

RECOMMENDATIONS ON HISTORICAL PRESERVATION FUND AND HERITAGE GRANT PROGRAM

Heritage Grant Working Group

June 6, 2018

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Executive Summary

The Heritage Grant Program has supported Austin's heritage tourism industry for 19 years. Administered by Visit Austin, the program has leveraged more than \$3.4 million in funding from Hotel Occupancy Taxes (HOT) to benefit historic properties, tourists, and convention delegates. With recent direction from City Council to increase the allocation of HOT funding for historic preservation, a significant opportunity exists to develop robust infrastructure for local heritage tourism, including the coordination of public and private efforts, building the tourism capacity of heritage sites, and strengthening and expanding the grant program.

The Heritage Grant Working Group was convened by Assistant City Manager Mark Washington to respond to this opportunity. The group includes representatives from the historic preservation and heritage community as well as the hotel, lodging, Convention Center, and tourism sectors.

The working group's recommendations build on the work of the Visitor Impact Task Force, as well as *Strategic Direction 2023* and *Imagine Austin*. The principal recommendations from the working group process include:

- Create and fund a Heritage Tourism Division as its own division within the Economic Development Department. (Recommendation B.1)
- Develop a citywide Heritage Tourism Plan that reflects the sites and districts that tell a complete Austin story, through a public process. (Recommendations B.5-B.6)
- Establish separate funding allocations from the HOT allocated to the Historical Preservation Fund: one fund for City departments and initiatives, and the Heritage Tourism Grant for owners and operators of tourist-ready historic sites and programming. (Recommendation B.3)
- Expand eligible Heritage Tourism Grant applicants to include any non-City owner or lessee of a tourist-ready site, as well as operators of historic property-related programming for tourists and convention delegates. (Recommendation E.1)
- Create two types of grants within the Heritage Tourism Grant: capital projects and planning, education, and marketing projects. (Recommendation F.1)
- Remove the \$59,000 cap on grant awards. (Recommendation G.1)
- Increase equity through outreach; additional application support; clear criteria that encourage the participation of underrepresented communities; and disbursing grants in installments throughout the project term, rather than reimbursement at completion. (Recommendations H.3, I, K.1-K.2, N.1)

The group recommends that these changes be enacted in fiscal year (FY) 2019. It recommends an allocation of at least \$2 million to Heritage Tourism Grants in FY2019, with at least 50 percent of available funds allocated to the grant program thereafter. The smaller initial allocation will allow program infrastructure to be created and outreach and administrative capacity to increase.

Overview

Statement of Purpose

The Austin City Council, through budget actions and Council resolutions throughout 2017-18, has directed the City to allocate up to 15% of the total revenue of Hotel Occupancy Tax (HOT), that is not dedicated for bond projects and to repay the bonds, toward allowable historic preservation activities and projects as allowable by Texas Tax Code sections 351.103(c) and 351.101(a)(5). To meet this policy direction, Assistant City Manager Mark Washington led City staff in convening a working group of staff and stakeholders from the historic preservation and heritage community and the hotel, lodging, Convention Center, and tourism sectors.

Background

The Heritage Grant Working Group was tasked with developing recommendations for the Heritage Grant Program and the newly established “Historical Preservation Fund.” In addition to the parameters outlined in Chapter 351 for the use of HOT, the group considered relevant priorities from [Strategic Direction 2023](#), as well as [Imagine Austin](#) and the [Visit Austin Marketing Plan](#).

Texas Tax Code Chapter 351.101

(a) Revenue from the municipal hotel occupancy tax may be used only to promote tourism and the convention and hotel industry, and that use is limited to the following:

(5) historical restoration and preservation projects or activities or advertising and conducting solicitations and promotional programs to encourage tourists and convention delegates to visit preserved historic sites or museums:

(A) at or in the immediate vicinity of convention center facilities or visitor information centers;
or

(B) located elsewhere in the municipality or its vicinity that would be frequented by tourists and convention delegates.



Metrics:

- The quality, accessibility, and diversity of civic and cultural venues, events, programs, and resources
- The honoring and preservation of historical and ethnic heritage

Strategies:

- ...Accurately recognize, preserve, and elevate the profile of place-based and underrepresented histories, narratives, and gathering spaces
- Ensure Austin’s historical narrative is comprehensive and accurate by partnering with the community to protect, preserve, and share the character of Austin’s cultural, social, economic, political, and architectural history

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- Promote historic, arts, culture, and heritage-based tourism and events
- Preserve and interpret historic resources for residents and visitors
- Enhance Austin's draw as a premier national and international tourist destination
- Preserve and restore historic parks and recreational areas
- Maintain and update inventories of historic resources
- Protect historic buildings, structures, sites, places, and districts in neighborhoods throughout the City
- Retain the character of National Register and local historic districts and ensure that development and redevelopment are compatible with historic resources and character



Visit Austin is the official destination marketing and sales organization for the City of Austin. An accredited member of Destinations International, Visit Austin is charged with marketing Austin nationally and internationally as a premier convention and leisure destination, thus enriching our community's overall quality of life. In 2016 the greater Austin Metropolitan Statistical Area (MSA) welcomed 25.6 million visitors who contributed to \$7.4 billion in economic impact and 121,000 jobs.

Relevant objectives from the *Visit Austin Marketing Plan* for 2017-18 are to:

- Serve as an economic engine for the City of Austin
- Increase demand in the Austin MSA for hotel rooms, attraction visits, package tours, retail sales, restaurant receipts, local transportation and other events and activities that positively affect the economic impact of the local tourism industry
- Gain national and international media exposure for Austin's diverse attractions, natural environment, rich history, culture and unique personality to further education and understanding of the Austin product
- Promote Austin's multicultural, performing and visual arts, historic, recreation, education, sports, business and entertainment communities
- Market and promote tourism and conventions among heritage, cultural and minority markets
- Actively participate in and contribute to the overall strategic planning for the growth and sustainability of the visitor industry in Austin, through strong community outreach and with recognized expertise in the tourism industry

Visitor Impact Task Force

Recommendations from the [Visitor Impact Task Force](#) (convened by City Council in 2017) also shaped discussion, particularly for the Heritage Grant Program. The Task Force recommended that:

- Administration of the grant program be transferred to a nonprofit or City department;
- Grants be expanded by allowing privately owned properties to apply for the grant, eliminating the \$59,000 cap on individual grants, and expanding eligible project types; and

- The application and evaluation process be streamlined with clear evaluation criteria and removal of the three-bid minimum for capital projects.

