Joel Hobbs regularly produces AMO concerts, and we occasionally host notable visiting artists for educational workshops and concerts to enrich our community. We actively pursue exciting new performance repertoire from living composers.

In 2013, the orchestra presented a recital of pieces composed by Director Joel Hobbs. This epic collection of 21 new scores, titled *Opus Twelve, New Music for Mandolins*, includes solos, duos, trios, quartets, and a four-movement work for mandolin orchestra. In March of 2015, in collaboration with Vox Novus in New York City, AMO presented a *Fifteen Minutes of Fame* concert featuring new pieces written specially for the event by composers from around the world.

In 2015, Austin Mandolin Orchestra will be hosting the annual convention of the Classical Mandolin Society of America, the only organization whose purpose is to promote and support the art of classical mandolin playing in North America. This will be the first time this convention has been held in Texas. As an invited performer, Austin Mandolin Orchestra will present a concert featuring all new music written by living composers within the past year.

AMO Director Joel Hobbs has been selected as the Composer-in-Residence for this convention and is composing a new piece that will be premiered by the 150-member En Masse Orchestra of convention attendees.

One World's mission is to educate and inspire youth and adults of all backgrounds with innovative cultural arts performances and workshops; to provide forums for world-class performers and local professionals to share their artistry; and to build community by embracing the diversity of art forms, traditions and cultures from around the world. One World (OW) was founded in 1993 as an education outreach program. It began with a single multi-cultural performance presented throughout Austin Independent School District. The co-founder and Executive Director of OW, Hartt Stearns, originally received funding from the City of Austin for arts and education programs for his personal work in the schools, including assemblies, workshops and artists-in-residencies. Soon after, Stearns recognized that many other local Austin artists sought his mentorship in their own quest for city funding of arts outreach to the schools. It was in 1997 that he incorporated OW as a 501 (c) (3) nonprofit and became a sponsoring organization for other independent artists.

16 CI 7 SP, VORTEX Repertory Company/Peggy Stern



FY 2016 Community Initiatives

APPLICATION & AGREEMENT

16 CI 7

Section 1: Summary Information

Applicant Name VORTEX Repertory Company	<input checked="" type="checkbox"/> Sponsored Project	Sponsored Project Name Peggy Stern
Project/Activity Title The Peggy Stern Chamber Jazz Series	Start Date 10/11/2015	End Date 2/7/2016

Type of Sponsored Project – Select one only

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

Primary Artistic Discipline – Select one only

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

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

When: Four Concerts: October 11, 2015; November 15, 2015; December 13, 2015; February 11, 2016.

Where: Salon Peggy, located in South Austin (2228 Independence Drive, 78745).

One sentence description of project :

The Peggy Stern Chamber Jazz Series: four concerts, each with a unique thematic focus, featuring musicians from Austin, NYC, Colorado, and Utah.

For CAD staff use only	<input checked="" type="checkbox"/> App Forms	<input checked="" type="checkbox"/> Org History	ADA Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Arts Commission Review 8/17/15	<input type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Tax Exempt	Insurance Required? <input checked="" type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$ 3,000	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input type="checkbox"/> General Liability
Control Number - 16 CI 7 SP	<input checked="" type="checkbox"/> 990 N/A State Exempt	<input checked="" type="checkbox"/> Documentation	<input type="checkbox"/> Liquor <input checked="" type="checkbox"/> Auto

Section 2: Applicant/Sponsored Project Information

Applicant

16 C17

Applicant's Legal Name VORTEX Repertory Co.		Federal Tax I.D. 74-2513984		Other Common Name VORTEX	
Official Mailing Address 2307 Manor Rd				City Austin	State TX
				Zip 78722	
Physical Mailing Address 2307 Manor Rd				City Austin	State TX
				Zip 78722	
Telephone (512) 478-5282		District Number 1		Website (URL) http://vortexrep.org	
Applicant Contact/Project Director (<i>Not the same as Board Chair</i>) Bonnie Cullum				Title Producing Artistic Director	
Address 2307 Manor Rd				City Austin	State TX
				Zip 78722	
Telephone (512) 217-3283				Email vortex@vortexrep.org	
Board Chair (<i>Not the same as Applicant Contact/Project Director</i>) Heather Barfield				Title President	
Address 2014 B Cathright Cove				City Austin	State TX
				Zip 78704	
Telephone (512) 740-2132				Email heathersass@gmail.com	
Sponsored Contact/Project Director Peggy Stern				Title Musician	
Address 2228 Independence Dr.				City Austin	State TX
				Zip 78745	
Telephone (917) 494-8354		District Number 5		Email peggity22@gmail.com	
See Page 16 for Race Codes					
Applicant Race Code W		Sponsored Race Code W		Project Race Code W	
Section 3: Operating Budget History – (Arts organization or sponsored project)					
	FY 10–11 Actual (CASH only)	FY 11–12 Actual (CASH only)	FY 12–13 Actual (CASH only)	FY 13–14 Projected/Actual (CASH only)	FY 14–15 Proposed (CASH only)
Revenue	\$62,000	\$65,000	\$72,000	\$68,000	\$68,000
Expenses	\$62,000	\$65,000	\$72,000	\$68,000	\$68,000
Section 4: COA Funding History - (Arts organization or sponsored project information)					
	2011-2012		2012-2013		2013-2014
COA Funding	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Was this project funded previously under a different organization name or sponsor? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No					
If yes,	Year: N/A		Name: N/A		
Section 5: Proposed Budget					

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

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PROJECT INCOME	CASH	IN-KIND	TOTAL
EARNED INCOME			
1. Total Admissions	\$2,100		\$2,100
2. Total Other Earned Income	\$300		\$300
3. TOTAL EARNED INCOME (Add Lines 1 and 2)	\$2,400		\$2,400
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)			
5. Total Public Support (Government Grants)			
6. Total Other Unearned Income			
7. Applicant Cash			
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)	\$0.00		\$0.00
9. COA Request Amount	\$3,000		\$3,000
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)	\$5,400		\$5,400
11. Total In-Kind Support (must equal In-Kind line 24)		\$1,600	\$1,600
12. TOTAL INCOME (Add Lines 10 and 11)	\$5,400	\$1,600	\$7,000
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs	\$500		\$500
14. Artistic Employee Costs	\$750		\$750
15. Administrative Non-Employee Costs	\$350		\$350
16. Artistic Non-Employee Costs	\$3000		\$3000
17. Travel			
18. Space Rental		\$1,200	\$1,200
19. Equipment Rental			
20. Supplies and Materials			
21. Marketing and Promotion	\$500		\$500
22. Production/Exhibit Costs		\$400	\$400
23. Other	\$300		\$300
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	\$5,400	\$1,600	\$7,000

