



Culver CITY

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MICHELLE BERNARDIN, Commissioner

CULTURAL AFFAIRS COMMISSION MEETING AGENDA TUESDAY, July 13, 2010

PUBLIC COMMENT

The Cultural Affairs Commission will listen to the public on any item on the agenda or item of interest that is not on the agenda. The Cultural Affairs Commission cannot legally take action on any item not scheduled on the agenda. Such items may be referred for administrative action or scheduled on a future agenda.

If you wish to speak to the Commission, please complete a Speaker's Card and present it to the Secretary before the agenda item is called. You will be called to the podium by name when it is your turn to speak to the Commission.

PUBLIC COMMENT FOR ITEMS ON THE AGENDA

Persons wishing to speak on agenda items will be called at the time the agenda item is brought forward. Comments will generally be limited to five minutes per speaker; however, a three-minute limit may be declared by the Chair from time to time for agenda items for which many Speaker Cards have been submitted.

NOTE: AT OR ABOUT 11:00 P.M., COMMISSIONERS WILL DETERMINE WHETHER TO CONTINUE WITH DISCUSSION OF REMAINING ITEMS ON THE AGENDA OR TO CARRY SOME/ALL OF THE ITEMS OVER TO A FUTURE MEETING DATE.

PUBLIC COMMENT FOR ITEMS NOT ON THE AGENDA

A total of twenty minutes shall be devoted to audience participation at the beginning of the agenda. Speakers will be called on in the order cards were received by the Secretary. If additional time is needed, the Chair will allow for some at the end of the agenda.

When the Secretary calls your name, please advance to the podium, state your name and city of residence. Speakers must limit their comments to five minutes in length. A three-minute time limit may be declared by the Chair if there are a large number of individuals desiring to address the Commission.

CELL PHONES AND OTHER DISTRACTIONS

Use of cell phones, pagers and other communication devices is prohibited while the Commission meeting is in session. Please turn all devices off or place on a silent alert and leave the Chambers to use. During the meeting, please refrain from applause or other actions that may be disruptive to the speakers and the conduct of City business.

MEETING INFORMATION

Cultural Affairs Commission meetings are regularly scheduled for the second Tuesday of every month. Commission Agenda information is available 72 hours before each meeting.

Cultural Affairs Commission meetings can be viewed live on Channel 35 by most Comcast subscribers. Meetings are also broadcast on the City's Radio Station AM 1690. To view the commission meetings on line please visit <http://www.culvercity.org/webcast>.

ALD

Assisted Listening Devices are available through Cultural Affairs staff.



Agendas are
available on the web @
www.culvercity.org

AGENDA

Cultural Affairs Commission

July 13, 2010

7:00 p.m.

Mike Balkman Council Chambers – Meeting

CALL TO ORDER & ROLL CALL:

Chair Marla Koosed
Commissioner Ronnie Jayne
Commissioner Gayle Smashey
Commissioner Marlyn Musicant
Commissioner Michelle Bernardin

PLEDGE OF ALLEGIANCE

PUBLIC COMMENT – Items Not On the Agenda

CONSENT CALENDAR *Note: Consent Calendar items are considered to be routine in nature and may be approved by one motion. Public requests to discuss Consent Calendar items must be filed with the Secretary before the Consent Calendar is called.*

C-1. Receive and file Secretary's Report on Posting of Agenda. ***Approve report.***

C-2. Minutes of the June 8, 2010 Regular Meeting. ***Approve minutes.***

ACTION ITEMS *Public requests to discuss Action Items must be filed with the Secretary before the item is called.*

A-1. Election of Officers and Assignment of Commissioners to Sub-Committees for Fiscal Year 2010 - 2011. ***Elect Chair, Vice Chair and Make Sub-Committee Assignments.***

A-2. Consideration of Draft Notice of Funding Availability (NOFA) for the 2011 Performing Arts Grant Program. ***Approve Changes.***

- A-3. Consideration of Temporary Art Installation in Conjunction with IndieCade Festival in October 2010. ***Make Recommendation to City Council and Culver City Redevelopment Agency Board.***

PUBLIC COMMENT - Items Not On the Agenda

RECEIPT OF CORRESPONDENCE

ITEMS FROM STAFF

ITEMS FROM COMMISSIONERS

ADJOURN

**Next Cultural Affairs Commission Meeting
Mike Balkman Council Chambers
August 10, 2010
7:00 PM**

July 2010 Public Meeting Tentative Schedule --

Date	Day	Time	Location
<i>City Council</i>			
<i>July 12, 26</i>	<i>Monday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
<i>Redevelopment Agency</i>			
<i>July 12, 26</i>	<i>Monday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
<i>Parks and Recreation Commission</i>			
<i>July 8</i>	<i>Tuesday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
<i>Planning Commission</i>			
<i>July 14, 28</i>	<i>Wednesday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
<i>Civil Service Commission</i>			
<i>July 7</i>	<i>Wednesday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>

- *Times and dates may be changed.*
- *Meetings may be added or changed*

City of Culver City, California
Cultural Affairs Commission Agenda Item Report

Meeting Date: 07/13/10		Item Number: <u>A-1</u>	
AGENDA ITEM: Election of Officers and Assignment of Commissioners to Sub-Committees for Fiscal Year 2010 – 11.			
Contact Person/Dept.: Jeremy Green/ Cultural Affairs		Phone Number: (310) 253-5764	
Fiscal Impact: Yes ☐ No ☒		General Fund: Yes ☐ No ☐	
Public Hearing: ☐		Action Item: ☒	Attachments: ☒
Public Notification: Cultural Affairs Master E-Mail Notification List (06/30/10)			
Department Approval: Sol Blumenfeld		City Attorney Approval: N/A	
Chief Financial Officer Approval: N/A		City Manager Approval: N/A	

RECOMMENDATION:

Staff recommends that the Cultural Affairs Commission elect a Chair and Vice Chair for the Cultural Affairs Commission and make sub-committee assignments for Fiscal Year 2010-11.

BACKGROUND:

At its first regular meeting in July of each year, the Cultural Affairs Commission ("CAC") elects a Chair and Vice Chair and two Commissioners are assigned to two or more of the CAC's eight regular sub-committees. Sub-committee meetings are held on an as-needed basis.

At the June 10, 2008 Cultural Affairs Commission meeting, a ninth sub-committee was formed: the Cultural Affairs Commission/City Council Subcommittee. This sub-committee will continue to exist until the sub-committee subject matter has been concluded.

PROCEDURE:

The current Chair of the Cultural Affairs Commission conducts the election of the new Chair. The new Chair then conducts the election of new Vice Chair and the sub-committee assignments.

City of Culver City, California
Cultural Affairs Commission Agenda Item Report

FISCAL ANALYSIS:

There is no fiscal impact.

ATTACHMENTS:

1. FY 2009 – 2010 Cultural Affairs Commission Sub-Committee Assignments;

MOTION:

That the Cultural Affairs Commission:

Elect _____ as the Chair and _____ as the Vice Chair and makes the following Sub-committee assignments for Fiscal Year 2010 – 11:

Sub-Committee	Commissioners
Education in Life-Long Learning	_____ / _____
Facilities	_____ / _____
Festivals and Events	_____ / _____
Fundraising	_____ / _____
Grants and Artist Services	_____ / _____
Historic Preservation	_____ / _____
Image and Public Relations	_____ / _____
Public Art	_____ / _____
Cultural Affairs Commission/City Council	_____ / _____

MEETING DATE: July 13, 2010

AGENDA ITEM: **Election of Officers and Assignment of Commissioners
to Sub-Committees for Fiscal Year 2010 – 11.**

ATTACHMENTS

	<u>Pages</u>
1. FY 2009 – 2010 Cultural Affairs Commission Sub-Committee Assignments	1

ATTACHMENT 1

CULTURAL AFFAIRS COMMISSION SUB-COMMITTEE ASSIGNMENTS

FY 2009 – 2010

Marla Koosed (Chair)
Clement Hanami (Vice Chair)
Clement Hanami
Gayle Smashey
Ronnie Jayne
Marlyn Musicant

SUB-COMMITTEE

COMMISSIONERS

Education in Life-Long Learning	Musicant / Smashey
Facilities	Hanami / Jayne
Festivals and Events	Musicant / Jayne
Fundraising	Koosed / Hanami
Grants and Artist Services	Jayne / Smashey
Historic Preservation	Musicant / Koosed
Image and Public Relations	Smashey / Musicant
Public Art	Hanami / Koosed
Cultural Affairs Commission/City Council	Smashey / Jayne

City of Culver City, California
Cultural Affairs Commission Agenda Item Report

Meeting Date: 07/13/10		Item Number: <u>A-2</u>	
AGENDA ITEM: Consideration of Draft Notice of Funding Availability (NOFA) for the 2010 Performing Arts Grant Program			
Contact Person/Dept.: Susan Obrow & Phone Number: (310) 253-5762 or 5764 Jeremy Green/Cultural Affairs			
Fiscal Impact: Yes ☒ No ☐		General Fund: Yes ☐ No ☒	
Public Hearing: ☐		Action Item: ☒ Attachments: ☒	
Public Notification: Cultural Affairs Master Notification List (07/01/2010)			
Department Approval: Sol Blumenfeld		City Manager Approval: N/A	
Chief Financial Officer: N/A			

RECOMMENDATION:

That the Cultural Affairs Commission ("CAC") review the attached draft Notice of Funding Availability ("NOFA") for the 2011 Performing Arts Grant Program, provide staff with any comments or changes, and approve the document (as amended by the CAC during discussion of this item).

BACKGROUND:

Since 1994, the City of Culver City has sponsored a Performing Arts Grant Program with funds allocated each year from the Art Fund. Section 15.06.120 of the City's Municipal Code stipulates that 25% of the money paid into the Art Fund during the previous fiscal year shall be allocated toward the Performing Arts Grant Program the following fiscal year. For FY 10-11, \$13,750 has been allocated for this program from the Art Fund. In addition, \$15,000 is the amount that staff will be recommending the City Council allocate to the 2011 Performing Arts Grant Program from a larger grant that is expected from Sony Pictures Entertainment ("SPE"). If the City Council approves the recommended amount from the SPE donation, the funding available for the 2011 calendar year Performing Arts Grant Program will be **\$28,750**. There are minimal administrative costs associated with this program which include expenses for the grant workshop, peer review panel meeting, and production of marketing materials. These administrative costs are taken from this program for budget tracking purposes.

DISCUSSION:

For the third year, the City of Culver City, along with other funders in California, will require 2011 applicants to update a Cultural Data Profile through the California Cultural Data Project ("CDP"). The California CDP is a state-wide, collaborative

City of Culver City, California
Cultural Affairs Commission Agenda Item Report

effort of public and private funders throughout California and consists of an online system for collecting and standardizing historical, financial and organizational data.

Additionally, the common questions developed by the Los Angeles County Arts Commission and municipal funders for each city's grant application to standardize the language and further simplify the grant process for Los Angeles County performing arts organizations, will remain in the 2011 NOFA. The common questions focus on aspects of the grant application other than financial and organizational information. They include questions regarding a company's artistic mission, its staffing, artists, and board of directors, the project budget and artistic documentation.

Staff generated drafts of the 2011 NOFA for review and comment by the CAC Grants and Artist Services Sub-Committee. Subsequently, the attached draft was developed to elucidate the adjustments for the 2011 application.

Substantive changes to the 2011 NOFA include:

- **p. 1**

Clarifying language was added under Eligibility Criteria to emphasize the need for performances to be not just physically accessible to the public, but financially affordable as well.

- **p. 2**

Language was added to the funding guidelines to clarify the City acknowledgement needed on marketing materials.

- **p. 3**

Language was added regarding the contractual agreement between the City and each grantee to ensure that all mandatory requirements of funding, such as City acknowledgement in marketing materials, are fulfilled.

- **p. 13-14**

The page for "Proposal Income" and "Proposal Expenses" have been reversed.

Language was added under both "Proposed Expenses" and "Proposed Income" to clarify budget items to be included in the application.

City of Culver City, California
Cultural Affairs Commission Agenda Item Report

▪ **p. 19**

Language was added to the Performance Venue-Letter of Intent to clarify that rental charges outlined in the letter are only preliminary.

As was the case in previous years, a panel of five individuals comprised of performing art professionals from a variety of disciplines, Janice Pober of Sony Pictures Entertainment, and one Culver City community member will meet to score the applications and make grant recommendations to staff and the CAC Grants and Artist Services Subcommittee. (The CAC Subcommittee will be at the panel meeting as observers and as a resource for questions.) Staff and the Subcommittee will take the panel's recommendations, make any changes they deem appropriate, and forward a recommendation to the Cultural Affairs Commission who will make its final recommendation to the City Council at the November 10, 2010 meeting. The City Council makes the final grant awards.

The 2011 NOFA is scheduled to be released the week of July 26, 2010. Vehicles for notification will include a press release, various listservs and networking organizations (e.g., Los Angeles Culture Net, Los Angeles Stage Alliance, Dance Resource Center, and Jim Eninger's Clickable Chamber Music Newsletter), and the City website.

A workshop to assist applicants will be held on Tuesday, August 3, 2010 at 7:00 p.m. in the Lethbridge Garden Room at the Veterans Memorial Building. The workshop date and location are included in the 2011 NOFA.

FISCAL ANALYSIS:

Of the \$28,750 allocated for calendar year 2011 for the Performing Arts Grant Program, \$13,750 has been appropriated per Municipal Code from the Art Fund (Account number 41300614.619800). The remaining \$15,000 is expected to come from a larger grant donated by Sony Pictures Entertainment pending City Council approval.

ATTACHMENTS:

1. Draft 2011 Notice of Funding Availability
2. Final 2010 Notice of Funding Availability

City of Culver City, California
Cultural Affairs Commission Agenda Item Report

MOTION:

That the Cultural Affairs Commission:

- 1) Approve the 2011 Notice of Funding Availability for the Culver City Performing Arts Grant Program with any changes noted during discussion.

MEETING DATE: July 13, 2010

AGENDA ITEM: **Consideration of Draft Notice of Funding Availability (NOFA) for the 2010 Performing Arts Grant Program.**

ATTACHMENTS

	<u>Pages</u>
1. Draft 2011 Notice of Funding Availability	1-26
2. Final 2010 Notice of Funding Availability	27-51

ATTACHMENT 1



PERFORMING ARTS GRANTS

application **2010**

2011

**201~~10~~ CULVER CITY
PERFORMING ARTS GRANT PROGRAM**

NOTICE OF FUNDING AVAILABILITY

The City of Culver City welcomes a diversity of performances throughout the community and encourages organizations of all sizes to apply for its annual Performing Arts Grants.

In support of the arts in Culver City, the City Council has allocated \$1~~3,750~~~~2,500~~ for the 201~~10~~ Performing Arts Grant Program. This amount has been appropriated from the Art Fund and includes administrative costs associated with implementing the program. An additional \$15,000 is expected from an annual contribution received from Sony Pictures Entertainment. The expected range of funding for 201~~10~~ grant recipients per organization will be \$1,000 to \$5,000. As per common practice, organizations should consider requesting no more than 50% of their total cost for the performance(s).

For more information on Cultural Affairs in Culver City, please visit the Arts and Culture webpage at www.culvercity.org.

ELIGIBILITY CRITERIA

Small and emerging organizations are encouraged to apply. Organizations with a non-performing arts focused mission statement are not eligible for this grant program.

Performances by professionals or amateurs in the following disciplines are eligible:

Children's Theatre

Any theatre for young audiences, for or by children

Dance

Any form of rhythmical movement

Music or Concert

Any musical form whether classical or popular

Musical Theatre or Opera

Any dramatic performance of which music is an integral part

Theatre Performance

Any form of dramatic presentation, either spoken or silent

Performances must occur between January 1, 201~~10~~ and December 31, 201~~10~~. Applicants are encouraged to consider proposing a series of performances in the grant application. The performance(s) must be ~~available-affordable~~ to the general public, in a building or facility that is ADA accessible, and that is wholly or partially located in Culver

City or under the control of the City of Culver City or the Culver City Redevelopment Agency.

Applicant organizations must qualify as tax exempt – as defined by the Internal Revenue Service – at the time the application is submitted. **A copy of the most current IRS Form 990, along with the non-profit determination letter issued by the IRS must be submitted with the application to be considered eligible. (If you do not have an IRS 990 form, please submit the government-issued letter stating your organization does not yet need the 990 Form.)**

~~Individuals, or Organizations~~ applying for non-profit status, will only be considered if partnered with a fiscal receiver. *The applicant must be ~~the individual or the organization,~~ not the fiscal receiver.* A fiscal receiver may sponsor up to one applicant for this grant program for 201~~10~~¹⁹. Each applicant using a fiscal receiver must include a letter of agreement between the two parties outlining financial and legal obligations, MOU – Memorandum of Understanding – and the most recent financial statements from the fiscal receiver.

FUNDING GUIDELINES

Funding may only be used for direct expenses related to the performance(s) in Culver City. The Culver City Cultural Affairs Commission shall make a recommendation to the City Council to approve funding for a single production, a series of performances, or for one production within a series. The City Council shall make the final grant award determination.

Compliance with licensing and insurance requirements established by the facility at which the performance(s) will be held is required. If your production requires performance or staging rights, please include a letter signed by the Artistic Director/Board President indicating that rights have been secured. Please provide a copy of the license agreement/authorization letter with your application.

All grant recipients shall be required to obtain a Culver City Business License before performances commence. For more information on Business License applications, visit www.culvercity.org or call the City Treasurer's Office at 310.253.5870.

~~Grant recipients shall be required to provide a draft of the marketing materials and event program to Cultural Affairs staff prior to its ~~their~~ publication to ensure that acknowledgment is given to the City of Culver City and Sony Pictures Entertainment for the grant award per the agreement. Grant recipient shall also be required to include the Culver City logo in the event's marketing materials and program. If credit is not given, per the signed agreement, the grant award is subject to withdrawal. The credit line should read as follows (unless otherwise indicated due to the allocation of additional private grant money to this program):~~

To ensure that acknowledgment is given to the City of Culver City and Sony Pictures Entertainment for the grant award, grant recipients shall be required to include a credit line and the Culver City logo, in all marketing materials and event program, as well as

provide a draft of the marketing materials and event program to Cultural Affairs staff prior to their publication.

The credit line should read as follows (unless otherwise indicated due to the allocation of additional private grant money to this program):

“This performance is made possible in part by a grant from the City of Culver City Performing Arts Grant Program Fund with support from Sony Pictures Entertainment.”

Also, grant recipients shall be required to contact Cultural Affairs staff two months prior to their performance date(s) to review marketing plans for performances in Culver City and to ensure receipt of the Culver City logo.

Grant recipients shall be paid their grant award **after** their performance date(s) and submission of an invoice and final event program to the City. Processing of invoices takes approximately 30 business days but may take as long as 45 days from receipt of invoice.

No grants shall be awarded for performances that are staged in conjunction with a fundraiser.

Formatted

Grant recipients will be required to sign a contract, defining elements to be fulfilled, including provision of credit and logo in marketing materials and programs and notification of changes to performance details. Should the requirements not be followed, the grant award is subject to withdrawal.

APPLICATION GUIDELINES

All applicants must **strictly** adhere to the procedures specified in this Notice of Funding Availability. Incomplete applications shall not be considered. It is the responsibility of the applicant to ensure that the proposal packages are complete. All applications deemed complete by staff will be forwarded to the review panel for consideration. City staff is not obligated to contact applicants for missing information and applications deemed incomplete will be disqualified.

- Unless otherwise specified, responses must be included on the attached forms, be typed in font 11 point or larger, and follow the margins established in this format.
- Provide an original and twenty (20), 3-hole punched copies of the application, including attachments. In an effort to conserve paper, please submit double sided copies if possible. The original and copies must be identical to one another (i.e., do not include information in the original that is not included in the copies). Faxed or e-mailed applications will **not** be accepted. Please note that no submitted materials will be returned to the applicant.

- All applications **must** include rehearsal and performance rental fees under “Proposal Expenses” (page 12).

California Cultural Data Project

This year marks the ~~third~~ **second** year that the City of Culver City is participating in a partnership with the California Cultural Data Project (California CDP). The California CDP is a state-wide, collaborative effort of public and private funders throughout California. The City of Culver City, along with other funders in California, requires applicants to complete a Cultural Data Profile through the California CDP website (<http://www.caculturaldata.org>). Applicants will fill out the Cultural Data Profile once each year and use that data as part of their application to all participating funders throughout the state.

- All applications **must** include the California CDP Funder Report for the 201~~1~~**0** Culver City Performing Arts Grant Program in their application. (See pages 23-24 for more information).

Performance Venue – Letter of Intent

Please note that there are no fee waivers for performances in City owned or controlled property. If the proposed performance will be at City owned or controlled property, please contact the facility to request consideration of availability and to obtain an accurate estimate of the cost of rehearsal and performance space rental. For all space rental requests, you must include the “Performance Venue – Letter of Intent” form completed by the venue representative, or City facilitator, acknowledging your request. This letter of intent is not a formal contract between the applicant and the venue operator.

EVALUATION AND SELECTION PROCESS

Grant applications will be reviewed by staff to ensure that the application is complete. The applications will be forwarded to a peer review panel for evaluation and ranking. The recommendations of the review panel will be presented to the Cultural Affairs Commission’s (CAC) Grants and Artist Services Sub-Committee who will forward its recommendation to the Cultural Affairs Commission for consideration. The CAC Grants and Artist Services Sub-Committee may decide to change the review panel’s recommendation and the Cultural Affairs Commission may decide to change the recommendations of its sub-committee. The City Council will review the recommendations made by the Cultural Affairs Commission and make the final determination concerning grant awards. **All applicants are required to have a representative at the Cultural Affairs Commission and City Council meetings to answer any questions that should arise.** Each applicant will receive notification of the specific dates for the Cultural Affairs Commission and City Council meetings at least seven (7) days in advance.

Consideration and ranking will be given to the following criteria as follows:

	<u>Possible Points</u>
• Artistic excellence of proposed work.	50
• Outreach efforts for the Culver City community.	25
• Realistic budget and diversified funding base.	25
Total Possible Points	100

The tentative schedule is as follows:

Application Released	Week of July 2 6 <u>0</u> , 2009 <u>2010</u>
Application Workshop	August 12 <u>3</u> , 2009 <u>2010</u>
Applications Due	September 8 <u>7</u> , 2009 <u>2010</u>
Applications Sent to Review Panel	September 24 <u>0</u> , 2009 <u>2010</u>
Review Panel Meets to Make Recommendations	October, 2 <u>0</u> , 2009 <u>2010</u>
Cultural Affairs Commission Reviews Panel's Recommendations	November 10 <u>9</u> , 2009 <u>2010</u>
City Council Meeting Makes Final Grant Awards	December 7 <u>6</u> , 2009 <u>2010</u>

APPLICATION WORKSHOP:

- | An application workshop will be held on **August ~~12~~3, ~~2009~~2010 at 7:00 PM** in the Lethbridge Garden Room at the Veterans' Memorial Building, 4117 Overland Avenue, Culver City to discuss the application and to answer any questions. Applicants are strongly encouraged to attend the workshop. Previous grantees have benefitted from this opportunity to review the application in detail and ask specific questions.

