

Mollie Flanagan

Viewpoints and Climate Change

Make Art Grant_MAG_FY26_c1

Mollie Flanagan

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Application Form

Guidelines and Template Forms

Quick links to required templates and helpful resources.

Resources:

- Make Art Grant Guidelines (PDF) - For reference.
- Evaluation Criteria (PDF) - For reference.
- Application Checklist (PDF) - For reference.

Templates:

- Project Plan Template (Excel) - Required.
- Budget Template (Excel) - Required.
- Work Sample List Template (Word) - Required.

Info for RISCA Staff: Eligibility Checklist

Eligibility Checklist*

Select all that apply, see grant guidelines for definitions:

I am a legal resident of the United States.

I have lived in Rhode Island for more than one year as of the date of this application.

I am over 18 years of age.

I am not currently enrolled in an arts degree seeking program or attending high school full time.

This is not a project of a nonprofit or organization.

This project is not receiving direct funding from another RISCA grant.

This organization is not applying for another RISCA grant at the same deadline.

This project is not receiving direct funding from organization receiving RISCA GOSO funding.

I am a practicing artist.

I am not currently receiving a RISCA General Operating Support for Artists grant.

All RISCA funded activity is taking place within the state of Rhode Island.

I am not a RISCA staff or council member, or immediate family of a RISCA staff or council member.

I will accept partial funding.*

If my application is not selected for full funding, I will accept partial funding. The minimum award will be 50% of the request or \$1,000, whichever is higher. Note: the answer to this question is NOT seen by the panel and does not impact your score.

YES

Info for the Panel: LOGISTICS

Preferred Name

Erika Mustermann

Pronouns

What this is and why it matters: <https://www.glsen.org/activity/pronouns-guide-glsen>.

she/her

Project Name*

Please provide a two to five word title of your project.

Viewpoints and Climate Change

Project Summary*

Describe your project in no more than three sentences. This summary description will be used in public records, so use language that clearly explains the project.

Erika Mustermann, Maria dela Cruz and Aam Aadmi will work toward creation of a new, site-specific performance piece. They will spend time together developing work and experimenting using Viewpoints. The artists will work around a theme of climate change and flooding, with the long-term plan being to perform this piece at Salty Brine Beach in Rhode Island. Over 4 months in the summer, the three artists will create a framework for the performance and an outline of the script.

Amount Requested*

Amount requested cannot exceed \$5,000. Numerals only. Round to the nearest dollar, between \$500 and \$5,000.

\$3,850.00

When will this project take place? *

Note this project must take place within the RISCA fiscal year July 1 – June 30.

Project Start Date:*

07/15/2025

Project End Date:*

10/31/2025

Artists / Other People Involved

Are other artists or people involved in this project? If yes, please list them with a one sentence explanation of their role(s).

Maria dela Cruz and Aam Aadmi, co-creators and performers.

UPLOAD: Project Plan (saved as PDF).*

Provide a project plan for your project using the RISCA template.

- Download the **RISCA CEPG/MAG Project Plan template** using the link located at the top of this application under Guidelines and Forms.
- Show all the major steps involved in accomplishing your project including when they are happening and who is doing them. Depending on your project, your plan might span one month or several months.
- Once the RISCA CEPG/MAG Project Plan is completed, save in PDF format. Then click below to upload and attach the project plan to your application.

Mustermann_Project Plan.pdf

Metrics for Success (check all that apply)*

What metrics for success will be measured? What are the goals of this project, and what will you be measuring? Please select all that apply, note that your project should NOT have all of these as goals.

Learning about a material or technique
Experimentation

Other # 1 (if applicable)

Briefly list what you plan to measure.

Other # 2 (if applicable)

Briefly list what you plan to measure.

I understand and agree that RISCA funds will not be used for:*

- Capital improvement projects, like the construction or renovation of buildings or major permanent equipment purchases.
- Addressing, eliminating, or reducing existing debt or for contributions to an endowment fund. Development or fundraising, such as social events or benefits or any fundraising expenses.
- Entertainment and hospitality, including expenses for activities such as receptions, parties, galas, etc. Specific costs that have a core programmatic purpose and are included in your budget may be allowable.

