Exemplary example of a grant application

Art Grant applications need to show exactly what you intend to create with the money granted. Vague concepts or ideas are not enough - KAC needs to know the ins-and-outs of your project so we know the money will be well utilised and Bring Forth the Goods.

Below is an exemplary example of an Art Grant. It shows the level of detail and information we require to make an informed decision about whether or not to fund your art! This application clearly outlines the *what, how, when, and how much $s*, as well as demonstrating the thought processes and effort behind the piece - photos and budget are essential (the artist even provided updates as the project progressed)! All answers were thoughtfully detailed and contained just the right amount of Art Waffle to peak our interest. The artist had considered the environmental impact, logistics and limitations. All in all, KAC knew exactly what we were getting, and the artist delivered.

If you need help with your application, please contact us at ArtGrants@Kiwiburn.com. We will also be hosting an Info Evening online in July for anyone considering applying!

Please note that the form has changed slightly this year, although most of the questions remain the same. The artist's personal information has been removed, but otherwise the form is exactly as submitted!

Project Title
Sunrise Amplifier (2023)

Grant Type
Large (2023)

Amount Requested
$2,000.00

Project Budget (Total)
$6,000.00

Previous Grants?
No! This is my first go (woop!)

Project Description
SEE ATTACHMENTS FOR PICTURES OF PARTIAL SCALE MODEL, SOME FULL SIZE BITS I'VE ALREADY MADE, AND CAD SINCE IT'S A LITTLE BIT HARD TO EXPLAIN BUT HERE GOES A large sculpture (total footprint approx. 5m at widest, ~10m long including guy ropes, 2.5m high at highest). Circular ribs will be cut from plywood spaced every 0.5m and growing in radius (slowly at first then exponentially) for a total of 11 rings (5m span). Each rib will have the appearance of being a quarter buried into the ground. The smallest rib should be big enough to crawl through meaning participants can be inside or outside (trying to follow the principle of building an art place rather than just an art piece). The largest few ribs will be box sections with 50x50mm lumber for stiffness. Between each pair of circular ribs will be 17 1mm thick semi-rigid clear PVC triangular panels covered in iridescent 1 way mirror window film. The overall effect will be like an exponential shaped wind-sock semi buried into the ground where the 'skin'/panels shift colour depending on viewing angle, time of day, or lighting at night. Structurally I plan on having the ribs connected by 3 plywood struts per section with guy

ropes running lengthwise through 17 points on each ring and attached to 4 anchors at each end of the sculpture (rough CAD placement in attached pictures). The triangular iridescent PVC panels are loosely clipped to these guy ropes so they can flap in the breeze and not entirely catch the wind. For night I plan on having just 2 simple strips of LEDs along the length of the piece - one for each side where the ribs “enter” the ground kind of like a runway. The evening lighting is just a minor part of this project as I wanted something that would be as striking and enticing in the day as it is at night. My intention is to orient the piece such that the wider part faces sunrise and the narrow part faces sunset (hence the name sunrise amplifier). I reckon an ideal place would be that triangular patch on the eastern(?) entrance to the temple paddock - between where the Sensory Dispensary and Paradox were in 2021. The way the film on the PVC panels works is that when light reflects relative to the viewer, the panel will become an orangey mirror, when light transmits to the viewer it’s more of a transparent blue pane. With this sunrise/sunset orientation concept I think it would be quite beautiful that the piece will be a complete opposite at dawn/dusk and throughout the day it will always be changing.

Materials and Cost?
It’s still relatively early days but here is an indicative list of materials for a budget estimate (of which I'm only requesting a portion in this grant). In terms of transport I plan on hiring a big van and/or trailer to haul it all down to the site (since I'll be taking a lot of my own stuff I haven't included these costs in the estimate yet). *[applicant included a link to Google Sheets, info pasted below]*