CONTRACT

Agreements shall be sent to approved applicants specifying the grant amount and the dates of performance. The agreement will include provisions requiring all recipients to expend funds within 12 months of the grant cycle. Reimbursement requests are required to be submitted within 60 days of the final performance. No grant award shall be deemed final until an agreement has been properly executed and signed by the applicant and the City. The agreement shall also include, among other items, a hold harmless provision. Any change from the original proposal must be submitted in writing to Cultural Affairs staff for approval 60 days before the performance.

SUBMITTAL GUIDELINES

Interested parties shall submit one original (with "wet" signatures) and twenty (20), 3-hole punched, copies of their proposal and all attachments to:

**Ms. Jeremy Green
Cultural Affairs / City of Culver City
9770 Culver Boulevard, 2nd Floor
Culver City, CA 90232**

| All applications must be submitted no later than September ~~78~~, 20~~1009~~ at 5:00 p.m. Any questions can be directed to Jeremy Green, at 310.253.5764 or jeremy.green@culvercity.org.

Thank you.
We look forward to your application.

APPLICATION CHECKLIST

ALL APPLICANTS

FORMS

Application Form (page 7)

Application Questionnaire (page 8 – 15)

Certification (page 16)

Performance Venue – Letter of Intent (page 17)

ADDITIONAL REQUIREMENTS

| California CDP 201~~10~~ Culver City
Performing Arts Grant Program Funder Report

Signed Financial Statement or IRS Form 990
for most recently completed fiscal year

Documentation of Tax-Exempt Status

RECOMMENDED

| Workshop Attendance
(August ~~342~~, 20~~1009~~)

|

APPLICATION FORM

APPLICANT ORGANIZATION

Name of Organization:

Mailing Address (please provide street address):

Telephone:

Fax:

E-Mail:

Contact Name/Title:

Contact Phone (if different from above):

Website:

PRIMARY DISCIPLINE CATEGORY (check one only)

Children's Theatre

Dance

Music or Concert

Musical Theatre or Opera

Theatre Performance

|

Estimated number of people project will serve:

TOTAL PROJECT COST

Cash Grant Amount Requested from the City of Culver City:

Proposed Date(s) of Performance(s):

Proposed Performance Venue(s):

Has your organization ever received a Culver City Performing Arts Grant? Yes No

If yes, please describe the amount of assistance, the year it was received, and how it was used.

APPLICATION QUESTIONNAIRE

Instructions for Application Questionnaire begin on page 18

(1) NARRATIVE INFORMATION

☼ **Part I: Organizational Background**

Please address the following questions in no more than three single-sided 8½ x 11" pages with 1" margins. Number each page and indicate the Applicant's name in the upper right of each page. Applications must be typewritten, single-spaced in font 11 point or larger. ☼ Denotes LA County Municipal Arts Funders Common Questions. Please see instructions for more details and a list of participating funders. Use the following headings and letters to organize your response:

- A. ☼ Mission/Purpose of Applicant:** Provide the applicant's mission statement.
- B. ☼ History/Programming:** Briefly describe the history of the applicant and current core programs and services. Note any significant administrative or artistic changes and/or major accomplishments and initiatives that have taken place over the past two years.
- C. ☼ Planning & Leadership:** Where does the applicant want to be, artistically, administratively and financially, within the next two years? What short-term goals have been established to work toward this desired state? What specific steps have been taken recently? How have board and staff members contributed to the applicant's overall planning?
- D. ☼ Community/Core Audience:** Describe the applicant's community/core audience in terms of geography, age, cultural and economic characteristics, as applicable. Describe how the applicant identifies community/ core audience needs (including any advisory councils) and how the applicant develops programs to meet these needs.
- E. ☼ Artistic Policy:** Briefly describe the process for making artistic decisions. Describe the applicant's practice for payment of artists.

Part II: Organizational/Performance Specifications

Please address the following questions in no more than four single-sided 8½ x 11" pages with 1" margins. Number each page and indicate the Applicant's name in the upper right of each page. Applications must be typewritten, single-spaced in font 11 point or larger. Use the following headings and letters to organize your responses:

- F. Project Description:** Describe the project you wish funded. Please be specific. Emphasize how this project matches the mission and goals of the organization. Please describe how City funding will be used in connection with the project.

G. Funding Details: Describe how you will attain the funding necessary to ensure the completion of this project (identify these additional funding sources by name and whether or not funds are secured or pending). Please indicate whether support is new, renewed, or increased. Are you prepared to go forward with the project in the event you receive a smaller grant than requested or are denied funding? How would you adjust your planning for the performance(s)?

H. Audience Development: Who is your target audience and how do you intend to reach them? How many people do you expect to attend? How will you attract Culver City residents to the performance(s)?

I. Funding History: Organizations with a funding history, must answer questions I (a) and I (b). New organizations with no funding history shall answer question I (b) only.

(a) Describe the steps your organization has taken historically to fund your performances.

(b) State what steps you foresee will be necessary in the future to fulfill your financial goals. Please be advised that a diversified funding base shall be an important consideration for this and future grant awards.

J. Culver City History: If your organization has received a grant from the City in past years, please answer J(a). If you have not received a grant in the past, please answer J(b).

(a) If your organization has received a grant from the City in past years, how has the grant award helped your organization? What type of accomplishments (operational, creative, or fiscal) occurred? How has your organization added value to the grant funds received from the City in past years (more outreach, more diversified funding, increased audiences, increased staff, etc.)?

(b) If you have not received a grant in the past, please indicate how you anticipate this grant will impact your organization. How will your organization add value to this grant if it is awarded?

K. Performance Venues: Name, address and phone number for venues where your group has previously performed in the past five years. *Please include dates.*

(2) STAFF & ARTISTS

Provide short biographies of key staff and/or artists for the applicant. Begin with the applicant's leaders (e.g. Artistic Director, Executive Director, Managing Director). If necessary, attach additional sheets of the original form to accommodate more staff/artists.

<i>Name:</i>	<i>Title:</i>

<i>Name:</i>	<i>Title:</i>

<i>Name:</i>	<i>Title:</i>

<i>Name:</i>	<i>Title:</i>

(3) BOARD OF DIRECTORS

Provide a list of the applicant's board of directors. If necessary, attach additional sheets of the original form to accommodate more board members.

Name and Board Title	Professional Affiliation/Title	City/Community/State	Years Served
President ,			
Vice-President ,			
Secretary ,			
Treasurer ,			

(45) PROPOSAL REVENUE SUPPORT INCOME

Enter the projected income for your proposed program. Show only income specific to the proposal; do not enter the applicant organization's annual budget. Show the amount that you are requesting in this application on Line 21 "City". Indicate the source(s) of any required cash match in the corresponding column to the right under "Description".

**For Corporate, Foundation and Government, if there are multiple sources of support in each category, please provide a detailed list in the box below.

Proposal support from to .

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INCOMEREVENUE	Total	DescriptionBudget Notes:
A. Earned IncomeRevenue		
1. Ticket Sales		
2. Tuitions		
3. Workshop & Lecture Fees		
4. Touring Fees		
5. Special Events - Other		
6. Gift Shop/Merchandise Sales		
7. Food Sales/Concession		
8. Parking Concessions		
9. Membership Dues/Fees		
10. Subscriptions		
11. Contracted Services/Performance		
12. Rental Income – Program Use		
13. Rental Income – Non-Program		
14. Advertising IncomeRevenue		
15. Sponsorship IncomeRevenue		
16. Other		
Subtotal Earned Income Revenue		
B. Contributed IncomeRevenue		
17. Trustee/Board Contributions		
18. Individual Contributions		
19. Corporate Contributions**		
20. Foundation Contributions**		
21. Government – City**		
22. Government – County**		
23. Government – State**		
24. Government – Federal**		
25. Special Events – Fundraising		
26. Other Public Support		
27. Parent Organization Support		
28. In-kind Contributions		
Subtotal Contributed		
GRAND TOTAL IncomeREVENUE		

(5) PROPOSAL EXPENSES

Enter the expense budget for your proposed program. Show only the expenses specific to this proposal; do not enter the applicant organization's annual budget. Describe for what purpose(s) the grant funds will be used in the corresponding column to the right under "Description". Enter only those expenses that will be incurred between January 1, 2011 and December 31, 2011.

Proposal Expenses from _____ to _____.

<u>EXPENSES</u>	<u>Total</u>	<u>Description:</u>
A. Salaries & Fringe Benefits		
1. Artists & Performers – Salaries		
2. Technical - Salaries		
3. Fundraising - Salaries		
4. General & Administrative - Salaries		
5. Fringe Benefits		
Subtotal Salaries & Fringe Benefits		
B. Operating Expenses		
6. Advertising and Marketing		
7. Artist Commission Fees		
8. Artists & Performers Fees Non-Salaried		
9. Catering & Hospitality		
10. Cost of Sales		
11. Equipment Rental		
12. Facilities - Other		
13. Fundraising Expenses - Other		
14. Fundraising Professionals		
15. Honoraria		
16. In-Kind Contributions		
17. Insurance		
18. Internet & Website		
19. Lodging & Meals		
20. Office Expense - Other		
21. Other		
22. Postage & Shipping		
23. Printing		
24. Production Costs		
25. Programs - Other		
26. Professional Development		
27. Professional Fees		
28. Public Relations		
29. Rehearsal and Performance Rental Fees		
30. Supplies		
31. Technical Fees- Non-Salaried		
31. Telephone		
32. Touring		
33. Travel		
34. Utilities		
Subtotal Operating Expenses		
GRAND TOTAL EXPENSES (A + B)		

(6) ARTISTIC DOCUMENTATION

REQUIRED: SAMPLE DVD AUDIO CD

Title	Artist(s)	Date work completed	Track(s) or Chapter(s) <u>to Review</u>	Sample Running Time

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Briefly describe the artistic sample and explain the relationship of the artistic sample to the application.

(7) SUPPLEMENTARY PRINTED MATERIALS

Please submit a maximum of four pieces of printed collateral material such as newspaper articles, programs, reviews, etc. with your application. *Published reviews critiquing the quality of the applicant's work are preferable.* All printed materials may be photocopied. If providing a program, one original program plus the requisite number of photocopies of that program are acceptable.

Please list printed collateral material below:

1	
2	
3	
4	

CERTIFICATION

I certify that the information contained in this application is true and correct to the best of my knowledge.

Artistic Director	Name:	Signature: _____
	Telephone:	Date:
Executive Director/ Managing Director	Name:	Signature: _____
	Telephone:	Date:
President/Chair, Board of Directors	Name:	Signature: _____
	Telephone:	Date:

Performance Venue – Letter of Intent

*Culver***CITY** PERFORMING ARTS GRANT PROGRAM

The City of Culver City welcomes a diversity of performances throughout the community and encourages organizations of all sizes to apply for its annual Performing Arts Grant Program. We require organizations, applying for a grant, to provide us with dates and locations of its proposed performances.

This form must be completed and returned by September 78, 201009 by 5:00 p.m. as part of the Performing Arts Grant Application.

Please include all the information requested below.

ORGANIZATION (Grantee) INFORMATION

Organization Name

Contact Person, Title

Telephone Number

Fax Number

E-mail Address

Mailing Address

Performance Description:

Date(s) and times requested for use:

Signature: _____

VENUE INFORMATION

Venue Name

Contact Person

Contact Person, Title

Contact Telephone Number

Contact E-mail Address

Special Use Requirements

Preliminary Rental Charge Quoted

Confirmation of date request acknowledged by

Signature _____

Performances will occur between January 1, ~~2010~~2011 and December 31, ~~2010~~2011.

The performance(s) must be available to the general public in a building or facility that is ADA accessible, and that is wholly or partially located in Culver City or under the control of the City of Culver City or the Culver City Redevelopment Agency. West Los Angeles College also qualifies as an eligible performance venue.

Once grants are awarded, the Grantee will be responsible for the venue reservation. This *Letter of Intent* form is strictly to provide potential Grantor with the venue information with whom the Grantee is in negotiations.

APPLICATION INSTRUCTIONS

(1) NARRATIVE INFORMATION

A partnership of the Arts Council for Long Beach, City of Los Angeles Department of Cultural Affairs, City of West Hollywood, Culver City Cultural Affairs Division, Los Angeles County Arts Commission, Pasadena Cultural Affairs, and Santa Monica Cultural Affairs Division has developed common application questions intended to help nonprofit organizations in Los Angeles County save time in the grant application process. Common questions are indicated with the ☼ symbol.

☼ Part I: Organizational Background

Please address Question 1, Part I in no more than three (3) single-sided 8½ x 11" pages with 1" margins. Number each page and indicate the Applicant's name in the upper right of each page. Answers must be typewritten, single-spaced in 11 point font or larger. Use the following headings and letters to organize your response:

- A. ☼ Mission/Purpose of Applicant Organization:** Provide the full mission statement of the applicant organization. If applicable, summarize any additional characteristics, bylaws, governing statements or guiding principles that define the organization.
- B. ☼ History/Programming:** Concisely timeline the history of the organization and outline all of its ongoing core programs and services. In total or per program, list significant administrative, board governance or artistic changes, accomplishments or initiatives that have taken place during the past two years.
- C. ☼ Planning & Leadership:** Describe the organization's administrative, artistic and financial vision and list short-term goals for the next two years. Describe how the board and staff shape overall planning. As examples, list any specific steps already taken to reach current short-term goals.
- D. ☼ Community/Core Audience:** Profile the applicant's community/core audience in terms of geography, age, cultural and economic characteristics, as applicable. Describe how the applicant identifies community/ core audience needs (including any advisory councils) and how the applicant develops programs to meet these needs.
- E. ☼ Artistic Policy:** Briefly describe the process for making artistic decisions. Delineate the applicant's practice of payment to artists.

Part II: Organizational/Performance Specifications

Please address the following questions in no more than four (4) single-sided 8½ x 11" pages with 1" margins. Number each page and indicate the Applicant's name in the upper right of each page. Applications must be typewritten, single-spaced in 11 point font or larger. Use the following headings and letters to organize your responses:

- F. Project Description:** Describe the project you wish funded. Please be specific. Emphasize how this project matches the mission and goals of the organization. Please describe how City funding will be used in connection with the project.
- G. Funding Details:** Describe how you will attain the funding necessary to ensure the completion of this project (identify these additional funding sources by name and whether or not funds are secured or pending). Please indicate whether support is new, renewed, or increased. Are you prepared to go forward with the project in the event you receive a smaller grant than requested or are denied funding? How would you adjust your planning for the performance(s)?
- H. Audience Development:** Who is your target audience and how do you intend to reach them? How many people do you expect to attend? How will you attract Culver City residents to the performances?
- I. Funding History:** Organizations with a funding history, must answer questions I (a) and I (b). New organizations with no funding history shall answer question I (b) only.
 - (a) Describe the steps your organization has taken historically to fund your performances.

- (b) State what steps you foresee will be necessary in the future to fulfill your financial goals. Please be advised that a diversified funding base shall be an important consideration for this and future grant awards.

J. Culver City History: If your organization has received a grant from the City in past years, please answer J(a). If you have not received a grant in the past, please answer J (b).

- (a) If your organization has received a grant from the City in past years, how has the grant award helped your organization? What type of accomplishments (operational, creative, or fiscal) occurred? How has your organization added value to the grant funds received from the City in past years (more outreach, more diversified funding, increased audiences, increased staff, etc.)?
- (b) If you have not received a grant in the past, please indicate how you anticipate this grant will impact your organization. How will your organization add value to this grant if it is awarded?

K. Performance Venues: Name, address and phone number for venues where your group has previously performed in the past five years. *Please include dates.*

(2) STAFF & ARTISTS

Provide short biographies of key staff and/or artists for the applicant. Begin with the applicant's leaders (e.g. Artistic Director, Executive Director, Managing Director). For key project staff and/or artists, emphasize their experience in areas of direct relevance to the proposal. All volunteer organizations should provide the biographies of volunteers who are accomplishing the day-to-day work of the organization and/or proposed project. If necessary, attach additional sheets of the original form to accommodate more staff/artists.

(3) BOARD OF DIRECTORS LIST

Complete the fields, beginning with the President, Vice-President, Secretary, and Treasurer. Include first and last names of applicant's board members, professional affiliations/job titles, city/community in which they reside, and their total years of service on the board. If necessary, attach additional sheets of the original form to accommodate more board members.

(45) PROPOSAL INCOME REVENUE

Enter projected income for your proposed program. List revenue for the proposed project. Detail in-kind support and source(s) of 1:1 cash match in the column to the right of the dollar amount. *Please note that these line items are similar, but not identical to the line items in the California Cultural Data Project.*

1 Ticket Sales: How much income revenue will the applicant earn as a result of all ticket sales for performances? Do not include workshops or lectures. Subscription income revenue should not be entered here, but on Line 10 of this section.

2 Tuitions: How much income revenue will the applicant earn from payments for multi-session classes or semester-long courses offered by the applicant? Do not include one-time workshops, lectures, or lecture series.

3 Workshop & Lecture Fees: How much income revenue will the applicant earn as a result of one-time events such as workshops, lectures, a lecture series, etc?

4 Touring Fees: How much income revenue will the applicant earn as a result of public or private performances or other presentations offered away from the home or the applicant's usual presentation venue?

5 Special Events – Other: How much income revenue will the applicant earn from events held for any purpose other than fundraising?

6 Gift Shop/Merchandise Sales: How much will the applicant earn as a result of gift shop sales? This includes sales at any location. If the applicant runs its own food or catering services, include any income revenue from these services in this line. If the applicant receives a commission on food-related sales operated at the applicant's venue by an outside vendor, record that revenue on Line 7.

7 Food Sales/Concession Revenue: How much will the applicant earn in concession commission fees as a result of restaurant and/or catering or food sales?

8 Parking Concessions: How much will the applicant earn from parking fees generated by a lot or garage owned or leased by the applicant?

- 9 Membership Dues/Fees:** How much income revenue will the applicant earn from the collection of membership dues or fees? Include donations which will be made in return for benefits such as free admission, discounts and invitations to special events.
- 10 Subscriptions:** How much income revenue will the applicant earn from sales of tickets purchased via a subscription offering to a series of events during a performance season?
- 11 Contracted Services/Performance Fees:** How much income revenue will the applicant earn from any services it performs under contract to another? Do not include fees earned from performances or presentations reported above in Line 10.
- 12 Rental Income – Program Use:** How much income revenue will the applicant receive for renting out space for on-site events for arts and culture activity? Do not include rental expenses such as interest and depreciation.
- 13 Rental Income – Non-Program Use:** How much income revenue will the applicant receive for renting out space for on-site events for use other than arts and culture activity? Do not include any rental expenses such as interest and depreciation.
- 14 Advertising Income Revenue:** How much income revenue will the applicant earn from the sale of advertising space in publications or other advertising opportunities offered by the applicant?
- 15 Sponsorship Income Revenue:** How much income revenue will the applicant receive from a corporation or other organization to be used in exchange for use of the corporation's name or logo on printed materials or other agreed upon exchanges or promotions? Do not include any amounts entered on Line 19, Corporate Contributions.
- 16 Other Earned Income Revenue:** Will the applicant receive any additional earned income revenue?
- Subtotal Earned Income Revenue:** Add together all expenses listed in Earned Income Revenue, Section A.
- 17 Trustee/Board Contributions:** How much will the applicant receive in donations from board members, trustees, or advisors? Include all board contributions whether required by the applicant's by-laws or not.
- 18 Individual Contributions:** How much will the applicant receive in donations from individuals who are not board members, trustees, or advisors? Do not include any membership income revenue reported in Line 9.
- 19 Corporate Contributions**:** How much will the applicant receive in donations from corporations, including grants and funds received from a friends group associated with the applicant or any matching gifts? Do not include any sponsorship income revenue entered on Line 15 above.
- 20 Foundation Contributions**:** How much will the applicant receive in donations, whether temporarily restricted or unrestricted, from a charitable foundation? Include contributions from foundations associated with corporations in this line if they are accounted for this way in the applicant's audit or internal financial reports.
- 21 Government – City**:** If the applicant receives multiple sources of income support please provide a detailed list.
- 22 Government – County**:** If the applicant receives multiple sources of income support please provide a detailed list.
- 23 Government – State**:** If the applicant receives multiple sources of support please provide a detailed list.
- 24 Government – Federal**:** If the applicant receives multiple sources of income support please provide a detailed list.
- 25 Special Events – Fundraising:** How much income revenue will the applicant receive from events held specifically for fundraising purposes?
- 26 Other Public Income Support:** What is the total amount in donations that will be received by the applicant that do not fall into the categories listed above?
- 27 Parent Income Organization Support:** If the applicant, department, or ongoing program is a part of or subsidiary of a larger such as a university, enter any monetary support the applicant will receive from that parent on this line. This support may be in the form of a cash transfer or a budget line item.
- 28 In-kind Contributions:** What is the monetary value of contributions given to the applicant in the form of goods, services, land, buildings or use of space? Examples of In-Kind income revenue would be the value of a donated computer, the value of free brochure printing services, or the value of the rent on a donated space used by the applicant. To determine whether an item should be counted as in-kind income revenue, consult with a financial person or the applicant's auditor.
- Subtotal Contributed Income Revenue:** Add together all expenses listed in Contributed Revenue, Section B.

Grand Total Income Revenue: Add together the Subtotal of Section A, Earned Revenue, to the Subtotal of Section B, Contributed Revenue, to arrive at the Grand Total Revenue (A+ B).

****For Corporate, Foundation and Government, if there are multiple sources of support in each category, provide a detailed list of the sources of the support. Name sources of support along with the dollar amount of each contribution.**

(5) PROPOSAL EXPENSES

Enter the expense budget for your proposed program. Describe or further detail how or for what purpose(s) the grant funds will be used in the corresponding column to the right. Unexplained use of grant funds may result in poor reviews or scores. Please note that these line items correspond to the line items in the California Cultural Data Project.

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1-5 Salaries and Fringe Benefits: List the total expense for salaried and hourly employees by category. Please note that if a position includes tasks in more than one of the areas listed in the column headings, the salary for that position should be allocated over the applicable columns based percentages of time spent on each area. In general, this allocation should be the same or similar from year-to-year as long as the position description remains constant.

Subtotal: Add together all expenses listed in Salaries and Fringe Benefits, Section A, Lines 1-5.

6 Advertising and Marketing: How much will the applicant spend on advertising and marketing including ad placement fees, professional consulting services, printing, etc.?

7 Artist Commission Fees: How much will the applicant spend on hiring individual artists to create original works of art, musical pieces, theatrical pieces, or other works for use or exhibition by applicant?

8 Artists & Performers – Non-Salaried: How much will the applicant spend on consultants, such as: artists, performers, designers, directors, etc.? These are people specifically hired to work on a temporary basis to participate in a presentation of the applicant.

9 Catering & Hospitality: How much will the applicant spend on providing hospitality to visitors or guests including meals, food for meetings, gifts, etc.?

10 Cost of Sales: How much will the applicant spend on inventory or merchandise intended for resale in a gift shop? If the applicant has its own food or catering services, include the cost of food and other related expenses in this line item.