- Prizes and awards for an event, person, and/or organization. Regranting the funds to other artists or organizations through an application or award process.
- Activities that are associated with a graduate or undergraduate degree program or for which academic credit is received.
- Applications for projects that proselytize or promote religious activities, or which take place as part of a religious service.
- Programming, performances, and exhibitions unavailable and/or inaccessible to the public. This includes programming that occurs in a space that does not comply with the Americans with Disabilities Act.
- Expenses incurred or activity happening outside of the award period.

YES

UPLOAD: Project Budget (saved as PDF).*

All applications must include their Project Budget using the official RISCA template.

- Download the **RISCA CEPG/MAG Budget Template** using the link located at the top of this application under Guidelines and Forms.
- Please use the notes section in the budget form to explain your project income and expenses related to this project. Be specific about hourly or daily rates for artists and other key members involved. Project income must equal project expenses. For help completing the budget, [check out this video](#).
- Once the project budget form is completed, save in either Excel or PDF format. Then click below to upload and attach the project budget to your application.

Mustermann_Budget.pdf

Info for the Panel: ARTISTIC VIBRANCY & IMPACT

Describe how this project builds on or expands your existing art practice.*

This will be the second collaboration the three of us have undertaken together, coming from three different disciplines: production design and stage management, theater, and contemporary dance. We will be building on initial experiments using Viewpoints as a performance and creation process that bridges our disciplines, spending time deepening our collaboration and increase our artistic skills. While all three of us have been focused on new work, this method of devising expands how we create new work and enables us to create a process that can more easily incorporate additional artists. We are artists driven by pressing social and cultural issues, and focusing on an aspect of climate change that is intensely local allows us to more directly connect our abstract ideas and art making to where we are creating and performing. We are building on our individual and collaborative practices, focusing on process and connection to our geographic community.

UPLOAD: bio/resume/cv of artist(s) involved (saved as PDF).*

If there is more than one artist involved, combine the bio, resume or cv from each artist into one single PDF before uploading.

MAG sample bios.pdf

UPLOAD: artist statement*

If there is more than one artist involved, combine the artist statement from each artist into one single PDF before uploading. If the artists have a shared artist statement, use that.

Mustermann_Artist Statements.pdf

LINK: Artist website, if available.

LINK: Artist social media, if available.

LINK: Creative Ground profile, if available.

UPLOAD: Work Samples List (saved as PDF).*

Please describe each piece of art, including the title, year, medium, any additional technical details, and 1-3 sentences of context about the piece and how it is meant to be experienced.

LINK: Documentation of 3-5 pieces of art*

Please share documentation of 3-5 pieces of art showing the artist(s) involved in the project have experience relevant to this project.

- This may include images, video, audio, and/or writing. Pieces of art include, but are not limited to: a short film; a graphic novel; a dance; a painting; a piece of jewelry; a song; a sculpture; a performance in a public place; a poem; a class/lesson/workshop you taught or work of your students; or a quilt.
- You may submit a maximum of: 10 images; and 10 minutes of video; and 10 minutes of audio; and up to 20 pages of writing.
- Note: All files must be in a Google Drive folder, open to everyone with the link or link and password.

Password to Google Drive folder, if necessary.

If you do not want to make Google Drive folder password protected, open the folder in Google Drive. In the top right corner, click "Share". Click "Get shareable link" in the top right of the "Share with others" box. To choose whether a person can view, comment, or edit the file, click the Down arrow next to "Anyone with the link."

Info for RISCA Staff: CONGRESSIONAL DISTRICT

U.S. Representative District (Select 1 or 2)*

To look up your congressional district:

- Visit the United States House of Representatives Find Your Representative page: <https://www.house.gov/representatives/find-your-representative>
- Enter your zip code. If necessary, enter your street address.

- Select the district below, it will be either 1st Congressional district or 2nd Congressional district of Rhode Island. Choices 12

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Assurances

The applicant agrees to abide by all the General Terms and Conditions and Assurances as outlined at <http://www.arts.ri.gov/legal>, and has reviewed this information prior to submitting this application. By submitting your application you are agreeing to abide by all of these federal and state terms and conditions if you receive support from RISCA. The applicant understands that all grant applications are considered on a competitive basis. No applicant is guaranteed funding at any level, even if all basic criteria have been met. Prior funding does not guarantee support in current or future years. The applicant understands that all RISCA grant award programs are contingent upon the availability of funds from the General Assembly of the State of Rhode Island and the National Endowment for the Arts, a federal agency.