Working group members contributed a breadth of expertise in historic preservation, tourism, and grant administration. They represented stakeholders from the hotel and lodging industry, the tourism sector, the historic preservation and heritage community, grant administrators and recipients, property owners, and four City departments. The working group also included staff from Visit Austin, which contributed significant experience and guidance from their 18-year administration of the Heritage Grant Program.

The working group endorses continued support for the work of Convention Center and Visit Austin, both financially and through the increased tourism generated from Hotel Occupancy Tax-supported projects.

Members

Hotel and Lodging Stakeholders

Denise Eisman, Austin Hotel & Lodging Association
Justin Bragiel, Texas Hotel & Lodging
Drew McQuade, W Austin

Preservation Stakeholders

Mary Jo Galindo, Historic Landmark Commission
Alyson McGee and Kate Singleton, Preservation Austin
Fred McGhee
Sharon Fleming, Texas Historical Commission

Property Owners

Dennis McDaniel (also on the board of Preservation Austin)
Rowena Dasch, Neill-Cochran House Museum

Tourism Stakeholders

Carla Steffen, Mark Tester, Van Jobe, and Sharon Patterson, Convention Center
Steve Genovesi and Clarissa De Leon, Visit Austin
James Russell and Alyson McGee, Visitor Impact Task Force

Organizations

Melissa Barry, Downtown Austin Alliance
Micah Evans, Six Square

City Departments

Amanda Jasso, Austin History Center
Jesús Pantel, Economic Development Department
Cara Bertron, Historic Preservation Office
Cynthia Evans, George Washington Carver Genealogy Center
Kim McKnight, Parks and Recreation Department

Meetings

The working group held four meetings between February and May 2018. Smaller teams met more frequently to accomplish specific tasks, including six meetings to develop draft recommendations for consideration by the full working group.

Heritage Tourism in Austin

Heritage tourism has strong potential for growth and an expanded economic role in Austin. Heritage tourists stay longer and spend more than other tourists.¹ That spending creates jobs: not only for the people who directly serve tourists at the sites and in hotels, restaurants, shops, and transportation; but also for the consultants, craftsmen, and tradespeople who rehabilitate and maintain historic buildings. The broader local economy benefits when those people spend their wages, and also when materials are purchased. Heritage tourism spending generates a substantial multiplier effect. San Antonio's heritage tourism industry supports nearly 52,000 jobs and \$1.7 billion in salaries and wages.² In Texas as a whole, heritage tourists account for more than 12.5 percent of direct travel spending, though they make up only 10.5 percent of visitors.³ Austin's share is lower, with just 7.7 percent of tourists defined as heritage tourists.⁴ We believe that number—and its economic benefits—could be higher.

What is heritage tourism?

The National Trust for Historic Preservation defines heritage tourists as those who travel to experience the places, artifacts, and activities that authentically represent the stories and people of the past and present. As part of developing a Heritage Tourism Plan, Austinites can have the chance to discuss together what *heritage* is.

The working group recommends creating a Heritage Tourism Division to serve as a coordinator for heritage tourism in Austin. Many stakeholders currently do work related to heritage tourism—as promoters of the city overall, as stewards of individual historic sites, and as tour and destination management companies—but Austin lacks a framework to connect individual efforts and increase overall impact. The Heritage Tourism Division would increase demand for heritage tourism by partnering with Visit Austin, the Convention Center, the hotel and lodging industry, tourism companies, and City-owned historic sites and parks to connect and market historic sites. Concurrently, it would build a more robust supply of diverse, tourist-ready historic sites by providing grants and technical assistance to publicly and privately owned historic properties representing all parts of Austin's story. Finally, it would steward public resources by implementing a community-developed plan and measuring the impact of heritage tourism activities.

Specifically, the Heritage Tourism Division would:

- Oversee the development and implementation of a citywide Heritage Tourism Plan with a comprehensive public engagement process;

¹ Donovan Rypkema, *The Economics of Historic Preservation: A Community Leader's Guide* (PlaceEconomics, 2014).

² "Historic Preservation: Essential to the Economy and Quality of Life in San Antonio," PlaceEconomics for the City of San Antonio Historic Preservation Office, 2015, <http://www.sanantonio.gov/historic/Resources/EconomicImpactStudy>.

³ "Economic Impact of Historic Preservation in Texas: Update 2015," University of Texas and Rutgers for the Texas Historical Commission, 2015, <http://www.thc.texas.gov/public/upload/publications/economic-impact-technical-analysis.pdf>.

⁴ "Texas Destinations 2015," prepared for The Office of the Governor, Economic Development & Tourism Division, 2016; quoted in the Visitor Impact Task Force's Final Report to Austin City Council, June 30, 2017.

- Administer the Heritage Tourism Fund (the Historical Preservation Fund, in alignment with Texas Tax Code 351; see recommendation A.7), including administration of the Heritage Tourism Grant and coordination with City departments and the Budget Office around HOT-funded public projects;
- Build the heritage tourism capacity of City-sponsored projects and privately owned historic properties;
- Work closely with other City departments, external organizations, community stakeholders, and property owners to connect and coordinate efforts;
- Identify and leverage non-HOT funding to support heritage tourism;
- Coordinate with other economic development and tourism efforts, including tracking the economic impact of historic preservation projects and programming; and
- Ensure that HOT funds are spent in accordance with Texas Tax Code Chapter 351.

The Heritage Tourism Division is recommended to be a new division within the Economic Development Department (EDD), which already administers HOT-funded grants through its Cultural Arts Division. Housing the new division within EDD will leverage the department's expertise in grant-making, facilitate analysis of return on investment, and align heritage tourism with other economic development efforts in the Redevelopment, Music and Entertainment, and Small Business divisions.