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Section 6: Internet Accessible Documentation

Internet Link:

<http://peggystern.com>; www.salonpeggy.com; www.suzistern.com;
www.wallstreetjazzfestival.com; www.artlande.com;

Section 7: Application Checklist

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

Application Form

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

Attachments:

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

Required Attachments

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

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

Mailing and Delivery Instructions

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

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

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

Applications should be sent or delivered to the following address:

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

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Section 7: Assurances

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

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

- ☐ This application was approved by the applicant's board on _____
- ☒ This application is scheduled to be approved by the applicant's board on 8/23/15

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

Applicant Authorized Official

Sponsored
Organization/Group/Individual

City of Austin

Krystle Kelley / Business Manager

Peggy Stern / Musician

name (typed)

title

name (typed)

title

name (typed)

title

signature

date

signature

date

signature

date

Krystle Kelley 7/23/15

Peggy Stern 7/23/2015

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VORTEX Repertory Company (Sponsor)
Peggy Stern – The Peggy Stern Chamber Jazz Series (Project)
Attachment #1, Narrative

PROJECT:

Who, What, When, Where:

Renowned composer and pianist Peggy Stern will present her Peggy Stern Chamber Jazz Series over the course of four concerts at the intimate jazz venue Salon Peggy located in South Austin (2228 Independence Dr., 78745) between October 2015 and February 2016. The series features four distinct concerts from the leading lights of Austin's jazz and acoustic music scenes, as well as musicians from NYC, Utah and Colorado. (1)

Each night has a unique thematic focus and will include the following artists and groups:

-- October 11, 2015: Pianoganza - A night of Texas Swing and Jazz featuring a first-time meeting of some of Austin's finest musical minds and quite simply the best Western Swing pianists anywhere. The four pianists performing will include: Peggy Stern, Flloyd Domino, T Jarrod Bonta, and Dan Walton. The four pianists have performed and toured with artists such as Merle Haggard, Asleep at the Wheel, Jason Roberts and many more legendary artists in the fields of Country, Western Swing, and Jazz. The four pianists will perform music selected from the Texas Swing Repertoire.

-- November 15, 2015: Z Octet CD Release Party and Concert featuring Peggy Stern's Z Octet. The band includes a who's who of Austin's jazz scene and includes NYC clarinetist Su Terry and Utah trombonist Alex Heitlinger. Austin artists include: Peggy Stern (piano), Suzi Stern (vocals), Seth Carper (flute, saxophone), Ilia Delarosa (cello), Richard Mikel (double bass), and Wayne Salzmann (drums). The concert is in support of the recently released Z Octet CD. Music is composed and arranged by Peggy Stern and features a mix of South American, Classical, Jazz and free improvisation influences.

-- December 13, 2015: Season's Greetings Y'all Sing-Along featuring pianist Peggy Stern, veteran guitarist Mitch Watkins (recently off the road with Leonard Cohen), double bassist Richard Mikel, and special guest singer Danielle Reich from Houston. The wide-ranging night of music will include popular jazz, cabaret, and western swing music. The second set of music will feature a community sing-along.

-- February 7, 2016: The Russian Dragon Band - a particularly inspired combination of jazz, free jazz, and spoken word by this Boulder, Colorado/NYC-based band headed by grand master pianist Art Lande. The trio features Art Lande on piano, Kabu Young on guitar, and Bruce Williamson on reeds and will be returning to play Salon Peggy after their wildly successful concert at the venue in May 2014.

Each of the four concerts for The Peggy Stern Chamber Jazz Series begins at 4pm and will include two sets of music lasting approximately 2 hours. As concerts have always sold out, admission is \$15 made by reservation through the Salon Peggy website. An informal Artist Talk will take place in the intimate setting of Salon Peggy after each performance and will last approximately 30 minutes. These informal talks allow audience to ask questions directly to the guest artists and ensembles to address questions regarding instrumental technique, compositional practices, approaches to improvisation, etc.

The Peggy Stern Chamber Jazz Series contributes to the arts and cultural industries in Austin in several dynamic and lasting ways. Firstly, the project gives quality work to (2)

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VORTEX Repertory Company (Sponsor)
Peggy Stern – The Peggy Stern Chamber Jazz Series (Project)
Attachment #1, Narrative

local and national musicians and composers - all of whom will benefit from working in a professional environment with appropriate compensation for a discerning and attentive audience. Stern's considered selection of artists for the series raises the bar for artistic collaboration and presentation in Austin. Similarly, the series provides a model for how Austin-based musicians can create world-class venues and programming of their own accord in a purely independent manner that best suits their own creative and artistic needs and those of their community.

Salon Peggy, the venue for the series, is an intimate space specifically set for acoustic music and focused listening. A lovely Mason & Hamlin grand piano is the centerpiece around which musicians perform and audience gather. Since December 2013, Salon Peggy has hosted over 8 concerts, attracting over 350 audience members from throughout Austin. The venue provides a singular listening space and a much-needed venue for high-quality musicians to present new work, experiment, and collaborate. Salon Peggy presents world-class musicians and composers working in, celebrating, and extending the traditional forms of Jazz, Swing, Texas Swing, and new hybrids of all the above. They do so in an exceptional and rare space in Austin that provides an atmosphere both engaging and welcoming to the seasoned and novice listener alike. Lastly, drawing an audience familiar with jazz clubs, bars, the UT music department, and formal concert halls, this project will expose a fresh constituency of culture seekers to Salon Peggy and South Austin in general – thus contributing to the cultural and economic vitality of the venue and the neighborhood it is situated in.