The applicant will assure that it and any organization assisted by it will comply with Titles I - IV of the Americans with Disabilities Act of 1990 (PL 101-336), as amended, Title VI and VII of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq., PL 88-352) as amended, Sections 503 & 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794), Equal Employment Opportunity Act of 1972 (PL 92-261), Rhode Island Executive Order #19, 1977, and where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.), to the end that no person in the United States shall, on the grounds of race, color, religion, sex, age, national origin, handicap, or sexual orientation, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any program or activity for which the applicant received financial assistance from the Council.

It is understood by the applicant and the Rhode Island State Council on the Arts (RISCA) that RISCA reserves the right to use any text, photographs, audio, or video submitted as part of this application for limited non-commercial educational or promotional use in publications or other media produced, used or contracted by RISCA including, but not limited to: brochures, invitations, newsletters, postcards, websites, etc.

Certification*

The applicant certifies that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of their knowledge, and that the applicant is an eligible individual as specified in the guidelines. The applicant agrees to all above conditions.

YES

Signature*

Enter your full name.

Erika Mustermann

Today's Date.*

02/07/2025

File Attachment Summary

Applicant File Uploads

- Mustermann_Project Plan.pdf
- Mustermann_Budget.pdf
- MAG sample bios.pdf
- Mustermann_Artist Statements.pdf

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RISCA Artist (CEPG/MAG) Budget Form

Erika Mustermann

Viewpoints and Climate Change

Your budget must be balanced. Total project income = total project expenses.

INCOME	Cash Income	List sources and amounts of income. Mark confirmed items with an asterisk (*)
RISCA Request Amount	3,850	
Earned Revenue (admission, sales, tuition, fees, etc)	0	
Contributed Revenue (grants, donations, sponsorships, etc.)	0	
Total Cash Income	\$3,850	

EXPENSES	Cash Expenses	Budget notes: Briefly explain your numbers.
Eligible Expenses (RISCA funds can <u>only</u> be applied to these expenses)		
A. Payment to applicant	\$1,200	3 hours of rehearsal and one hour of solo work per week for 12 weeks. Total 48 hours, at \$25/hour
B. Outside Administrative Fees		
C. Outside Artistic Fees	\$2,400	collaborator stipends for Maria dela Cruz and Aam Aadmi, for 48 hours each of work at \$25/hour.
D. Outside Technical/Production Fees		
E. Advertising/PR/Marketing		
F. In-state Travel/Transportation; Food & Beverage		
G. Space Rental/Utilities		
H. Materials and Supplies/Equipment Rental	\$250	planning and rehearsal supplies, like: large paper, sharpies, costumes, props.
J. Insurance		
K. Taxes		
I. Other Eligible Expenses (Please specify.)		
Total Ineligible Expenses (See guidelines for more information.)		

Total Cash Expense

\$3,850

Project budget is in balance!

Erika Mustermann

Erika is a Rhode Island based production designer, with a focus on creation of new live performance. Erika started her career in New York as a scenic and lighting designer and stage manager for theater, dance, and opera. She soon found a love for new work, and now spends much of her time designing and/or stage managing the first full productions of new plays, dances, and operas. Selected work includes: Wreckage at Empty Fire Theater Company; Skin Lines by EMETAZdance; The Ghost of Kris Sanislaus, devised by Megan Johnson, Chelsea Perez, and David Tomas; and Monksense at Forest Hills Theater. Originally from Northern California, Erika has an MFA from NYU's Tisch School of the Arts in design for stage and film.

Maria dela Cruz

Maria is a performing and teaching artist. Pedagogically rooted in physical theater, clown, and bouffon, suzuki, butoh, and viewpoints. They studied Theater at UC Berkeley, trained at Dell Arte International, and are a company member of Pomp Theater. They have performed with Cutting Ball, Custom Made, foolsFury, Ragged Wing Ensemble, Liar Liar Theater, PACE Gallery in Menlo Park, and won Best of the Boston Fringe in 2013 and 2022 for collaboratively created shows. In 2022 they were awarded an excellence in theater award by the SF Bay Area Theatre Critics Circle. Maria is a recent New England transplant, and is enjoying experiencing the turning of the seasons after many years in the San Francisco area.