A. Identify opportunities

- A.1 Leverage HOT dollars and other tools in a coherent, strategic, multi-year approach.
- A.2 Preserve authentic local culture and heritage for tourists, convention delegates, and Austin residents.
- A.3 Increase economic benefits to individual sites and the City through more robust heritage tourism at historic sites owned by the City and other entities.
- A.4 Support Visit Austin's work to leverage and engage new domestic and international audiences; help it to achieve its goals and mission.
- A.5 Increase coordination across multiple City departments (PARC, ATD, EDD, PAZ, Budget Office) with organizational partners (e.g., Visit Austin, hotel and lodging stakeholders, Preservation Austin, Downtown Austin Alliance, Six Square, and Save Austin's Cemeteries; house museums, historic businesses, and music venues) and private and nonprofit entities that operate historic sites.
- A.6 Further implement existing policies and plans, such as *Imagine Austin*, *Strategic Direction 2023*, the Visitor Impact Task Force recommendations, the Council resolution increasing the HOT allocation for preservation, and the Cultural Tourism Plan.
- A.7 Clarify the purpose of the Historical Preservation Fund and Heritage Grant Program by renaming them the Heritage Tourism Fund and Heritage Tourism Grant Program. This will help make the purpose of the fund and grant clear to prospective applicants, members of the public, and other stakeholders.

- B. Create a heritage tourism framework for Austin
- B.1 Create and fund a Heritage Tourism Division as its own division within the Economic Development Department.
- Division will connect, coordinate, and collaborate with other City departments, organizational and community partners, and property owners.
 - Division will be a transparent and apolitical facilitator.
 - Division will leverage cross-departmental expertise in both tourism and preservation.
 - Division can serve as the primary liaison to the Budget Office for HOT funding for City departments, including allocation, tracking, complying with Texas Tax Code Chapter 351, and reporting.
 - Division can administer the Heritage Tourism Grant program and steward growth over time.
 - Heritage Tourism Division should be created with substantial input from the Equity Office.
- B.2 Staff the Heritage Tourism Division with experienced professionals.
- Staff expertise should include historic preservation, program and grant administration, outreach, marketing of historic sites to attract tourists and convention delegates, and compliance with restricted funds.
 - At minimum, staff should include a division manager, two grant administrators, and a heritage tourism/marketing coordinator
 - Increase staff capacity as the amount allocated to the grant increases.
- B.3 Establish the Heritage Tourism Fund with two distinct, separate funding allocations: one for City departments and initiatives, and the Heritage Tourism Grant for other owners and operators of historic sites and entities that develop educational and programming activities that attract tourists.
- After Heritage Tourism Division operating costs are paid, allocate at least half of the remaining funding to the Heritage Tourism grant.
 - Task the Heritage Tourism Division with determining how to equitably manage funding for Friends groups.
- B.4 For the HOT-funded allocations for City departments and initiatives, work with departments and the Budget Office to create a predictable, coordinated, transparent, and strategic allocation process as part of the annual budget process.
- This will help City departments to plan for strategic multi-year use of funds and alleviate concerns that HOT funding will be disproportionately allocated to City projects.
 - The expert panel that reviews Heritage Tourism Grants may review City projects and submit feedback on projects' alignment with the Heritage Tourism Plan to ensure transparency.
- B.5 Task the Heritage Tourism Division with facilitating a public process to develop a citywide Heritage Tourism Plan that reflects the sites and districts that tell a complete Austin story. This plan should clearly identify points of coordination and confluence with Visit Austin.
- B.6 Use the Heritage Tourism Plan to develop and inform:
- A multi-year plan and evaluation criteria for using HOT funds (in accordance with Texas Tax Code Chapter 351.101(a)(5)) for City projects that attract tourists and convention delegates;
 - Coordination between City departments and partners (Visit Austin and others) to increase

tourism infrastructure. Examples might include wayfinding in historic areas; the development, branding, and marketing of new heritage tourism districts and tours including multiple heritage sites; and other tangible and intangible infrastructure, such as a circulator between sites and neighborhoods, web and mobile site information, interpretive signage, and tourism readiness tools;

- Recommendations for recognition and support of heritage that is not historically designated, whether through the Heritage Tourism Grant or other financial and marketing tools; and
- A strategic, equity- and diversity-focused, results-oriented approach to heritage tourism in Austin.

C. Build the capacity of the heritage tourism sector

C.1 Heritage Tourism Division should work with Visit Austin and other partners to promote completed projects to domestic and international tourists/heritage tourists and the tourism, convention, and hotel industries, in accordance with Texas Tax Code Chapter 351.101(a)(5). Examples:

- Publicize completed and in-progress projects at kiosks in Convention Center, the Austin Visitor Center, ABIA, and/or hotels with map and QR codes
- Partnership with Austin Concierge & Guest Services Association
- Driving or walking tour app
- Tours: work with existing operators and help organize new tours with the Downtown Austin Alliance and Preservation Austin; organize midweek open houses for tour operators, destination management companies, concierges, and ground transportation companies to visit historic sites

C.2 Help historic sites to build heritage tourism capacity through:

- Workshops on marketing historic properties and hosting/organizing creative events for tourists and convention delegates
- Technical assistance (e.g., best-practice guide for marketing a property/project, model and training in tourism readiness audits)
- Connections with the tourism and lodging industries, with Visit Austin's help (e.g., hotels, concierges, bed and breakfast locations, licensed short-term rentals, relevant conventions, tour operators, and destination management companies)

D. Measure the impact of HOT funds

D.1 Measure the impacts of Heritage Tourism Grants.

- Do intercept surveys for all grantees that measure tourist attendance, leveraged funds, and other economic indicators (e.g. job creation, tax revenues generated)
- Produce one-page factsheet for each completed project with before/after photos and descriptions

D.2 Measure the impacts of the Heritage Tourism Fund.

- Produce an annual report with cumulative impacts of heritage tourism at private and public sites; include an assessment of progress on the Heritage Tourism Plan and one-page factsheets for each completed grant project that year.

- Regularly evaluate the current and potential impact of heritage tourism in Austin using economic impact analyses and other tools.
- D.3 Demonstrate compliance with Texas Tax Code Chapter 351.101(a).
- Document how all expenditures meet the requirements of the Tax Code.