Artistic/Cultural Merit:

Peggy Stern's arrival on to the Austin music scene in 2013 has had an unparalleled effect on the current cultural landscape. Within just over two years of her arrival from NYC/ Washington, DC, Peggy has secured an impressive array of constant activity with the areas top musicians, composers and instrumentalists. A short list of the musicians comprising the numerous ensembles led by Stern includes: Rick McRae, Ed Friedland, John Russell, Mitch Watkins, Steven Vague, Seth Carper, Richard Mikel, Suzi Stern, Janie Cowan, and Austin ex-pats Alex Coke (Amsterdam) and Alex Heitlinger (Utah). Peggy's dizzying array of activity takes place almost nightly throughout Austin in numerous venues including: The Driskill Hotel, The Broken Spoke, Elephant Room, Stay Gold, Güero's, El Mercado, Central Market, Brass House and her own Salon Peggy.

Highlights of her two years in Austin include a concert at the esteemed venue Casa Karen on March 13, 2014 and the assembling of her biggest project in Austin to date - "Z Octet" - featuring a selection of Austin's most in-demand musicians including vocalist Suzi Stern, cellist Ilia Delarosa, and drummer Wayne Salzmänn. Stern's Z Octet recorded their first CD at Greenhaven Studio on May 24, 2015 and will be performing in the Salon Peggy Chamber Jazz Series in support of the release of the CD on November 15, 2015.

Peggy Stern is a world-class pianist and composer with a singular background forged through rigorous schooling and an extraordinary history as a working musician. Peggy

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VORTEX Repertory Company (Sponsor)
Peggy Stern – The Peggy Stern Chamber Jazz Series (Project)
Attachment #1, Narrative

began playing classical piano at an early age and continued her studies at the Eastman School of Music. After earning a Masters Degree in Classical music at the New England Conservatory, Peggy moved to San Francisco to play with Azteca and Supercombo with Benny Vallarde and in the R&B band Cat's Cradle with singer Linda Tillery. It was during this time that Peggy was "instructed" by Paul Jackson (bass) and Mike Clark (drums) of Herbie Hancock's Headhunter band. Later, Peggy moved to New York, absorbing the piano stylings of the greats, such as Jimmy Rowles and Tommy Flanagan.

Peggy Stern brings this phenomenally seasoned background to Austin and has since invigorated and inspired Austin musicians and audiences alike through her various projects and initiatives - such as Salon Peggy. Seeing a need for an intimate venue with a quality piano, Peggy turned her house into a venue in December 2013 and has since hosted over 8 concerts featuring artists from around the world. More information can be found at: www.salonpeggy.com. Lastly, Peggy's amicable, friendly disposition allows her to share her experiences, knowledge and creativity freely with all those she comes into contact with through her various creative endeavors. The positive effects elicited by her presence in Austin, and subsequent role as mentor and bandleader, cannot be overstated.

Salon Peggy is located in an area of South Austin that is currently undergoing an economic and cultural boom. Augmented by the increasing unaffordability of much of Central Austin, the South Austin region Salon Peggy occupies is serving as a respite for both artist housing as well as the cultural hubs their work is being situated in and born from. The Peggy Stern Chamber Jazz Series promises to contribute to and foster the creative processes enabled by this environment by bringing revenue to this area of the city through ticket sales and various social activities patrons promise to partake before and after the concert (eating at nearby restaurants, purchasing libations, gas, food, etc.). The event will attract audience from throughout Austin, many of whom will experience the now thriving South Austin cultural landscape for the first time.

Further, the series of concerts highlights women in jazz and foregrounds women's role as performer, composer, curator, and venue owner in the historically male dominated field. Peggy Stern conceived, initiated, and has produced the Wall Street Jazz Festival in Kingston, NY for the past 12 years. Stern brings the wide body of knowledge accumulated through her work on the festival to Austin's jazz and acoustic music community, providing a much-needed model for self-organizing artistic production.

Administrative Capability:

Peggy Stern brings a strong and practical set of business, management, and production skills from her work as a professional working musician, bandleader, and festival organizer in the instances outlined above. Details of the work/projects Stern has been responsible for in her over 30 years as a professional musician include:

- Founder and Artistic Director of The Wall Street Jazz Festival in Kingston, NY. Now in it's 13th year, Stern continues to be as actively involved in the festival as ever, continuing her duties securing venues, selecting and hiring musicians,

VORTEX Repertory Company (Sponsor)
Peggy Stern – The Peggy Stern Chamber Jazz Series (Project)
Attachment #1, Narrative

- fundraising, grant writing, managing publicity, staff, volunteer outreach etc.
- Co-founder of the 501(c)(3) non-profit organization Ritenuto Foundation. Established in July 2010 and being re-established in Austin, Ritenuto is dedicated to the presentation of world-class music and pioneering music education.
- Completion of her most recent recording project - Z Octet. Peggy wrote and arranged all the material, and was responsible for overseeing the recording, mixing and mastering of the entire CD.
- Peggy is currently on tour in Alaska (August 2015) with her Homer Jazz Choir Workshop. She arranged the tour herself with a special concert at Bunnell Gallery. Peggy partnered with Anchorage, Alaska native (and current Austin resident) Janie Cowan and organized several house concerts in the region.

The proposed budget for the actualization of The Peggy Stern Chamber Jazz Series takes into account adequate artist fees for the 16 participating artists. Appropriate publicity fees and administrative assistance will contribute to the overall project's manifestation and success. Stern's vast network of volunteers will be drawn upon, and her world-class venue/equipment (piano, amps, seating) will be utilized in-kind to ensure the successful completion of this project.

Below are three examples of how The Peggy Stern Chamber Jazz Series will be evaluated for its effectiveness and overall value to the Austin community:

- By evaluating the make-up of the audience in attendance. Namely, is the audience diverse (racial, ethnic, geographic, economic)? What portion of the audience are tourists and of those how many are in town specifically for this production? Of those in attendance, how many are visiting Salon Peggy for the first time? How many are attending an art event in South Austin for the first time? Questionnaires are available at each performance and through the online reservation process.
- Through the realization of continued collaboration and support with local artists. Questions asked directly to artists address the following: do artists show an increasing interest in the music being produced? What components of the series are most valuable to the musicians, composers, and ensembles involved?
- Through proper monitoring of the project budget. Are the artists being paid what was guaranteed? Are other costs met? Are sources of revenue able to diversify?

