



# City of Austin Cultural Arts Funding Program

## CULTURAL HERITAGE FESTIVALS PROGRAM Guidelines and Application

Fiscal Year 2020



Economic Development Department  
Cultural Arts Division  
201 East Second Street, Austin, TX 78701



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# **Cultural Arts Funding Program**

## *CULTURAL HERITAGE FESTIVALS PROGRAM*

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# Cultural Arts Funding Programs

## INTRODUCTION

The Cultural Arts Division of the City of Austin Economic Development Department (EDD) serves to encourage, develop and facilitate an enriched environment of artistic, creative, cultural activity in the City of Austin and its Extra Territorial Jurisdiction (ETJ). As a component of many services and activities, the Cultural Arts Division manages the funding and application process for nonprofit arts and cultural organizations and creative individuals for artistic and cultural services in the City of Austin. ***The City of Austin offers contracts for services identified through a competitive application and review process.***

This booklet contains requisite information and forms to aide qualified organizations interested in applying for funding in the Cultural Heritage Festivals Program (CHFP). Contracted services supported through the Cultural Arts Funding Programs take place within the City of Austin's fiscal year, October 1st - September 30th annually.

The Cultural Arts Funding Programs support projects and activities in all disciplines that provide quality arts and cultural programming to the Austin community and the Extra Territorial Jurisdiction. The Cultural Arts Funding Programs reinforce the artistic and cultural industry representing an important component of the economy of Austin and to celebrate and promote Austin as an exciting, vibrant and diverse cultural destination for visitors and tourists throughout the world. The specific purpose of the Cultural Heritage Festivals Program is to support artistic presentations and performances through a competitive process specific to festivals that give increased access to the arts, culture, and diverse heritage in Austin.

All applicants are required to read the guidelines and application instructions for details of program eligibility, requirements and evaluation criteria prior to beginning the application process. Guidelines are adopted by the Austin Arts Commission each year to ensure a streamlined application and review process and to maintain accountability and integrity of the allocation of public funds. Program guidelines are reviewed periodically throughout the year; any changes adopted by the Austin Arts Commission will be distributed by Cultural Arts Division staff.

# CITY OF AUSTIN VISION AND GOALS

## City of Austin Mission

The mission of the City of Austin is to be the most livable city in the country where all residents participate in its opportunities, its vibrancy and its richness of culture and diversity.

## City of Austin Vision

The City of Austin envisions a culturally vibrant city where:

- Arts, culture and creativity are an integral component of a vibrant community and a thriving economy,
- Artists, cultural and creative organizations across all disciplines have the opportunity to engage in meaningful work and provide a robust selection of activities to a wide audience including residents, visitors and tourists, and
- A creative environment cultivates and attracts a diverse workforce, businesses and families that value the arts, culture and creativity.

The City of Austin, as a matter of policy, is committed to providing financial support to organizations and individuals who represent, strengthen and contribute to the arts, culture and creative industries in Austin, which are recognized as a vital contributor to the City's economic infrastructure and a crucial component of Austin's unique identity. Our rich and diverse cultural resources create not only enhanced quality of life for our citizens, but are also key factors in promoting Austin as a destination city to tourists and visitors worldwide. To that end, direct support of events and activities related to the improvement, application and broad accessibility and marketing of the arts are the guiding principles for the investment of these funds.

## Goals for Allocation of Funds

1. Support arts, culture and creativity that contribute to a vibrant community and a thriving economy:
  - Contribute to cultural tourism development
  - Foster sustainable growth and development of the creative community
  - Build and diversify audiences through research and marketing strategies
  - Attract the workforce and businesses that value a creative community
2. Preserve the unique character of Austin while encouraging artistic excellence and innovation:
  - Provide opportunities for active participation in Austin's cultural life
  - Increase and diversify the production of arts and cultural activities
  - Enhance the presentation of emerging and established culturally diverse arts
  - Promote the value of arts, culture and creativity
3. Support artists and arts organizations of all disciplines as they engage in meaningful work:
  - Encourage excellence, innovation and collaboration in the creation and presentation of artistic and cultural work
  - Support artists and organizations in developing new programs and activities
  - Encourage partnerships and creative collaborations within the community

## SOURCE OF CULTURAL FUNDING PROGRAM FUNDS

The City of Austin invests in the arts by allocating a portion of Hotel Occupancy Tax (HOT) to eligible applicants who meet established program criteria and are recommended for funding as a result of an application and peer panel review process. Per state law, revenue from the municipal Hotel Occupancy Tax may be used only to promote tourism and the convention and hotel industry [**Texas Tax Code, Chapter 351.101. Use of Tax Revenue**].

Per Austin City Code Chapter 11-2-7(B)(5), the City allocates 15% of the municipal allocation of Hotel Occupancy Tax revenue to the Cultural Arts Fund to support arts and cultural organizations, as permitted by the Texas Tax Code, and may be used for the following related to arts and cultural activity:

*The encouragement, promotion, improvement, and application of the arts, including instrumental and vocal music, dance, drama, folk art, creative writing, architecture, design and allied fields, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, television, tape and sound recording, and other arts related to the presentation, performance, execution, and exhibition of these major art forms* [Texas Tax Code, Chapter 351.101 (a)(4)].

The complete details of the State of Texas Hotel Occupancy Tax Code may be found at [www.statutes.legis.state.tx.us](http://www.statutes.legis.state.tx.us).

## GUIDELINES AT A GLANCE

### To Be Eligible

At the time of application, the applicant's festival must have been in existence in Austin a minimum of one year prior to the application submission date (May 1, 2019). The festival must have a clear and credible programmatic focus area of a cultural heritage (see page 33 for definition) and its arts.

### Funding Cycles

Funding will be available on an annual basis every fiscal year. Applicants will be eligible to apply annually, but this is a competitive process and there is no guarantee of continual funding in subsequent years.

### Funding Request

First-time applicants can request can no more than \$10,000. Returning applicants may request up to \$20,000 or 50% of the most recently completed festival budget plus 25%, whichever is **higher** up to a maximum of \$100,000. See page 9 for more information.

Funding requests must support activities related to programming and projects that are open to Austin residents, visitors and tourists, and are consistent with the promotion and enhancement of the City of Austin as a cultural destination.

### Matching Requirement

A 1:2 (half) match is required for all requests/awards in CHFP. Up to one-half of the match may be in well documented in-kind support (at true market value with proper documentation).