Cost Estimate / Budget				
Item	**Unit cost (est.)**	**Quantity**	**Cost (est.)**	**Notes / Links**
Ribs				
Plywood - 12mm poplar core okoume veneer panel 2400x1200mm	$47.00	10.00	$470.00	Already purchased (demolition traders)
Lumber - 50x50mm - per metre	$6.35	20.00	$127.00	https://www.bunnings.co.nz/50-x-50mm-radiata-prem-h3-2-gr-gauged_p0247947
Oil based Primer - White (4L)	$115.00	2.00	$230.00	https://www.bunnings.co.nz/dulux-4l-1-step-oil-based-primer-sealer-undercoat_p8915287
Acrylic Top Coat - White (10L)	$119.00	1.00	$119.00	
Panels				
1mm Clear Rigid PVC sheet - 2440x1220mm	$55.61	6.00	$333.66	https://cambrianplastics.co.nz/product/clear-pvc-rigidstandard-sheets/
Panel machining cost - per hour	$70.00	13.00	$910.00	Estimated based on first sample from cambrian plastics
Iridescent Window Film - 900mm width - per 5m	$77.94	5.00	$389.70	Already purchased (aliexpress)

Lighting				
WS2812b strip - 30 leds/m - per 5m	$24.61	6.00	$147.66	https://www.aliexpress.com/item/32336809966.html?spm=a2g0o.cart.0.0.72343c00QqoP5x&mp=1
LED Controller	$21.09	1.00	$21.09	https://www.aliexpress.com/item/32950566849.html
100Ah Deepcycle battery	$349.00	1.00	$349.00	https://www.jaycar.co.nz/12v-100ah-agm-deep-cycle-battery/p/SB1682
Hardware				
6mm Yacht Braid Rope	$2.79	150.00	$418.50	https://www.bunnings.co.nz/zenith-yacht-braid-6mm-ryb1006_p0278057
0.4m Steel Y Post	$5.98	4.00	$23.92	https://www.bunnings.co.nz/summit-steel-wire-0-4m-black-y-post_p0314783
Strop / ratchet tie down	$34.98	2.00	$69.96	https://www.bunnings.co.nz/grunt-25mm-x-4m-ratchet-tie-down-straps-2-pack_p4310423
D-Shackle	$4.15	8.00	$33.20	https://www.bunnings.co.nz/zenith-10mm-galvanised-d-shackle_p4220615
M10 Bolt+Nut	$0.48	120.00	$57.60	https://www.bunnings.co.nz/zenith-m10-x-30mm-galvanised-hex-head-bolt-and-nut_p0239945
Brackets - 4 pack (70 x 70 x 55 x 2.5)	$7.19	15.00	$107.85	https://www.bunnings.co.nz/carinya-70-x-70-x-55-x-2-5mm-galvanised-reinforcing-bracket-4-pack_p3962404
TOTAL			**$3,808.14**	
"SHIT HAPPENS"(SH) FACTOR			**1.50**	
TOTAL WITH SH FACTOR			**$5,712.21**	

Personal Meaning?
I really want to extend myself with this project. I've been tinkering with making cool little things for a while and wanted to try a project on a much bigger scale with similar materials and get outside my comfort zone. I had the idea at the last burn and the more I talked about it with friends and campmates the more I realised it could be the first big dream I could actually turn into a scheme (with the help of some awesome design and build friends of course).

Previous Art Experience?
I haven't built big art at a burn or similar situation, but I have been involved in building and/or tearing down 2 theme camps - one at Burning Man (mostly tear down/ packing) and one at KiwiBurn (start of build to end of packdown for my Theme Camp in 2021). I feel like this has given me a pretty good grounding in what works and doesn't work, and I can always talk to others who I've built camps with to run ideas past them on how I could put things together. I feel like I have a pretty good understanding of the capability for shit to go south when building things at a burn and to try and plan as best I can around it while leaving room for some hefty improvisation. I come from an engineering/project based background so I also have built a healthy respect for deadlines and like to approach things like this with a good element of planning and preparedness.