Peggy Stern will collect data regarding audience demographics primarily through the online reservation process. Due to the limited seating at Salon Peggy, audience must make a reservation online. During this process information captured includes: audience zip codes, age, race/ethnicity, how one heard about the event, and whether one is in attendance as a tourist specifically for the event. Google analytics will be used to analyze visits to the Salon Peggy website, and Facebook's analytic program will be used to analyze those reached through targeted Facebook marketing.

Lastly, as fiscal sponsor, VORTEX Repertory Company will successfully oversee the administrative and financial aspects of this project. VORTEX has been in existence since

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VORTEX Repertory Company (Sponsor)
Peggy Stern – The Peggy Stern Chamber Jazz Series (Project)
Attachment #1, Narrative

1988 and has since thrived as an organization, producing hundreds of artistic works including operas, plays, musicals, ritual theater, and experimental collaborative projects. VORTEX is currently serving as Fiscal Sponsor for seven FY2015 Project II projects totaling over \$60,000. This is Peggy Stern's first project sponsored by VORTEX. Peggy and VORTEX see the successful completion of the 2015-2016 Community Initiatives grant as the beginning of a long, fruitful partnership for both.

Economic, Cultural and Social Impact:

Social and Cultural needs identified and served through this project include: increasing Austin residents' artistic appreciation and understanding of chamber jazz and other contemporary music practices; connecting Austin's professional musicians with national musicians and composers; fostering continued collaboration between Austin musicians and composers in performance and through the realization of new works; providing Austin musicians with a much-needed model for self-organizing artistic production; to foreground women's role as performer, composer, curator, and venue owner; to advance Peggy Stern's profile locally, regionally and nationally.

In publicizing the event, Stern will utilize the Salon Peggy email list, as well as lists she has acquired throughout her years performing in Austin and the US. Stern will announce the project locally to radio, print and online publications including: KUT, KOOP, KVRX, The Austinist, Culture Map Austin, Do512, The Austin Show List, The Austin Chronicle, The Onion, The Daily Texan, The Austin American-Statesman. Social media including Facebook and Twitter will be employed by all participating artists to announce the event to their collectively over 4,000 followers around Texas and nationally. Lastly, fliers and posters will be distributed locally to theaters, record stores, coffee shops and other viable commercial spaces in an effort to attract a broad range of new audience.

Stern will make a concerted effort to partner with local hotel/motel industries in order to attract out-of-town audience members. Ads will be distributed to multiple hotel and motel chains and local franchises. Tickets will be offered to clients at several hotels including: The Driskill, The W, Hotel Saint Cecilia, San Jose Hotel, Austin Motel, The Hilton, etc.

The venue for The Peggy Stern Chamber Jazz Series, Salon Peggy, is accessible to those with physical impairments and is located in South Austin - a burgeoning cultural hub that is easily accessible via car, public transportation and walking/ bicycle. Admission fees are kept low and volunteer opportunities allow free admission for those with an economic need and/or an interest in assisting with production.

The successful completion of The Peggy Stern Chamber Jazz Series, made possible by the funds allocated by the City of Austin, promises to advance Peggy Stern's creative work and expose a broad new audience to the exciting music being presented at her noteworthy venue for acoustic music, Salon Peggy. With a roster of world-class talent rooted in Austin, the Chamber Jazz Series will further Austin's profile around the world as a site for artistic excellence, innovation and collaboration.

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VORTEX Repertory Company (Sponsor)
Peggy Stern – The Peggy Stern Chamber Jazz Series (Project)
Attachment #2, Budget Itemization

PROJECT INCOME: (p=projected) (c=confirmed)

Line 1. Total Admissions (Ticket Sales) – \$2100 p
4 performances x 35 people x \$15 per ticket

Line 2. Total Other Earned Income – \$300 p
Z Octet CD release, 20 cds x \$15 ea -- \$300

Line 3. Total Earned Income – \$2400 p
(\$2100 Admissions + \$300 CD sales)

Line 9. COA request – \$3000 p

Line 10. Total Cash Income: \$5400
(\$2100 Admission + \$300 CDs + \$3000 COA)

Line 11. Total In-Kind Support: \$1600 c
In-Kind, Space Rental, Salon Peggy (4 nights x \$300/night) -- \$1200
In-Kind, Stage Manager x \$100 x 4 nights -- \$400

Line 12. Total Income: \$7000
(\$2400 cash + \$3000 COA + \$1600 In-Kind)

PROJECT EXPENSES:

Line 13. Administrative Employee Costs – \$500
Admin fee, Peggy Stern -- \$500
(20 hrs x \$25 per hr)

Line 14. Artistic Employee Costs – \$750
Artist Fee, Peggy Stern -- \$750
3 concerts x \$250

Line 15. Administrative Non-Employee Costs – \$350
Administrative Assistant, Chris Cogburn -- \$350
10 hrs x \$35 hr

Line 16. Artistic Non-Employee Costs – \$3000
Artist Fees, 15 performing musicians total x \$200/performance -- \$3000

Line 18. Space Rental – \$1200 (In-Kind)
In-Kind, Salon Peggy (4 nights x \$300/night) -- \$1200
-- Includes: piano tuning, music stands, amps, pa, venue upkeep)

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VORTEX Repertory Company (Sponsor)
Peggy Stern – The Peggy Stern Chamber Jazz Series (Project)
Attachment #2, Budget Itemization

Line 21. Marketing and Promotion – \$500

Publicist, Hook 'Em Marketing (for online, print, social media)-- \$500

Line 22. Production/Exhibit Costs – \$400 (In-Kind)

In-Kind, Stage Manager, Rudy Marks x \$100 x 4 nights -- \$400 (In-Kind)