11 Equipment Rental: How much will the applicant spend on the rental of office equipment ?

12 Facilities – Other: This item should include projected expenses associated with the applicant's physical plant, whether rented or owned, and not listed in the Rehearsal and Performance Rental Fees or Utilities lines.

13 Fundraising Expenses – Other: How much will the applicant spend on fundraising activities such as special events, etc.?

14 Fundraising Professionals: How much will the applicant spend to hire consultants to design and perform fundraising activities?

15 Honoraria: During the fiscal year, how much will the applicant pay to guest speakers or lecturers?

16 In-Kind Contributions: What will the monetary value be of any contributions given to the applicant in the form of goods or services?

17 Insurance: How much will the applicant spend on insurance premiums for insurance, including general liability, directors and officers insurance? Do not include health or worker's compensation included in Fringe Benefits Line 5.

18 Internet & Website: How much will the applicant spend on Website development, including design, maintenance, Internet access, Website hosting or email services?

19 Lodging & Meals: How much will the applicant spend on hotel or other fees associated with overnight stays, including meals?

20 Office Expense – Other: Please list any other office expenses which will be incurred by the applicant and not covered in the Equipment Rental & Maintenance, Postage and Shipping, Supplies, or Telephone lines.

21 Other: Please list any other expenses which will be incurred by the applicant and not specifically asked for in a line item on this form. If greater than 10% of total expenses, attach a separate schedule.

22 Postage & Shipping: How much will the applicant spend on postage and shipping, including overnight, messenger services and bulk mail fees?

23 Printing: How much will the applicant spend to print materials? Do not include printing for the express purpose of marketing included in Advertising and Marketing above, or printing costs included in any other line item in this section.

24 Production Costs: How much will the applicant spend to create and produce any presentations, including supplies/equipment, materials and other related expenses? Do not include personnel costs.

25 Programs – Other: How much will the applicant spend to create and produce any other programs not included in Line 24 above including supplies, materials and other related expenses? This might include education programs, etc. Do not include personnel costs or items included on other lines in this section.

26 Professional Development: How much will the applicant spend on staff training, workshops, or any other professional development activities?

27 Professional Fees: Are there other professional fees which will be incurred by the applicant for services that are not included in Advertising and Marketing, Artists and Performers - Non-Salaried, Fundraising Professionals, Internet and Website, or any other lines in this section?

28 Public Relations: How much will the applicant spend on public relations, including professional consulting fees, etc.?

29 Rehearsal and Performance Rental Fees: How much will the applicant spend to lease an office, performance, storage or any other space?

30 Supplies: How much will the applicant spend on supplies including office supplies, computer supplies or duplication services? Do not include supply expenses included on other lines in this section.

31 Telephone: How much will the applicant spend on telephone and/or data lines including mobile phone fees, 800 numbers, dedicated internet access phone lines, T-1 lines, or cable modem lines?

32 Touring: How much will the applicant spend to bring touring programs to your location or to take a production on tour? Do not include travel or lodging fees included in other expense line items.

33 Travel: How much will the applicant spend on travel, including business travel and transportation such as airfare, parking, and commuting fees? Do not include expenses associated with tours included in Line 32, or any expense items included in Line 19 - Lodging and Meals.

34 Utilities: How much will the applicant spend for utilities, including gas, electric, heating, cooling, water, and sewer services?

Subtotal: Add together all expenses listed in Operating Expenses, Section B, Lines 6-34.

Grand Total Expenses: Add together the Subtotal of Section A, Salaries & Fringe Benefits, to the Subtotal of Section B, Operating Expenses, for the Grand Total Expenses (A+ B).

(6) ARTISTIC DOCUMENTATION

Artistic documentation is crucial for evaluating the artistic quality of the applicant and/or project. Samples should be recent, of high quality, and as relevant to the application and/or project as possible. Label each sample clearly with the name of the applicant and the corresponding work sample letter from the Artistic Documentation Index.

~~Artistic documentation is crucial for evaluating the artistic quality of the applicant and/or project. The sample should be recent, of high quality, and as relevant to the application and/or project as possible. Label the sample clearly with the name of the applicant.~~

Do not submit marketing/promotional materials as artistic documentation.

Preview the artistic documentation before submitting to ensure that there are no technical problems that might interfere with the panel's review of the work. Panelists generally spend no more than three to five minutes on the work sample for each application.

Please be aware that the entire sample (not just the selected segment) is considered a part of the application package and may be reviewed.

Specific Instructions for Artistic Documentation

The following are accepted formats for submission:

DVD (Strongly Encouraged for Dance, Theatre, and Multi-Disciplinary Performances): Up to five minutes in length. In general for the performing arts, panelists prefer to review substantive artistic excerpts rather than short edited clips with heavy narration. List each different DVD as one work sample on the Artistic Documentation Index. Include track/chapter information in the Artistic Documentation Index. Place selection(s) in priority order.

Audio CD: (Strongly Encouraged for Music): Up to five minutes in length. List each different CD as one work sample on your Artistic Documentation Index. Include track information in your Artistic Documentation Index. Place your selection(s) in priority order.

(7) SUPPLEMENTARY PRINTED MATERIALS

Please submit a maximum of four pieces of printed collateral material such as newspaper articles, programs, reviews, etc. with your application. *Published reviews critiquing the quality of the applicant's work are preferable.* All printed materials may be photocopied. If providing a program, one original program plus the requisite number of photocopies of that program are acceptable.

California Cultural Data Project (California CDP)

Partnership with the City of Culver City

This is the second year that the City of Culver City is participating in a partnership with the California CDP. The California CDP is a collaborative project of public and private funders throughout the state of California. The City of Culver City, along with other public and private funders in California, requires applicants to complete a Cultural Data Profile through the California CDP website (<http://www.caculturaldata.org>).

The California CDP is an online system for collecting and standardizing historical financial and organizational data and will provide the cultural community with consistent, reliable, comprehensive data on arts and culture in California. It is hoped that access to reliable data about the cultural sector will enhance both individual organizational capacity as well as the overall effectiveness of the nonprofit cultural community in our state. Further, applicants applying to more than one of the participating grantmakers will only need to complete this form once each year.

Uses and potential benefits of the California CDP website and data will include:

- Information for participating nonprofit organizations for use in benchmarking and capacity-building
- Information for the cultural sector for the purposes of policy and program development and public relations
- Information for participating grantmakers for use in their application process

Participation in the California Cultural Data Project (California CDP) is required for all 201~~19~~ Culver City Performing Arts Grant Program applications. As part of the application process, it is also due to the City of Culver City by September ~~78~~, 20~~1009~~.

- In order to complete the Cultural Data Profile, organizations must first register at the California CDP Web site by creating an organizational login ID and password. **Information for the Cultural Data Profile is organized by fiscal year-end and data is only entered for completed fiscal years for which an approved financial audit or review exists. Organizations that are not audited or reviewed will enter data based on approved year-end financial statements.**
- Applicants are asked to provide two years of financial and organizational data the first time they complete the Cultural Data Profile, which entails the completion of a Data Profile for each of the two most recently completed fiscal years. (Going forward, groups will only need to provide one year of data.)
- **The Cultural Data Profile will collect the financial and programmatic information for your organization or arts program; project budgets and narratives will NOT be captured by the California Cultural Data Project.**

- Upon completion of the Cultural Data Profile, applicants should go to the “Funder Reports” section of the California CDP website and print the pre-defined report for the 2010 Culver City Performing Arts Grant Program application, which is to be included with the application materials. Relevant information from the applicant’s Cultural Data Profile will automatically be imported into the report.
- The completion of the Cultural Data Profile will require an investment of time. A number of resources will be available to help applicants, including access to a step-by-step online training program and support from the Help Desk during regular business hours. For new users who need assistance in completing a CDP Data Profile, there will be a Webinar online training session through the CDP website. This Webinar will take place on July 27 at 10:00 a.m. More information can be accessed via the website at <http://www.caculturaldata.org>.

Applicants should direct questions concerning the Cultural Data Profile to:

California CDP Help Desk:

Toll Free: 1-866-9-CAL-DATA

Email: help@caculturaldata.org

The California CDP Help Desk is available Monday – Friday from 9:00am – 5:00pm.

California CDP Web site: <http://www.caculturaldata.org>

ATTACHMENT 2



PERFORMING ARTS GRANTS

application 2010

**2010 CULVER CITY
PERFORMING ARTS GRANT PROGRAM**

NOTICE OF FUNDING AVAILABILITY

The City of Culver City welcomes a diversity of performances throughout the community and encourages organizations of all sizes to apply for its annual Performing Arts Grants.

In support of the arts in Culver City, the City Council has allocated \$12,500 for the 2010 Performing Arts Grant Program. This amount has been appropriated from the Art Fund and includes administrative costs associated with implementing the program. An additional \$15,000 is expected from an annual contribution received from Sony Pictures Entertainment. The expected range of funding for 2010 grant recipients per organization will be \$1,000 to \$5,000. As per common practice, organizations should consider requesting no more than 50% of their total cost for the performance(s).

For more information on Cultural Affairs in Culver City, please visit the Arts and Culture webpage at www.culvercity.org.

ELIGIBILITY CRITERIA

Small and emerging organizations are encouraged to apply. Organizations with a non-performing arts focused mission statement are not eligible for this grant program.

Performances by professionals or amateurs in the following disciplines are eligible:

Children's Theatre

Any theatre for young audiences, for or by children

Dance

Any form of rhythmical movement

Music or Concert

Any musical form whether classical or popular

Musical Theatre or Opera

Any dramatic performance of which music is an integral part

Theatre Performance

Any form of dramatic presentation, either spoken or silent

Performances must occur between January 1, 2010 and December 31, 2010. Applicants are encouraged to consider proposing a series of performances in the grant application. The performance(s) must be available to the general public in a building or

facility that is ADA accessible, and that is wholly or partially located in Culver City or under the control of the City of Culver City or the Culver City Redevelopment Agency.

Applicant organizations must qualify as tax exempt – as defined by the Internal Revenue Service – at the time the application is submitted. **A copy of the most current IRS Form 990, along with the non-profit determination letter issued by the IRS must be submitted with the application to be considered eligible. (If you do not have an IRS 990 form, please submit the government-issued letter stating your organization does not yet need the 990 Form.)**

Individuals, or organizations applying for non-profit status, will only be considered if partnered with a fiscal receiver. *The applicant must be the individual or the organization, not the fiscal receiver.* A fiscal receiver may sponsor up to *one* applicant for this grant program for 2010. Each applicant using a fiscal receiver must include a letter of agreement between the two parties outlining financial and legal obligations, MOU – Memorandum of Understanding – and the most recent financial statements from the fiscal receiver.

FUNDING GUIDELINES

Funding may only be used for direct expenses related to the performance(s) in Culver City. The Culver City Cultural Affairs Commission shall make a recommendation to the City Council to approve funding for a single production, a series of performances, or for one production within a series. The City Council shall make the final grant award determination.

Compliance with licensing and insurance requirements established by the facility at which the performance(s) will be held is required. If your production requires performance or staging rights, please include a letter signed by the Artistic Director/Board President indicating that rights have been secured. Please provide a copy of the license agreement/authorization letter with your application.

All grant recipients shall be required to obtain a Culver City Business License before performances commence. For more information on Business License applications, visit www.culvercity.org or call the City Treasurer's Office at 310.253.5870.

Grant recipients shall be required to provide a draft of the event program to Cultural Affairs staff **prior to its publication** to ensure that acknowledgment is given to the City of Culver City and Sony Pictures Entertainment for the grant award per the agreement. Grant recipient shall also be required to include the Culver City logo in the event program. If credit is not given, per the signed agreement, the grant award is subject to withdrawal. The credit line should read as follows (unless otherwise indicated due to the allocation of additional private grant money to this program):

**“This performance is made possible in part by a grant from the
City of Culver City Performing Arts Grant Program Fund with support from
Sony Pictures Entertainment.”**

Also, grant recipients shall be required to contact Cultural Affairs staff two months prior to their performance date(s) to review marketing plans for performances in Culver City and to ensure receipt of the Culver City logo.

Grant recipients shall be paid their grant award **after** their performance date(s) and submission of an invoice and final event program to the City. Processing of invoices takes approximately 30 business days but may take as long as 45 days from receipt of invoice.

No grants shall be awarded for performances that are staged in conjunction with a fundraiser.

APPLICATION GUIDELINES

All applicants must **strictly** adhere to the procedures specified in this Notice of Funding Availability. Incomplete applications shall not be considered. It is the responsibility of the applicant to ensure that the proposal packages are complete. All applications deemed complete by staff will be forwarded to the review panel for consideration. City staff is not obligated to contact applicants for missing information and applications deemed incomplete will be disqualified.

- Unless otherwise specified, responses must be included on the attached forms, be typed in font 11 point or larger, and follow the margins established in this format.
- Provide an original and twenty (20), 3-hole punched copies of the application, including attachments. In an effort to conserve paper, please submit double sided copies if possible. The original and copies must be identical to one another (i.e., do not include information in the original that is not included in the copies). Faxed or e-mailed applications will **not** be accepted. Please note that no submitted materials will be returned to the applicant.
- All applications **must** include rehearsal and performance rental fees under "Proposal Expenses" (page 12).

California Cultural Data Project

This year marks the second year that the City of Culver City is participating in a partnership with the California Cultural Data Project (California CDP). The California CDP is a state-wide, collaborative effort of public and private funders throughout California. The City of Culver City, along with other funders in California, requires applicants to complete a Cultural Data Profile through the California CDP website (<http://www.caculturaldata.org>). Applicants will fill out the Cultural Data Profile once each year and use that data as part of their application to all participating funders throughout the state.

- All applications **must** include the California CDP Funder Report for the 2010 Culver City Performing Arts Grant Program in their application. (See pages 23-24 for more information).

Performance Venue – Letter of Intent

Please note that there are no fee waivers for performances in City owned or controlled property. If the proposed performance will be at City owned or controlled property, please contact the facility to request consideration of availability and to obtain an accurate estimate of the cost of rehearsal and performance space rental. For all space rental requests, you must include the “Performance Venue – Letter of Intent” form completed by the venue representative, or City facilitator, acknowledging your request. This letter of intent is not a formal contract between the applicant and the venue operator.

EVALUATION AND SELECTION PROCESS

Grant applications will be reviewed by staff to ensure that the application is complete. The applications will be forwarded to a peer review panel for evaluation and ranking. The recommendations of the review panel will be presented to the Cultural Affairs Commission’s (CAC) Grants and Artist Services Sub-Committee who will forward its recommendation to the Cultural Affairs Commission for consideration. The CAC Grants and Artist Services Sub-Committee may decide to change the review panel’s recommendation and the Cultural Affairs Commission may decide to change the recommendations of its sub-committee. The City Council will review the recommendations made by the Cultural Affairs Commission and make the final determination concerning grant awards. **All applicants are required to have a representative at the Cultural Affairs Commission and City Council meetings to answer any questions that should arise.** Each applicant will receive notification of the specific dates for the Cultural Affairs Commission and City Council meetings at least seven (7) days in advance.

Consideration and ranking will be given to the following criteria as follows:

	<u>Possible Points</u>
• Artistic excellence of proposed work.	50
• Outreach efforts for the Culver City community.	25
• Realistic budget and diversified funding base.	25
Total Possible Points	100

The tentative schedule is as follows:

Application Released	Week of July 20, 2009
Application Workshop	August 12, 2009
Applications Due	September 8, 2009
Applications Sent to Review Panel	September 21, 2009

Review Panel Meets to Make Recommendations

October 20, 2009

Cultural Affairs Commission Reviews
Panel's Recommendations

November 10, 2009

City Council Meeting Makes Final Grant Awards

December 7, 2009

APPLICATION WORKSHOP:

An application workshop will be held on **August 12, 2009 at 7:00 PM** in the Lethbridge Garden Room at the Veterans' Memorial Building, 4117 Overland Avenue, Culver City to discuss the application and to answer any questions. Applicants are strongly encouraged to attend the workshop. Previous grantees have benefitted from this opportunity to review the application in detail and ask specific questions.

CONTRACT

Agreements shall be sent to approved applicants specifying the grant amount and the dates of performance. The agreement will include provisions requiring all recipients to expend funds within 12 months of the grant cycle. Reimbursement requests are required to be submitted within 60 days of the final performance. No grant award shall be deemed final until an agreement has been properly executed and signed by the applicant and the City. The agreement shall also include, among other items, a hold harmless provision. Any change from the original proposal must be submitted in writing to Cultural Affairs staff for approval 60 days before the performance.

SUBMITTAL GUIDELINES

Interested parties shall submit one original (with "wet" signatures) and twenty (20), 3-hole punched, copies of their proposal and all attachments to:

**Ms. Jeremy Green
Cultural Affairs / City of Culver City
9770 Culver Boulevard, 2nd Floor
Culver City, CA 90232**

All applications must be submitted no later than September 8, 2009 at 5:00 p.m. Any questions can be directed to Jeremy Green, at 310.253.5764 or jeremy.green@culvercity.org.

Thank you.
We look forward to your application.

APPLICATION CHECKLIST

ALL APPLICANTS

FORMS

Application Form (page 7)

Application Questionnaire (page 8 – 15)

Certification (page 16)

Performance Venue – Letter of Intent (page 17)

ADDITIONAL REQUIREMENTS

California CDP 2010 Culver City
Performing Arts Grant Program Funder Report

Signed Financial Statement or IRS Form 990
for most recently completed fiscal year

Documentation of Tax-Exempt Status

RECOMMENDED

Workshop Attendance
(August 12, 2009)

APPLICATION FORM

APPLICANT ORGANIZATION

Name of Organization:

Mailing Address (please provide street address):

Telephone:

Fax:

E-Mail:

Contact Name/Title:

Contact Phone (if different from above):

Website:

PRIMARY DISCIPLINE CATEGORY (check one only)

Children's Theatre

Dance

Music or Concert

Musical Theatre or Opera

Theatre Performance

Estimated number of people project will serve:

TOTAL PROJECT COST

Cash Grant Amount Requested from the City of Culver City:

Proposed Date(s) of Performance(s):

Proposed Performance Venue(s):

Has your organization ever received a Culver City Performing Arts Grant? Yes No

If yes, please describe the amount of assistance, the year it was received, and how it was used.

APPLICATION QUESTIONNAIRE

Instructions for Application Questionnaire begin on page 18

(1) NARRATIVE INFORMATION

☼ **Part I: Organizational Background**

Please address the following questions in no more than three single-sided 8½ x 11” pages with 1” margins. Number each page and indicate the Applicant’s name in the upper right of each page. Applications must be typewritten, single-spaced in font 11 point or larger. ☼ Denotes LA County Municipal Arts Funders Common Questions. Please see instructions for more details and a list of participating funders. Use the following headings and letters to organize your response:

- A. ☼ Mission/Purpose of Applicant:** Provide the applicant’s mission statement.
- B. ☼ History/Programming:** Briefly describe the history of the applicant and current core programs and services. Note any significant administrative or artistic changes and/or major accomplishments and initiatives that have taken place over the past two years.
- C. ☼ Planning & Leadership:** Where does the applicant want to be, artistically, administratively and financially, within the next two years? What short-term goals have been established to work toward this desired state? What specific steps have been taken recently? How have board and staff members contributed to the applicant’s overall planning?
- D. ☼ Community/Core Audience:** Describe the applicant’s community/core audience in terms of geography, age, cultural and economic characteristics, as applicable. Describe how the applicant identifies community/ core audience needs (including any advisory councils) and how the applicant develops programs to meet these needs.
- E. ☼ Artistic Policy:** Briefly describe the process for making artistic decisions. Describe the applicant’s practice for payment of artists.

Part II: Organizational/Performance Specifications

Please address the following questions in no more than four single-sided 8½ x 11” pages with 1” margins. Number each page and indicate the Applicant’s name in the upper right of each page. Applications must be typewritten, single-spaced in font 11 point or larger. Use the following headings and letters to organize your responses:

- F. Project Description:** Describe the project you wish funded. Please be specific. Emphasize how this project matches the mission and goals of the organization. Please describe how City funding will be used in connection with the project.

G. Funding Details: Describe how you will attain the funding necessary to ensure the completion of this project (identify these additional funding sources by name and whether or not funds are secured or pending). Please indicate whether support is new, renewed, or increased. Are you prepared to go forward with the project in the event you receive a smaller grant than requested or are denied funding? How would you adjust your planning for the performance(s)?

H. Audience Development: Who is your target audience and how do you intend to reach them? How many people do you expect to attend? How will you attract Culver City residents to the performance(s)?

I. Funding History: Organizations with a funding history, must answer questions I (a) and I (b). New organizations with no funding history shall answer question I (b) only.

(a) Describe the steps your organization has taken historically to fund your performances.

(b) State what steps you foresee will be necessary in the future to fulfill your financial goals. Please be advised that a diversified funding base shall be an important consideration for this and future grant awards.

J. Culver City History: If your organization has received a grant from the City in past years, please answer J(a). If you have not received a grant in the past, please answer J(b).

(a) If your organization has received a grant from the City in past years, how has the grant award helped your organization? What type of accomplishments (operational, creative, or fiscal) occurred? How has your organization added value to the grant funds received from the City in past years (more outreach, more diversified funding, increased audiences, increased staff, etc.)?

(b) If you have not received a grant in the past, please indicate how you anticipate this grant will impact your organization. How will your organization add value to this grant if it is awarded?

K. Performance Venues: Name, address and phone number for venues where your group has previously performed in the past five years. *Please include dates.*

(2) STAFF & ARTISTS

Provide short biographies of key staff and/or artists for the applicant. Begin with the applicant's leaders (e.g. Artistic Director, Executive Director, Managing Director). If necessary, attach additional sheets of the original form to accommodate more staff/artists.

<i>Name:</i>	<i>Title:</i>

<i>Name:</i>	<i>Title:</i>

<i>Name:</i>	<i>Title:</i>

<i>Name:</i>	<i>Title:</i>

(3) BOARD OF DIRECTORS

Provide a list of the applicant's board of directors. If necessary, attach additional sheets of the original form to accommodate more board members.

Name and Board Title	Professional Affiliation/Title	City/Community/State	Years Served
President			
Vice-President			
Secretary			
Treasurer			

(4) PROPOSAL EXPENSES

Proposal Expenses from

to

.

EXPENSES	Total	Budget Notes:
A. Salaries & Fringe Benefits		
1. Artists & Performers – Salaries		
2. Technical - Salaries		
3. Fundraising - Salaries		
4. General & Administrative - Salaries		
5. Fringe Benefits		
Subtotal Salaries & Fringe Benefits		
B. Operating Expenses		
6. Advertising and Marketing		
7. Artist Commission Fees		
8. Artists & Performers - Non-Salaried		
9. Catering & Hospitality		
10. Cost of Sales		
11. Equipment Rental		
12. Facilities - Other		
13. Fundraising Expenses - Other		
14. Fundraising Professionals		
15. Honoraria		
16. In-Kind Contributions		
17. Insurance		
18. Internet & Website		
19. Lodging & Meals		
20. Office Expense - Other		
21. Other		
22. Postage & Shipping		
23. Printing		
24. Production Costs		
25. Programs - Other		
26. Professional Development		
27. Professional Fees		
28. Public Relations		
29. Rehearsal and Performance Rental Fees		
30. Supplies		
31. Telephone		
32. Touring		
33. Travel		
34. Utilities		
Subtotal Operating Expenses		
GRAND TOTAL EXPENSES (A + B)		

(5) PROPOSAL REVENUE

Proposal support from _____ *to* _____ .