Encourage Participation?
The nature of the reflections and colour shifts across the panels means anyone in and around the sculpture becomes part of the sculpture for everyone else, lots of multiples of reflections mean groups of friends can play around finding unique angles in which they see each other. Participants can lie inside it and see themselves superimposed on the outside world with passersby experiencing the same effect from the outside. I also love the idea of this sculpture being a place for quiet contemplation and a spot of meditation or yoga during the calmer moments of the burn

Potentially Ineffective Aspects?
My main concern at this stage will be the full lighting plan coming to fruition (most likely due to spending a lot of time perfecting the complex structure.) My backup plan in this case is just to strip lighting back to some 12V static spotlights which are left over from our camp infrastructure, then hook them up to a small battery and solar panel in our camp and run a cable under the road to the sculpture (i.e. no controller, no programmable LED strips, just slow colour fade spot-lights strategically placed around the piece). I may not be able to source enough semi-rigid PVC that isn't too brittle to use for the panels - in this case I plan on using a less rigid PVC clear covering (similar to what's used in roll up awnings or table covers etc.).

Leave No Trace Plan?
My main strategy is meticulous component organisation (also a benefit for build and tear down) - meaning every piece of every rib, every panel is labelled and accounted for in their own storage boxes. All bits of hardware like nuts, bolts, pegs etc are counted out before the build, labelled in their container with the count, and checked for quantity as we go on pack down day. A full sweep of the art site will be done once all the pieces are packed and counted. I don't intend to use any "single use" plastic components like zip ties except in big paddock-hack emergencies - I'm designing the piece with all re-usable heavy duty hardware in mind so it's easier to keep track of the bits for LNT and also put up and pack down afterward.

Negative Environmental Impacts?
The main one would be bits of hardware just falling off and blowing away, I'm trying to avoid this by just using good hardware and techniques in the first place. In general it's not super great to use lots of plastic for the panels and film so I'm also looking into ways I can offset the energy/consumables that go into that material choice. The hardware I need is quite specific but I do intend to put a word out to see if there's bits and bobs I can scrounge to limit the consumerist approach buying of everything brand new. I'm fully intending to set this piece up several times so it's not 100% a 'single use plastic' kind of vibe.

Relate to Theme?
I came up with the idea before the theme was announced but I reckon given the wormhole-like shape and colourful light up nature of the sculpture it looks a bit like a time machine or wormhole. I like the idea of the experience being different at every point of the day so with all the light changing reflections it's like the whole sculpture is amplifying the sense of the sun passing through the sky and time passing.

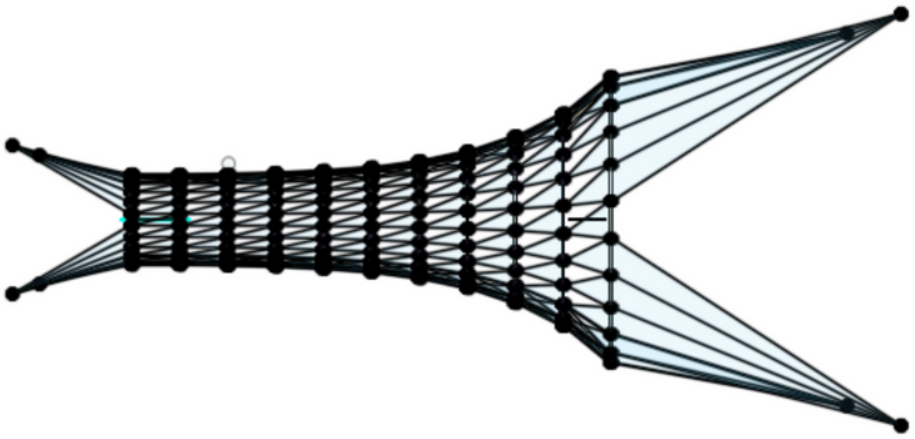
How Many People?
Right now there's three of us working on the project (Myself, along with the extremely talented [redacted]) who've been helping me out a whole lot with design decisions, making parts, and assembly tests since they have a bunch of experience with big projects like this). I'm also getting a bit of ad-hoc brains trust help from the rest of my Theme Camp folks for construction test space, general power and infrastructure questions etc. I anticipate during build I could pretty reliably borrow some spare pairs of hands from the dispensary crew for brief stints to erect the larger bits.