**Application Deadline: May 1, 2019**

**Late applications will NOT be accepted.**

## TIMELINE

The following table provides a timeline for applications, review and final awards:

**March 1, 2019** Release of 2020 Cultural Heritage Festival Program Guidelines and Application

### Open Office Hours

March 26 and April 9 & 23 from 9am -12noon  
Cultural Arts Division - 201 E 2<sup>nd</sup> Street, Austin, TX 78701  
No appointments necessary. Walk-ins welcome.  
There will be no Open Office hours on March 12th

**May 1, 2019** **DEADLINE to submit Cultural Heritage Festival Program application and attachments**  
**11:59 PM**  
*See page 30 for additional Delivery and Submission Instructions*  
**Late applications will not be accepted.**

**June** Panel review of applications  
**10:00 AM** Cultural Arts Division Training Room  
201 E 2<sup>nd</sup> Street, Austin TX, 78702

**July/August** Arts Commission makes recommendation of funding allocation matrix to City Manager and City Council for approval

**Mid-September** City Council approves Cultural Contracts  
Applicants are notified of award status; awards are publicized

**Late September/  
Early October** Pre-Contract workshops for contractors

## NEED ASSISTANCE?

All applicants are encouraged to attend an application workshop. Please find dates and times for the workshops on the Cultural Arts Division website at [www.austincreates.com](http://www.austincreates.com)

For general inquires or assistance, please contact the Cultural Arts Funding Program staff:

Jesús Pantel  
Cultural Funding Supervisor  
[jesus.pantel@austintexas.gov](mailto:jesus.pantel@austintexas.gov)  
Phone: (512) 974-9315

Anne-Marie McKaskle-Davis  
Cultural Funding Specialist Senior  
[annemarie.mckaskle@austintexas.gov](mailto:annemarie.mckaskle@austintexas.gov)  
Phone: (512) 974-7854

Laura Odegaard  
Cultural Funding Specialist  
[laura.odegaard@austintexas.gov](mailto:laura.odegaard@austintexas.gov)  
Phone: (512) 974-6345

Peggy Ellithorpe  
Cultural Funding Associate  
[peggy.ellithorpe@austintexas.gov](mailto:peggy.ellithorpe@austintexas.gov)  
Phone: (512) 974-7978

Barbara Horowitz  
Cultural Funding Associate  
[barbara.horowitz@austintexas.gov](mailto:barbara.horowitz@austintexas.gov)  
Phone: (512) 974-9312

**Visit us for Open Office Hours:**  
*Every 2<sup>nd</sup> and 4<sup>th</sup> Tuesday each month*  
*9am-12pm*  
*No appointment necessary*  
*Parking validation is available*

**Cultural Arts Division Office**  
*201 East 2<sup>nd</sup> Street*  
*Austin, TX 78701*  
*Fax number: (512) 974-6379*  
[www.austincreates.com](http://www.austincreates.com)

# Cultural Heritage Festivals Program

## GENERAL OVERVIEW

### Purpose and Goals

The Cultural Heritage Festivals Program (CHFP) responds to the increased number of arts and cultural festivals and celebrations in our community and requests to support them. The goal is to support artistic presentations and performances through a competitive process specific to festivals that give increased access to the arts, culture, and diverse heritage in Austin.

For a more complete description of the City of Austin's vision and goals for the Cultural Arts Funding Programs, please refer to page 4.

### Applicant Eligibility Requirements

The applicant's mission must have a demonstrable connection to the culture the festival is celebrating.

At the time of application, the applicant must have a proven track record of producing a community-recognized festival in Austin with wide audience accessibility and must be either:

- an Austin-based nonprofit organization with 501(c) status (as evidenced by a designation letter by the IRS)
- OR**
- an Austin-based Texas Non-Profit Organization
- OR**
- if an individual or unincorporated group, be fiscally sponsored by an Austin-based 501(c) nonprofit organization.

### Fiscal Sponsor Eligibility Requirements

Fiscal Sponsors must:

- Be a 501(c) organization located in Austin or its Extra-Territorial Jurisdiction (ETJ),
- Have an active volunteer Board of Directors that meets at least three times a year,
- Have a salaried Executive Director, and
- Have been in existence for:
  - at least one (1) year and have at least a \$50,000 annual operating budget as evidenced by the most recently completed IRS Form 990,
  - OR**
  - at least five (5) years and have at least a \$35,000 annual operating budget as evidenced by the most recently completed IRS Form 990.

Failure to comply with fiduciary responsibilities, contract compliance and/or contract management requirements may result in loss of eligibility to serve as a sponsoring organization. Examples of failing to meet sponsorship requirements include but are not limited to turning in late and/or incomplete applications, pre-contract materials, contracts and/or final reports, as well as failure to review materials for completeness and accuracy prior to submitting to CAD staff.



## **Festival Eligibility Requirements**

The festival must be non-commercial in nature and have a clear and credible programmatic focus area of ***a cultural heritage and its arts*** in which festival participants or audiences engage. See the definitions of cultural heritage and of cultural heritage festival on page 33.

Applicants must provide programs and services primarily for the cultural community(ies) they serve as reflected by the applicant's mission statement.

The festival must have been in existence in Austin a minimum of one year prior to the application deadline of May 1, 2019.

The festival must occur between October 1, 2019 and September 30, 2020.

All programs, events, and services must be compliant with the Americans with Disabilities Act (ADA) and must provide programming that includes events open to Austin residents, visitors and tourists, and be consistent with the promotion and enhancement of the City of Austin as a cultural destination.

Applicants will submit biographies of festival administrator and/or artistic director, curator and principal artist(s).

Applicants must be able to meet the required 1:2 (half) match by raising the funds from other sources. Funds from another City of Austin department are not eligible for matching funds and cannot be used for the proposed project.

## **Cultural Equity Statement**

The Cultural Arts Funding Program embraces cultural equity. It is the goal of the program to ensure as many people as possible have meaningful engagements with the arts and access to experiencing and creating art. The Cultural Arts Funding Program actively seeks to provide members of historically underrepresented communities, which can include identities such as Black or African-American, Arab-American, Asian-American, Hispanic or Latinx, Pacific Islander, Indigenous Nations, LGBTQIA, or a person with a disability, with equitable access to funding opportunities. In support of this commitment, every effort will be made to expand access to funding applications and to comprise peer review panels with representatives from a variety of historically underrepresented communities to better reflect the diversity of Austin.

# FUNDING

## What Will Be Funded

Funds may be used only for the following (and must be itemized in submitted budget):

- Contracted services and artist fees including travel and per diem. Guest artist fees and travel expenses including lodging.
- Production expenses. Production management, rental of staging and sound and lighting equipment specifically designated for the festival.
- Venue rental. Includes stage rental for the festival only.
- Marketing and promotion. Includes media ads, graphic design, website management and promotional material and printing costs.

## Funding Requests

**Maximum awards will vary depending on whether the festival has previously received funding through one the Cultural Arts Funding Programs. Please note the budget information requested below should only include cash expenses; DO NOT include in-kind expenses.**

### First-Time Applicant

Festivals that have never received Cultural Arts funding, or have received Cultural Arts funding once in the past five years may request up to \$10,000.

### Returning Applicant

Festivals that have received Cultural Arts funding at least twice in the past five years may request up to \$20,000 or fifty percent (50%) of the most recently completed festival expenses times 25% (to allow for in-kind expenses), whichever is higher, up to a maximum request of \$100,000.

EXAMPLE:

Your most recently completed festival was in October 2018. You had a total of \$35,973 in cash expenses. Multiply that amount by 1.25 to get a total budget for your most recently completed festival budget.

$\$35,973 \times 1.25 = \$44,966$ . 50% of this amount would be the maximum request amount for this year's CHFP application, \$22,483.

Not all requests will be funded. **Those requests that are funded may not be at the full request amount**, depending on your score, the total number of applications received, the amount of Hotel Occupancy Tax funds received, or other factors.

## Matching Requirements

Applicants must be able to meet the required 1:2 (half) match by raising the funds from other sources, not another City of Austin department. Up to half of the match may be in well documented In-Kind support.