Line 23. Other – \$300 cash

VORTEX, Fiscal Sponsorship fee (10% of \$3000) -- \$300

Line 24: Total Expenses: \$7000

(\$2400 cash + \$3000 COA + \$1600 In-Kind)

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VORTEX Repertory Company (Sponsor)
Peggy Stern – The Peggy Stern Chamber Jazz Series (Project)
Attachment #3, Organization History

Composer and pianist **Peggy Stern** arrived at jazz via classical music, R&B, and salsa. Her music has a particularly broad ethnic base — in addition to European and American classical music, Peggy's music draws from Brazilian, African, Jewish, Irish, Cuban, and traditional jazz influences. She began playing classical piano at an early age and continued her studies at the Eastman School of Music. After earning a Masters Degree in Classical music at the New England Conservatory, Peggy began to improvise. Later, in San Francisco, she played in the R&B band Cat's Cradle with singer Linda Tillery, and was "instructed" by Paul Jackson and Mike Clark of Herbie Hancock's Headhunter band. Subsequently, Peggy moved to New York, absorbing the piano stylings of the greats, such as Jimmy Rowles and Tommy Flanagan.

Peggy has worked and toured with many wonderful musicians: Lee Konitz, Diane Schuur, David "Fathead" Newman, Jay Clayton, Gary Peacock, Gene Bertoncini, Bud Shank, Red Holloway, Thomas Chapin, Machito, Bobby Shew, Gerry Mulligan, Eddie Henderson, Emily Remler. Peggy has composed, played, recorded, and toured in a wide variety of situations: from solos to octets to jazz choruses. Her compositions range from highly original pieces to re-harmonized jazz standards. She has toured throughout the US, Europe, Canada, Australia, and Japan. In addition, Peggy has worked as an educator for the past 20 years at colleges in the US. She has given workshops throughout the US and Europe (Switzerland, Sweden, Denmark, Italy) and has appeared on over 12 recordings.

In order to be near her family, Peggy relocated to Austin in May 2013. When her busy touring schedule allows, she performs frequently at venues throughout the city including: The Driskill Hotel, The Broken Spoke, Elephant Room, Stay Gold, Güero's, El Mercado, Central Market. Seeing a need for an intimate venue with a quality piano, Peggy turned her house into a venue in December 2013 and has since hosted over 8 concerts in the intimate venue featuring artists from around the world. More info: www.salonpeggy.com.

Incorporated October 10, 1988, **VORTEX Repertory Company's** mission aspires to the following aims: To create and present new, innovative performances; to transgress conventional theatrical forms; to cultivate new relationships between artists and audiences; to generate new audiences through outreach to special constituencies; to nurture diversity of artists; to foster educational programming; to anchor VORTEX, a dynamic and cherished home for the arts of the 21st century. Widely-recognized as the pioneering leader in Austin's alternative theater scene, VORTEX has produced over 300 productions, including more than 100 world premieres, since 1988. Artistic work includes operas, musicals, plays, ritual theater, and experimental collaborative projects. The VORTEX venue is artist-owned and operated and was the first theater to make a home for the arts in Austin's historically underserved Eastside, now a blossoming independent theater and art district. VORTEX serves a broad audience in Central Texas, with a three-county population of more than one million. The audience includes a diverse constituency: A large Hispanic population, VORTEX's active African-American neighborhood, 50,000 University of Texas students, plus faculty and students from dozens of other colleges, gay/lesbian patrons, persons with disabilities, and at-risk-youth.

16 CI 8 SP, Austin Creative Alliance/Dance Waterloo

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BY: J

Section 1: Summary Information

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FY 2016 Community Initiatives

APPLICATION & AGREEMENT

Applicant Name <u>Austin Creative Alliance</u>	<input type="checkbox"/> Sponsored Project <input checked="" type="checkbox"/> Sponsored Project	Sponsored Project Name <u>Dance Waterloo/Morgan Teel</u>
Project/Activity Title <u>Under The Overpass with Sky Lines</u>	Start Date <u>October 1, 2015</u>	End Date <u>November 31, 2015</u>

Type of Sponsored Project – Select one only

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

Primary Artistic Discipline – Select one only

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

Project Summary: Please describe the project for which you are requesting funds in the space provided.
Applicant(s) is/are requesting \$3,000 in Community Initiatives program funding.

When: November 20-21, 2015

Where: Boggy Creek Park

One sentence description of project :

Under the Overpass is a collaborative performance between Dance Waterloo and Cindertalk, a multi-instrumentalist performed under an installation at Boggy Creek Park.

For CAD staff use only	<input type="checkbox"/> App Forms	<input type="checkbox"/> Org History	ADA Required? <input type="checkbox"/> Y <input type="checkbox"/> N
Arts Commission Review <u>8/17/15</u>	<input checked="" type="checkbox"/> Evaluation Criteria	<input checked="" type="checkbox"/> Tax Exempt	Insurance Required? <input type="checkbox"/> Y <input type="checkbox"/> N
Award Amount \$ <u>3000</u>	<input checked="" type="checkbox"/> Itemization	<input checked="" type="checkbox"/> Board List	<input type="checkbox"/> General Liability
Control Number <u>16 CL 8</u>	<input checked="" type="checkbox"/> 990 <input type="checkbox"/> State Exempt	<input checked="" type="checkbox"/> Documentation	<input type="checkbox"/> Liquor <input type="checkbox"/> Auto

Section 2: Applicant/Sponsored Project Information

Applicant		
Applicant's Legal Name <u>Austin Creative Alliance</u>	Federal Tax I.D. <u>74-2140348</u>	Other Common Name <u>ACA</u>