Grant Eligibility

Tourists and convention delegates visit a variety of historic sites. Historic parks, museums, schools, and theaters may be owned by the City or nonprofit organizations. However, other historic buildings—such as restaurants, bars and music venues, and shops—also attract tourists, and are owned by private property owners. The recommendation to expand eligible applicants is rooted in the recognition that privately owned historic buildings comprise an important part of Austin’s heritage tourism landscape.

Expanding project eligibility acknowledges that buildings’ readiness for tourism extends beyond the façade of the building to structural, HVAC, and other systems. It also recognizes the essential role of planning, education, and marketing projects in helping to attract tourists and communicate historical and cultural significance to visitors.

E. Expand eligible applicants

- E.1 Expand eligible applicants to any owner or long-term lessee of a historic property that is or will be visited by tourists and hotel guests and convention attendees *and* will remain open to the public for at least ten years from the time the project is completed; or operators of historic property-related educational and programming activities that attract tourists, with collateral to remain publicly available for at least five years.
- E.2 Require properties to be designated as historic at the local, state, and/or national level by the time the proposed project is completed and final grant funds are disbursed. If the property is not designated at the time of the application, require applicants to provide a determination of eligibility from the Historic Landmark Commission, Texas Historical Commission, or National Park Service.

F. Expand eligible projects

- F.1 Create two types of grants for historic preservation projects: capital projects and planning, education, and marketing projects.
 - Capital projects may include building envelope rehabilitation or restoration, non-envelope projects that help maintain the building for tourists and convention delegates, and soft costs associated with a current physical project if that project meets the threshold for tourism and convention delegate benefits. Acquisition may be included if legal provisions can be developed to require grant recipients to return the funds if contract provisions are not met.
 - Planning/education/marketing projects may include marketing historic sites, educational material, designations, interpretive kiosks, signage, feasibility studies, and soft costs not associated with a current capital project (e.g., conditions assessments). This grant type is recommended to constitute no more than 15% of the total grant funds to be disbursed.
- F.2 Require all projects to demonstrate clearly how they will increase tourism and/or benefit tourists, hotel guests, and convention attendees.
- F.3 Instruct the Heritage Tourism Division to develop protocol, guidelines, and criteria for an emergency grant that could be reviewed outside the normal grant cycle.

G. Clarify grant requirements

G.1 Remove the cap on grant awards, but make it clear that grant requests over \$250,000 will require substantial justification.

- Removing the grant amount cap recognizes that capital project costs are typically high, and that funding a project at a higher amount could reduce the need for phasing, lower overall project costs, and eliminate the need for multiple rounds of support to complete a project.
- Grant awards over \$250,000 should be unusual, to better distribute funding across projects.

G.2 Do not require a match for capital projects, but recognize match in scoring criteria. (See recommendation I.)

G.3 Require a 1:2 match for non-capital projects, with in-kind (non-staff) match allowed up to half of match. Thus, a match of \$0.50 for every \$1 in grant funding would be required, with cash match constituting at least \$0.25 per dollar.

- Instruct the Heritage Tourism Division to develop recommendations for conditions and criteria for when waivers or reduced matches might be considered.

G.4 Complete projects within 2 years, unless granted a written extension from program staff

Grant Application Process

Expanding outreach and providing more application support are critical steps to building a strong pool of applicants who represent the full range of Austin stories and heritage sites across the city. This will foster a diverse heritage tourism experience for tourists and convention delegates, and potentially draw additional heritage tourists to Austin.

H. Provide more application support

H.1 Provide clear materials to help applicants understand what's eligible and what's not; define "tourist" (50 miles away and/or generates hotel activity in some way).

H.2 Remove requirement for three estimates or bids, requiring in place a reasonable project budget and highly qualified project team (see recommendation I).

H.3 Broaden outreach around and support for the application process.

- Workshops around city at different hours, including evening
- Optional pre-application meetings with program staff (on-site or in-office)
- Expand outreach online, e.g., via social media and videos
- Optional staff review of draft applications, dependent on staff capacity
- Post online one or more sample applications, including all required sections

I. Use clear evaluation criteria that ensure tourism benefits and increase equity

| CATEGORY | CRITERIA | NOTES |
|------------------|---|--|
| APPLICANT | Capacity to complete project | Project manager qualifications, additional funding if needed, etc. |
| | Financial need | |
| | Received grant in past X years | Would not prevent applicant from receiving another grant, but could help spread out dollars |
| | In good standing with all City contracts, if applicable | Required for consideration |
| PROPERTY | Designation level | More points for local designation. If not designated, determination of eligibility is required. |
| | Significance | Historical, cultural, community, architectural |
| | Use, especially with regard to tourism | Required for consideration. Provide current levels of tourism with proof (e.g., #s, how many days it's open to the public or by appt., how the property is used). Potential metrics should be flexible but may include: sign-in sheet, email list with ZIP |

| | | |
|--|---|---|
| | | code tracking, intercept surveys, sign with QR code, talk to hotel concierges, marketing program; event booking, if applicable. |
| | Recent work (last 5 years?) | Shows ongoing investment in building/good stewardship |
| | Received Heritage Tourism Grant in last five years? | |
| | Easement or regulatory oversight at the local or state level | If not designated |
| PROJECT | Urgency of project: why now? | Building condition or other readiness (e.g., planning, cash match, need for education) |
| | Timeline, including key project milestones and deliverables | Is timeline feasible? |
| | Budget | Reasonable for proposed work? |
| | Project team qualifications: expertise, experience, accomplishments | Relevant experience required |
| | Aligns with best preservation practices | Meets Secretary's Standards or other applicable standards |
| | Evidence of community support | Letters or support, petition, etc. |
| | Match or overmatch | In-kind and cash |
| | If awarded only partial funding, how will you proceed? | Include on application; not a scoring criteria |
| ALIGNMENT WITH GRANT PRIORITIES | Tourism impact: How project will contribute to continuing or increased tourism | Required for consideration. |
| | Preservation impact: How project fits into overall priorities for building and site | Is this the most important project to complete, given site and tourism priorities? Include a template form with areas/systems, work needed, and priority. Should be applicable to capital and non-capital projects. |
| | How project fits into preservation priorities for Texas and/or Austin (TBD) | |
| | Other public benefit | |
| EQUITY | Located in underrepresented geographic area | Council district and/or neighborhood |
| | Linked to underrepresented community or cultural group | |

- J. Simplify the evaluation process
- J.1 Staff should review all applications for completeness and compliance with HOT requirements (with Law Department).
- J.2 Expert panel should score applications, with scores aggregated for each project.
- Panel must include preservation and tourism experts and community members
 - Panel members may be different for capital projects and planning/education/marketing projects
 - Staff assesses funding cutoff based on scores and sends list of recommended projects to HLC
 - HLC recommends projects for staff- or Council-level approval of funding (see recommendation L.1)
 - See Appendix B for sample Cultural Arts grant applicant and Appendix C for more information on Cultural Arts grants scoring process
- J.3 Prioritize full funding for high-scoring projects.