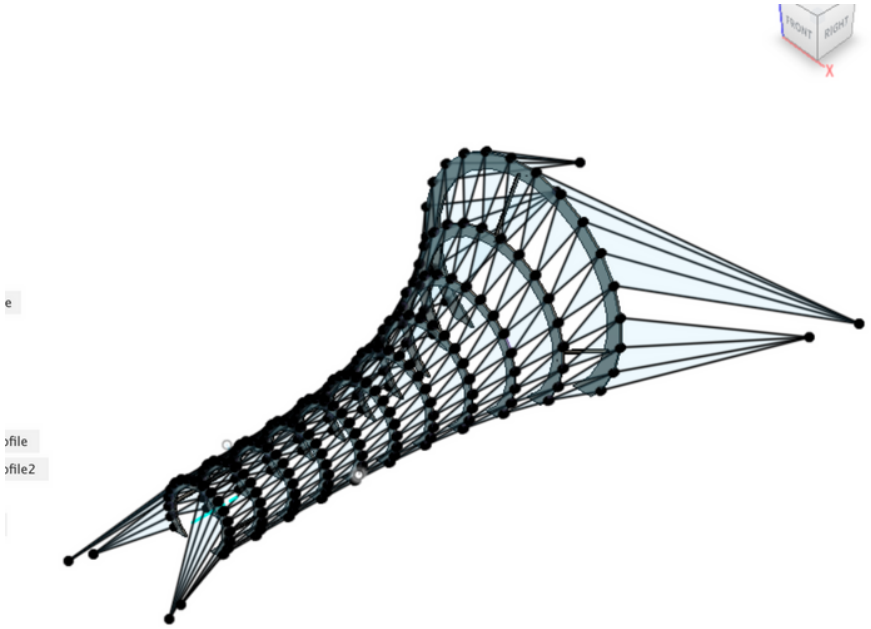
Safety Risks?
Biggest one will be trip hazards, maybe also if the webbing/shock cord structure fails leaving the ribs a bit unstable (even though they'll also be fixed to the ground and to each other). General structure failure is mainly the biggest concern - plywood cracking, guy ropes coming out etc. I'm intending to incrementally test build the whole sculpture on a friend's lawn as I manufacture the pieces, and in that process refine my technique and get to know the limits of the build method - those limits would inform how we build on paddock and how we might want to limit more vigorous participant interaction if necessary.

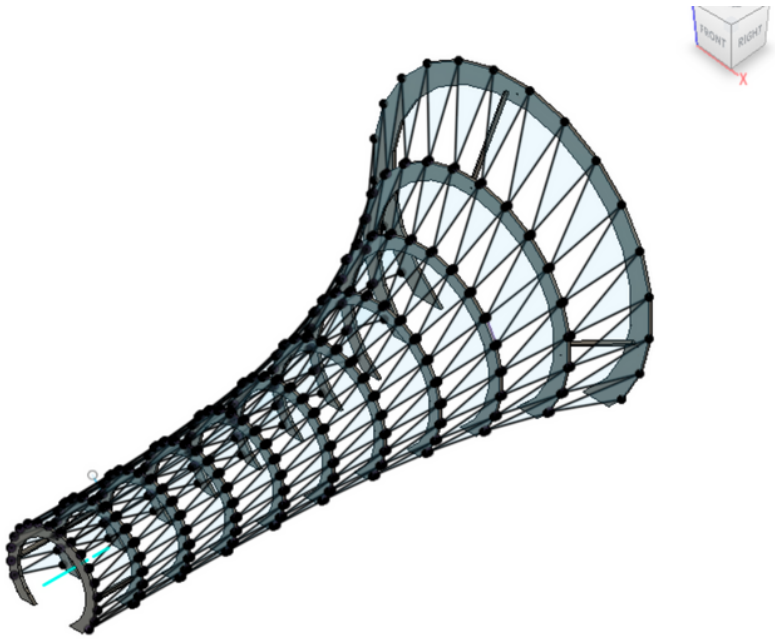
Build Timeline?
All large components will be manufactured and built in a flatpack IKEA sort of style ahead of time so the on-site build will mostly be about assembly. Monday AM: Arrive on site and peg out total footprint Monday PM: Assemble ribs and place main structure (including key structural guy ropes) Tuesday AM: Finish main structure of ribs and guy ropes if necessary, test structural integrity Tuesday PM: Begin placing panels/attaching to main structure Wednesday AM: Finish attaching panels (this bit will take ages since there's 170 of them), start lighting set up Wednesday PM: Finish lighting set up and final test, final tidy up of build area. Monday (very early)AM -> PM: Pack down in reverse build order (Lighting -> Panels -> Main superstructure disassembly -> ring disassembly), inventory check as we go and final rubbish pick up/moop sweep.