Official Mailing Address <u>81 San Marcos St Suite C-1</u>		City <u>Austin</u>	State <u>TX</u>	Zip <u>78702</u>
Physical Mailing Address <u>81 San Marcos St Suite C-1</u>		City <u>Austin</u>	State <u>TX</u>	Zip <u>78702</u>
Telephone <u>512.247.2531</u>	District Number <u>3</u>	Website (URL) <u>www.austincreativealliance</u>		
Applicant Contact/Project Director (Not the same as Board Chair) <u>John Riedie</u>		Title <u>Interim Executive Director</u>		
Address <u>81 San Marcos St Suite C-1</u>		City <u>Austin</u>	State <u>TX</u>	Zip <u>78702</u>
Telephone <u>512.247.2531</u>		Email <u>john@austincreativealliance.org</u>		
Board Chair (Not the same as Applicant Contact/Project Director) <u>Dave Sullivan</u>		Title <u>President</u>		
Address <u>1710 Waterson Ave</u>		City <u>Austin</u>	State <u>TX</u>	Zip <u>78703</u>
Telephone <u>512.914.4710</u>		Email <u>Sully.jumpnet@sbcglobal.net</u>		
Sponsored Contact/Project Director <u>Morgan Teel</u>		Title <u>Artistic Director</u>		
Address <u>4825 Davis Ln #1937</u>		City <u>Austin</u>	State <u>TX</u>	Zip <u>78749</u>
Telephone <u>850.758.5609</u>	District Number <u>8</u>	Email <u>teelmorgan@gmail.com</u>		
See Page 16 for Race Codes				
Applicant Race Code <u>W</u>		Sponsored Race Code <u>W</u>		Project Race Code <u>99</u>
Section 3: Operating Budget History – (Arts organization or sponsored project)				
	<u>FY 11-12</u> Actual (CASH only)	<u>FY 12-13</u> Actual (CASH only)	<u>FY 13-14</u> Actual (CASH only)	<u>FY 14-15</u> Projected/Actual (CASH only)
Revenue	<u>N.A.</u>	<u>N.A.</u>	<u>7,000</u>	<u>8,000</u>
Expenses	<u>N.A.</u>	<u>N.A.</u>	<u>2,500</u>	<u>5,000</u>
Section 4: COA Funding History - (Arts organization or sponsored project information)				
	2011-2012		2012-2013	
COA Funding	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
Was this project funded previously under a different organization name or sponsor? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No				
If yes,	Year:	Name:		
Section 5: Proposed Budget				
The budget MUST balance. Total income (line 12) MUST equal total expenses (line 24). Round all budget figures to the nearest whole dollar.				

PROJECT INCOME	CASH	IN-KIND	TOTAL <i>16018</i>
EARNED INCOME			
1. Total Admissions	<u>0</u>		<u>0</u>
2. Total Other Earned Income			
3. TOTAL EARNED INCOME (Add Lines 1 and 2)	<u>0</u>		<u>0</u>
UNEARNED INCOME			
4. Total Private Support (Corp, Foundation, Individual)	<u>3000</u>		<u>3000</u>
5. Total Public Support (Government Grants)	<u>0</u>		<u>0</u>
6. Total Other Unearned Income	<u>0</u>		<u>0</u>
7. Applicant Cash	<u>0</u>		<u>0</u>
8. TOTAL UNEARNED INCOME (Add Lines 4 – 7)	<u>3000</u>		<u>3000</u>
9. COA Request Amount	<u>3000</u>		<u>3000</u>
10. TOTAL CASH INCOME (Add Lines 3, 8, and 9)	<u>6000</u>		<u>6000</u>
11. Total In-Kind Support (must equal In-Kind line 24)		<u>1436</u>	<u>1436</u>
12. TOTAL INCOME (Add Lines 10 and 11)	<u>6000</u>	<u>1436</u>	<u>7436</u>
PROJECT EXPENSES	CASH	IN-KIND	TOTAL
13. Administrative Employee Costs	<u>0</u>		<u>0</u>
14. Artistic Employee Costs	<u>0</u>		<u>0</u>
15. Administrative Non-Employee Costs	<u>0</u>	<u>1000</u>	<u>1000</u>
16. Artistic Non-Employee Costs	<u>2690</u>	<u>300</u>	<u>2990</u>
17. Travel	<u>925</u>	<u>0</u>	<u>925</u>
18. Space Rental	<u>618</u>	<u>0</u>	<u>618</u>
19. Equipment Rental	<u>650</u>	<u>36</u>	<u>686</u>
20. Supplies and Materials	<u>417</u>	<u>0</u>	<u>417</u>
21. Marketing and Promotion	<u>400</u>	<u>100</u>	<u>500</u>
22. Production/Exhibit Costs	<u>300</u>	<u>0</u>	<u>300</u>
23. Other	<u>0</u>	<u>0</u>	<u>0</u>
24. TOTAL EXPENSES (Add Lines 13-23, must equal Line 12)	<u>6000</u>	<u>1436</u>	<u>7436</u>

PROJECTED INCOME	CASH	TOTAL
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Earned Income

Line 1. Admissions	\$ 0 p	
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Ticket sales: 1 performance –
800 X \$0 ticket

Line 2. Other Earned Income	\$ 0 p	
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Line 3. Total Earned Income		\$ 0
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Unearned Income

Line 4. Corporate Support:

5 Businesses @ 500	\$2500 p	
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5 Individual @ 100	\$ 500 c	
--------------------	----------	--

Line 6. Total Other Unearned Income	\$ 0 p	
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Line 7. Applicant Cash	\$ 0 p	
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Line 8. Total Unearned Income		\$ 3000
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Line 9. COA Request	\$3000 p	<u>\$ 3000</u>
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Line 10. TOTAL CASH INCOME		\$6000
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PROJECTED EXPENSES	IN-KIND	TOTAL
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Expense In-Kind

Line 15. Administrative Non-Employee

Artistic Director- \$100/month X 5 \$500

Associate Director- \$100/month X 5 \$500

\$1000

Line 16. Artistic Non-Employee Costs

Usher/Greeters- 3 X \$100

\$300

Line 19. Equipment Rental

14 X 14 Tarps- 2 X \$18

\$36

Line 21. Marketing and Promotion

Discounted Services

\$100

Total In-Kind Expenses		\$1436
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PROJECTED EXPENSES	CASH	TOTAL
Expenses/Cash		
Line 16. Artistic Non-Employee		
1 Musician	\$1300	
6 Dancers- 6 X \$165	\$990	
2 Choreographers 2 X \$200	<u>\$400</u>	
		\$2690
Line 17. Travel		
Airfare 2 X \$400	\$800	
Car Rental	<u>\$125</u>	
		\$925
Line 18. Space Rental		
Boggy Creek Greenbelt Park	\$618	\$618
Line 19. Equipment Rental		
Generator	\$160	
PA System	\$300	
Stage 8 X 8	<u>\$200</u>	
		\$660
Line 20. Supplies and Materials		
Costume Lighting Material X 6	\$360	
36 Pack Flameless LED Tea Lights	\$17	
Supplemental Music Glasses	<u>\$40</u>	
		\$417
Line 21. Marketing and Promotion		
Posters 50 X \$2	\$100	
Programs 800 X \$.18	\$150	
EAST Austin Studio Tour Ad	<u>\$150</u>	
		\$400
Line 22. Production/Exhibit Costs		
Insurance	\$300	\$300
Total Cash Expenses		\$6010