Aam Aadmi

Aam began his formal dance training at Betty Francis's Dance Inn at age 9. In addition to tap, Jackson studied Jazz, Contemporary, Hip Hop, Ballet, and Modern dance. In 2011, he joined Boston Dance Company under the leadership of Sean C. Pantaloni. In 2016, he cofounded DANCE:PANTS. In addition to creating new work and performing with DANCE:PANTS, Aam has performed with EMETAZdance, NohNoh Dance Theater, and SoundSculpture Dance. He also teaches beginning tap classes at Tip Toes Dance Academy.

Maria dela Cruz

I am a theatre artist; director, actor, and educator.

My vision is to engage audience and performers in a vivid journey that explores all aspects of our human condition. I am particularly interested in the juxtaposition of what makes us beautiful, loving and nurturing against what makes us ugly, spiteful and greedy. What causes our fear, pain, anger? What inspires our joy, love, imagination? I desire to deepen our understanding of how we move through the world by never shying away from the depth of how dark and cruel we can be, as well as shining a light on how courageous and generous.

I am a theatre artist whose past and current practice encompasses many forms; traditional theatre, devised collaborations, mixed discipline, and opera. After 35 years as a performer, I've shifted my focus to directing. I have been developing concepts and projects that express my aesthetics and passions. My imaginings come from the text. I remain faithful and loyal to the writer and their intent. As director I specify, distill, and score rhythmically and emotionally the story for the audience. What do I want for them? What do I want from them? Everything I do is ultimately for the listener, the watcher, the audience.

My mission is to use my experience and expertise to engage with fellow artists in an unending discovery of possibility. To engage each artist in an individual way to inspire them. To tell visceral stories with creativity and ingenuity. To infuse all my work with beauty and surprise. I am committed to doing the work of theatre with courage and passion. I approach each project with enthusiasm, generosity, and integrity. My greatest desire is to encourage every artist I work with towards a greater potential, so that together we can tell extraordinary tales.

Aam Aadmi

I am a dancer, choreographer, educator, scholar, and advocate. Each of these roles is critical to my artistic identity. I am inspired by the democratic nature of jazz music, a uniquely American art form of the African Diaspora, and center its culture, history, and structures in my work. I value stylization, individuality, and humanity in jazz dance, honoring the roots and fruits of jazz in the classroom, in the studio, and on stage.

I mine the riff, embrace the shed, cultivate the groove, and seek the pocket. My willingness to be rhythmic, weighted, and vernacular is purposely perpendicular to the predisposition of valuing modern and contemporary dance over other forms. I am intrigued by topics that are often relegated to the margins of history and criticism. My research interests center on an investment in process before product, providing language and context for the ineffable, and investigating the past as prologue to future trends in dance. My scholarship purposely and strategically informs my choreography and pedagogy. I have great interest in upsetting traditional hierarchies in dance on the stage and the page.

Each creative project I undertake involves a three-pronged approach to inquiry - pedagogy, choreography, and research – simultaneously exploring the topic in the classroom, while creating original work for the stage, and investigating it through the written word. My role is as the conduit to learning, not the container of knowledge. The virtuosic jazz dancer must

improvise and collaborate, always leaving room for her co-signers; embracing harmony and dissonance, in pursuit of agency.”

Erika Mustermann

Integral to performance is the question of how meaning is constructed from the memory of an ephemeral event. A witness to the work gains knowledge that is different from what I learn as the practitioner. The two perspectives together form the fullest reading of the work, and neither should be privileged over the other. Without an object to revisit, the understanding of the work transforms over time for both the maker and viewer, as it is recalled in memory and retellings.

I am committed to a practice where I cannot avoid knowing the impact of my actions, and where an exchange between people is of primary value. It is a practice that remains anchored in the here and now, keeping me grounded in the limits of my body and the reality of time, reminding me always that nothing remains.