Grant Administration

Grant administration should be clear to applicants, awardees, and staff. These recommendations aim to accomplish these goals, using the Cultural Arts grant program as a model.

K. Expand outreach and education

K.1 Require grantees to recognize HOT funds received and the requirements of Texas Tax Code Chapter 351.101(a)(5) for use of the funds. See Recommendation P.4 for potential examples.

K.2 Post online a list of projects by year with amount awarded.

Also see Recommendations C.1, C.2, and H.3.

L. Use an established model for approval

L.1 Council can approve total grant amount for Heritage Tourism Grants with fiscal year budget.

- Staff to approve contracts for grant amounts up to the limit allowed without City Council approval.
- Council to approve the remaining contracts after the City budget is approved.
- See Appendix C for information about the Cultural Arts grant approval process.

M. Standardize contracts and tracking

M.1 Standardize contract and review annually (see current Heritage Grant Program contract in Appendix A).

M.2 Require the building and/or program to be accessible for ten years from the date of project completion.

- Some other grant programs extend contract length for 10 years to provide a safety valve for public access and building maintenance.
- Task the Heritage Tourism Division with developing a monitoring program for grantees. This program might involve an annual report and/or inspections for ten years after project completion.

M.3 Utilize similar/existing systems as Cultural Arts grants to manage applicants within vendor system, collect invoices, and disburse funding.

N. Provide new disbursement option

N.1 Disburse grants in installments throughout the project term to increase equity for smaller organizations and/or larger projects, with a final percentage to be provided upon satisfactory project completion, with proof all project-related obligations have been paid. This would be spelled out in the contract and is contingent on the development of legal provisions to require grant recipients to return the funds if contract provisions are not met.

N.2 If grants are disbursed on a reimbursement basis, allow multiple disbursements on a monthly, quarterly, or phased basis, with documentation of satisfactory progress required at each point.

O. Assist with project setup

- O.1 Require Certificates of Appropriateness for all capital projects prior to starting work. Another evaluation type would be required for acquisition - possibly a rehabilitation and visitor plan for the property that could be funded by a portion of the grant. Require detailed staff review of plans and specifications to ensure that they meet appropriate standards.
- O.2 Consider requiring general HLC approval for non-capital projects prior to starting work, if the application did not include project details.
- O.3 Provide templates that applicants can use to track cash and in-kind match; identify other necessary forms and provide templates.

P. Clarify expectations for project closeout

- P.1 Staff should review all completed projects before final disbursement, including site visit (if applicable) or review of final materials/plan/etc. Outline this requirement as part of the contract.
 - Option for planning/education projects: staff can review drafts of any printed materials for historical accuracy, design quality, etc.
- P.2 Require visitor tracking and marketing evidence as part of grant closeout. Staff should work with applicants to determine what type and level of tracking is feasible.
- P.3 Require high-resolution before/after/in progress photographs and text for one-page project factsheet
- P.4 Require grantees to recognize HOT funding source (e.g., via signage, at dedication ceremonies w/ invitations to tourism and lodging communities to attend/participate, on social media, etc.).

Appendices



Heritage Preservation Agreement Between Visit Austin And XXX

This Heritage Preservation Agreement (Agreement) is entered into between Visit Austin and XXX.

XXX will use the funds made available through the Visit Austin Heritage Grants Program for XXX.

The purpose of this Agreement is to set forth the responsibilities of Visit Austin and XXX in the payment, construction and reporting of the improvements.

Whereas XXX has made application under the Grants Program for financial assistance for windows restoration; and

Whereas such application was recommended for \$XX by the Visit Austin Grants Committee, the City of Austin Historic Landmark Commission Grants Committee, the City of Austin Legal Department and the City of Austin City Manager's Office; and

Whereas XX will promptly commence work on the building, now, therefore, be it agreed by Visit Austin and XX as follows:

TERM:

The term of this agreement shall commence on the latest date of the execution date shown here on XX XX, XXXX and shall terminate on 2 years from now- XX XX, XXXX.

AMOUNT AND SCOPE:

Visit Austin shall pay XX \$XX for XX.

If required, the grant amount is contingent upon receipt of a Certificate of Appropriateness from the City of Austin Historic Landmark Commission. Any increases in the construction costs, caused by change orders, overruns or other reasons shall be determined and assumed by XX. Payment to XX will be made upon completion of the project and after approval by the City of Austin Development Review and Inspection Department, if required.

MAINTENANCE OF ZONING:

XX shall maintain the historic zoning of XX.

MAINTENANCE OF TITLE:

XX shall maintain and preserve the title to and possession of XX.

PUBLIC ACCESS:

The grounds of XX shall be accessible to the general public for the purposes of viewing and appreciating the historic value of the property. Hours for visitation may be set by XX. XX shall not place fencing in front of, or near, the property that would obscure or prevent visual observation of the building from the public right-of-way, or otherwise detract from visual appreciation of the historic character of the property.

REPAYMENT:

XX shall promptly repay all amounts paid by Visit Austin in the event that during the term of this agreement:

1. The property is conveyed to a private, for-profit owner;
2. XX fails to maintain the property in accordance with building code requirements;
3. XX requests and receives removal of historic zoning;
4. XX performs repairs or maintenance materially detracting from the historic character or fabric of the property.