Section 6: Internet Accessible Documentation

Internet Link:

<https://vimeo.com/dancewaterloo>

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[video passwords for all: moteel114](#)

[http://issuu.com/stigmart10press/docs/stigmart_videofocus -
special editi/70](http://issuu.com/stigmart10press/docs/stigmart_videofocus_-_special_editi/70)

Section 7: Application Checklist

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

Application Form

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

Attachments:

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

Required Attachments

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

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

Mailing and Delivery Instructions

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

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

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

Applications should be sent or delivered to the following address:

City of Austin Cultural Arts Division
201 E. 2nd Street
Austin, TX 78704

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Section 7: Assurances

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

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

- ☐ This application was approved by the applicant's board on _____
- ☐ This application is scheduled to be approved by the applicant's board on _____

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

Applicant Authorized Official

John Riedie CEO
 name (typed) title
[Signature] 7/31/15
 signature date

Sponsored Organization/Group/Individual (if applicable)

Morgan Teel Artistic Director
 name (typed) title
[Signature] July 14, 2015
 signature date

City of Austin

 name (typed) title

 signature date

1. Dance Waterloo's performance will consist of three parts in accordance with the music created and performed by Cindertalk. Dance Waterloo is an Austin-based dance collective fiscally sponsored by Austin Creative Alliance. Cindertalk is a multi-instrumentalist based in Oregon who will be creating and performing original compositions for "Under the Overpass". The dance and music will be designed to interact with Melissa Borrell's piece Sky Lines, a sculpture installation in Austin's Boggy Creek Greenbelt Park. The sculpture is made of fiber optic wires that illuminate a night sky and react to movement. Dance Waterloo will perform under this sculpture in darkness with costumes intertwined in glowing wires to Jonny Rodgers of Cindertalk's musical compositions. Four performances will be offered, taking place on November 21st and 22nd at 7 and 8 pm both nights.
2. In 2014, the Create Austin Cultural Map Plan presented a series of challenges for the arts and culture in Austin. One of the points addressed that, "Austin continues to grow at an astounding pace and everywhere there are signs of building — including the loss of numerous historic buildings and landmarks. Will Austin's "culture of creativity" find ample expression in new or renovated cultural spaces, public art, and excellent design that reflect the city's authenticity and ambitions" (pg 18)? "Under the Overpass" is taking action to answer that question with a definitive "Yes!". There are three examples of Austin values that can be displayed through this creative work: 1) A deep affection for public parks 2) Innovation and growth and 3) Artistic expression that represents the city. As previously mentioned, the performance will take place in Boggy Creek Greenbelt Park under an overpass. Dance Waterloo believes in creating dance works that reflect the history and culture of a geographic area. Austin has experienced significant growth in population the past decade and construction on buildings and roads are a result of this. The dance below the overpass represents the constant growth of Austin. While the city has experienced increasing populations and construction, it has also taken action to preserve green spaces. The green park setting for the performance praises Austin for being proactive to preserve what makes this city beautiful. Austin is unique in the sense that it welcomes growth and innovation while balancing preservation of its land. "Under the Overpass" addresses both of these qualities through public performance art. While we intend to fill this void of artistic expression that represents the city's current state of mind, we hope audiences will become aware and applaud Austin for its balancing act through "Under the Overpass".
3. Morgan Teel moved to Austin in June 2014 and shared her second dance film, *Epicenter* with Austin in November 2014 at Sling Dance Project's dance festival at The Off Center. The dance film was produced in Hattiesburg, Mississippi earlier that year. In 2015, Teel's third dance film, *Architextures* appeared as part of the Raising Artists exhibition for WEST Austin Studio Tour. The film was

produced as part of an artist residency in Seaside, Florida in January of this year. Sharing these two dance films with the Austin community sheds light on preconceived ideas about the cultural landscape and diversity present in Mississippi and Florida. Traveling to Seaside to produce a new creative work was a way to represent and share a little bit of Austin art and culture with the Seaside community. It was evident in a Q&A session that many Floridians expressed curiosities about Teel's creative work that represented her home base in Austin. Aside from choreographing and presenting work in Austin, Teel has taught interdisciplinary dance composition to elementary school students at Baranoff, Ridgetop, and Blazier Elementary schools with Creative Action. The class was a way for students to learn how to choreograph a dance and to do so by incorporating other art disciplines. Lessons were centered on haikus, chance/probability and culture/history. Students learned how to be effective leaders and think critically through the yearlong after-school class. In addition to choreographing and teaching, Teel has been a part of various performances herself while in Austin. In September, she participated in a workshop series with Body Shift that resulted in a performance for the downtown Austin community. Shortly after, Teel performed in a work produced by Karin Carlson as part of an Austin park dance tour.