### **IMPORTANT NOTE:**

Funding awards allocated from this program may not be used toward activities funded by any other City of Austin Cultural Funding Program in any given fiscal year.

## Culturally Specific Marketing Supplement

The Culturally Specific Marketing Supplement (CSMS) may be offered to eligible Cultural Heritage Festivals Program (CHFP) recipients to support marketing and audience development needs.

### **Culturally Specific Marketing Supplement Eligibility**

The mission of the applicant includes an effort to serve culturally specific group(s) such as ethnic minorities or members of the LGBTQIA or disability communities. Fifty percent (50%) or more of the board/staff/artists are members of the community that is served by the mission of the applicant.

### **CSMS Award Caps**

\$10,000

Cultural Heritage Festival Program applicants with festival budgets over \$100,000

\$5,000

Cultural Heritage Festival Program applicants with festival budgets under \$100,000

Eligible applicants will complete an application with either \$10,000 or \$5,000 CSMS allocation in their proposed budget and must use the description box in the application budget form to explain how they intend to use the CSMS award if awarded.

Awards will be based on the Marketing Evaluation Criteria – 10 points. *(See page 17.)*

CSMS Award has no matching requirement.

Applicants cannot decline their CHFP award and still receive the CSMS award.

Applicants in the Cultural Heritage Festivals Program may use funds only on marketing efforts related to the proposed festival.

### **What Will Be Funded With CSMS Award**

- Marketing services including, but not limited to, research and/or audience development, tourism promotion, market strategy study (product, placement, price, promotion), identifying target markets and brand identity
- Media placement and production (e.g. radio, television, digital advertising, social media advertising, print, etc.) that is independent of those that are, or will be, attached to another City of Austin Cultural Funding Program in any given fiscal year
- Development or improvement of website presence for the purpose of promoting artistic and cultural activities to residents, visitors and tourists
- Development or improvement in the use and production of social media sites as a form of promotion and advertising to residents, visitors and tourists
- Development of collaborative marketing strategies
- Production and distribution of video / CD-ROM / DVD pertaining to a project or annual programming
- Salary support for administrative staff, contract labor and/or consultant(s) for a scope of service pertaining to the applicant's project narrative  
***Funding may not be used for full time or executive staff salary***
- Existing marketing efforts
- International, national and regional marketing and/or audience development initiatives as well as local initiatives that raise overall awareness of the city as a cultural destination

## INELIGIBLE ORGANIZATIONS, ACTIVITIES, AND COSTS

### **The City of Austin will NOT fund nor allow as a match:**

- Organizations that receive Core Cultural Arts Funding or Community Initiatives support cannot also apply to the Cultural Heritage Festivals Program
- Multiple requests for the same festival or from the same organization
- Programming that is not open and marketed to the general public or festivals that are not accessible to all citizens, including persons with disabilities
- Governmental agencies or public authorities
- Educational institutions, including public or private schools, colleges and/or universities
- Applicants that have a "delinquent" status with the Cultural Arts Funding Programs
- An operating deficit or budget shortfall projected for the funding period or incurred within previous fiscal periods
- Previously completed activities
- Religious and/or sectarian programming or any programming and or services that are solely for the promotion of or consumption by a specific religious order and/or a particular sect
- Capital expenditures, purchase, repair or renovation of equipment or real property, including construction, renovation or purchase of equipment and/or real property. In the case of neighborhood art and design projects, funding may be requested for research, planning, design and/or fabrication of art projects, but not for general construction, reconstruction, landscaping, or other costs that can be considered capital expenditures.

### **The City of Austin will NOT fund nor allow as a match (continued):**

- Cash reserves or endowments of any kind, as awarded funds are to be expended within the designated funding period
- Private events or any activities offered for the sole purpose of raising money in excess of the value of programs or services delivered
- Applicants whose nonprofit status has been revoked by the Internal Revenue Service
- Programs and/or services of Austin-based arts and cultural organizations that benefit other cities or regions
- Projects that benefit a commercial business or activity
- More than one application per eligible program per fiscal year
- Sponsored projects that benefit the Fiscal Sponsor or are an extension of the Fiscal Sponsor's programs or services
- Fundraising groups and/or "friends of" organizations that exist primarily to support an artistic organization/group
- Foundations with a principle purpose of making grants to unrelated organizations or individuals. Foundations are eligible to serve as Fiscal Sponsors, however
- Activities concurrently receiving funding through other City of Austin Cultural Funding Programs
- Activities concurrently receiving funding through other City of Austin Department Programs

**Ineligible Project Costs (cannot be used as match) include, but may not be limited to, the following:**

- Costs associated with the start-up of a new organization
- Direct project costs incurred more than 60 days prior to the grant starting date
- Fund-raising expenses, including but not limited to entertainment, reception or hospitality functions expenses
- Consultants who are members of an applicant's staff or board
- Payments to students or interns whose employment is tied to class credit
- Cultural Funding Services Agreement (contract) management costs, writing fees, sponsorship fees, or any other contract management fees. *They may be used as match, however, if occurring during the Agreement Fiscal Year. \**
- Operating costs not associated with the project
- Purchase of gifts, gift cards, awards, cash prizes, scholarships, contributions or donations
- Food or beverages, unless essential to the project. *Contact CAD staff to verify eligibility of any food or beverage expenses. \**
- Existing deficits, fines, contingencies, penalties, interest or litigation costs
- Internal programs at colleges or universities
- Curriculum development or curricular activities such as creation of textbooks or classroom materials
- Scholarly or academic research, tuition, and activities which generate academic credit or formal study toward an academic or professional degree

**Ineligible Project Costs (cannot be used as match) include, but may not be limited to, the following (continued):**

- Travel of Applicant or Sponsored Individual/Organization's administrative staff \*
- Exception: Mileage is allowed at the approved per diem rates when accompanied by a completed City of Austin Cultural Funding Private Vehicle Report. Travel activity must be essential to the project. Travel for research is not an eligible project cost.*
- Purchase of gasoline
  - Property taxes or any other tax with the exception of retail sales or payroll tax
  - Audits unless required per cultural funding contract
  - Membership and entry fees including, but not limited to, film festivals and professional organizations
  - The purchase of computer software/hardware including monthly licensing fees
  - In-kind contributions (including unpaid, volunteer time) from applicant employees

**\* Ineligible activities MAY be included in the projects budget as expenses or as a match**

*Contact Cultural Arts Division staff for questions or clarifications of eligible project expenditures and match contributions.*

# REVIEW AND AWARD PROCESS

## Review Process

- All proposals will be reviewed by an independent culturally diverse panel, which may include local, regional or national experts and patrons of the arts, recommended by CAD staff and approved by the Austin Arts Commission.
- Applications will be reviewed and scored based on established criteria.
- Applications scoring below 75 will not be eligible to receive funding.
- The Austin Arts Commission will review preliminary and final funding recommendations during a publicly held meeting, considering:
  - Total funds available annually for programmatic disbursement, including dollars allocated to this program.
  - Application total score. CAD will consider all scores and comments provided by the panelists.
  - Minimum and maximum awards and matching requirements allowed by the adopted policy.
  - Equity of programmatic service to ensure that dollars support a balance of artistic and cultural offerings to existing and new audiences.
- Applicants may submit a request to appeal in accordance with the appeals guidelines.
- City Council authorizes contracts over the City Manager's administrative authority.