REVENUE	Total	Budget Notes:
A. Earned Revenue		
1. Ticket Sales		
2. Tuitions		
3. Workshop & Lecture Fees		
4. Touring Fees		
5. Special Events - Other		
6. Gift Shop/Merchandise Sales		
7. Food Sales/Concession Revenue		
8. Parking Concessions		
9. Membership Dues/Fees		
10. Subscriptions		
11. Contracted Services/Performance		
12. Rental Income – Program Use		
13. Rental Income – Non-Program		
14. Advertising Revenue		
15. Sponsorship Revenue		
16. Other		
Subtotal Earned Revenue		
B. Contributed Revenue		
17. Trustee/Board Contributions		
18. Individual Contributions		
19. Corporate Contributions**		
20. Foundation Contributions**		
21. Government – City**		
22. Government – County**		
23. Government – State**		
24. Government – Federal**		
25. Special Events – Fundraising		
26. Other Public Support		
27. Parent Organization Support		
28. In-kind Contributions		
Subtotal Contributed Revenue		
GRAND TOTAL REVENUE (A + B)		

**For Corporate, Foundation and Government, if there are multiple sources of support in each category, please provide a detailed list in the box below.

(6) ARTISTIC DOCUMENTATION

REQUIRED: SAMPLE

DVD

CD

Title	Artist(s)	Date work completed	Track(s) or Chapter(s)	Sample Running Time

Briefly describe the artistic sample and explain the relationship of the artistic sample to the application.

(7) SUPPLEMENTARY PRINTED MATERIALS

Please submit a maximum of four pieces of printed collateral material such as newspaper articles, programs, reviews, etc. with your application. *Published reviews critiquing the quality of the applicant's work are preferable.* All printed materials may be photocopied. If providing a program, one original program plus the requisite number of photocopies of that program are acceptable.

Please list printed collateral material below:

1	
2	
3	
4	

CERTIFICATION

I certify that the information contained in this application is true and correct to the best of my knowledge.

Artistic Director	Name:	Signature: _____
	Telephone:	Date:
Executive Director/ Managing Director	Name:	Signature: _____
	Telephone:	Date:
President/Chair, Board of Directors	Name:	Signature: _____
	Telephone:	Date:

Performance Venue – Letter of Intent

Culver **CITY** PERFORMING ARTS GRANT PROGRAM

The City of Culver City welcomes a diversity of performances throughout the community and encourages organizations of all sizes to apply for its annual Performing Arts Grant Program. We require organizations, applying for a grant, to provide us with dates and locations of its proposed performances.

This form must be completed and returned by September 8, 2009 by 5:00 p.m. as part of the Performing Arts Grant Application.

Please include all the information requested below.

ORGANIZATION (Grantee) INFORMATION

Organization Name

Contact Person, Title

Telephone Number

Fax Number

E-mail Address

Mailing Address

Performance Description:

Date(s) and times requested for use:

Signature: _____

VENUE INFORMATION

Venue Name

Contact Person

Contact Person, Title

Contact Telephone Number

Contact E-mail Address

Special Use Requirements

Rental Charge Quoted

Confirmation of date request acknowledged by

Signature _____

Performances will occur between January 1, 2010 and December 31, 2010.

The performance(s) must be available to the general public in a building or facility that is ADA accessible, and that is wholly or partially located in Culver City or under the control of the City of Culver City or the Culver City Redevelopment Agency. West Los Angeles College also qualifies as an eligible performance venue.

Once grants are awarded, the Grantee will be responsible for the venue reservation. This *Letter of Intent* form is strictly to provide potential Grantor with the venue information with whom the Grantee is in negotiations.

APPLICATION INSTRUCTIONS

(1) NARRATIVE INFORMATION

A partnership of the Arts Council for Long Beach, City of Los Angeles Department of Cultural Affairs, City of West Hollywood, Culver City Cultural Affairs Division, Los Angeles County Arts Commission, Pasadena Cultural Affairs, and Santa Monica Cultural Affairs Division has developed common application questions intended to help nonprofit organizations in Los Angeles County save time in the grant application process. Common questions are indicated with the ☼ symbol.

☼ Part I: Organizational Background

Please address Question 1, Part I in no more than three (3) single-sided 8½ x 11" pages with 1" margins. Number each page and indicate the Applicant's name in the upper right of each page. Answers must be typewritten, single-spaced in 11 point font or larger. Use the following headings and letters to organize your response:

- A. ☼ Mission/Purpose of Applicant Organization:** Provide the full mission statement of the applicant organization. If applicable, summarize any additional characteristics, bylaws, governing statements or guiding principles that define the organization.
- B. ☼ History/Programming:** Concisely timeline the history of the organization and outline all of its ongoing core programs and services. In total or per program, list significant administrative, board governance or artistic changes, accomplishments or initiatives that have taken place during the past two years.
- C. ☼ Planning & Leadership:** Describe the organization's administrative, artistic and financial vision and list short-term goals for the next two years. Describe how the board and staff shape overall planning. As examples, list any specific steps already taken to reach current short-term goals.
- D. ☼ Community/Core Audience:** Profile the applicant's community/core audience in terms of geography, age, cultural and economic characteristics, as applicable. Describe how the applicant identifies community/ core audience needs (including any advisory councils) and how the applicant develops programs to meet these needs.
- E. ☼ Artistic Policy:** Briefly describe the process for making artistic decisions. Delineate the applicant's practice of payment to artists.

Part II: Organizational/Performance Specifications

Please address the following questions in no more than four (4) single-sided 8½ x 11" pages with 1" margins. Number each page and indicate the Applicant's name in the upper right of each page. Applications must be typewritten, single-spaced in 11 point font or larger. Use the following headings and letters to organize your responses:

- F. Project Description:** Describe the project you wish funded. Please be specific. Emphasize how this project matches the mission and goals of the organization. Please describe how City funding will be used in connection with the project.
- G. Funding Details:** Describe how you will attain the funding necessary to ensure the completion of this project (identify these additional funding sources by name and whether or not funds are secured or pending). Please indicate whether support is new, renewed, or increased. Are you prepared to go forward with the project in the event you receive a smaller grant than requested or are denied funding? How would you adjust your planning for the performance(s)?
- H. Audience Development:** Who is your target audience and how do you intend to reach them? How many people do you expect to attend? How will you attract Culver City residents to the performances?
- I. Funding History:** Organizations with a funding history, must answer questions I (a) and I (b). New organizations with no funding history shall answer question I (b) only.
 - (a) Describe the steps your organization has taken historically to fund your performances.

- (b) State what steps you foresee will be necessary in the future to fulfill your financial goals. Please be advised that a diversified funding base shall be an important consideration for this and future grant awards.

J. Culver City History: If your organization has received a grant from the City in past years, please answer J(a). If you have not received a grant in the past, please answer J (b).

- (a) If your organization has received a grant from the City in past years, how has the grant award helped your organization? What type of accomplishments (operational, creative, or fiscal) occurred? How has your organization added value to the grant funds received from the City in past years (more outreach, more diversified funding, increased audiences, increased staff, etc.)?
- (b) If you have not received a grant in the past, please indicate how you anticipate this grant will impact your organization. How will your organization add value to this grant if it is awarded?

K. Performance Venues: Name, address and phone number for venues where your group has previously performed in the past five years. *Please include dates.*

(2) STAFF & ARTISTS

Provide short biographies of key staff and/or artists for the applicant. Begin with the applicant's leaders (e.g. Artistic Director, Executive Director, Managing Director). For key project staff and/or artists, emphasize their experience in areas of direct relevance to the proposal. All volunteer organizations should provide the biographies of volunteers who are accomplishing the day-to-day work of the organization and/or proposed project. If necessary, attach additional sheets of the original form to accommodate more staff/artists.

(3) BOARD OF DIRECTORS LIST

Complete the fields, beginning with the President, Vice-President, Secretary, and Treasurer. Include first and last names of applicant's board members, professional affiliations/job titles, city/community in which they reside, and their total years of service on the board. If necessary, attach additional sheets of the original form to accommodate more board members.

(4) PROPOSAL EXPENSES

List expected expenses for the proposed project. Describe how grant funds will be used in the corresponding column to the right. Unexplained use of grant funds may result in poor reviews or scores. *Please note that these line items are similar, but not identical to the line items in the California Cultural Data Project.*

1-5 Salaries and Fringe Benefits: List the total expense for salaried and hourly employees by category. Please note that if a position includes tasks in more than one of the areas listed in the column headings, the salary for that position should be allocated over the applicable columns based percentages of time spent on each area. In general, this allocation should be the same or similar from year-to-year as long as the position description remains constant.

Subtotal: Add together all expenses listed in Salaries and Fringe Benefits, Section A, Lines 1-5.

6 Advertising and Marketing: How much will the applicant spend on advertising and marketing including ad placement fees, professional consulting services, printing, etc.?

7 Artist Commission Fees: How much will the applicant spend on hiring individual artists to create original works of art, musical pieces, theatrical pieces, or other works for use or exhibition by applicant?

8 Artists & Performers – Non-Salaried: How much will the applicant spend on consultants, such as: artists, performers, designers, directors, etc.? These are people specifically hired to work on a temporary basis to participate in a presentation of the applicant.

9 Catering & Hospitality: How much will the applicant spend on providing hospitality to visitors or guests including meals, food for meetings, gifts, etc.?

10 Cost of Sales: How much will the applicant spend on inventory or merchandise intended for resale in a gift shop? If the applicant has its own food or catering services, include the cost of food and other related expenses in this line item.

11 Equipment Rental: How much will the applicant spend on the rental of office equipment ?

12 Facilities – Other: This item should include projected expenses associated with the applicant's physical plant, whether rented or owned, and not listed in the Rehearsal and Performance Rental Fees or Utilities lines.

13 Fundraising Expenses – Other: How much will the applicant spend on fundraising activities such as special events, etc.?

14 Fundraising Professionals: How much will the applicant spend to hire consultants to design and perform fundraising activities?

15 Honoraria: During the fiscal year, how much will the applicant pay to guest speakers or lecturers?

16 In-Kind Contributions: What will the monetary value be of any contributions given to the applicant in the form of goods or services?

17 Insurance: How much will the applicant spend on insurance premiums for insurance, including general liability, directors and officers insurance? Do not include health or worker's compensation included in Fringe Benefits Line 5.

18 Internet & Website: How much will the applicant spend on Website development, including design, maintenance, Internet access, Website hosting or email services?

19 Lodging & Meals: How much will the applicant spend on hotel or other fees associated with overnight stays, including meals?

20 Office Expense – Other: Please list any other office expenses which will be incurred by the applicant and not covered in the Equipment Rental & Maintenance, Postage and Shipping, Supplies, or Telephone lines.

21 Other: Please list any other expenses which will be incurred by the applicant and not specifically asked for in a line item on this form. If greater than 10% of total expenses, attach a separate schedule.

22 Postage & Shipping: How much will the applicant spend on postage and shipping, including overnight, messenger services and bulk mail fees?

23 Printing: How much will the applicant spend to print materials? Do not include printing for the express purpose of marketing included in Advertising and Marketing above, or printing costs included in *any* other line item in this section.

24 Production Costs: How much will the applicant spend to create and produce any presentations, including supplies/equipment, materials and other related expenses? Do not include personnel costs.

25 Programs – Other: How much will the applicant spend to create and produce any other programs not included in Line 24 above including supplies, materials and other related expenses? This might include education programs, etc. Do not include personnel costs or items included on other lines in this section.

26 Professional Development: How much will the applicant spend on staff training, workshops, or any other professional development activities?

27 Professional Fees: Are there other professional fees which will be incurred by the applicant for services that are not included in Advertising and Marketing, Artists and Performers - Non-Salaried, Fundraising Professionals, Internet and Website, or any other lines in this section?

28 Public Relations: How much will the applicant spend on public relations, including professional consulting fees, etc.?

29 Rehearsal and Performance Rental Fees: How much will the applicant spend to lease an office, performance, storage or any other space?

30 Supplies: How much will the applicant spend on supplies including office supplies, computer supplies or duplication services? Do not include supply expenses included on other lines in this section.

31 Telephone: How much will the applicant spend on telephone and/or data lines including mobile phone fees, 800 numbers, dedicated internet access phone lines, T-1 lines, or cable modem lines?

32 Touring: How much will the applicant spend to bring touring programs to your location or to take a production on tour? Do not include travel or lodging fees included in other expense line items.

33 Travel: How much will the applicant spend on travel, including business travel and transportation such as airfare, parking, and commuting fees? Do not include expenses associated with tours included in Line 32, or any expense items included in Line 19 - Lodging and Meals.

34 Utilities: How much will the applicant spend for utilities, including gas, electric, heating, cooling, water, and sewer services?

Subtotal: Add together all expenses listed in Operating Expenses, Section B, Lines 6-34.

Grand Total Expenses: Add together the Subtotal of Section A, Salaries & Fringe Benefits, to the Subtotal of Section B, Operating Expenses, for the Grand Total Expenses (A+ B).

(5) PROPOSAL REVENUE

List revenue for the proposed project. Detail in-kind support and source(s) of 1:1 cash match in the column to the right of the dollar amount. *Please note that these line items are similar, but not identical to the line items in the California Cultural Data Project.*

- 1 Ticket Sales:** How much revenue will the applicant earn as a result of all ticket sales for performances? Do not include workshops or lectures. Subscription revenue should not be entered here, but on Line 10 of this section.
- 2 Tuitions:** How much revenue will the applicant earn from payments for multi-session classes or semester-long courses offered by the applicant? Do not include one-time workshops, lectures, or lecture series.
- 3 Workshop & Lecture Fees:** How much revenue will the applicant earn as a result of one-time events such as workshops?
- 4 Touring Fees:** How much revenue will the applicant earn as a result of public or private performances or other presentations offered away from the home or the applicant's usual presentation venue?
- 5 Special Events – Other:** How much revenue will the applicant earn from events held for any purpose other than fundraising?
- 6 Gift Shop/Merchandise Sales:** How much will the applicant earn as a result of gift shop sales? This includes sales at any location. If the applicant runs its own food or catering services, include any revenue from these services in this line. If the applicant receives a commission on food-related sales operated at the applicant's venue by an outside vendor, record that revenue on Line 7.
- 7 Food Sales/Concession Revenue:** How much will the applicant earn in concession commission fees as a result of restaurant and/or catering or food sales?
- 8 Parking Concessions:** How much will the applicant earn from parking fees generated by a lot or garage owned or leased by the applicant?
- 9 Membership Dues/Fees:** How much revenue will the applicant earn from the collection of membership dues or fees? Include donations which will be made in return for benefits such as free admission, discounts and invitations to special events.
- 10 Subscriptions:** How much revenue will the applicant earn from sales of tickets purchased via a subscription offering to a series of events during a performance season?
- 11 Contracted Services/Performance Fees:** How much revenue will the applicant earn from any services it performs under contract to another? Do not include fees earned from performances or presentations reported above in Line 10.
- 12 Rental Income – Program Use:** How much revenue will the applicant receive for renting out space for on-site events for arts and culture activity? Do not include rental expenses such as interest and depreciation.
- 13 Rental Income – Non-Program Use:** How much revenue will the applicant receive for renting out space for on-site events for use other than arts and culture activity? Do not include any rental expenses such as interest and depreciation.
- 14 Advertising Revenue:** How much revenue will the applicant earn from the sale of advertising space in publications or other advertising opportunities offered by the applicant?
- 15 Sponsorship Revenue:** How much revenue will the applicant receive from a corporation or other organization to be used in exchange for use of the corporation's name or logo on printed materials or other agreed upon exchanges or promotions? Do not include any amounts entered on Line 19, Corporate Contributions.
- 16 Other Earned Revenue:** Will the applicant receive any additional earned revenue?
- Subtotal Earned Revenue:** Add together all expenses listed in Earned Revenue, Section A.
- 17 Trustee/Board Contributions:** How much will the applicant receive in donations from board members, trustees, or advisors? Include all board contributions whether required by the applicant's by-laws or not.
- 18 Individual Contributions:** How much will the applicant receive in donations from individuals who are not board members, trustees, or advisors? Do not include any membership revenue reported in Line 9.
- 19 Corporate Contributions**:** How much will the applicant receive in donations from corporations, including grants and funds received from a friends group associated with the applicant or any matching gifts? Do not include any sponsorship revenue entered on Line 15 above.
- 20 Foundation Contributions**:** How much will the applicant receive in donations, whether temporarily restricted or unrestricted, from a charitable foundation? Include contributions from foundations associated with corporations in this line if they are accounted for this way in the applicant's audit or internal financial reports.
- 21 Government – City**:** If the applicant receives multiple sources of support please provide a detailed list.
- 22 Government – County**:** If the applicant receives multiple sources of support please provide a detailed list.

23 Government – State:** If the applicant receives multiple sources of support please provide a detailed list.

24 Government – Federal:** If the applicant receives multiple sources of support please provide a detailed list.

25 Special Events – Fundraising: How much revenue will the applicant receive from events held specifically for fundraising purposes?

26 Other Public Support: What is the total amount in donations that will be received by the applicant that do not fall into the categories listed above?

27 Parent Organization Support: If the applicant, department, or ongoing program is a part of or subsidiary of a larger such as a university, enter any monetary support the applicant will receive from that parent on this line. This support may be in the form of a cash transfer or a budget line item.

28 In-kind Contributions: What is the monetary value of contributions given to the applicant in the form of goods, services, land, buildings or use of space? Examples of In-Kind revenue would be the value of a donated computer, the value of free brochure printing services, or the value of the rent on a donated space used by the applicant. To determine whether an item should be counted as in-kind revenue, consult with a financial person or the applicant's auditor.

Subtotal Contributed Revenue: Add together all expenses listed in Contributed Revenue, Section B.

Grand Total Revenue: Add together the Subtotal of Section A, Earned Revenue, to the Subtotal of Section B, Contributed Revenue, to arrive at the Grand Total Revenue (A+ B).

**For Corporate, Foundation and Government, if there are multiple sources of support in each category, provide a detailed list of the sources of the support. Name sources of support along with the dollar amount of each contribution.

(6) ARTISTIC DOCUMENTATION

Artistic documentation is crucial for evaluating the artistic quality of the applicant and/or project. The sample should be recent, of high quality, and as relevant to the application and/or project as possible. Label the sample clearly with the name of the applicant.

Do not submit marketing/promotional materials as artistic documentation.

Preview the artistic documentation before submitting to ensure that there are no technical problems that might interfere with the panel's review of the work. Panelists generally spend no more than three to five minutes on the work sample for each application.

Please be aware that the entire sample (not just the selected segment) is considered a part of the application package and may be reviewed.

Specific Instructions for Artistic Documentation

The following are accepted formats for submission:

DVD (Strongly Encouraged for Dance, Theatre, and Multi-Disciplinary Performances): Up to five minutes in length. In general for the performing arts, panelists prefer to review substantive artistic excerpts rather than short edited clips with heavy narration. List each different DVD as one work sample on the Artistic Documentation Index. Include track/chapter information in the Artistic Documentation Index. Place selection(s) in priority order.

Audio CD: (Strongly Encouraged for Music): Up to five minutes in length. List each different CD as one work sample on your Artistic Documentation Index. Include track information in your Artistic Documentation Index. Place your selection(s) in priority order.

(7) SUPPLEMENTARY PRINTED MATERIALS

Please submit a maximum of four pieces of printed collateral material such as newspaper articles, programs, reviews, etc. with your application. *Published reviews critiquing the quality of the applicant's work are preferable.* All printed materials may be photocopied. If providing a program, one original program plus the requisite number of photocopies of that program are acceptable.

California Cultural Data Project (California CDP) *Partnership with the City of Culver City*

This is the second year that the City of Culver City is participating in a partnership with the California CDP. The California CDP is a collaborative project of public and private funders throughout the state of California. The City of Culver City, along with other public and private funders in California, requires applicants to complete a Cultural Data Profile through the California CDP website (<http://www.caculturaldata.org>).

The California CDP is an online system for collecting and standardizing historical financial and organizational data and will provide the cultural community with consistent, reliable, comprehensive data on arts and culture in California. It is hoped that access to reliable data about the cultural sector will enhance both individual organizational capacity as well as the overall effectiveness of the nonprofit cultural community in our state. Further, applicants applying to more than one of the participating grantmakers will only need to complete this form once each year.

Uses and potential benefits of the California CDP website and data will include:

- Information for participating nonprofit organizations for use in benchmarking and capacity-building
- Information for the cultural sector for the purposes of policy and program development and public relations
- Information for participating grantmakers for use in their application process

Participation in the California Cultural Data Project (California CDP) is required for all 2010 Culver City Performing Arts Grant Program applications. As part of the application process, it is also due to the City of Culver City by September 8, 2009.

- In order to complete the Cultural Data Profile, organizations must first register at the California CDP Web site by creating an organizational login ID and password.
Information for the Cultural Data Profile is organized by fiscal year-end and data is only entered for completed fiscal years for which an approved financial audit or review exists. Organizations that are not audited or reviewed will enter data based on approved year-end financial statements.
- Applicants are asked to provide two years of financial and organizational data the first time they complete the Cultural Data Profile, which entails the completion of a Data Profile for each of the two most recently completed fiscal years. (Going forward, groups will only need to provide one year of data.)
- **The Cultural Data Profile will collect the financial and programmatic information for your organization or arts program; project budgets and narratives will NOT be captured by the California Cultural Data Project.**

- Upon completion of the Cultural Data Profile, applicants should go to the “Funder Reports” section of the California CDP website and print the pre-defined report for the 2010 Culver City Performing Arts Grant Program application, which is to be included with the application materials. Relevant information from the applicant’s Cultural Data Profile will automatically be imported into the report.
- The completion of the Cultural Data Profile will require an investment of time. A number of resources will be available to help applicants, including access to a step-by-step online training program and support from the Help Desk during regular business hours. For new users who need assistance in completing a CDP Data Profile, there will be a Webinar online training session through the CDP website. This Webinar will take place on July 27 at 10:00 a.m. More information can be accessed via the website at <http://www.caculturaldata.org>.

Applicants should direct questions concerning the Cultural Data Profile to:

California CDP Help Desk:

Toll Free: 1-866-9-CAL-DATA

Email: help@caculturaldata.org

The California CDP Help Desk is available Monday – Friday from 9:00am – 5:00pm.