LIABILITY AND INDEMNIFICATION INSURANCE:

- A. Any liability for accident or injury which occurs during construction of the improvements as a result of, or related to, any construction activity shall be XX responsibility.
- B. XX shall indemnify and hold harmless Visit Austin, its employees and agents against any claims, causes of action, personal injuries or damages, including but not limited to, reasonable attorney's fees from or in connection with the negligent acts or omissions or intentional acts of, XX its agents, employees, contractors or subcontractors in the design and construction of the improvements.
- C. Upon completion, and approval of the improvements by Visit Austin, any damages or injuries occurring thereafter with respect to the same shall be the responsibility and liability of XX.
- D. Insurance Requirements:
 - a. XX shall procure and maintain, or cause its contractor to procure and maintain, in full force and effect for the duration of this Agreement, and until approval of the improvements by Visit Austin, a minimum of \$500,000 general liability insurance covering the project for bodily injury and \$100,000 for property damage for each occurrence, with Visit Austin named as an additional insured. Austin XX or XX contractor's insurance policy shall also obligate the insurance company to notify Visit Austin of any and all changes to the policy at least thirty (30) days prior to said changes becoming effective.
 - b. XX shall require the contractor responsible for constructing the improvements to procure and maintain a workers' compensation policy for the statutory limits and a minimum of \$100,000 liability protection for the duration of the construction of the improvements.
 - c. XX shall not begin construction of the improvements until XX has provided to Visit Austin proof of insurance for the required amounts.

NOTICE:

XX shall provide Visit Austin with at least two weeks' notice of any intended transfer of title or of any encumbrance on the title. Notices of correspondence shall be sent to: Visit Austin, Attn: Steve Genovesi, 111 Congress Avenue, Suite 700, Austin, TX 78701

SPONSORSHIP RECOGNITION:

Mutually agreed upon sponsorship recognition shall be provided to Visit Austin for the term of the agreement. This sponsorship may include, but is not limited to, signage during construction, Visit Austin recognition on the XX website or print publications, and Visit Austin recognition at various XX events. **The details of the sponsorship recognition shall be determined separate from this agreement.**

VISITATION REPORTING/TOURISM PROMOTION:

XX shall report visitation to Visit Austin for two years following the completion of the project, and must provide visitation records (number of guests including numbers who are from outside of the Austin Metropolitan Statistical Area). Visit Austin will accept visitor records bi-annually, following the fiscal year calendar (Oct. 1- Sept. 30).

Reporting should run as follows:

- Dates: October 1 – March 31
 - Submit no later than 5 pm on second Friday in April
- Dates: April 1 – September 30
 - Submit no later than 5 pm on second Friday in October.

Submit the reporting via email to:

Clarissa De Leon, Heritage and Diversity Marketing Specialist

cdeleon@visitaustin.org

512.583.7246

END-OF-PROJECT REPORTING:

At the end of the work, XX shall send written notification to Visit Austin of the conclusion of the project with an end-of-project summary **reflecting invoices, proof of payment (copies of cancelled checks), photos of the completed work**, for both the grant and match work. A walk through of the property will also be required to ensure that all work was completed satisfactorily. All official communications and notices required to be made under this Agreement shall be deemed made if sent postage prepaid to the party listed below:

Visit Austin

Attn: Steve Genovesi, Senior VP of Sales and Services

111 Congress Avenue, Suite 700

Austin, TX 78701

ASSIGNMENT:

The terms of this agreement shall be binding on XX successors and assigns and shall run with the property for the term of the agreement.

By: _____

Tom Noonan,
President/CEO
Visit Austin

Date: _____

Name,
Title
Organization



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City of Austin Cultural Arts Division
Economic Development Department - Cultural Arts Division
FY19 Core Funding Program - OS, PS I, PS II & PS III
5/1/2018 deadline

The King's Villains Theatre Company The King's Villains Theatre Company

\$ 100,000.00 Requested
\$ 10,000 Culturally Specific Marketing
Supplement - Eligibility: Mission of the applicant
includes an effort to serve culturally specific
group(s). 50% or more of the board/staff/artists
are members of the community that is served by
the mission of the applicant

Project Contact

Jesus Pantel
jesuspantel@email.com
Tel: 512-867-5309

Additional Contacts

none entered

The King's Villains Theatre Company

1234 Main Street
Austin, 78701

Managing Artistic Director

Jesus Pantel
jesuspantel@email.com

Telephone 512-867-5309

Fax NA

Web www.TheKingsVillains.com

EIN 74-6661234

Summary Questions

AUTHORIZING OFFICIAL

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

1. First Name

Freddy

2. Last Name

Krueger

3. Title

Board Chair

4. Email

Freddy@nightmare.com

5. Street Address

666 Elm Street

6. City

Hell

7. State

Texas

8. Zip/Postal Code

78666

District Number

9. Applicant Organization District Number

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

APPLICANT RACE CODE

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

- ☐ Ar - 50% or more Arab
- ☐ As - 50% or more Asian
- ☐ B - 50% or more Black/African-American/African Diaspora
- ☒ H - 50% or more Hispanic/LatinX
- ☐ N - 50% or more American Indian/Alaska Native
- ☐ P - 50% or more Native Hawaiian/Pacific Islander
- ☐ W - 50% or more White
- ☐ M - Majority Ethnic Minority/Multi-Ethnic
- ☐ 99 - No single group

FISCAL SPONSOR ELIGIBILITY

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

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

- ☐ 501 (c) 3 Organization located in Austin or its Extra-Territorial Jurisdiction (ETJ)
- ☐ Been in existence for a least one year prior to application due date with an annual operating budget of at least \$50,000 as evidenced by the most recently completed Form 990
- ☐ Been in existence for a least five years prior to application due date with an annual operating budget of at least \$35,000 as evidenced by the most recently completed Form 990
- ☐ Your board meets at least 3 times per year
- ☐ Salaried Executive Director
- ☒ Our organization does not meet any of the above criteria

Section II. Eligibility

Verify Eligibility

1. Please select the response that best describes the applicant.

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

- ☒ an Austin-based ARTS nonprofit organization with 501(c) status (as evidenced by a designation letter by the IRS)
- ☐ an Austin-based NON-Arts nonprofit organization with 501(c) status (as evidenced by a designation letter by the IRS)
- ☐ an Austin-based Texas Non-Profit Organization
- ☐ an Austin-based nonprofit organization fiscally sponsoring an Austin-based (un)incorporated group
- ☐ an Austin-based nonprofit organization fiscally sponsoring an Austin-based Individual Artist
- ☐ an Austin-based nonprofit organization fiscally sponsoring an Austin-based Texas Non-Profit Organization
- ☐ None of the above

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

Please provide the month and year.