4. The heart of Dance Waterloo is to create dance in historic and scenic locations in the community. This project provides a few needs for the historically underserved community in District 3 of Austin- the first being that it will be a free event open to the public of all ages. As mentioned previously, the performance will take place at Boggy Creek Greenbelt Park under an overpass. A park is naturally a place to actively gather. A performance typically gathers to engage. A performance in a park under a bridge is not something typical or natural therefore it is something that can both gather and engage the community in a unique way. The structure of the performance would involve a pre-show demonstration and a post-show artist/audience Q&A session about the artistic process that went into developing the performance and an opportunity for the audience to participate musically and/or technically. Hot chocolate and coffee will be served creating an atmosphere before and after the show that encourages audiences to stick around and converse with their community and play with movement and light under the overpass. According to the Create Austin Cultural Map Plan, "many interviewees said that "black life" is a secret to the Anglo community and also to African-Americans who are not from the community, because of a lack of visible cultural activity and places to gather" (pg 18). This performance is an opportunity for all to gather and converse based on the outdoor environment, free cost, and the nature of our performance event regardless of race or economic status.
5. Teel is Artistic Director and Advisory Board member of Dance Waterloo. In an effort to continue development in the areas of performance, choreography, education, and administration Teel has been an active participant in several

workshops and classes dedicated to the professional development of artists in Austin. Workshop topics have involved social-emotional learning, physical movement education, artistic mentoring, grant writing, and creative entrepreneurship. Austin Creative Alliance, Generous Art, and Creative Action have hosted these workshops. Teel is currently Administrative Assistant of the College of Fine Arts and University of Texas, which also demonstrates an ability to budget, schedule, and meet deadlines.

6. "Under the Overpass" will be measured through four areas to address overall effectiveness. Participation, marketing, impact, and financial data will be collected through audience surveys, advisory board/associated artists' focus groups, and records of finance. These measurements will determine direct data but also assess the goals and objectives of the performance, as well as Dance Waterloo in general.
7. Data will be collected regarding audience demographics, involvement, and place of residence through audience surveys given to each audience member with their program, as well as the discussions that will take place before and after the performance.
8. Austin Creative Alliance has been fiscally sponsoring emerging arts organizations for over 30 years. It currently provides fiscal sponsorship for over 70 arts groups, of which more than half apply for city funding. ACA assists these groups in every aspect of the city funding application, revision and reporting process, including personalized one on one application and final report review. Additionally, ACA offers regular workshops on nonprofit organization 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 focus given to those groups who receive funding from the Cultural Arts Division.
9. One of CreateAustin Cultural Master Plan's recommendations for Communications and Collaboration Ventures is to "Enhance cultural tourism marketing of a broader range of cultural activity, including neighborhood-based activity (such as ethnic cultural tours or, already in existence, the EAST Austin Studio Tour)." We plan to begin meeting a cultural need of the community through increasing "neighborhood-based activity". To do this we will expand the range of an already established, successful event, the EAST Austin Studio Tour. This will be done by adding a collaborative performance element to the longer standing art installation by Melissa Borell, "Skylines", a project made possible by the TEMPO grant.
10. Paper/electronic posters will be distributed to various businesses around East Austin, including the Austin Public Libraries. Dance Waterloo will use social media outlets (Facebook, Instagram) to promote "Under an Overpass" as well as assess interest in the project. Art Alliance Austin will promote and highlight this event via social media outlets and Art Weekly. Dance Waterloo will also acquire

- promotional space in the November edition of Family Austin magazine, Free Fun in Austin, and the Austin Chronicle.
- ✓ 11. "Under an Overpass" will take place at Boggy Creek, underneath Pleasant Valley. There is a road on either side of the performance location which both have sloped access to the performance space. While it is not smooth because it is an outdoor trail that leads to a field, Dance Waterloo will have volunteers at the event to provide aid in transporting those with disabilities from the road to the performance space, and back to their vehicle after the performance, if needed.
 - ✓ 12. "Under an Overpass" will be free to the public, in our hope to disintegrate any economic roadblocks that may stand between an individual and the opportunity to view and engage in art.
 - ✓ 13. Attempts will be made to encourage a partnership with the hotel/motel industry in Austin. This will be done by marketing the "Under an Overpass" event at the various hotels surrounding Boggy Creek, as well as requesting that this event be put on the calendar of event they recommend to guests. Front-line staff of hospitality industry in hotels will be invited to attend a VIP event after the show, hosted by Art Alliance Austin. Postcards of the event will be given to Austin Convention and Visitors Bureau. We will also promote the event on Now Playing Austin and Houston Dance Resource to encourage other residents of Texas to attend.

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ORGANIZATIONAL HISTORY FOR AUSTIN CREATIVE ALLIANCE

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

ORGANIZATIONAL HISTORY FOR MORGAN TEEL

Morgan Teel is a multidisciplinary choreographer based in Austin, Texas. She is artistic director of Dance Waterloo, a sponsored project of Austin Creative Alliance. She currently works as Administrative Assistant in the College of Fine Arts at University of Texas. Teel graduated from University of Southern Mississippi with a BFA in Dance Performance and Choreography. Her dance films have premiered nationally in Florida, Mississippi, Arkansas, Indiana, Texas and New York as well as internationally in Venice, Italy as part of the International Video Art Festival. Teel's creative research in dance film won 1st place for Best Work in Creative and Performing Arts as well as 1st place for Best Work with a Multidisciplinary/Interdisciplinary Approach at a Mississippi research symposium in 2014. Her creative research for *Epicenter* has been internationally recognized through *Stigmat 10's Videofocus*, an online magazine publication. She taught interdisciplinary choreographic composition and storybook dance making to K-5 students through Creative Action. In early 2015, Teel was an Artist in Residence in Seaside, Florida for Escape To Create, Inc., a multidisciplinary artist residency. It was there she created *Architextures*, the first dance film made along the Emerald Coast. Teel has received the Gladys Kemp Lisanby Award, Thelma Johnson Arts Award, Donald Drapaeu Research Award, and most recently the Emerging Arts Leader in Austin Award.

ORGANIZATIONAL HISTORY FOR DANCE WATERLOO

Dance Waterloo is a fiscally sponsored project under Austin Creative Alliance. Established in January 2015, the dance collective is founded by Morgan Teel. Dance Waterloo seeks to use dance as a bridge between artists and communities through collaborative projects. In 2014, Dance Waterloo was invited to partake in an artist residency in Seaside, Florida. Beginning in September 2015, Dance Waterloo will conduct storybook dance making classes in partnership with Austin Public Library and Recycled Reads to bring family choreography classes to the Austin community. Dance Waterloo puts an emphasis on collaboration, education, public spaces, and community when producing and sharing their work.