California CDP Web site: <http://www.caculturaldata.org>

**City of Culver City, California
Cultural Affairs Commission Agenda Item Report**

Meeting Date: 07/13/10	Item Number: A-3
AGENDA ITEM: Consideration of a Temporary Art Installation in Conjunction with the 2010 IndieCade Festival.	
Contact Person/Dept.: Jeremy Green & Christine Byers/Cultural Affairs	Phone Number: (310) 253-5764 and (310) 253-5776
Fiscal Impact: Yes ☒ No ☐	General Fund: Yes ☐ No ☒
Public Hearing: ☐	Action Item: ☒ Attachments: ☒
Public Notification: Cultural Affairs Master Notification List (06/30/2010); Stephanie Barish/IndieCade (E-Mail 07/07/2010); Culver City DBA (E-Mail 07/07/2010); John Derevlaney (E-Mail 07/07/2010).	
Department Approval: Sol Blumenfeld	City Attorney Approval:

RECOMMENDATION:

That the Cultural Affairs Commission ("CAC") consider a temporary art installation in conjunction with the 2010 IndieCade Festival ("Festival") and make a recommendation to the City Council.

BACKGROUND:

At the May 11, 2010 Cultural Affairs Commission meeting, the CAC reviewed and approved a Request for Proposal ("RFP") for a temporary art installation in conjunction with the 2010 IndieCade Festival. The CAC also approved a maximum of \$5,000 from the Art Fund (Fund 413) for costs associated with coordination, fabrication, installation and deinstallation of a temporary art installation.

The RFP was sent out on May 25, 2010 with a deadline for proposals to be submitted directly to IndieCade by June 21, 2010 at 5:00pm. Due to the lack of submissions by June 21, the deadline was extended to June 25, 2010. Staff contacted IndieCade on June 25 and was told that six proposals had been submitted.

Ms. Celia Pearce, IndieCade Festival Chair, game designer and professor of Digital Media at Georgia Tech, convened a panel of experts in the field of gaming to review each proposal and make a recommendation to the Cultural Affairs Public Art sub-committee (Chair Koosed and Vice Chair Hanami). The panel members were: Dr. Katherine Milton, JoAnne Northrup, Eddo Stern, and Ms. Pearce. Biographical information on each panelist is attached. On Monday, June 28, the panel presented the preferred proposal and two runner-up proposals to the CAC Public Art sub-committee for review and comments.

**City of Culver City, California
Cultural Affairs Commission Agenda Item Report**

DISCUSSION:

CulverLand

The IndieCade Public Art panel recommended *CulverLand* as its first choice, with the general assessment that this was by far the best proposal submitted. The proposed project is both a game and a public art installation that extends throughout downtown Culver City. The panel in particular liked that this piece was low-tech, visually striking with a Mondrian-style aesthetic, and would draw attention to the festival, while engaging festival visitors as well as passersby. The proposal is well-developed and was created by a Culver City-based artist. There were some concerns that the game might be overly simplistic, but it was also acknowledged that it was the most accessible to the public of the proposals received. Some prototyping and testing will need to be done to find the most durable, anti-slip material for adhesion to the pavement and that can also be removed without causing any permanent damage.

The CAC Public Art sub-committee concurred with the IndieCade panel that *CulverLand* fulfilled the RFP requirements as both a work of art and as a game; they also agreed with the panel's recommendation the *CulverLand* met these objectives more fully than the two runner-up proposals. They felt that the proposal was vibrant, would have a significant visual presence as temporary art, and represented the creative sector of Culver City. They felt that the concept would stand alone as public art even after the IndieCade Festival concluded.

During the meeting the sub-committee requested the following:

- That the artist include a provision for ensuring that the proposed materials are both durable but can be easily removed from the pavement during deinstallation without long-lasting damage to the concrete; and
- That the costs associated with installation and removal of the paint to the paved surfaces be included in the budget; and
- That the method for preparation of the paved surfaces, installation and removal of the paint be outlined in the overall project plan; and
- That proof of evidence of liability insurance coverage shall be secured; and

**City of Culver City, California
Cultural Affairs Commission Agenda Item Report**

- That additional instructional signage be located on the pavement adjacent to the game board to provide users with game rules, making the game accessible to those who come across it while walking in downtown.

The CAC Public Art sub-committee recommended that the art installation be completed before the opening of the IndieCade Festival, which is scheduled for October 8 - 10, 2010. This would help draw attention to the Festival opening. The installation is anticipated to remain in place at least until late September, but no later than December 1, 2010.

Screenland Radio and Unfair

The two runner-up proposals, which were ranked more or less equally by the IndieCade panel, are entitled, *Screenland Radio* (created by Radio Nonchalance) and *Unfair*.

Screenland Radio is a compelling, site-specific ARG (Alternate Reality Game) created by a group with an excellent track record for creating playful and mischievous public events. The jurors, however, had two concerns: the proposal as an interactive game was somewhat vaguely defined; and the game might be too complicated because of the necessity for audio devices, thereby inhibiting participation from the general public. Radio Nonchalance is already being represented in the Festival, which prompted a concern that more than one installation by this entity might be redundant.

Unfair was created by an established game design team with an excellent track record for public events and art games. The IndieCade panelists noted favorably the playful incursion into public space and the way the clever re-appropriation of way finding transforms the public space. Panelists also felt the game was highly appropriate within the IndieCade context. However, they were concerned that as a public art installation, the concept is not particularly strong visually. One of the panelists expressed reservations about the title, suggesting that it be given a new title if installed.

While the Cultural Affairs Commission and the City Council may reject the proposals if they do not serve the objectives of temporary art in Culver City, staff recommends that the Cultural Affairs Commission recommend to City Council that *CulverLand* be selected as this year's temporary public art installation in conjunction with the 2010 IndieCade Festival.

**City of Culver City, California
Cultural Affairs Commission Agenda Item Report**

Installation of Art Work:

If the art work is placed in the public right of way, the City may assume liability for the duration of the installation (pending Risk Management's approval). An agreement would be entered into between Ms. Barish, the artist and the City acknowledging that the art work is temporary and that the City would not be responsible for loss or damage to the art work during installation. (Cities such as West Hollywood are providing financial support at similar levels for these costs.)

Staff will work with Public Works and other City departments to confirm that all concerns are addressed.

FISCAL ANALYSIS:

\$5,000 was approved from the \$50,000 budgeted for FY 2010 – 11 from the Art Fund for Temporary Art Displays & Exhibits (41300676). Of the \$5,000, \$500 will be paid to IndieCade for costs associated with the RFP process and for convening the review panel. While the proposal budget for *CulverLand* is currently \$3,900, staff believes it likely that the artist will expend the remaining \$600 budgeted for this effort.

ATTACHMENTS:

1. RFP
2. IndieCade Public Art panel bios
3. *CulverLand* proposal
4. *Screenland Radio*, by Radio Nonchalance, and *Unfair* proposals

MOTION:

That the Cultural Affairs Commission:

1. Recommend *CulverLand* be approved by the City Council as the Temporary Art Installation in conjunction with the 2010 IndieCade Festival.

MEETING DATE: July 13, 2010

AGENDA ITEM: **Consideration of a Temporary Art Installation in
Conjunction with the 2010 IndieCade Festival.**

ATTACHMENTS

	<u>Pages</u>
1. RFP	1-3
2. IndieCade Public Art panel bios	4
3. <i>CulverLand</i> proposal	5-28
4. <i>Screenland Radio</i> , by Radio Nonchalance, and <i>Unfair</i> proposals	29-57

REQUEST FOR PROPOSALS (RFP) for a TEMPORARY ART INSTALLATION

The City of Culver City is seeking submission of proposals for a game-themed temporary art installation in conjunction with the 2010 IndieCade International Festival of Independent Games to be held the 8, 9 and 10, of October 2010 in Downtown Culver City. Proposals may be for already-existing art work or for art work specifically created for this installation. The objective is to help increase the number of visitors to the event by attracting a larger audience through an art component.

IndieCade is an alliance of industry producers and leaders, founded in 2005 by Creative Media Collaborative, which supports independent game development. IndieCade strives to maintain the artistry in the entertainment software (computer and video games) industry, a \$25 billion industry worldwide. The art which made computer and video games so compelling, has become its own artistic genre and industry. For more information on IndieCade, please visit www.indiecade.com

The heart of Downtown Culver City is located at the intersection of Washington and Culver Boulevards, just off the 10 Fwy. Downtown is a pedestrian friendly area that includes a plaza, historically significant sites such as The Culver Studios and the Culver Hotel, and many restaurants and shops. (For more information on Culver City, please visit www.culvercity.org) IndieCade events will take place in multiple restaurants, art galleries, production studios, theaters, parks and other venues in or near Downtown Culver City.

Possible Project Sites, Visibility & Materials

All art work must be publicly visible 10 hours a day, seven days per week. If art is to be installed on private property, the artist must obtain written permission from the property owner and include this in his or her submission. All media will be considered as long as it is durable enough to withstand the elements for a minimum of one week or up to three months.

Several installation options for temporary art exist in and around Downtown Culver City, including:

- Parking structures
- Town Plaza
- Various building facades
- Media Park
- Store fronts
- Sidewalks



Installation/De-installation and Insurance

The artist assumes the cost for installation and de-installation and responsibility for coordination of the same. The artist shall insure the artwork against loss/damage during transportation, installation/de-installation, as well as liability. In addition, an agreement with the City of Culver City will be required. IndieCade will work with the selected artist to coordinate these and other details.



Submission Requirements

The deadline for submissions is 5 PM on Monday, June 21, 2010. Submissions are to be made electronically to ART@INDIECADE.COM.

Each submission must include the following:

- ~ Resume or CV
- ~ References: Address, telephone and e-mail contact information for two professional references qualified to speak to your design achievements and performance
- ~ Short narrative of concept and description of materials (minimum of 1-2 paragraphs, maximum of 1 page)
- ~ One (1) CD containing jpgs at 200-300 dpi each with a minimum of 2 and a maximum of 5 images of your design concept (do not include multiple images or views onto one jpg file) and a minimum of 2 and a maximum of 5 images of previous work.
- ~ Image list: Include image number, title, medium, dimensions, date, location, client and brief written description of each image (25 words or less).
- ~ Detailed fee schedule
- ~ Detailed timeline for design, fabrication, and installation

Please Note: The due date is the receipt date. Submissions will not be returned and will become the property of the City of Culver City.

Budget/Timeline

The total funding available for this project is \$5,000 which includes a \$500 stipend to IndieCade for coordination.

The City of Culver City reserves the right to cancel or postpone the project or otherwise not select any artist for this project. Submission materials will not be returned and become the property of the City of Culver City.

Selection Process

A panel of industry experts will review all qualified submissions and make a recommendation to Culver City's Cultural Affairs Commission of up to three art proposals for further consideration. The Culver City Cultural Affairs Commission ("CAC") will consider the panel's recommendations and made a recommendation to the City Council who make the final decision. Exact dates for the CAC and City Council meeting will be determined in the near future.

Tentative dates are as follows:

Tuesday, July 13, 2010 – Culver City Cultural Affairs Commission considers panel's recommendations.

Monday, August 2, 2010 – City Council/Redevelopment Agency considers CAC's recommendation and makes final decision.

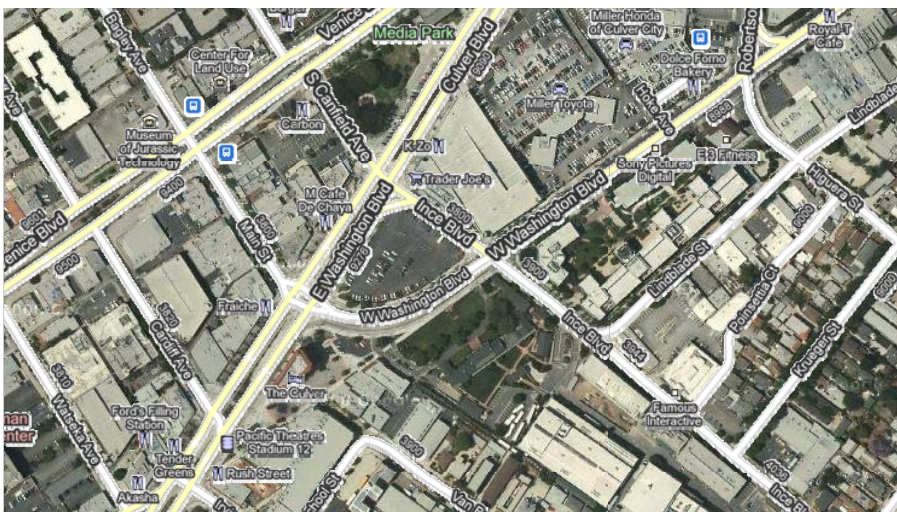
Criteria for Selection

Submissions will be evaluated based on the following criteria:

- ~ Design: Proposed design, including:
 - Overall artistic merit
 - Relevancy to IndieCade Festival and appropriateness for Culver City site
- ~ Fee schedule: Reasonable not-to-exceed fee.
- ~ Timeline: Realistic fabrication and installation timeline that fits within the parameters of the City's proposed timeline.

For questions, please contact:

B. Christine Byers
Public Art & Historic Preservation Coordinator
City of Culver City
(310) 253-5776
christine.byers@culvercity.org



ATTACHMENT 2

Culver City IndieCade 2010 Art Grant Jury



Dr. Katherine Milton

Katherine Milton is the founding director of The Aesthetic Technologies Lab of Ohio University's College of Fine Arts. She has studied online communities for more than a decade and writes on the subjects of leadership, creative collaborations, and distance education. Her digital outposts include Norrath, Azeroth and Second Life.

Photo Caption: Katherine Milton with her Second Life avatar.



JoAnne Northrup

JoAnne Northrup is dedicated to bringing artists who use pioneering techniques and inventive materials into the mainstream conversation about contemporary art and innovation. She is chief curator at the San Jose Museum of Art, where she organized the first touring survey exhibitions and publications on digital animation artist Jennifer Steinkamp (2006) and LED light sculptor Leo Villareal (2010).

Photo Caption: JoAnne Northrup enjoys an edible installation by Jennifer Rubell at the Rubell Family Collection, Miami, 2009.



Eddo Stern

Eddo Stern is an artist and game designer. He was born in Tel Aviv, Israel and lives in Los Angeles. His work explores the uneasy and otherwise unconscious connections between physical existence and electronic simulation, surrounding the subject matters of violence, memory and identification. He is a strong advocate for independent game development, and the inherent potential of game design as a medium for artistic expression and cultural impact. He is an Associate Professor at the Design Media Arts Department at UCLA. Online at <http://www.eddostern.com>

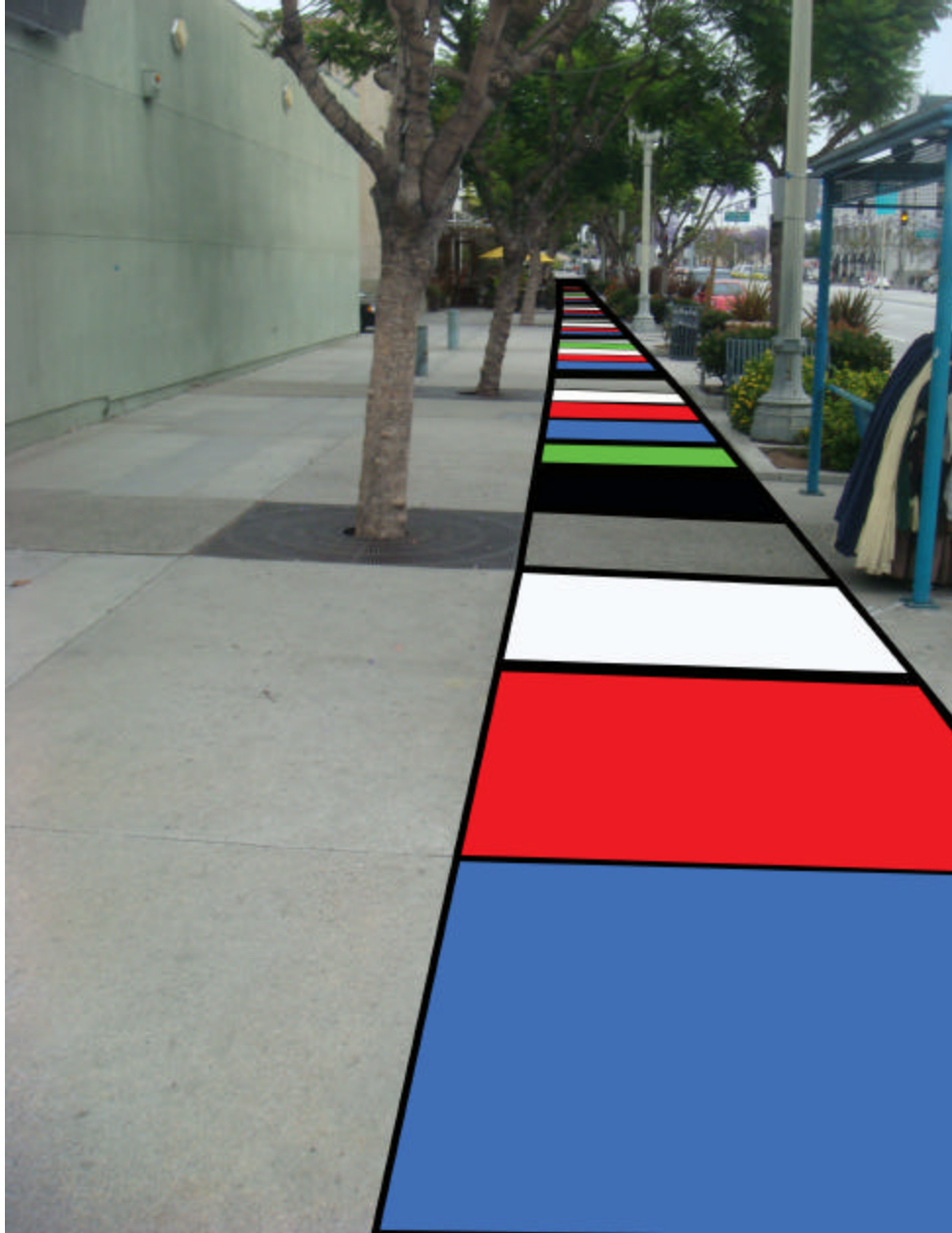


Celia Pearce with IndieCade CEO Stephanie Barish at IndieCade 2009.

Celia Pearce

Celia Pearce is a game designer, author, researcher, teacher, curator and artist. She currently is Assistant Professor of Digital Media in the School of Literature, Communication and Culture at Georgia Tech, where she also directs the Experimental Game Lab and the Emergent Game Group. She is the author or co-author of numerous papers and book chapters, including *Communities of Play: Emergent Cultures in Multiplayer Games and Virtual Worlds* (MIT 2009). She is Festival Chair for IndieCade, the international festival of independent games, and a founding partner in Codename, an indie game label.

ATTACHMENT 3



Culver **LAND**

**An art installation and functioning game
for 2010 IndieCade in Culver City**

Proposal by John Derevlany

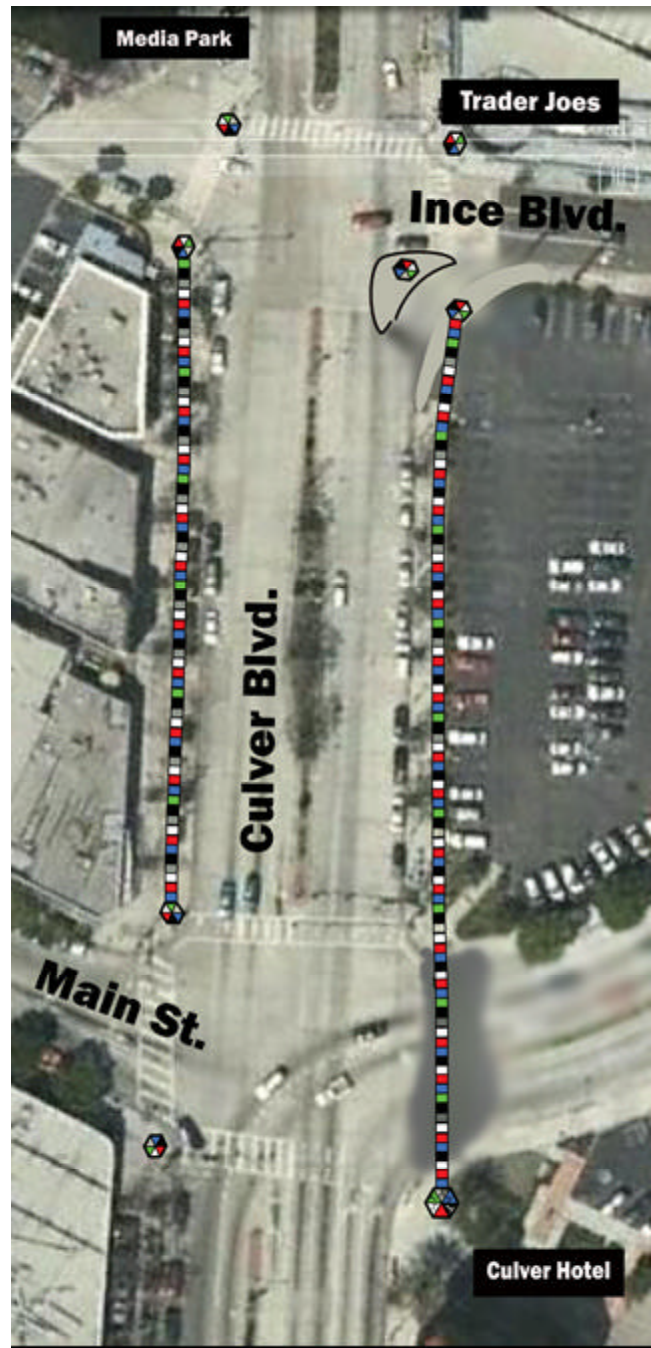
index

3	overview
5	benefits to IndieCade and Culver City
6	the art of <i>Culver</i> LAND
7	a unique gameplay mechanic
8	game rules
12	optimizing <i>Culver</i> LAND to benefit local businesses
14	specs
15	materials
17	budget
18	schedule
19	artist bio
20	professional references
21	Appendix A – Automotive Color Surveys
23	Appendix B – EZ Paint specs
24	Artist Resume

Culver **LAND** is a large-scale, temporary art installation that also functions as a simple game with a unique gameplay mechanic.

Culver **LAND** turns a one-block area of downtown Culver City into a giant game board. Imagine a cross between the board game “Candyland” and the sidewalks of Culver City, where YOU are the playing piece.

Culver **LAND** proposes the installation of approximately 107 (6' X 6') squares and 8 hexagons on the sidewalks of Culver Blvd. between Ince Blvd. and Main Street. The squares would be applied in six different colors with either adhesive floor graphics (like the kind used in supermarket floor advertisements) and/or temporary, non-toxic, water-based “marking paint.”