August 2003

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

- ☒ Yes
- ☐ No

4. Are you able to provide a 1:1 match for the funding that you are requesting? A 1:1 match is required for ORGANIZATIONAL SUPPORT & PROJECT SUPPORT I.

OR if you are applying in PROJECT SUPPORT II or PROJECT SUPPORT III, are you able to provide a 1:2 (half) match for the funding that you are requesting? Up to one half of the match (50%) is allowable as well-documented in-kind support.

- ☒ YES
- ☐ NO

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

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

- ☒ YES
- ☐ NO

Activity Start and End Dates

6. START and END DATES - Enter the start and end dates of your activity. This date must be within the period of October 1, 2018 through September 30, 2019.

10/1/18 - 9/30/19

Verify Culturally Specific Marketing Supplement Eligibility

7. Do you meet all of the following CSMS eligibility Criteria?

The Mission of the applicant includes an effort to serve culturally specific group(s). If fiscally sponsored, the mission of SP & 50% or more of the board/staff/artists are members of the community that is served by the mission of the applicant.

- ☒ Yes
- ☐ No

Application History

8. Please indicate in which years (if any) you received Cultural Arts Program Funding.

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

- ☐ 2013-2014
- ☐ 2014-2015
- ☐ 2015-2016
- ☐ 2016-2017
- ☐ 2017-2018

☒ Have not received Cultural Arts funding in the last 5 years

9. Was this project funded previously under a different organization name or fiscal sponsor?

If it was funded under a different organization name or fiscal sponsor please list the previous name of the organization and/or fiscal sponsor.

No.

VENDOR CODE - You or if fiscally sponsored, your Fiscal Sponsor, MUST be registered as a Vendor with the City of Austin. Please provide the Vendor Code below. If you do not have a Vendor Code, you may register as a Vendor here:

https://www.austintexas.gov/financeonline/vendor_connection/index.cfm

10. Please enter your Vendor Code. If this application is on behalf of a Sponsored Project, enter the Vendor Registration Code of the applicant's Fiscal Sponsor.

Don't know your Fiscal Sponsor's Vendor Code? You can search for it here under "Business Name":

https://www.austintexas.gov/financeonline/vendor_connection/search/svname.cfm

VS0000066677

Verify Project Eligibility

11. Will this project be part of scholarly or academic research, tuition, and activities which generate academic credit or formal study toward an academic or professional degree?

The Core Funding Program does NOT fund projects that will be part of scholarly or academic research, tuition, or activities which generate credit or formal study toward an academic or professional degree.

☐ Yes

☒ No

Section III. Application Questions

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

SELECT YOUR FUNDING LEVEL

1. Please select one of the funding levels from below. Remember that all funding levels are based on Annual CASH Expenses except for FIRST-TIME Applicants.

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

SPONSORED PROJECT CONTACT INFORMATION

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

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

3. Sponsored Project Contact Information - FIRST NAME

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

4. Sponsored Project Contact Information - LAST NAME

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

5. Sponsored Project Contact Information - EMAIL

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

6. Sponsored Project Contact Information - TELEPHONE

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

7. Sponsored Project Mailing Address - ADDRESS

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

8. Sponsored Project Mailing Address - CITY

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

9. Sponsored Project Mailing Address - STATE

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

10. Sponsored Project Mailing Address - ZIP/POSTAL CODE

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

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

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

12. SPONSORED RACE CODE

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

PROJECT INFORMATION

13. PROJECT RACE CODE

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

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

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

15. Based on your Primary Artistic Discipline response in the previous question, please tell us what specific media or artistic discipline your proposed activities will involve. Please limit your response to one or two specific media or disciplines.

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

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

Artistic Excellence and Innovation

16. Describe the applicant's mission and vision.

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

17. Describe the proposed activities. Provide details: list specific date(s), time(s), programming, participant(s), location(s), etc.

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

18. How do the proposed activities demonstrate excellence and contribute to Austin's unique cultural landscape and continued recognition as a center for arts and culture (regionally, statewide, nationally, or internationally)?

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

19. Describe the applicant's experience producing/presenting artistic work. What artist(s) will be involved?

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

Administrative Capability

20. Describe the business experience and skills of your core administrative team.

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

21. Describe the applicant's financial history and financial practices. Please explain significant changes in your Section IV. Budget & Activity Summary - Operating Budget History, if any

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

22. Describe the applicant's proposed budget. Is it appropriate and reasonable? What other sources of income will be used to successfully accomplish the proposed activities?

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

23. List three primary goals for the proposed project. How will the applicant measure success?

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

Marketing

24. Describe the applicant's marketing plan. Who is the target audience and how will you reach them? How does the proposed activity promote tourism and the hotel and convention industry?

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

25. How do you collect data regarding audience demographics, audience involvement, and tourists in attendance?

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

Economic, Cultural, and Social Impact

26. How do the proposed activities provide a measurable economic contribution throughout the community, including expansion of tourism, and the hotel and convention industry, employment of local artists and leveraging of dollars?

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

DEFINITION OF CULTURAL EQUITY Cultural equity embodies the values, policies, and practices that ensure that all people—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion—are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving venues for expression; and the fair distribution of programmatic, financial, and informational resources. – From Americans for the Arts Cultural Equity Statement

27. How does the applicant demonstrate a commitment to inclusion and cultural equity through programming, collaboration, audiences, administration, or other means?