## Funding Process

Historically, available sources of funding for our programs are not sufficient to meet applicant demand. The final distribution of funding is dependent on, but not limited to, several factors: 1) projected available program funding; 2) number of applications submitted; 3) applicant score; and 4) number of applicants awarded funding. These variables factor into a final mathematical funding matrix. Please note that funding projections are dependent upon actual tax revenues collected.

The funding matrix provides parameters for the distribution of funds on an annual basis as is reviewed and recommended by the Austin Arts Commission Working Group whose members are appointed by the Austin Arts Commission. Parameters include: 1) applicant's budgetary size; and 2) per point score deduction. These recommendations of matrix parameters, once approved by the Austin Arts Commission, are submitted to City Council for final authorization.

# CONTRACTUAL REQUIREMENTS

## Implementation

Following the approval of funding recommendation, the City will enter into a contract with the applicant organization. The contract will establish procedures and responsibilities for both the City and the Contractor.

The organization will submit required revised budget information and reports and will follow the CAD Contract Requirements for the Cultural Arts Division Funding Programs throughout the contract period. The deadline to submit a revised budget will be in early November. Staff will notify you of the date with an award notification letter. Failure to submit pre-contract materials prior to the specific outlined date may result in the nullification of the funding award.

The City will conduct contract monitoring activities as needed or required. These activities may include site visit by staff to verify compliance with contract requirements.

## Insurance

Contract Agencies are required to carry insurance as outlined below and must **provide the Cultural Arts Division Office with a current Certificate of Insurance prior to entering into a contract**. Insurance costs can be included in the applicant budget and, as such, should be researched prior to submitting the application. These costs are an allowable budgetary expense if awarded funding. More specific insurance requirements are included in the Cultural Services Agreement.

## Marketing

Contractors will be required to post all City-funded events and projects on the arts calendar [www.NowPlayingAustin.com](http://www.NowPlayingAustin.com). Contractors will be required to acknowledge the City's support in all appropriate materials and media.

## Reports

A final report will be required annually within thirty days of the programming cessation which shall be no later than October 30 of any given fiscal year.

The report will require proof of award and match monies expended, a variety of demographics data, and proof the funded programming was executed as well as the use of required publicity verbiage and logo. Your Final Report for the current fiscal year will be completed online in the Final Report tab of ZoomGrants™.

Attend a Final Report Workshop: <http://www.austintexas.gov/department/events/516>

# PROCESS FOR APPEAL

## Operational Procedure

The Arts Commission and the City of Austin Cultural Arts Division of the Economic Development Department (EDD) have adopted a policy that provides for a process of appeal by an organization or individual whose application for funding was not approved. The City Manager makes final decisions in all matters in dealing with the award of cultural contracts based on the recommendations of the peer review process, staff input and the Arts Commission recommendations. Arts Commission meetings are public meetings held throughout the year, and provide opportunities for citizen comments to funding program guidelines, general and specific Arts Commission and Division policies, objectives, budget requests, and other matters. During these meetings, public comment from organizations, artists and members of the public is encouraged.

## Grounds for Appeal

An organization or individual whose application for requested funding in excess of \$5,000 has been reviewed and not approved for funding shall be entitled to pursue a process of appeal based upon technical aspects of the application review and determination process. Requests for an appeal must be grounded in consideration of the following technical aspects of the application/review/award process: 1) Arts Commission or staff administrative error; 2) conflict of interest; or 3) presentation of misinformation.

The subjective opinions of application reviewers, panels and commission are not subject to appeal, nor are the scores assigned in the application review process grounds for appeal. Issues of eligibility, guidelines, policy or funding amounts are **NOT** part of the Funding Determination Appeal Process. Grounds for appeal are based on the peer panel review process.

## Appeal Process

The appeal process is a review of decisions reached on an application as originally submitted or as amended in response to Cultural Arts staff inquiries. New application information and subsequent application clarification are not considered in the appeal process. The following six steps of the appeal process are outlined below:

### 1. Preparation for Appeal

Contact the Cultural Arts staff to request a summary report which describes the basis on which the decision was made and to discuss the review/determination process. This should be accomplished immediately upon notification of award.

Based upon discussions with staff and further study of the determination, if there is a decision to continue appeal then immediately proceed to the next step.

### 2. Notification of Intent to Appeal

Submit a written "intent to appeal" within 30 days from the date of the City funding notification letter. This correspondence must be addressed to the Cultural Arts Program Manager and should include information identifying the applicant and specific project, and a brief discussion on the basis on which an appeal is being made (administrative error, conflict of interest, or presentation of misinformation). Submission of a written "intent to appeal" within 30 days from receipt of the funding notification will initiate step 3.



### **3. Conference**

Following receipt and review of the “intent to appeal,” the Cultural Arts Program Manager will schedule a staff/appellant conference. The purpose of this conference is to informally review and discuss the recommendations of the peer review panel and the action taken by the Austin Arts Commission.

In response to a written statement of intent to appeal, City staff will provide appropriate guidelines and questions to determine the basis for appeal in preparation for the staff/appellant conference. At least two days prior to the meeting, the Appellant must provide the Cultural Arts Program Manager written answers to the questions.

Based upon the findings of the conference, a report is developed which outlines the discussion (e.g. key facts, areas of consensus, agreement and concern, etc.). The report will be made available to the Appellant as soon as possible (within one week of the meeting). If the appellant’s concerns are not resolved, the Appellant may proceed to the next step.

### **4. Formal Review**

Within two weeks after the receipt of the meeting report, should the Appellant’s concern remain unresolved, the Appellant should submit a written request for formal review. A letter, based only upon those appealable issues and evidence considered at the informal review that remain unresolved, should be submitted to the EDD Director. The issue(s) must be specific and clearly set forth in the letter. The Appellant should give care to determine if correction of the error would likely result in a positive funding determination before requesting a formal review. (For example: If the correction of the error would likely provide an additional ten points to the application score, and the application score was forty points below the funding mark, proceeding with a formal review would not be productive.)

### **5. Appeal Hearing**

After receipt of the request for a formal review, the EDD Director will schedule a formal appeal meeting with the Austin Arts Commission’s Appeal Working Group within sixty (60) days. The working group will be chaired by the Austin Arts Commission Vice Chairperson or his/her designee, a member of the review panel, and any others appointed by the Austin Arts Commission Chairperson. A maximum of three (3) appellant representatives may attend the meeting.

After review of the materials presented, the Appeal Working Group will prepare a recommendation to the Austin Arts Commission for consideration at its next scheduled meeting. A copy of the Working Group report and notification of the date of the Austin Arts Commission meeting at which the recommendation will be made will be provided to the Appellant. If a finding in favor of the appellant is determined, a recommendation to initiate the final step in the process will be forwarded to the EDD Director.

### **6. Appeal Funding Approval**

The City will reverse the previous funding decision and provide priority funding from its next available resources, with the following considerations: at a level commensurate with other similar contracts; at a special level based on City priorities; at a reduced level based upon the current status of the activity; or at an adjusted level based on funds available.