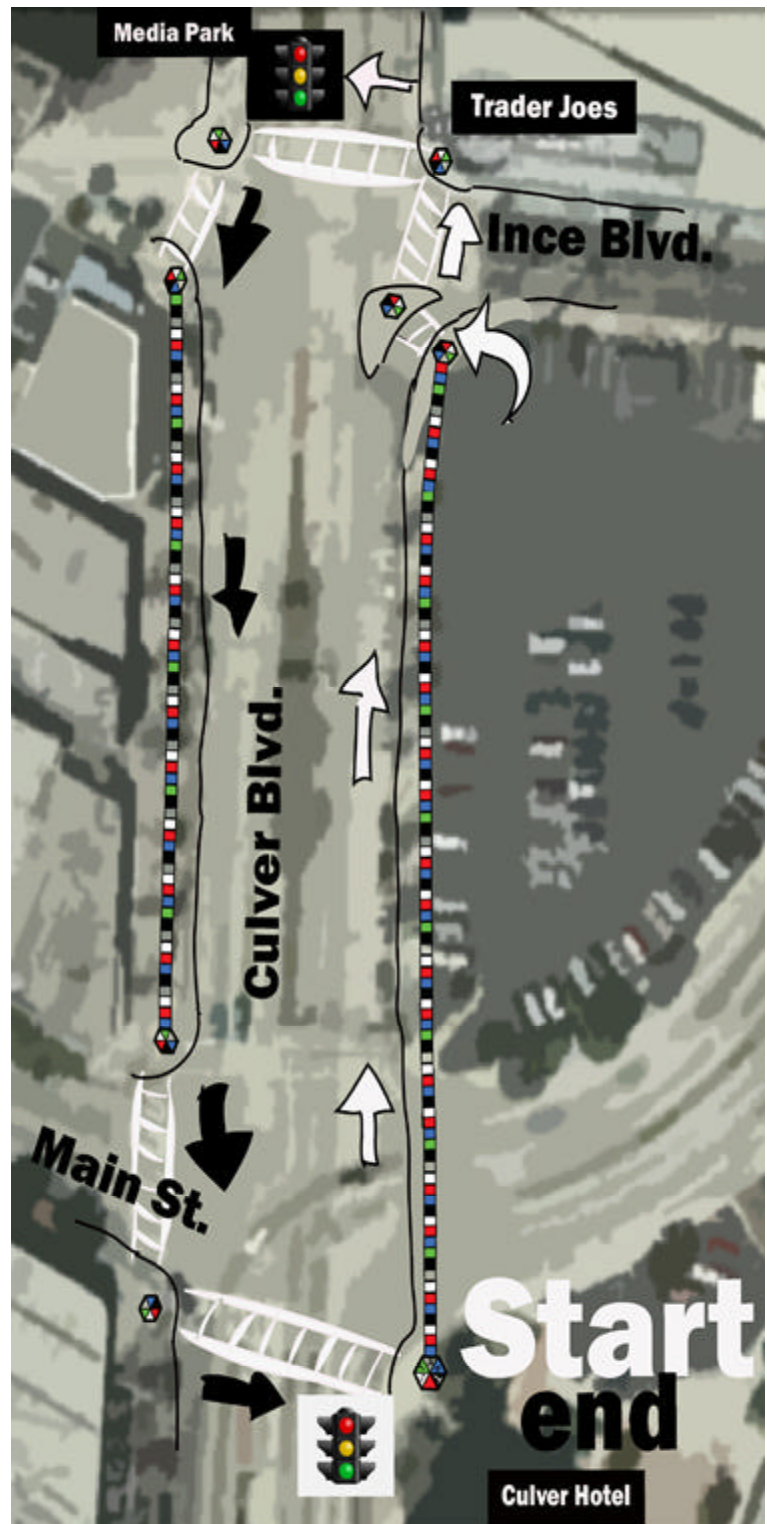
The actual game of *Culver* **LAND** involves players competing against each other to reach the end of the “game board.”

Players start in front of the Culver Hotel at Main St. and move East towards Ince Blvd. At Ince, they cross to the opposite side of Culver Blvd. and move West along Culver until they reach Main St. and the Culver Hotel once again.

Forward progress on the game board is determined by the colors of passing cars, and how they correspond to the color of the square each player is standing on (if you're on a green square, and a green car passes, you move forward; if not, you wait).

The changing of the traffic lights behind you also contributes to the gameplay, and acts as a “game timer.”

Players stay on the sidewalk at all times, and use existing crosswalks when crossing streets. All traffic and pedestrian laws are obeyed at all times.

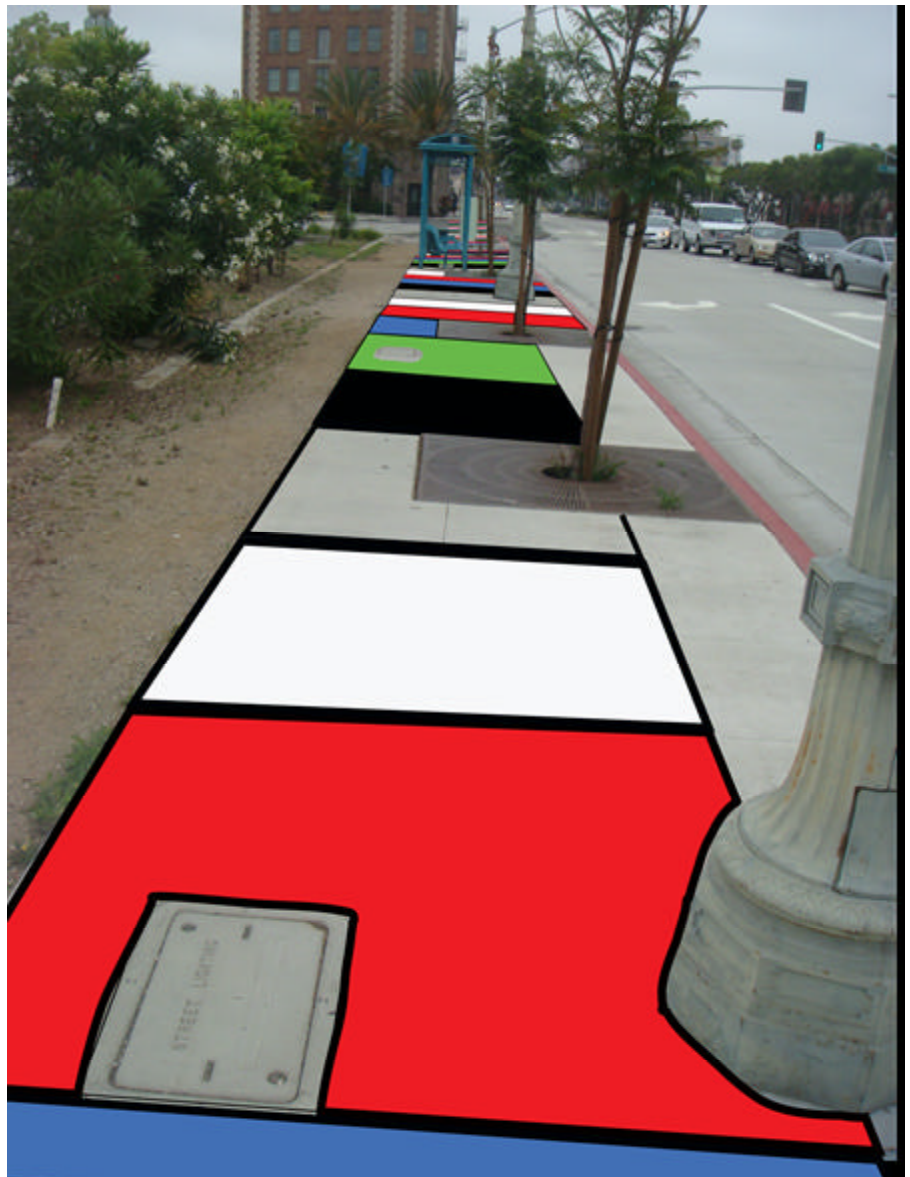


Culver **LAND** benefits to IndieCade and Culver City:

- **Functions as both a work of art and a playable game.**
- **Provides a striking and attention-getting visual statement** – what better way to say “IndieCade is in Culver City” than by turning downtown into a giant game board?
- **Ties the IndieCade venues together** – events will most likely take place in venues stretching from Media Park to the Culver Hotel (and beyond). The *Culver* **LAND** game board is designed to provide a geographical link between the various locations.
- **Surefire attention-getter for both Culver City and IndieCade with its unique size and scope.** It easy to drive by a single piece of art...unless that art stretches for more than a city block, and has people interacting with it.
- **Specifically designed to be both safe and temporary.**
- **Gameplay can be customized to benefit local business** (including limited sponsorship of squares that direct players to nearby businesses)
- **Finally, a fun use for all our local traffic!**

The Art of *Culver* **LAND**

I'd like to say *Culver* **LAND** is a work of sprawling Minimalism, with roots in reductive art theory, and inspired by the works of Piet Mondrian, Mark Rothko, and Frank Stella. But the truth is: my inspiration came from the game "Candyland." *Culver* **LAND** is a collection of large, colorful boxes and shapes, designed to make you smile and play. It is meant to make a visual splash that draws attention to both Culver City and the IndieCade festival. It is a giant game begging to be played.



A Unique Game Play Mechanic

Player movement is determined by the colors of passing cars

One of the main game-design objectives of “CulverLand” was that it be simple. Both children and adults should be able to play this game. This meant minimal rules and minimal strategic decisions. Many of the simplest board games are driven by some kind of randomizer – such as picking a card or rolling dice. In order to avoid providing additional game materials, CulverLand's randomizer is powered by the colors of passing cars.



Instead of cards or dice...

2009 AUTOMOTIVE COLOR POPULARITY	
NORTH AMERICA	
WHITE/WHITE PEARL: 17.0%	
BLACK: 17%	
SILVER: 10.7%	
GRAY: 13%	
BLUE: 12.4%	
RED: 12%	
BROWN: 5.7%	
GREEN: 2.0%	
YELLOW/GOLD: 2.3%	
OTHERS: 1%	

we use car colors.

The game board's colors are based on the most popular auto colors in North America – Black, White, Silver/Gray, Blue, Red, and occasionally Green¹ (see chart above, as well as Appendix A for information about DuPont's annual automotive Color Popularity Survey).

“Rule Cards” will be provided free at the “Start” area, near the Harry Culver Statue. A summary of these rules is provided below.

¹ Note: brown is actually slightly more popular than green, but I felt green contributed a lot more to the aesthetics of the game board.

Culver **LAND** Game Rules

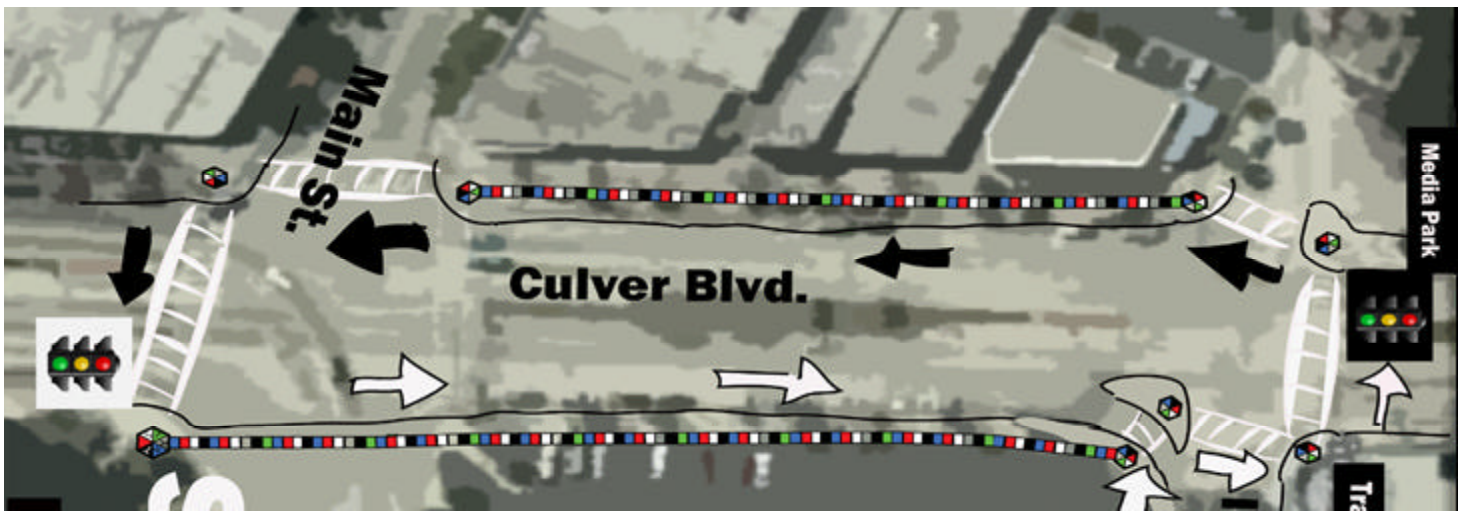
1. Up to three players at a time compete against each other.
2. Start by the Harry Culver Statue in front of the Culver Hotel.



3. Choose a lane of Culver Blvd as your “watch lane.” Players always stay on the sidewalk “game board,” and NEVER venture into the street except at traffic-light-regulated crosswalks. However, players do WATCH the car traffic as it passes by. At the start of each game, players choose to watch one of the three lanes on their side of Culver Blvd. This is their “watch lane” and determines where they move on the “game board.”



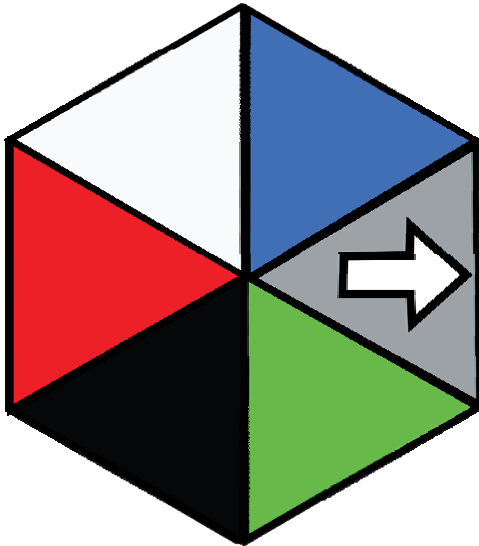
4. When the traffic light behind you turns red, you move to the square matching the color of the first car stopped at the light in your Watch Lane. Example: you have chosen the lane closest to the curb as your Watch Lane. The first car waiting at the light in your watch lane is red. You move to a red square. (If the color of the first car does not match ANY of the six colors on the game board, choose the second car waiting in your watch lane at the light.)



5. Once the traffic light turns green and traffic starts again, you move ahead one space every time a car matching your square passes by you in your Watch Lane. Example: you are standing on a black square. You cannot move until a black car passes by in your “watch lane.”

6. Red light, jump ahead. The Culver Blvd. traffic lights change about every 60-70 seconds. Every time the traffic light behind you turns red, skip ahead to a square that matches the color of the car stopped at the traffic light in your Watch Lane. For example, if a player is heading East on the game board (away from the Culver Hotel), they will check the light behind

them (at Main Street). If a white car is stopped at this light in their chosen “watch lane,” that player jumps ahead to the next white square (or multicolored hexagon), regardless of what square they are on at the moment.



7. Multicolored hexagons are treated just like a square – but with six colors.

So if, for instance, you need to jump to a certain colored square, but there are no more squares of that color in front of you, you jump to the hexagon.

These hexagons are all located at crosswalks with traffic lights. Most likely a car featuring one of these six colors will be in your Watch Lane at the

traffic light, so don't worry about waiting for the right-colored car to move forward. Just get yourself safely across the street and continue playing the game when you reach the squares on the other side.

8. First one to make it back to the “Start” area by the Harry Culver statue wins the game.



“Special Squares” -- optimizing *Culver* **LAND to benefit local businesses**

It will be crucial to have the support of local businesses during the *Culver* **LAND** installation, since the game will cross in front of several establishments (almost all of them on the North side of Culver Blvd.). The good news is that *Culver* **LAND** has been specifically designed to drive business to nearby establishments.

A limited number of game squares on the “board” will be customized with texts and graphics that direct players to patronize nearby businesses. This will be done to both enhance game play and reward local businesses for any inconvenience encountered during the installation. For instance, the first one to reach a “special square” in front of Kay `N' Dave's Restaurant can demand that his competitors buy him/her a margarita (or other treat) for his victory. Or the first one to reach the hexagon in front of Trader Joe's can demand his competitors buy him/her some kind of treat from that store. The same kind of dynamic can be installed for the M Café (also on Culver Blvd.), as well as SportEve, Fraiche, and Bottle Rock (near the corner of Main and Culver).

The creator of *Culver* **LAND** is happy to work with the local merchants in developing content for these “special squares” as a way to both enhance game play rewards and benefit each participating business.

It will also be possible to allow a limited number of other downtown businesses to sponsor “special squares,” even if they are not on the game board route. Ideally, there would be 5-10 “special squares” (out of more than 100 game squares). All efforts would be made to provide these squares at no cost to the businesses, provided the additional content does not overwhelm the artistic integrity of each individual square and the game as a

whole (that means keeping any “special square” text small – no more than 20 percent of the square’s surface).

If this project moves forward, presentations will be made to the Culver City Downtown Business Association and the Culver City Chamber of Commerce two months prior to installation.

SPECS

Length of "game board"

342 feet (approx.) on the South side of Culver Blvd. (57 squares)

300 feet (approx) on the North side of Culver Blvd. (50 squares)

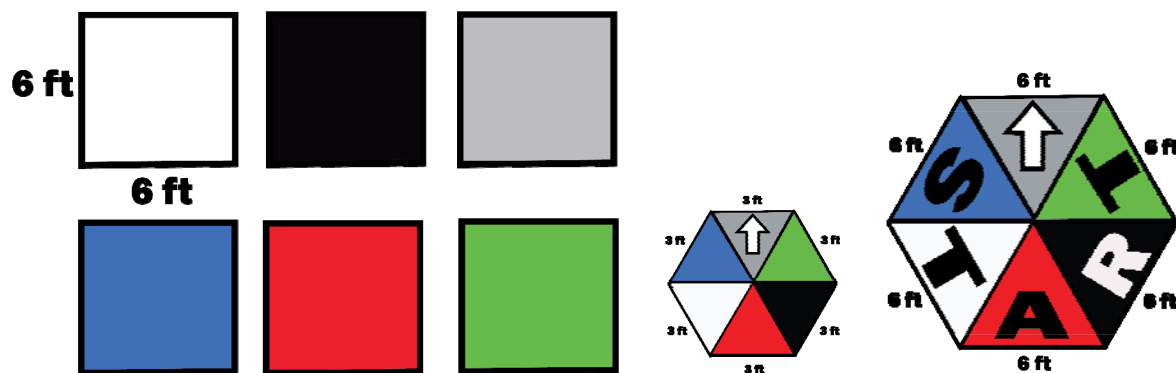
Total Squares and hexagons

107 squares (50 on the North side, 57 of the south side of Culver Blvd.)

7 hexagons (6' X 6') -- one on each of the crosswalk corners in the board game area

1 "Start" hexagon (12' X 12') by the Culver Hotel

All squares will follow existing sidewalk patterns – the concrete on the North side is set in squares of approx. 6' X 6'. The south side is set in squares of approx. 3' X 3', except for the area right atop the old Washington Blvd, which is just raw asphalt.



Materials - TWO options

I have investigated two different options for installing this game – my preferred option, and the budget-friendly option.

Option #1 – Adhesive floor graphics (Cost: too much, so far)

This is my preferred option, but so far it costs more than the current budget allows. It would involve applying approximately 115 floor graphics of the kind used in “floor advertisements” in supermarkets, shopping malls, and other spaces. These graphics offer the most control and best colors, as well as ease of removal. They can also be embedded with detailed text messages, and be sponsored by local businesses. However, I have yet to find a way to execute this option for less than \$10,000. The street graphic film materials alone cost at least \$6,000 (not including printing, installation, and removal).

I am continuing to investigate ways that this price can be brought down. But without severely reducing the size of the game and/or getting substantial sponsorship from local businesses and other corporations, this option does not appear likely.

Option #2 – Temporary Marking Paint (Cost: \$3,900)

Temporary Marking Paint is the kind of paint used for marking dig/build locations on pavement by construction workers. It is also used for large public events, such as painting a special line down the center of a street for a marathon.

This kind of paint has been around for decades and is well known in the construction community. It is water-based (instead of solvent based) and typically fades safely away within a few weeks.

Marking paint is normally used for drawing narrow lines. The *Culver* **LAND** game would employ it to cover nearly 4,000 square feet of sidewalk, so some testing will be done to ensure the best method of application. I also plan to test a new kind of marking paint called E-Z Paint that is supposed to be even more environmentally-safe (see Appendix B for info).

There are many benefits to using this paint – it can be easily installed, it will fade away on its own after a few weeks, it dries quickly (allowing sidewalks to stay open), and should provide a potent visual impact. I'm also investigating ways to incorporate anti-skid additives into the painting process.

I would use one of these three water-based marking paints (in order of preference):

- E-Z Paint – a new “marking paint” that is supposed to be more ecologically friendly (lasts 6-9 weeks).
- Krylon® Industrial Quik-Mark™ Water-Based Inverted Marking Paint (lasts 6-12 weeks)
- Krylon® Industrial Quik-Mark™ Water-Based Inverted Marking Chalk (lasts 30 days)

The only problem with these paints is that none of them come in black, so a substitution may have to be found for the color black (possibly some kind of black tape or other materials).

BUDGET - OPTION #2 - \$3900

\$1000 – water-based marking paint (approx 220 cans – two for each square)

\$300 anti-slip additive (Sharkgrip)

\$1200 - labor

\$600 – printing costs – for 7,500 Rules Cards (on card stock)

\$500 – miscellaneous (tape, stencils, holders for flyers)

\$3900 - TOTAL

Schedule

July – continue to investigate cost-reduction of adhesive floor graphics

Early August – present *Culver* **LAND** concept to Culver City Chamber of Commerce and Culver City Downtown Business Association for input on “Special Squares” and overall plan.

Mid-august – begin testing vinyl squares and/or paints in artist’s Culver City driveway; testing of adhesives, durability, anti-slip qualities, and paint amounts required.

October 4-6 -- sidewalk is cleaned; vinyl squares and/or paints are installed (3 days).

October 7 - finish any additional work; install “Game Rule” card rack by Harry Culver Statue; schedule promotional photos and other publicity (in conjunction with IndieCade and City of Culver City). Have “Premiere” of Game for public and IndieCade attendees.

Mid-October – Begin removal of game (if vinyl is used); if not, allow to slowly fade.

ARTIST BIO

John Derevlany is a writer, artist, animator, game designer, and Culver City resident. His experience producing hundred of hours of live action, animated, and reality TV have familiarized him with the complexity of executing such large scale (and offbeat) undertakings like turning a city into a giant game board. Some of his producing "spectacles" include the controlled chaos of the kids and puppet dance show "Jim Henson's Animal Jam," and the Election Map on the 1996 "Politically Incorrect Election Special," in which the Presidential poll results were tracked with a gymnasium-sized floor graphic of the U.S.A. filled with children in blue and red shirts (depending on how that state voted). He has also entered an original electronic game in the IndieCade festival – a "first person stomper" game called "Giant Big Shoe Man." He is active in the Culver City community and is a member of the Culver City Advisory Committee on Redevelopment.