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

28. What cultural equity goals has the applicant set and how will success be measured?

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

Year 2 of the Funding Cycle

29. Briefly describe the program activities for year-2 of the funding cycle (October 2019-September 2020).

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

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

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

31. Organizational History - Provide a brief description of the sponsored project including history and activities.

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

Error: 13 - Type mismatch

Section IV. Budget & Activity Summary

OPERATING BUDGET HISTORY

| | FY 13-14 | FY 14-15 | FY 15-16 | FY 16-17 | FY 2017-2018 Proposed | Projected? | Actual? | FY 2018-2019 (Projected) |
|----------|----------|----------|----------|----------|--------------------------|------------|---------|-----------------------------|
| Revenue | \$ | \$ | \$ | \$ | \$ | € | € | \$ |
| Expenses | \$ | \$ | \$ | \$ | \$ | € | € | \$ |

PROPOSED BUDGET - PROJECT EXPENSES

| PROJECT EXPENSES | Core Request Amt | Matching Funds | IN-KIND Match | CSMS Request Amt | TOTAL | Description |
|---------------------------------|---------------------|-------------------|------------------|---------------------|-------|-------------|
| 13. Administrative Fees | \$ | \$ | \$ | \$ | \$ 0 | |
| 14. Artistic Fees | \$ | \$ | \$ | \$ | \$ 0 | |
| 15. Travel | \$ | \$ | \$ | \$ | \$ 0 | |
| 16. Space Rental | \$ | \$ | \$ | \$ | \$ 0 | |
| 17. Equipment Rental | \$ | \$ | \$ | \$ | \$ 0 | |
| 18. Supplies and Materials | \$ | \$ | \$ | \$ | \$ 0 | |
| 19. Marketing and Promotion | \$ | \$ | \$ | \$ | \$ 0 | |
| 20. Production/Exhibit Costs | \$ | \$ | \$ | \$ | \$ 0 | |
| 21. Other | \$ | \$ | \$ | \$ | \$ 0 | |
| 22. TOTAL EXPENSES | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | |
| Total | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | |

PROPOSED BUDGET - PROJECT INCOME

| PROJECT INCOME | CASH TOTAL | DESCRIPTION |
|------------------------------|------------|-------------|
| Earned Income | | |
| 1. Total Admissions | \$ \$ 0 | |
| 2. Total Other Earned Income | \$ \$ 0 | |

| | | |
|--|-------------|-------------|
| 3. TOTAL EARNED INCOME | \$ 0 | \$ 0 |
| Unearned Income | | |
| 4. Total Private Support (Corp, Foundation, Individual) | \$ | \$ 0 |
| 5. Total Public Support (Government Grants) | \$ | \$ 0 |
| 6. Total Other Unearned Income | \$ | \$ 0 |
| 7. Applicant Cash | \$ | \$ 0 |
| 8. TOTAL UNEARNED INCOME | \$ 0 | \$ 0 |
| 9a. CORE Funding Request Amount | \$ | \$ 0 |
| 9b. Culturally Specific Marketing Supplement | \$ | \$ 0 |
| 10. TOTAL CASH INCOME | \$ 0 | \$ 0 |
| 11. Total IN-KIND SUPPORT (must equal Total In-Kind Column in Line 24 from the Project Expenses below) | \$ | \$ 0 |
| Total | \$ 0 | \$0 |

Project Summary

| FY19 Proposed Activities | Activity/Event Title | Date (s) | Location/Venue - Name and Address | Location/Venue - District Number (District 1-10 or ETJ) | # of Events |
|--------------------------|----------------------|----------|-----------------------------------|---|-------------|
| Activity 1 | | | | | |
| Activity 2 | | | | | |
| Activity 3 | | | | | |
| Activity 4 | | | | | |
| Activity 5 | | | | | |
| Activity 6 | | | | | |
| Activity 7 | | | | | |
| Activity 8 | | | | | |
| Activity 9 | | | | | |
| Activity 10 | | | | | |
| Activity 11 | | | | | |
| Activity 12 | | | | | |
| Activity 13 | | | | | |
| Activity 14 | | | | | |
| Activity 15 | | | | | |
| Activity 16 | | | | | |
| Activity 17 | | | | | |
| Activity 18 | | | | | |
| Activity 19 | | | | | |
| Activity 20 | | | | | |

Section V. ATTACHMENTS

Documents Requested *

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

2. PROOF OF TEXAS STATE INCORPORATION - Entities wishing to apply as an incorporated organization must submit a copy of their Texas State Letter of Exemption (Certificate of Filing). Not required for 501(c) or individuals or unincorporated

Required? Attached Documents *



groups.

3. BOARD LIST - Provide a roster of your governing board. Include names, e-mail & mailing addresses, telephone, professions or areas of expertise, & ethnic make-up. Sponsored Projects may ALSO include a copy of their board list if applicable.



4. 501(c) APPLICANTS and SPONSORING ORGANIZATIONS FORM 990 - Provide a copy of the first page of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2015 AND Fiscal Year 2016 finances.



5. RESUMES/BIOS - Provide the résumés or bios of key artists and decision makers involved throughout the project. If applying on behalf of a sponsored project, the resumes/bios should be those that correspond to that sponsored project.



6. LETTERS OF SUPPORT - Provide no more than five letters of support. Letters of support should be current, reinforce the worth of project activities, & come from a variety of sources including the community/constituents served, and key collaborators



7. DOCUMENTATION - Provide a concise but representative sample of materials (promotional materials, programs, season brochure, newsletters, links to videos, audio clips and website etc.). You may upload multiple documents.



8. TOTAL PROJECTED OPERATIONAL BUDGET - This is required for applicants to the ORGANIZATIONAL SUPPORT & PROJECT SUPPORT I programs ONLY. Provide your organization's projected overall operating budget for the time-frame covered by this contract.

9. INDEPENDENT AUDIT - For ORGANIZATIONAL SUPPORT program ONLY. An independent audited financial statement, prepared by a certified public accountant, for the most recently completed fiscal period is required.

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



[download template](#)

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



[download template](#)

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

Application ID: 108361

APPENDIX C: CULTURAL ARTS FUNDING PROGRAMS

Review and Scoring

For the annual programs, a Peer Panel scores applications. Panel scores are used by the Arts Commission to determine award amounts.

For the monthly programs, staff reviews applications on a pass/fail basis and the Arts Commission votes whether or not to fund.

Contract Approval

City Council approves a total amount in the annual budget, based on Convention Center forecasts, and grant awards are made based on that amount.

For grants under the limit of City Manager's authority (currently \$59,000), staff approves those contracts. For grants above the limit, staff provides contracts to Council to approve. This typically occurs 1-2 weeks after the budget is approved.