## EVALUATION CRITERIA

Applications to the Cultural Heritage Festivals Program will be reviewed according to the following evaluation criteria. Each of the following three criteria points total a maximum of 100 points. A score of at least 75 points must be earned for the application to receive a funding recommendation. The proposal must address each of the three areas. Therefore, **the review criteria should serve as an outline for your proposal narrative**. Each application will be scored individually based on the following evaluation criteria:

### **Audience Engagement (35 points)**

- Describe the proposed festival. Provide details: list specific date(s), time(s), programming, participant(s), location(s), and cultural heritage(s) represented.

### **Marketing (10 points)**

- Describe your marketing plan. Who is your target audience and how will you reach them? How does the proposed activity promote tourism and the hotel and convention industry? (Please see marketing tip sheet on page 31.)
- How do you intend to demonstrate efforts to incorporate cultural equity into your proposed activities?
- Are the entrance fees, if any, appropriate for your target audience? Explain.

### **Programmatic Excellence (35 points)**

- Describe how exhibitors/presenters/artists and other festival contributors are selected to be included in your festival.
- What artist(s) will be involved? Provide supporting documentation that can include previous works, recognition, education and experience of the core artistic team.
- What makes your festival unique? 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)?

### **Fiscal Position and Capacity (20 points)**

- Describe the business experience and skills of your core administrative team.
- Describe your financial history and financial practices. Please explain significant changes in your Section IV. Festival Budget History, if any.
- Describe your proposed festival budget. Is it appropriate and reasonable? What other sources of income will be used to successfully accomplish the proposed activities including any sponsorship dollars?

## APPLICATION PROCESS

All application forms, documents and support materials are to be completed and submitted on or before the deadline. Support materials include:

- o festival history and the audiences that it serves
- o a short biography for each of the key participants
- o a Board list
- o proof of Tax Exempt status
- o IRS Form 990
- o the media/marketing plan for the festival
- o a document outlining festival sponsorship levels
- o festival event schedule

### Preparing Your Application

Applications must be submitted online. Before preparing your application, fully read the guidelines and application instructions as well as referencing the FY 2020 Cultural Heritage Festivals Program Guidelines. The guidelines provide important information about types of projects the City will fund and the criteria by which your application will be reviewed.

### **IMPORTANT NOTE FOR SPONSORED PROJECTS**

**If you are applying under the umbrella of a 501(c) (aka Fiscal Sponsor) YOU MUST RECEIVE AN INVITATION FROM YOUR FISCAL SPONSOR BEFORE YOU BEGIN YOUR APPLICATION.**

**Your fiscal sponsor MUST initiate your application. They will complete “Section I. Summary” for you. They will then invite you to be a “collaborator.” Once you receive the emailed invitation you may begin completing “Section II. Eligibility.”**

**If you begin the application without an invitation from your fiscal sponsor your application will not be accepted and you will have to start your application over once you receive the invitation from your fiscal sponsor. NO EXCEPTIONS.**

If you or your fiscal sponsor have questions about starting the application, please contact a Cultural Arts Division team member listed on page 6.

## Section I: Summary

### **Sponsored Project OR Project Title**

Provide a brief title of proposed activity.

**SP** - If you are fiscally sponsored, your fiscal sponsor will provide the name of the sponsored project.

### **Amount Requested**

Enter the amount of funding you wish to request. Please note the following maximum award levels:

#### **First-Time Applicant**

Festivals that have never received Cultural Arts funding, or have received Cultural Arts funding once in the past five years may request up to \$10,000.

#### **Returning Applicant**

Festivals that have received Cultural Arts funding at least twice in the past five years may request up to \$20,000 or fifty percent (50%) of the most recently completed festival cash expenses times 25% (to allow for in-kind expenses), whichever is higher, up to a maximum request of \$100,000.

EXAMPLE:

Your most recently completed festival was in October 2018. You had a total of \$35,973 in cash expenses. Multiply that amount by 1.25 to get a total budget for your most recently completed festival budget.

$\$35,973 \times 1.25 = \$44,966$ . 50% of this amount would be the maximum request amount for this year's CHFP application, \$22,483.

### **Culturally Specific Marketing Supplement**

If your Mission meets the eligibility requirements, enter the amount of funding you wish to request. Please note that festival budgets over \$100,000 may request up to \$10,000 while festival budgets under \$100,000 may request up to \$5,000.

### **Applicant Information**

Enter the first name, last name, telephone number and email address of the primary contact for this CHFP application. This does not necessarily need to be the Executive Director, but should be the person that we contact if Cultural Arts Division Staff has questions regarding the application.

**SP** - If you are fiscally sponsored, your fiscal sponsor will provide the name and contact information of the primary contact of the person managing sponsored projects within their organization.

## Organization Information

Enter the legal name, and address of the applicant as recorded with the IRS. Use exact spellings. This information should match exactly to what is listed on your City of Austin Vendor Registration:

[https://www.austintexas.gov/financeonline/vendor\\_connection/index.cfm](https://www.austintexas.gov/financeonline/vendor_connection/index.cfm)

Do not use abbreviations unless part of the official name as listed in your vendor registration account.

If you have not yet registered with the City of Austin Vendor Registration or if you need to search for your vendor registration please visit:

[https://www.austintexas.gov/financeonline/vendor\\_connection/index.cfm](https://www.austintexas.gov/financeonline/vendor_connection/index.cfm)

If you have questions about registering as a vendor please contact the City's Vendor Registration Office at (512) 974-2018.

**SP** - If you are fiscally sponsored, your fiscal sponsor will provide the name and contact information of their organization.

***NOTE: Changes to this data will be reflected on all other applications for this organization***

## Executive Director

Enter the first name, last name, title and email address of the Executive Director of the Applicant Organization.

**SP** - If you are fiscally sponsored, your fiscal sponsor will provide the information requested.

## Collaborators

If you have multiple people working with you on your application you may invite them to be a Collaborator. This feature allows you to invite additional people to log in and work on an application with you but will provide them with their own log-in. Collaborators can only edit application questions.

**Collaborators cannot submit, archive, or delete applications.**

**SP** - If you are fiscally sponsored, your fiscal sponsor will use this feature to give you access to your application. Please note that you will not be able to amend the information in Section I. Summary. Additionally, your Fiscal Sponsor will submit your application on your behalf. Do not wait until last minute to notify your fiscal sponsor that your application is ready for submission.

## Additional Contacts

Additional Contacts will be copied on all emails sent to the application owner regarding this application. Additional Contacts do not have access to the application to make edits but they are included on any email communications regarding the application. *Enter **ONLY** email addresses separated by a comma. No names. No titles. No phone numbers.*

## **ADDITIONAL INFORMATION**

### **Authorizing Official**

Enter the name and title of the individual with legal authority and responsibility on behalf of the **applicant organization** to certify the information and enter into contracts. 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.

**NOTE:** This individual and the person listed in the Applicant Information section above **CANNOT** be the same. If the person listed in the Applicant Information section is also the Board Chair, please list another executive level board member in the Authorized Official section.

Board Chair and their email address **MUST** be different from those of the applicant.

**SP** - If you are applying as a sponsored project your fiscal sponsor must provide the contact information of your Fiscal Sponsor's board chair.

### **Applicant District Number**

Select your organization's City of Austin voting district number (may be 1 through 10). The district number should be based on the physical address provided in Section 2. You can access district location via the interactive redistricting map at <http://www.austintexas.gov/GIS/CouncilDistrictMap/>.