**PROFESSIONAL REFERENCES qualified to speak to artist's Design
Achievement and Performance**

1. David Javelosa – Professor, Academy of Entertainment Technology at Santa Monica College.

E-mail: javelosa_david@smc.edu

Phone: 310-434-3700

Address: The Academy of Entertainment Technology
1660 Stewart Street
Santa Monica, CA 90404

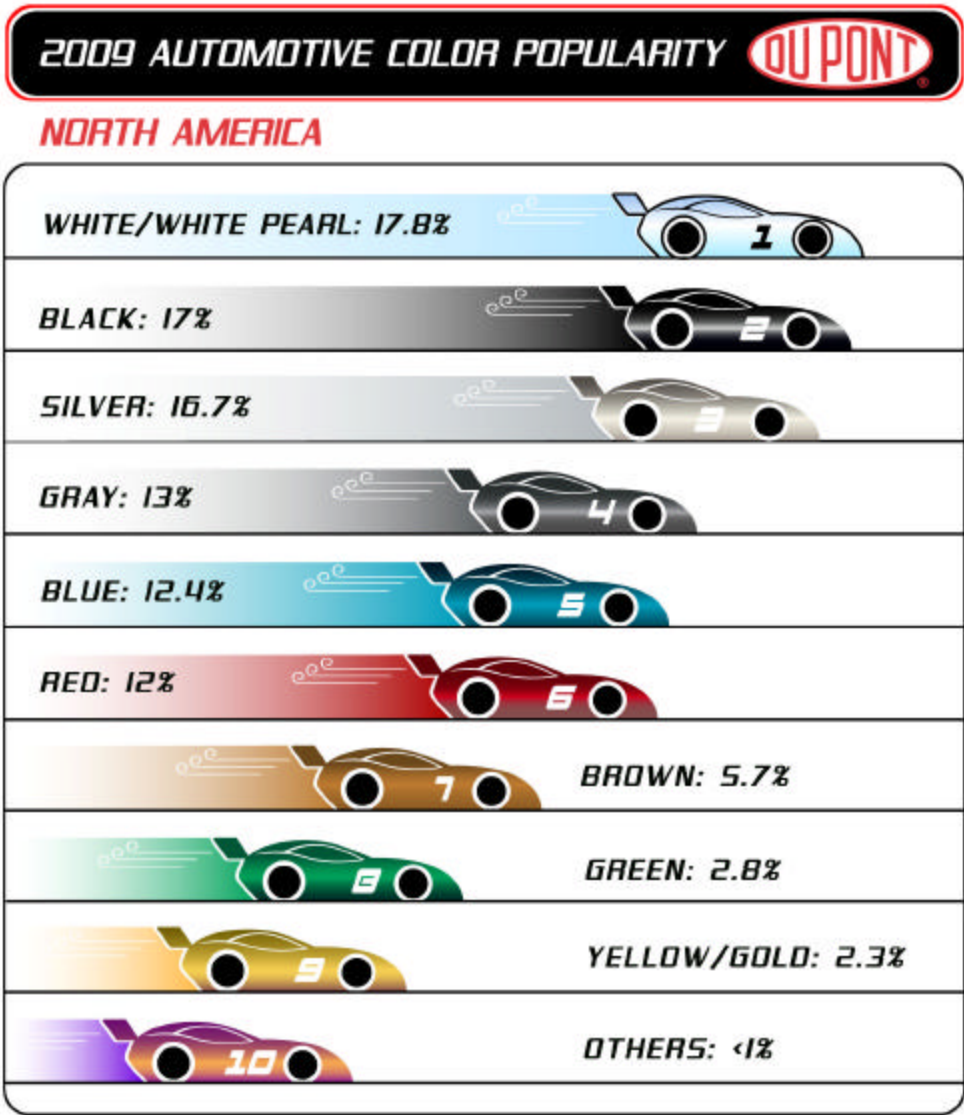
2. Steve Stajich – critic, playwright, long-time columnist Santa Monica Mirror

E-mail: stajich@verizon.net

Phone: 310-396-0716

Address : 2912 4th Street
Santa Monica, CA 90405

APPENDIX A



2008 Automotive Color Popularity

NORTH AMERICA OVERALL



WHITE: 20%
SOLID 16% - PEARL 4%



BLACK: 17%
SOLID 11% - EFFECT 6%



SILVER: 17%



BLUE: 13%



GRAY: 12%



RED: 11%



BEIGE/BROWN: 5%



GREEN: 3%



YELLOW/GOLD: 2%



OTHER: <1%



Source: DuPont Automotive Systems 2008 Global Color Popularity Report

Appendix B



Resource Center

Please view the product comparison chart below to see how EZ Paint stands up to the competition.

Also, download our Material Safety Data Sheet and Technical Data Sheet for all of our eco-friendly EZ Paint products.

Product Name	Aerovoe Fugitive	Krylon	Rustoleum Marking	Red Devil Mark It	Ace	Seymour	Chose	Fox Valley	EZ PAINT
Water Base	☑	☑	☒	☒	☒	☑	☑	☒	☑
Solvent Base	☑	☑	☑	☑	☑	☑	☒	☑	☒
Chalk Base	☒	☒	☑	☒	☒	☒	☒	☒	☒
CATEGORIES									
Harmful Health Issues: birth defects, affecting the brain or nervous system, cancer and reproductive harm	●	●	●	●	●	●	●	●	●
California Proposition 65 WARNING: This product contains chemicals known to the State of California to cause cancer and birth defects or other reproductive harm.	●	●	●	●	●	●	●	●	●
Hazardous to the Environment	●	●	●	●	●	●	●	●	●
Harmful Solvents: toluene, xylene, acetone, hexane, aliphatic hydrocarbons, ethyl benzene, acetone, propane, isobutene, normal butane, naphtha, liquefied petroleum gas, Stoddard solvent	●	●	●	●	●	●	●	●	●
Durability	30-35 days	Varies	Varies	Data not found	Data not found	Perm	4-6 mo.	Data not found	30-90 days*
% VOC (volatile organic compounds)	<66%	54.38%	66%	54.55%	47.18%	51.60%	33.46%	<66%	<20%

Notes & Legend: Each product may have one or more items in each category. *Depending on the climate, area marked, heavy or light traffic. Red means 'yes,' Green means 'no.'



EZ-Paint Material Safety Data Sheet

[Download](#)



EZ-Paint Technical Data Sheet

[Download](#)

Appendix C

JOHN DEREVLANY

4139 Center Street, Culver City, CA 90232

johnderevlany@yahoo.com (310) 287-1232 <http://mycomputerhatesme.com/>

- 1995-present **TV Producer / Creator**
Created or developed several TV shows including:
- Animal Jam – creator – Discovery Kids/Jim Henson Company (2003)
 - Monster Buster Club – co-creator – Disney XD/Marathon Ent. (2007)
 - Wayside – developed from Louis Sachar books – Nickelodeon (2007)
 - Gerald McBoing Boing – based on Ted Geisel film– Cartoon Network (2005)
 - Doki Adventures – pilot writer – Discovery Kids Latin America (2009)
 - Austin Stories – MTV – pilot co-writer (1997)
 - Singled Out – MTV – pilot co-writer (1995)
- 1993- present **TV Writer**
Animation: Kick Buttowski (Disney XD – Story Editor), Rekket Rabbit (Disney Europe), League of Super Evil (Cartoon Network), Johnny Test (C.N.), Angry Beavers (Nickelodeon), Space Ghost Coast to Coast (C.N.)
- Live Action:** Rollergirls (A&E), Politically Incorrect (Comedy Central), TV Nation (Fox, NBC), This Just In (ABC), What’s so Funny (Fox), All That (Nickelodeon), Trashed (MTV), BRATS of the Lost Nebula (WB), Steven Banks Show (PBS), Night After Night with Allan Havey (Comedy Central)
- 2006-present **Game Writer / Designer**
Hullabaloo DVD Game (Cranium - writer)
BrainSlapper – flash game for infants (creator)
Giant Big Shoe Man – console game using dance pad (creator)
- 2008-2009 **Website Creator**
BestParentEver.com – once-popular parenting blog and forum
StuffStickFigurePeopleLike.com – blog for stick figures
Lazyman.info – lifestyle site for lazy people
MoronAnswers.com – like yahoo.answers, but for morons
UkeTilUPuke.com – the world’s greatest punk ukulele band
- 1985-1993 **Author, Editor and Journalist**
Yuppies Invade My House at Dinnertime (book author). Hoboken Reporter (editor). Freelance articles: Seventeen, Village Voice, National Lampoon
- EDUCATION** 1982-85. NEW YORK UNIVERSITY. B.A. Magna Cum Laude
- SKILLS** Writer, director, cinematographer, animator, editor, visual effects

ATTACHMENT 4

Screenland Radio

Conceptual Proposal /// Culver City – IndieCade

RFP Temporary Art Installation

Submitted by Nonchalance: Jeff Hull, Sara Thacher, and Uriah Findley

Contact: sara@nonchalance.com // 408.646.3148

For our temporary art installation in Culver City in conjunction with the IndieCade Festival, Nonchalance proposes to create a site-specific low power, pirate radio broadcast that will deliver an audio narrative that encourages engagement and exploration of public spaces. This transmission will reach throughout downtown Culver City centered on the IndieCade site; it will also be available digitally for maximum accessibility. When participants tune in using either a borrowed radio, their own receiver, or through the web, they will be treated to programming that will guide them through the immediate area on a journey of discovery. The goal of *Screenland Radio* is to encourage visitors to 'tune in' to the untapped or unnoticed possibilities in the urban landscape.

The broadcast will focus attention on several small interventions and opportunities for unconventional interactions that are directly accessible in the broadcast area. We plan to create a series of small site-specific micro-installations in unexpected urban spaces. One might take the outward form of a utility (electrical boxes, water pipes, etc.) in a parking garage; however, on closer inspection as encouraged by the radio broadcast this cluster of pipes will reveal further interactions and offer the possibility for narrative to be conveyed. For example, when visitors peer into the end of an odd pipe protruding from what appears at first to be an ordinary utility box, they discover a miniature video giving the sensation of peering through the walls of the garage and out into the street to bear witness to the secret activities of characters that they have hear on the radio broadcast. That these installations are intended to initially blend into the architecture of the urban environment means that the process of finding them requires participants to take a closer look at everything that they encounter.

In this same area, Nonchalance will also work with local businesses to create moments for interaction. The specific content of these will also be shaped by site observations, but an example of what this might look like would be: A visitor, guided by their borrowed radio, goes to a local café and orders a type of tea that is not on the menu. The tea arrives in a paper cup, that upon instructions from the FM broadcast to examine the underside of the cup, is revealed to have a note from one of the characters on the radio. Attached to the tea bag is a tag with a telephone number; upon dialing this number, the participant find himself or herself on the phone with a different character from the radio.

These experiences are intended to provide visitors with a different perspective on their immediate surroundings and provide new views and experiences in places that at first glance seemed unremarkable. The narrative content communicated through both the radio broadcast and the physical interactions will incorporate threads from local history with vibrant characters that participants will 'get to know' as they continue deeper into their explorations. All of the interactions will whisper through the public spaces that they inhabit; never making themselves obvious to the casual observer, but immediately accessible to those who *tune in*.

Screenland Radio

Project Timeline /// Culver City – IndieCade

RFP Temporary Art Installation

Submitted by Nonchalance: Jeff Hull, Sara Thacher, and Uriah Findley

August 10 th - 16 th	Radio placement and testing	Travel from SF to Culver City. Establish a broadcast location for the radio antenna and do a range test to determine area covered by transmission
August 10 th - 16 th	Location Scouting	Identify publicly accessible locations (including businesses that are open for the requisite time periods) for the mini-installations and interactions. Begin process of getting permission for each space to be used. Take photographs and plan mechanics of how participants will discover each place and how this complements the narrative.
August 27 th	All locations confirmed	Final confirmation for all locations with specific installation details prepared for each.
September 3 rd	Narrative Final	All elements of the over-arching narrative are finalized. Interconnections between locations/installations/ and the characters is set forth in final treatment.
September 10 th	Final Scripts	All scripts are finalized and have been given to the voice talent
September 10 th	Printed Materials Finalized	All printed materials are finalized and proofed. (Including informational guides about the project and any supporting materials that will be discovered from within the narrative.)
September 17 th	All other installation materials in final production stages	Any other installation materials are in the final stages of production. This includes any video (to be discovered on a miniature screen), any plaques or wayfinding materials, etc.
September 24 th	All audio finalized	All audio elements for the radio have been recorded and have been edited and are broadcast ready.
September 27 th - 30 th	Install in Culver City	Travel to Culver City and install the radio antenna, mini-installations, and final co-ordinations with any businesses involved.
August 1 st	Project Premiers	

Biographic information // Professional References // CV with select public projects
/// Culver City – IndieCade
RFP Temporary Art Installation
Submitted by Nonchalance: Jeff Hull, Sara Thacher, and Uriah Findley
Contact: sara@nonchalance.com // 408.646.3148

Nonchalance is an artist collaborative and production company that creates immersive multi-media narrative experiences, both independently and for clients. They believe this emerging cultural form is not only the future of entertainment, but part of a larger breakthrough in the advancement of communications, play, and utilization of public space. What differentiates Nonchalance in this field is their expertise in creating real-world physical adventures with a singular eye toward storyline, aesthetics, and tangibility. Nonchalance received a 2009 "Best of the Bay" award for their currently running project, The Jejune Institute, which leads participants on an epic urban exploration through San Francisco's mysterious future & past.
<http://about.nonchalance.com>

Jeff Hull's practice stands at the intersection of three core concepts: Narrative, Multimedia, and Space (both public and private). As an artist and producer his primary goal is to infuse more variability and play into the civic realm. His past projects have included: "Oaklandish," a conceptual street media campaign that morphed into a post modern historical society & clothing brand, "The Liberation Drive-In," a forerunner of the now global guerrilla movie screening movement, "Urban Capture the Flag," a revival of the schoolyard classic in downtown Oakland, and "The Bay Area Aerosol Heritage Society," a digital-slide show containing over 200 master works from the golden era of graffiti art in the Bay Area. With over 100 public multi media events under his belt, Hull's projects have earned fifteen consecutive "Best of the East Bay Awards". He has independently produced exhibits and installations for the Yerba Buena Center for the Arts, the Oakland Museum of CA, and the Oakland International Airport.

Sara Thacher makes work envisioning how our concepts of public and private space shape our interactions with each other. She focuses on projects that emphasize individual experience and interaction. In 2008 with the San Jose Institute of Contemporary Art she produced "The Distributed Exhibition." This show of site-specific work invited local residents and business owners to commission one artist to create a piece responding to the private space in their home or office. Viewing this exhibition required an invitation into a private space not normally seen by the public and the opportunity to have a guided tour offered by the curator and commissioner of the work. Earlier the same year, Sara opened the "Surrogate Vacation Travel Agency" at the San Francisco Arts Commission. Through the SVTA, participants from all over the world who always wanted to visit San Francisco were given the opportunity to have a local resident act as their proxy, touring the city with another person's agenda in mind. Sara's experience coordinating unique personal interactions and interfacing with local residents and businesses have all come in handy during her recent work with Nonchalance. She earned a BFA from the Rhode Island School of Design and a MFA in Social Practice from the California College of the Arts. Sara has received grants from the San Francisco Foundation, Southern Exposure, The Center for Art and Public Life, and the Providence Art Council Community Service Learning Grant. She lives and works in San Francisco.

Professional References

Peggy Weil
Adjunct Professor, CCA
Adjunct Professor, USC
pweil@cca.edu
weilp@earthlink.net
310-850-7759

Greg Trefry
Director, Come Out and Play Festival
Co-Founder, Gigantic Mechanic
gtrefry@comeoutandplay.org
646-280-8311

Selected Project History

Scoop! Urban Games Field Reporting
2010
Come Out and Play Festival
Budget: 5,000

For the entire length of the weekend festival, we crafted a live radio broadcast covering the events of the festival. It went out over a special local FM transmission as well as a digital net-radio stream. To complement the in-studio interviews and coverage of that festival, we crafted a game of citizen journalism that cast players as field reporters for the radio station. The game encouraged participation as well as rewarding quality and thoughtfulness of coverage.

http://www.comeoutandplay.org/2010_scoop.php

Remembering Eva
2009
Public Project
Budget: \$25,000

Created an immersive experience that guides participants through the Telegraph Hill neighborhood of San Francisco. Visitors encounter a series of site-specific installations that encourage them to explore and interact with a variety of public spaces as they uncovered more clues in a fictional narrative that interweaves with the history of Coit Tower and San Francisco in the late 1980s. These installations worked with materials including: video, audio, website, printed ephemera, mosaic, and miniature diorama installations.

<http://rememberingeva.com/>

<http://nonchalance.com>

Audrey Greigh: Zetetic/Peripatetic
2009

Southern Exposure

Budget: 2,000

Created an immersive experience that began with an installation in the gallery at Southern Exposure. Inside the gallery, visitors were confronted by a set of verisimilar artifacts from the traditional (letters and other correspondence) to the absurd (miniature tinfoil hats). Presented in a vitrine in the language of the institutional space in which they were situated, these objects formed the basis of a narrative that continued outside of the gallery. By taking a small envelope with them, visitors began an adventure through the neighborhood that included ordering secret 'off-the-menu' items and surprise calls on local payphones.

<http://soex.org/exhibit/75.html>

Elsewhere Public Works

2009

Public Project

Budget: \$25,000

Created an immersive experience that guides participants through the Mission neighborhood of San Francisco. Visitors are guided by a low power radio transmission broadcasting on a 24/7 loop in Dolores Park encounter a series of site-specific installations that encourage them to explore and interact with a variety of public spaces as they uncovered more clues in a fictional narrative that interweaves with the history of Coit Tower and San Francisco in the late 1980s. These installations worked with materials including: video, audio, printed ephemera, mosaic, and miniature diorama installations.

<http://elsewherepublicworks.com/>

<http://nonchalance.com>

OAKLANDISH

Public Project

2000-2009

Ongoing public arts and media campaign celebrating the unique cultural legacy of our "city unsung". Began with clandestine digital slideshows of "130 local legends" projected on to the walls of architectural landmarks around town, then developed into a poster campaign, independent 'zine, and an acclaimed gallery space in the city's produce district. Produced over 100 free multi-media events in Oakland, including the "Liberation Drive-In" guerrilla movie screenings, "Urban Capture the Flag" Games, "Salsa by the Lake" and "Lake Merritt Radio Regatta" parties. Their work has earned thirteen consecutive "Best of the East Bay" Awards including "Best Public Art", "Best 'Zine", "Proudest Hometown Merchandise".

<http://www.oaklandish.com/welcome.html>

I Fly OAK

Oakland Airport/Port of Oakland

2009

Budget: \$120,000

Contact: John Albrecht, 510.563.2898

Developed an internal "customer service program" that included visual branding, systems of rewards and recognition, and orientation / education materials. Project was multi-phased, with in-depth research, interviews, and data synthesis from all levels of Port of Oakland staff. Additionally, directed the public facing "I FLY OAK" advertising campaign, which included spots for billboard and print.

The Jejune Institute

2008

Public Project

Budget: \$30,000

Created an immersive experience that guides participants through the Financial District/Chinatown neighborhoods of San Francisco. Visitors encounter a series of site-specific installations that encourage them to explore and interact with a variety of public spaces as they uncovered more clues in a fictional narrative. These installations worked with materials including: video, websites, masonry, printed ephemera, custom produced metal plaques and forged pieces.

<http://jejuneinstitute.org/>

<http://nonchalance.com>

OAKLAND INTERNATIONAL AIRPORT

"The Most Known Unknown: Oaklandish"

2008

Budget: \$50,000

In collaboration with the Oakland Museum of CA, organized and produced exhibits on the walls of Terminals 1 and 2 featuring recipients of Oaklandish's community "Innovator Awards", with contributions from Town Park, Youth Spirit Artworks, Kung Fu Grocery Camp, Bay Area Girls Rock Camp, Cycles of Change, Just Cause Oakland, and Original Scraper Bikes.

The Distributed Exhibition

2008

San Jose Institute of Contemporary Art (ICA)

Budget: \$5,000

Contact: Susan O'Malley, susan@sjica.org

Through an outreach process to the residents and businesses in the neighborhoods surrounding the ICA, a socio-economically diverse group of fifteen locals were selected to act as site-specific arts commissioners. Each person had the opportunity to choose an artist from an open call to create a work that addressed the space that the commissioner inhabited. These works ranged from murals, to projections, to textiles, to cast sculpture. Each work was accessible through arrangement with the ICA and encouraged visitors to re-examine their relationship with art in both private and public arenas.

A Local Love Retrospective

Sampling Oakland, 2006

Yerba Buena Center for the Arts

Contact: Rene DeGuzman, 415.321.1307

Produced an hour long historical video montage with clips ranging from silent movies of Oakland from the 1920s and 1930s, newsreel footage from the 1950s, plus cult highlights of the 1960s and 1970s. Part of a group exhibit featuring a selection of curators from some of Oakland's most noteworthy and active new artist-run spaces.

[Untitled]

Black Panther Rank and File, 2006

Yerba Buena Center for the Arts

Contact: Adriane Lee, 415.321.1307

Produced full wall installation displaying arial photography and applied graphics illustrating the movement of the Black Panther Party throughout Oakland during their most influential period. Part of a group show with historical artifacts and new works created in honor of the Panthers revolutionary legacy.

Smell Supplement to the Providence Public Library

2004

Providence Public Library

Budget: \$6,000

A collection of two fourteen volume scratch and sniff books, documenting the smells that patrons of the Providence Public Library System deemed to be 'important.' Both sets are part of the permanent collection of the Library and are available to be checked out by Library patrons. Participants nominated smells for inclusion based on emotional importance. These smells descriptions were then sent to a 'flavor and fragrance chemist' who worked with the participants to perfect the smells before inclusion as a scratch and sniff plate in the books.

Screenland Radio

Fee Schedule /// **Culver City – IndieCade**

RFP Temporary Art Installation

Submitted by Nonchalance: Jeff Hull, Sara Thatcher, and Uriah Findley

Item	QTY	Cost per	Total
1 watt Radio Transmitter and Antenna	1	\$500.00	\$500.00
Miniature Video Screen/DVD player	1	\$200.00	\$200.00
Project website	1	\$400.00	\$400.00
Travel SF-LA	2	\$250.00	\$500.00
Voice Talent	3	\$150.00	\$450.00
Printing (guides)	1000	\$0.65	\$650.00
Printing (interactive cards)	500	\$0.45	\$225.00
Mp3 Player	1	\$70.00	\$70.00
Installation supplies (mounting supplies, plaques, pipes, electrical box, etc.	1	\$600.00	\$600.00
Audio editing	8	\$75.00	\$600.00
Scouting Radios for loan in-kind	12	\$25.00	\$300.00
Total			\$4,495.00

Screenland Radio

Image List /// Culver City – IndieCade

RFP Temporary Art Installation

Submitted by Nonchalance: Jeff Hull, Sara Thacher, and Uriah Findley

Contact: sara@nonchalance.com // 408.646.3148

Concept Images:

DC_Way-Finding.JPG

Participants will chart a unique path through downtown Culver City by tuning into a low-power FM broadcast. Participants may choose to borrow portable radios or use their own.