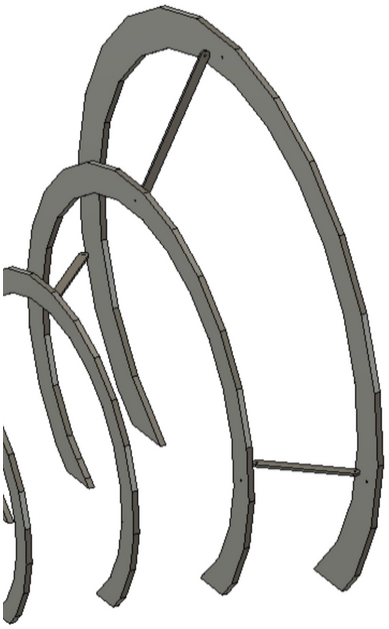
Pictures, Plans, Diagrams?

Images of Design Drawings









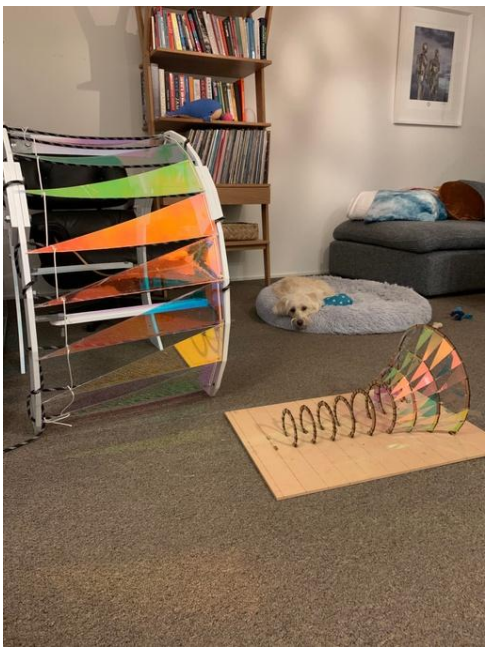
Potential Expansion?
Basically I would just take this concept and make it a bigger structure (like lots of smaller tunnels connected to a geodesic dome, something people could climb safely), maybe some moving/interactive parts and more intricate lighting (embedding LEDs in all the rings, little spotlights on servos etc.)

Reserve Tickets Request
Ideally 3 tickets would do the trick to make sure the whole project crew is around. The 3 of us in question were able to get tickets last year as part of the dispensary/general sale but having 3 with this art grant would guarantee it.

Early Entries Request
It's a pretty big piece with lots of little parts and based on the time it took to build camp this year I'd say we would need to be on site Monday morning to start build through Monday/Tuesday/Wednesday and be done by Wednesday evening. I know we like to separate theme camps and art projects but since we all camp with [redacted] as with tickets we may be able to come to some sort of arrangement between early enterers for the camp and the art project if we can't get the required early entry through the art project alone. I can talk with Hayley about this closer to the event once we've got our camp list mostly sorted and I've done a few test builds to get a real sense of effort and what points of the build need multiple hands vs one person.

Paddock Location Preference
Ideally a flat place beside / close to our Theme Camp (mostly for power needs) - if the road layout is close enough this year there's a good triangular patch at the entrance to the temple paddock I remember between Paradox and Sensory which would be pretty good (I seem to recall it being big enough if I point the fat end of the sculpture out towards the temple)

Images of Project Updates



Images of On Paddock