**SP** - If the application is on behalf of a sponsored project, the fiscal sponsor will enter their City of Austin voting district number.

### **Applicant Race/Ethnicity Code**

Applicant organizations should code themselves based on the predominant group of which their staff, board or membership (not audience) is composed. Use the list below. Organizations should choose the one code that best represents 50 percent or more of their staff or board or membership.

**SP** - Sponsored projects will report their Race/Ethnicity Code in Section III. Application Questions. Your fiscal sponsor will provide their organization's Race/Ethnicity Code in Section I. Summary.

Ar 50% or more Arab/Middle Eastern/North African

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/Indigenous/First Nations

P 50% or more Native Hawaiian/Pacific Islander

W 50% or more White

M majority ethnic minority/multi ethnic

99 no single group listed above represent 50 percent or more of staff, board, or membership.

### **Fiscal Sponsor Eligibility**

Indicate which of Fiscal Sponsor Eligibility Criteria your organization meets. Check all criteria that apply to your organization. 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.

**SP** - Fiscal sponsors must meet all of the listed criteria. If your fiscal sponsor fails to meet one or more of the criteria, then they are NOT eligible and your sponsored project will need to find an alternative organization to provide fiscal sponsorship before completing the application.

**Once you have completed Section I. Summary, click NEXT to move on to Section II. Eligibility**

## Section II: Eligibility

**Section II Eligibility must be submitted and approved before you may continue with the rest of the application. The deadline to submit your eligibility for approval is April 30, 2019.**

### **Question 1. Organizational Eligibility**

Please select the response that best describes you/your organization.

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

### **Question 2. Cultural Heritage Programmatic Focus**

Does your festival have a clear and credible programmatic focus area of a cultural heritage and its arts in which festival participants or audience engage?

Applicants must provide programs and services primarily for cultural communities and/or historically underserved communities as is reflected by the festival's mission statement.

**SP** - If you are fiscally sponsored, please answer for your sponsored group; if you are an individual artist, please answer for yourself.

### **Question 3. Previous Festival Verification**

Applicants must have previously produced this festival, at least one year before the application due date (May 1, 2019). If you have not previously produced the festival for which you are seeking funding you are not eligible to apply.

### **Questions 4-5. Matching Requirement Verification**

Applicants must provide 1:2 (half) matching funds for all awards. Up to one-half of the match (50%) is allowable as well documented in-kind support. Only funds acquired and used to support activities specified in the application will be accepted as matching funds. If you are able to meet the matching requirement for the amount you are requesting, select "Yes." If you are not able to meet select "No." You will not be eligible to apply for funding if you are unable to meet the matching requirement.

### **Question 6. Accessibility Verification**

Please verify that your festival will be compliant with the Americans with Disabilities Act (ADA) and that your event will be open to Austin residents, visitors and tourists.

### **Question 7. Start Date/End Date**

Enter the dates of your activity. Include implementation and activity completion date. These dates must be within the period of October 1, 2019 through September 30, 2020. Funded activities cannot begin before October 1, 2019 and must be completed no later than September 30, 2020.

### **Question 8. 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. If you do not have a vendor code, you may register as a vendor here:

[https://www.austintexas.gov/financeonline/vendor\\_connection/index.cfm](https://www.austintexas.gov/financeonline/vendor_connection/index.cfm)

**Question 9. Culturally Specific Marketing Supplement (CSMS) Eligibility**

Does your mission include an effort to serve a culturally specific group or groups? If so, are 50% or more of your board/staff/artists members of the community that is served by the mission? If you can answer yes to both questions, mark this answer as "Yes." If the answer to one or both of the questions is no, then mark this answer as "No." You may still submit a Cultural Heritage Festivals application, you just cannot request the Culturally Specific Marketing Supplement.

**Questions 10-11. Funding History**

Check whether or not you have received funding through the City of Austin Cultural Arts Funding Program for the years indicated.

If applicable, please indicate the dates that the Sponsored Project has received funding, NOT the fiscal sponsor.

If the sponsored project has received Cultural Arts Funding Program funding under a different name or with a different sponsor, enter the fiscal year and the name used.

**Question 12. School Credit**

Please indicate whether this project will be for academic credit or formal study toward an academic or professional degree. If so, you are not eligible to apply for this project.

**Once you have completed all the questions in Section II. Eligibility, scroll up to the top of the page and hit the "Submit Eligibility Form" Button. You can find it just under the orange text that reads "Undecided/Not Submitted."**

**NOTE: You will NOT be able to complete the remainder of the application until CAD staff has approved your eligibility to apply.**



## Section III: Application Questions

### Online Video Documentation (optional)

To provide online video documentation, you may embed one YouTube™ video directly into the application. You may only embed one video. If you have more than one link that you wish to share, you may provide a list of links to all videos in a separate PDF for Reviewers to see. Simply upload the links PDF into your documentation section of the Attachments tab.

**Instructions for embedding a YouTube™ video:** Go to the video on YouTube™ that you wish to embed, click the SHARE button and select the tab labeled "EMBED." Then simply copy and paste the highlighted HTML code into the box. Only one video may be embedded.

### Question 1. Sponsored Project Verification

Please indicate if you are applying on behalf of a sponsored project.

If you are NOT applying on behalf of a sponsored project the application will automatically skip to question 13 – Project Race/Ethnicity Code.

**SP** - If the application is on behalf of a sponsored project you will be required to complete questions 2-12.

### Questions 2-10. Sponsored Project Contact Information

**SP** – Provide the contact information for sponsored project by completing questions 2 through 10.

### Question 11. Sponsored Project District Number

Select your organization's City of Austin voting district number (may be 1 through 10). The district number should be based on the physical address provided in Question 7 above. If the address provided is a PO Box, please select the district number of the physical address of the sponsored individual artist/group.

You can access district location via the interactive redistricting map at <http://www.austintexas.gov/GIS/CouncilDistrictMap/>.

### Question 12. Sponsored Race/Ethnicity Codes

Sponsored project should code themselves based on the predominant group of which their staff, board or membership (not audience) is composed. Use the list below. Organizations should choose the one code that best represents 50 percent or more of their staff or board or membership.

- Ar 50% or more Arab/Middle Eastern/North African
- 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/Indigenous/First Nations
- P 50% or more Native Hawaiian/Pacific Islander
- W 50% or more White
- M majority ethnic minority/multi ethnic
- 99 no single group listed above represent 50 percent or more of staff, board, or membership.
- O Other (please specify)

**Question 13. Project Race/Ethnicity Code**

If the majority of the project activities are intended to involve or act as a clear expression or representation of the cultural traditions of one particular group, or deliver services to a designated population listed below, choose that group's code from the list. If the activity is not designated to represent or reach any one particular group, choose code "99."

- Ar 50% or more Arab/Middle Eastern/North African
- 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/Indigenous/First Nations
- P 50% or more Native Hawaiian/Pacific Islander
- W 50% or more White
- M majority ethnic minority/multi ethnic
- 99 no single group listed above represent 50 percent or more of staff, board, or membership.
- O Other (please specify)

**Question 14. Additional Demographic Information**

Indicate if the applicant self-identifies as a member of the LGBTQIA and/or Disability Communities. If the application is on behalf of a sponsored project, the self-identification should be for the sponsored project.