DC_Minature-Theater.tif

Along their explorations, participants may find a miniature theater façade after passing by the real one on the previous block. Their interactions with the content on the marquee of the small and 'real' theaters will help them discover more details about the narrative on the radio.

DC_Uilities-Video.JPG

Participants will be guided to what, to the casual passer-by appears to be merely some service pipe work. On closer inspection, they will find a small video that furthers the narrative intrigue from the radio broadcast.

Portfolio work (previous projects):

01_Jejune-Induction.jpg

The offices of the fictional Jejune Institute are located in a small office on the 16th floor of a downtown San Francisco highrise. Upon entering, an automated voice speaks to visitors instructing them to take a seat in the lounge chair. Surrounded by a floor-to-ceiling installation of 1970's pseudo-science paraphernalia including crystals, self help books, oscilloscopes and hypnotic lights, they are treated to a video presentation on the origins of the verisimilar institution.

02_Video-Stills.pdf

Stills from the video presentation at the Jejune Institute.

03_Form.jpg

At the end of the video presentation in the Jejune Institute, visitors are instructed to remove a form and pencil from a drawer in the side table. This form guides them through a constellation of activities that encourage a deep exploration of the nooks, crannies, and hidden spaces in San Francisco's Financial District and Chinatown.

04_Balcony.jpg

During their exploration, guided by the form, participants are directed to a local shop where they acquire an envelope. At a location farther along the path, they can use the contents of the envelope to frame their view from a specific spot. The text on the card provides a 'hidden' narrative for their new perspective.

05_Radio.jpg

In a park in the Mission Dolores neighborhood of San Francisco, participants can tune in to a hyper-local low power (FCC approved) pirate radio broadcast available only within the confines of the park. Special portable radios are available for loan from nearby businesses. Using these, players can tune into the FM broadcast through which they are introduced to a different aspect of the narrative and a new set of characters. In tandem with a map (also available from local businesses, these voices suggest other paths in the neighborhood leading towards further interactions and discovery.







UNFAIR

a temporary art installation proposal
for Culver City & the 2010 Indicade Festival

Nathalie Pozzi, architect
Eric Zimmerman, game designer

June 23, 2010

Contact: Eric Zimmerman, +1 917 554 0214, e@ericzimmerman.com

UNFAIR

Conceived specifically for the Indicade Festival, UNFAIR is a work of public art that is also a game. It is designed to be played by children and adults, support dedicated and casual interaction, and serve as an intriguing visual system for Culver City passersby that integrates playfully into its environment.

UNFAIR takes the form of a series of signs adhered flat to the sidewalk in the pedestrian plaza behind the Culver Hotel. These signs contain simple arrows pointing in multiple directions, enigmatic and stylish icons that evoke computer technology and digital information, as well as the “play button” signifier of video games.

However, these visual signs are more than colorful decorations underfoot. They also define the space of a highly social and strategic game. Each arrow in a sign points directly to another sign – sometimes a few steps away, sometimes much farther - and so the arrows demarcate, through invisible lines of sight, an interconnected web of possible game moves.

A central sidewalk-mounted sign will contain the game rules. In UNFAIR, one player is pitted against several others. Once they take their starting positions in the game space, each side alternates moving one player along the arrows. The goal of the many players is to surround the single player. The goal of the single player is to intersect with individual members of the many three times, sending an opponent back to a starting position each time. The game will be simple and intuitive enough to played by any passersby.

Inspired by classic asymmetrical games like Fox and Hounds, UNFAIR is immediately playable, yet contains rich social interaction as players coordinate their moves together and gradually come to know the invisible labyrinth of the game space.

Located at the heart of Indicade, UNFAIR will provide a social pastime and playful spectacle throughout the festival. As a game designed for public space, UNFAIR is a whimsical intervention into Culver City’s cultural life. And as a translation of digital play into physical space, it will enhance and amplify the spirit of play that comes alive in the city during the Indicade Festival.

Budget & Schedule

Preliminary schedule

August 1-15

playtesting in remote location
Culver City site research and planning
materials design finalized

August 16-31

final playtesting and site design
materials sourcing and initial manufacturing

September 1-15

materials manufacturing & shipping to Culver City
final installation planning

September 16-30

installation in Culver City prior to Indiecade

Budget

Arrow signage printing costs (30-45 units)	\$1,560
Rules signage printing costs	\$120
Packing/shipping of elements	\$50
Rules postcard printing (for site)	\$200
Artists' travel from NYC to Culver City for installation	\$900
Artists' accommodations in Culver City	\$1200
Outside labor for maintenance and dismantling	\$400
TOTAL	\$4430.00

Image List

Images of UNFAIR

1: Artist Rendering – site view

This image shows a rendering of the installation in the pedestrian plaza behind the Culver Hotel.

2: Artist Rendering – project plan

This image gives an idea of how the project's signage will be scattered throughout the project location, inviting investigation and participation by the public.

Please note: The final design, layout and location of the installation is flexible and can accommodate the needs of Culver City and the Indiecade Festival.

Images of Previous Work

UNFAIR continues a tradition of award-winning collaboration between Nathalie Pozzi and Eric Zimmerman in the construction of large-scale physical game installations.

3 – 4: Sixteen Tons

mixed media, 15' circle

A game for four players about debt bondage and forced labor, featuring heavy steel pipe as game pieces. Installed in the Kai Lin Arts Gallery, Atlanta Georgia. Commissioned by the Art History of Games Conference, February 2010.

5 - 6: Cross My Heart + Hope to Die

mixed media, approximately 40'x40'x20' high

A game for nine players based on the myth of the Minotaur and featuring a full-sized labyrinth. Created for the Come Out & Play Festival, New York City, June 2010, where it was given the Jury Special Award for overall excellence.

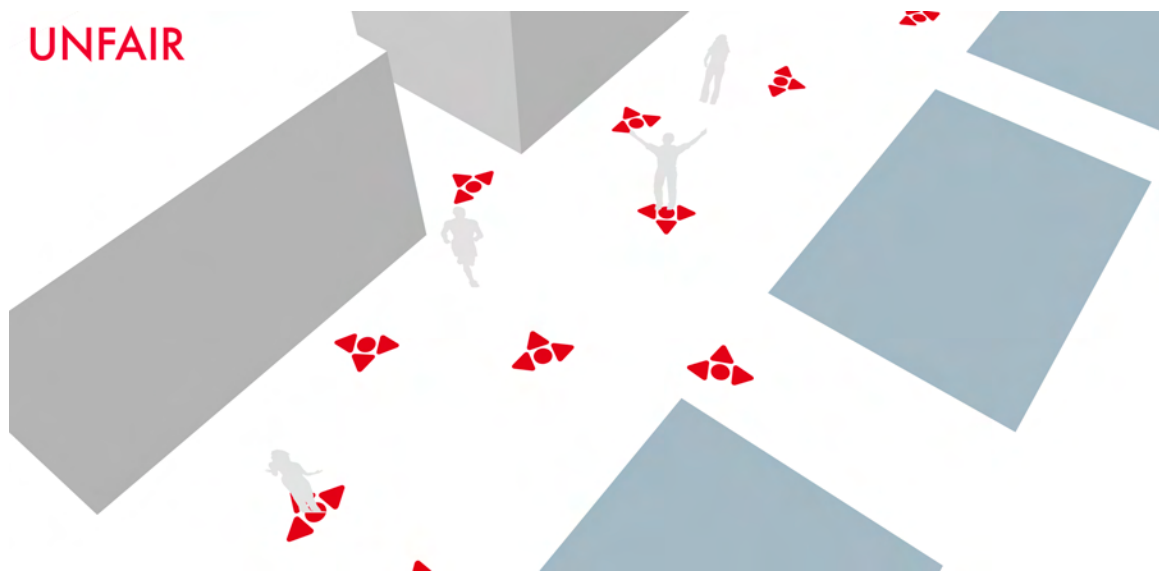
I: UNFAIR

Artists Rendering – Site View



2: UNFAIR

Artists Rendering – Plan View



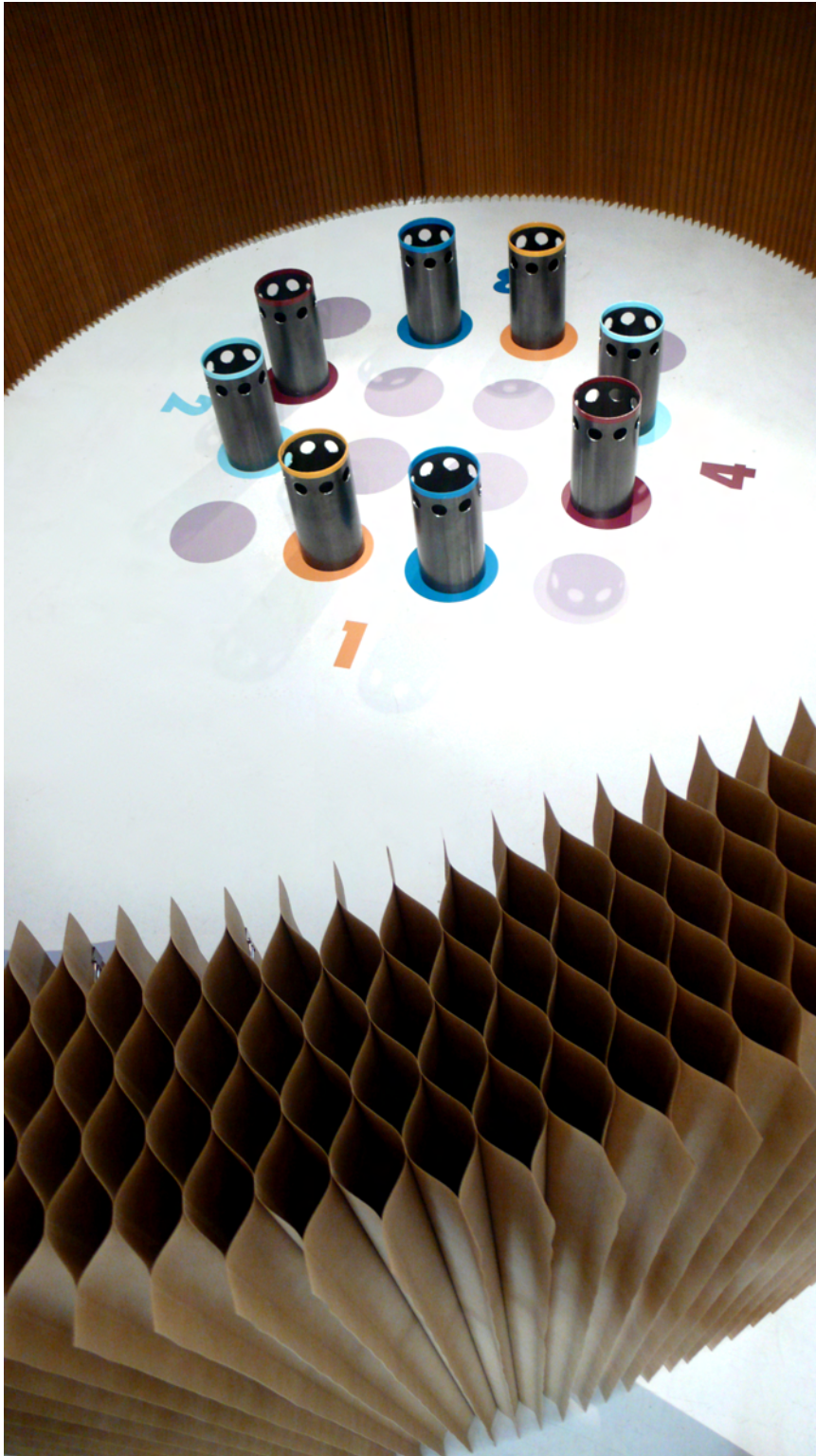
3: Previous Work

Sixteen Tons



4: Previous Work

Sixteen Tons



5: Previous Work
Sixteen Tons



6: Previous Work
Sixteen Tons



SUMMARY Curriculum Vita

Eric Zimmerman

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Current & Recent Projects

PLAY, *short film, released 2010*

Funded by ITVS and created in collaboration with director David Kaplan, PLAY is an 18-minute narrative film set in a future where the line between reality and games has become blurred.

Sixteen Tons, *physical game installation, 2010*

Created with architect Nathalie Pozzi, Sixteen Tons is a gallery game about debt bondage and strategic manipulation where four players move heavy steel pipes. Exhibited in Atlanta & NYC.

BackChatter, *Twitter game, 2009-10*

A conference game that uses Twitter as the technical platform and social space for a game about linguistic trendspotting, created as part of experimental game design collective Local No.12.

Facebook games, *various, (upcoming 2010)*

Playing the role of Lead Designer on a series of Facebook games that make use of social networking, multiplayer interaction, virtual economies, and innovative gameplay for a broad audience. Working in collaboration with Naomi Clark & Fresh Planet in NYC.

CROSS MY HEART + HOPE TO DIE *physical game installation (upcoming 2010)*

Created with architect Nathalie Pozzi, a physical game installation for the Come Out & Play Festival 2010 on the theme of the Minotaur, featuring a life-sized maze.

May 1968, *independent PC game (upcoming, 2010)*

A narrative and strategic game that explores the Paris 1968 uprisings, created as part of the experimental game collective The Leisure Society.

Waking Up, *independent PC game (upcoming, 2010)*

Experimental game that uses a dream about a butterfly as the basis for a constantly changing set of game rules, created with game developer Joshua DeBonis.

Leela, *PS3 / XBOX 360 / Nintendo DS game (upcoming 2011)*

Playing role of Lead Designer on cross-platform console game about spirituality and meditation, created in collaboration with Curious Pictures in NYC.

Senate Memorial S.I.M., *large-scale museum game, (upcoming 2011)*

Working with NYC-based multidisciplinary design studio Pentagram on game for a life-sized US Senate memorial museum. Visitors role-play senators from historical periods.

Game Industry Experience

Independent game designer and artist: *ongoing*

Created a variety of games on and off the computer for galleries, the internet, conferences, and paper publication. Highlights include SiSSYFiGHT 2000, a groundbreaking online social game about little girls on a playground, and recent collaborations with architect Nathalie Pozzi on physical games for art contexts.

Industry & academic consultant, *ongoing*

Developed game-related curricula for New York University, University of the Arts in Philadelphia, Parsons School of Design, Long Island University, and Savannah College of Art & Design. Developed content and strategies for PBS, Word.com, Fotolog.com, Curious Pictures, Worldwide Biggies, and others.

Gamelab: *2000-2009, Co-Founder and Chief Design Officer*

Founded and ran award-winning New York City-based game development studio that grew to 30 staff. Gamelab created online games for entertainment and education, for both children and adults. Highlights include Gamestar Mechanic, an online community that lets kids create games, funded by the MacArthur Foundation's first game-related grant; Diner Dash, a commercial hit that helped invent the category of "casual games," and dozens of other titles. Publishers and partners included LEGO, PBS, MTV, VH-1, HBO, Microsoft, Yahoo!, AOL, Nickelodeon, Disney, Leapfrog, Mattel, among many others.

Flat: *1997-1999, Co-Founder and Principal*

Founded multidisciplinary design company that created games, websites, and print projects. Clients included Microsoft, Citibank, Addison Wesley Longman, and Cartoon Network.

R/GA Interactive: *1994 – 1997, Senior Game Designer*

Led design on projects at renowned NYC-based digital design studio. Games included PC titles Gearheads and The Robot Club.

Teaching and Speaking

Adjunct University Instructor: *1994-ongoing*

For more than 15 years, taught numerous courses in game design, interactive narrative design, game production, graduate design thesis, and related subjects at MIT's Comparative Media Studies Program, NYU's Game Center & Interactive Telecommunications Program, Parsons the New School for Design's Communications Design and Technology Program; and the School of Visual Arts' Designer as Author Program.

Workshops and seminars, *1997-ongoing*

Dozens of daylong to weeklong workshops on game design and related topics conducted at universities and art schools around the world, including Beijing, Tokyo, Helsinki, and Lisbon. Numerous design seminars with working professionals at conferences, as well as workshops with staff at game companies, toy companies, and advertising agencies.

Lectures and talks, *1997-ongoing*

Scores of lectures, panels, and keynotes at major academic and game industry conferences and venues. Highlights include the inaugural keynote at the first Digital Games Research Association Conference, and regular featured talks at the Game Developers Conference.

Publications

RTR: Real-Time Research, Carnegie-Melon, 2010 (upcoming)

A book detailing a series of experimental conference research sessions about games and learning, created with prominent literacy scholars Kurt Squire and Constance Steinkhuler.

The Game Design Reader, MIT Press 2006

A companion anthology to Rules of Play, bringing together articles on game design from philosophy, anthropology, and folklore, together with essays from game creators and players, along with substantial curatorial writing with co-author with Katie Salen.

Rules of Play, MIT Press, 2004

The definitive textbook on game design, used in classrooms in the US and abroad – one of the first books to offer a general theoretical approach to the design of all games, on and off the computer, co-authored with Katie Salen.

RE:PLAY – Game Design + Game Culture, Peter Lang Press, 2003

A book that documents the RE:PLAY conference that Eric directed, which was one of the very earliest events to bring together working game designers with academics and critics; co-edited with Amy Schoulder.

Life in the Garden, Rsub Press, 2000

An interactive paper book on the theme of the Garden of Eden that creates a new story each time it is read, in collaboration with Nancy Nowacek, graphic designer.

Articles and Chapters

Dozens of publications on a variety of topics, including game design, games and learning, the game industry, and narrative game design, for books and journals both popular and academic.

Professional Affiliations

Founder and Board Member, The Institute of Play, a nonprofit exploring games and learning, creating a public school in NYC based on games and play.

Digital Advisory Board Member, Global Kids, a nonprofit that provides leadership training to students from economically disadvantaged backgrounds.

Advisory Board Member, Games for Change, a nonprofit that advocates for and creates games with a social impact agenda.

Activist, International Game Developers Association, active involvement in game industry professional organization, including founding the Educational SIG, which created whitepapers on game-related university curriculum; honored recently with an IGDA “VIP Award.”

Other: sit on numerous boards for conferences and publications, including Games and Culture journal; Games, Learning, and Society conference; The Games for Change Festival; Indicade independent games festival, Game Studies journal.

Awards & Honors

Personal honors include being named one of the New York Observers' "Power Punks," one of Interview Magazine's "30 to Watch," one of International Design Magazine's "ID 40" influential designers, and one of the Hollywood Reporter's "Digital 50" in a group that included Stephen Spielberg and Will Wright.

Game awards include Gamelab being named one of five "Rising Star" design firms by HOW Magazine; individual games have won awards from the Independent Game Festival, Games for Change Festival, ID Magazine, Art Director's Club, ARS Electronica, SIGGRAPH, as well as finalist nominations in the Webby Awards, IGDA Developers Choice Awards, and the Zeebys casual game awards.

Education

MFA in Art & Technology, 1994

Advanced Computing Center for the Arts & Design, The Ohio State University, Columbus, Ohio

BFA in Painting, 1991

The University of Pennsylvania, Philadelphia, PA

Personal Information

Pozzi Nathalie E nathalie@nakworks.com

Projects

2010
Nathalie Pozzi
Eric Zimmerman **Sixteen Tons**
Project designer • commissioned Game Installation by The Art History of Games conference
Atlanta, Georgia

2009
Nakworks **Mariko Mori Studio • Transcircle 1.1**
Project Manager • Permanent installation
Jupiter, Florida

2005
Nathalie Pozzi
Elettra Saccardi **Ayokoe**
Feasibility project • Nuns' quarters and chapel
"Piccole Suore della Sacra Famiglia", Lomé, Togo

2004 - present
Nathalie Pozzi
Koji Hashimoto
Aya Nakamura **Sonveulla House**
Restoration and new addition • Eighteenth century rural house and hayloft
Sonveulla, Cogne, Italy

Employment

2007 - 2009
StudioHowe **Sag Harbor House** • Design and construction drawings • Water front house, Sag Harbor, NY
Amagansett, New York **East Hampton Bee House** • Design and construction drawings • East Hampton, NY

2005 - 2007
Caliworks **Water Mill Houses** • Design and construction management, NY
Bridgehampton, New York **Sag Harbor House** • Renovation design and management, NY
East Hampton House • Renovation and new addition design, NY

2003 - 2005
Studio Rosset e Associati **Montfleury Castle** • Design • Gallery and offices, Aosta, Italy
Aosta, Italy **Issogne Castle** • Design • Bookshop, Issogne, Italy
Fortress of Bard • Prize winner • International competition for museum design, Bard, Italy

2002-2003
Vesa Honkonen Architects **Souru Iron Mill Museum** • Video editing • Museum opening
Helsinki, Finland **Sound and Voices** • Video editing • Architect's exhibition at the National Public Art Council Gallery of
Stockholm, Sweden

2001
Architectural Office **Bird Cage** • Construction documentation and management • Architectural installation • Triennial of
Contemporary Art of Yokohama, Japan
Casagrande & Rintala **1/2001** • Design development • Architectural installation • Biennale d'Arte Contemporanea di Firenze,
Helsinki, Finland Italy

2000
Bureau Régional pour **"Enquête toponymique valdôtaine"**
l'Ethnologie et la Linguistique Data entry • Toponimical survey of rural Alpine territory
Aosta, Italy

Exhibitions

2003 Museum of Finnish Architecture Helsinki, Finland	"The New Sauna" Collective exhibition of contemporary saunas Wood Program, Helsinki University of Technology
1999 4th International Festival of Architecture in Video Florence, Italy	"Home" Video, colour, 24 min. Chronicles of an Alpine house

Academic work and Teaching

2002-2003 - 1 semester École Française Jules Vernes Helsinki, Finland	"Bemböle" Design and implementation Audio-visual course for elementary school students based on classic Finnish folk story
2002 University IUAV of Venice Venice, Italy	"Casagrande & Rintala" Organization and management • Department of Architectural Design Lecture
2000 – 3 weeks University of Aleppo Faculty of Architecture Aleppo, Syria	Conservation of historical quarters of Al-Azizieh Compiled survey • Conference Neoclassical buildings constructed in Aleppo during the French Mandate

Published Articles

Performative Space. The loose boundary of architecture Rebecca Jones and Nathalie Pozzi, Epifanio 11, 2009, Estonia
Casagrande & Rintala: l'architecture qui sème le désordre Parpaings, architecture art paysage, #31, Editions Jean Michel Place, 2002, France
Bird Hangar Arch'it, digital magazine of architecture, www.architettura.it, November 2001, Italy

Qualifications

2002-2003 Helsinki University of Technology Helsinki, Finland	Wood Program • Grant recipient Postgraduate studies Sponsor: Università Cattolica del Sacro Cuore, Milan
2 July 2001 Venice, Italy	Licenced Architect State Exam
1994-2001 University IUAV of Venice Venice, Italy	Master of Architecture Summa cum laude Final project: Mobile Dairy
1999 Royal Institute of Technology Stockholm, Sweden	International Workshop Small Cities Urban landscape workshop taught by Peter Bear (AA, London)
1998-1999 Royal Institute of Technology Stockholm, Sweden	Socrates - Erasmus Program • Grant recipient Architecture study, exchange program