**Questions 15-16. Primary Artistic Discipline**

Select ONE artistic discipline that best describes the artistic discipline of your project/organization. You may also provide a sub-category underneath that artistic discipline (for example, jazz under Music, photography under Visual Arts/Public Art, etc.).

**SP** - If the application is on behalf of a sponsored project, check the box that corresponds to the artistic discipline of the sponsored project.

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.

Examples of media or disciplines:

*sculpture, documentary film, photography, modern dance, Jazz, Kabuki, Ballet Folklorico, textiles, zine, podcast, poetry, etc.*

This is not a comprehensive list, so feel free to describe your work in your own words.

**Question 17. Mission**

List the mission of the applicant. If the application is on behalf of a sponsored project, list the mission of the sponsored project.

**Questions 18-27. Festival Narrative Questions**

The Project Narrative will be reviewed based on the Project Evaluation Criteria on page 17. 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." The narrative should be written in direct response to the Project Narrative Questions. You are limited to 1,500 characters per question, approximately half a page.

**Question 28. Festival History**

Provide a brief description of the applicant organization including history and activities. If the application is on behalf of a sponsored individual or unincorporated arts organization/group, this information should reflect that individual, group or organization, leaving the final paragraph for description of the fiscal sponsor.

**Once you have completed Section III. Application Questions, click NEXT to move on to Section IV. Budget & Activity Summary.**

## Section IV: Budget & Activity Summary

### **Festival Budget History**

Enter the festival budget information for the years indicated. Include in-kind in the total amounts and remember in-kind is considered both a revenue and an expense. This number is NOT your annual operating budget, nor is it your City of Austin funded amount.

### **Projected Budget**

Complete the budget paying attention to the instructions on the application form, as well as the budget definitions.

NOTE: You must provide a detailed description of the income and expenses that are included in each line item in the adjacent Description Box.

### **PROPOSED BUDGET – PROJECT EXPENSES**

Include all expenses for this project. List cash expenses under cash column. List the dollar value of all donated programming space, goods, and/or service hours under in-kind. All expenses must be fully explained in the description box adjacent to the line item.

The CHFP application budget must be specific to the activities for which funding is requested and separate from the general operating or artistic programming budget. Application budgets must be specific to the proposed project activities.

NOTE: You may not include other Cultural Arts Funding Program funds, including those which are already being used to match other City funding.

### **PROPOSED BUDGET - PROJECT INCOME**

Include all earned and unearned revenue for this project. Provide an explanation of revenue sources in the description box.

Line 9a, CHFP Request Amount, may be no more than \$10,000 if you have received Cultural Arts Funding once or never in the past five years. Festivals that have received Cultural Arts funding at least twice in the past five years may request up to \$20,000 or fifty percent (50%) of the most recently completed festival expenses times 1.25 (to allow for in-kind expenses), whichever is higher, up to a maximum request of \$100,000.

**Sample Budget Next Page**

# Sample Budget Itemization

You are required to submit a full description of each figure in your budget. That description is to be submitted on the budget form in the DESCRIPTION BOX.

**The following is a sample budget. NOTE:** The numbers used in the budget samples are presented *solely as examples of format*. These numbers are examples and are not to be used as recommendations of proper pay scales/expenses, etc. Larger, more comprehensive projects may opt for a budget narrative more appropriate to the project. Applicants should provide sufficient details for staff to clearly understand all components of the proposed budget.

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## PROPOSED FESTIVAL BUDGET –EXPENSES

FESTIVAL EXPENSES	CHFP	MATCH	IN-KIND	CSMS	TOTAL	DESCRIPTION
Line 13. Total Employee Costs		\$ 2,500	\$ 500		<b>\$ 3,000</b>	Project Director - \$25/hr. x 100hr Bookkeeper - \$25/hr. x 20 hrs.
Line 14. Total Non-Employee Costs	\$4,400		\$ 600		<b>\$ 5,000</b>	7 musicians X \$500 Lighting engineer X \$300 Sound engineer X \$300 Stage manager X \$300 6 stage hands X \$100 (in-kind)
Line 15. Space Rental	\$1,600		\$ 500		<b>\$ 2,100</b>	Venue X 1600; Rehearsal Space X \$500 (in-kind)
Line 16. Travel		\$1,400	\$ 2,000		<b>\$3,400</b>	Hotel – 7 x \$200 Airfare (in-kind)
Line 17. Marketing, Promotion, Publicity			\$1,400	\$2,000	<b>\$ 3,400</b>	ABC Marketing (in-kind) Radio Promo - \$500 X 4
Line 18. Total Other Expenses		\$1,200			<b>\$ 1,200</b>	Insurance
<b>Line 19.Total Expenses</b>	<b>\$6,000</b>	<b>\$ 5,100</b>	<b>\$ 5,000</b>	<b>\$2,000</b>	<b>\$18,100</b>	

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## PROPOSED FESTIVAL BUDGET - INCOME

FESTIVAL INCOME	CHFP	MATCH	IN-KIND	CSMS	TOTAL	DESCRIPTION
<b>Earned Income</b>						
Line 1. Admissions		\$ 2,000			<b>\$ 2,000</b>	Ticket sales: 1 performance 100x\$5 ticket + 150x\$10 ticket
Line 2. Other Earned Income		\$ 1,000			<b>\$ 1,000</b>	T-shirt sales: 100 x \$10 shirt
<b>Line 3. Total Earned Income</b>		<b>\$ 3,000</b>			<b>\$ 3,000</b>	
<b>Unearned Income</b>						
Line 4. Corporate Support:		\$ 1,000			<b>\$ 1,000</b>	\$500 - The Alexander Corp 2 Businesses @ \$250 = \$500
Line 6. Total Other Unearned Income		\$ 600			<b>\$ 600</b>	Surplus from previous year
Line 7. Applicant Cash		\$ 500			<b>\$ 500</b>	Cash on hand
<b>Line 8. Total Unearned Income</b>		<b>\$ 2,100</b>			<b>\$ 2,100</b>	
Line 9a. CHFP request	\$ 6,000				<b>\$ 6,000</b>	25% of Previous Fest Expenses
Line 9b. CSMS Request				\$2,000	<b>\$ 2,000</b>	
<b>Line 10. TOTAL CASH INCOME</b>					<b>\$13,100</b>	
<b>Line 11. Total In-Kind Expenses</b>					<b>\$ 5,000</b>	
<b>Line 12. TOTAL INCOME</b>					<b>\$18,100</b>	

## Project Summary

PROJECT SUMMARY - Provide a clear and concise project summary listing your festival, the date or dates it will occur, the name and location of the venue, and the district number where the venue is located, and the number of performances/events occurring during the festival. If you do not know the district number for the venue follow this link and use their address to find their district number: <http://www.austintexas.gov/GIS/CouncilDistrictMap/>

The Project Summary will be the basis for the scope of services for which the applicant will be contracted. If the application is on behalf of a sponsored project this summary should correspond to that sponsored project's programming.

**Once you have completed Section IV. Budget & Activity Summary, click NEXT to move on to Section V. Attachments.**

## Section V: Attachments

### Attachment # 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. The following items will not be accepted as proof of tax exempt status:

- articles of incorporation
- bylaws
- proof of sales tax exemption

### Attachment # 2: PROOF OF STATE OF TEXAS NON-PROFIT INCORPORATION

Required only for State of Texas Non-Profit applicants. Include a copy of State of Texas certificate of filing.

### Attachment # 3: BOARD LIST

Provide a roster of your governing board, including:

- names
- mailing addresses
- e-mail addresses
- telephone numbers
- professions or areas of expertise
- ethnic make-up

**SP** – For sponsored projects, list the sponsored project's Advisory Board, if applicable.

### Attachment #4: Form 990

Provide a copy of the **first page** of IRS Form 990, 990 PF, 990 EZ or 990 N evidencing Fiscal Year 2016 and Fiscal Year 2017. There will be no extensions granted on submission of Form 990s as part of this application process.

If your organization does not operate on a calendar fiscal year you can determine the fiscal year of your 990 by looking at the tax year ending date instead of the year listed on the top right corner of the form.

DLN: 93493195015194  
OMB No. 1545-0047  
2012  
Open to Public Inspection  
return to satisfy state reporting requirements  
2, and ending 08-31-2013  
D Employer identification number

**Attachment #5: BIOGRAPHIES**

Provide a short biography for each of the key team members for the festival.

**Attachment #6: MARKETING PLAN**

Provide a copy of the media/marketing plan for the festival. Include the advertising and outreach mediums you will utilize.

**Attachment #7: FESTIVAL SPONSORSHIP LEVELS**

Provide a list of the sponsorship levels that will be used to seek out other sponsors of your Festival. Please include the monetary value of the sponsorship level and the benefits that the sponsor will receive.

**Attachment #8: FESTIVAL EVENT SCHEDULE**

Provide a list of expected festival activities. Include a timeline for when various events will take place.

**Attachment #9: DOCUMENTATION**

Provide a concise but representative sample of materials to acquaint panelists with your organization and its programs. Examples of acceptable documentation include promotional materials, pamphlets, brochures, annual reports, programs, season brochure, catalogs, newsletters, digital videos and audio recordings. You may submit more than one file.

**SP** - If applying on behalf of a sponsored entity, the documentation should correspond to that sponsored project.

If these materials are accessible online, you may submit web links in lieu of uploading documentation. The website should be included in question 31 in Section III. Application Questions. Online documentation may be submitted either in place of uploaded documentation or as a supplement.

**INSURANCE INFORMATION FORM**

Please download and complete the Insurance Information Form. We will use this document to determine your insurance requirements. Once the form has been completed, please upload the completed form to your application.

**ASSURANCES DOCUMENT**

By submission of an application for funding, the applicant agrees to comply with all requirements as outlined in the program guidelines and the Assurances Page. Please review the Assurances Page carefully, sign, and submit with the application. Provide the signature of the contact person and of the Board Chair/Member; and if applicable the sponsored contact; include the date of the board meeting where the application was approved and signed. If the application is scheduled to be approved by your board after submission, it is the applicant's responsibility to notify Cultural Arts Division staff of the board approval date.

**Attachment #10****Peer Review Panel PDF**

Provide a PDF document no more than 5 pages long with representative images from your Attachment #9 Documentation materials. This document will be projected on screen during your peer review panel, which is open to the public.

# Delivery Instructions

Applications must be submitted online at <http://www.austintexas.gov/departments/cultural-heritage-festivals-program> by May 1, 2019 by 11:59pm.

**Late applications will NOT be accepted.**

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

## Helpful Tips: Application Preparation & Submission

**Before submitting your application, test yourself with these questions.** If you can answer each question "Yes," you have prepared your application to be submitted. If any of your answers are "No," you may want to revisit your application.

- Does your organization meet the eligibility requirement of presenting a festival focused on a cultural heritage and its arts?
- Have the program matching requirements been met?
- Are your project budget projections realistic? Are personnel wages, supply and equipment costs, rental fees, marketing and promotional expenses, etc. appropriate?
- Generally, contract awards are less than the amount requested. Have you considered how partial funding may impact the implementation of your project?
- Are marketed programs or project activities accessible to the general public? Are programs or project activities accessible to persons with disabilities?
- Is your organization's Board representative as culturally specific (= or >50%)?

### Application Preparation

- Is your cash flow sufficient to ensure that your project can begin while you wait for your City funding to arrive?
- Have you completed all the required Sections (I – V) and assembled all the required attachments (Attachments 1 – 9)?
- Have you uploaded the completed Insurance Information Form and the signed Assurances Document?

## Helpful Tips: Planning for Cultural Tourism

The expenditures of the Hotel Occupancy Tax revenue are intended to cultivate and promote cultural tourism. For the arts, cultural tourism can provide an opportunity for greater earned income. Cultural tourism programs are the catalyst for new audiences and dollars, helping artists and arts organizations to grow stronger in these days of declining federal grants and increased competition for dollars at foundation and corporate levels. For tourism, arts and culture are the expressions of a community's heart and soul. Together they form an image that sets the city apart and creates anticipation and excitement for the traveler (*Americans for the Arts, MONOGRAPHS; January 2007*).

Cultural tourism will be a concerted focus for the Cultural Arts Division in the coming years in an effort to grow and expand the visibility of Austin's unique and talented arts community. The City recognizes and relies on all of the amazing marketing and programmatic successes already being achieved by cultural contractors. In addition, the Cultural Arts Division will be exploring collective and strategic opportunities to promote Austin's arts and cultural offerings. In an effort to maximize the benefits of a collective marketing approach as a way to extend the visibility of your organization, you are asked to initiate at least one of the following action items during the planning and implementation of your annual program or projects.

- Link your website to [www.NowPlayingAustin.com](http://www.NowPlayingAustin.com)
- Post all non-City-funded events and projects to Now Playing Austin
- Note nearby lodging facilities through promotional materials and website related to a program.
- Partner with an area hotel for a block of rooms for visiting artists or for out of town audience members and promote the negotiated lodging rate in marketing materials.
- Invite front-line staff of the hospitality industry to attend an event as a guest and to encourage them to become a spokesperson for your organization or project.
- Drop program/project collateral materials to Austin Convention and Visitors Bureau and/or to travel centers.
- Coordinate collective marketing with similar or comparable organizations or projects by advertising in a statewide, national or international publication.
- Become a member of Travel Industry Association of America (TIA)
- Plan for an effective social media outreach strategy for tourism-related audience development.
- Watch the Get Noticed! PR and Marketing Workshops on our website: <http://austintexas.gov/page/get-noticed-pr-marketing-atx-creatives>

In addition to its direct economic impact, tourism can improve quality of life and build community. When the arts and tourism industries work together to highlight the unique character of a place, they can harness market forces to educate and entertain visitors, preserve cultural assets, and engender community pride in its heritage and way of life (*Americans for the Arts; <http://www.artsusa.org>*)



# Definitions

**Activity** – Refers to the specific project or range of operations proposed for Cultural Funding.

**Admissions** – Revenue derived from fees earned through sales of services. Include ticket sales of proposed events, sales of workshops, etc., to other community organizations, government contracts for specific services, performances or residence fees, tuition, etc.

**Applicant** – A 501(c) or State of Texas nonprofit organization that applies in Organizational Support, Project Support I, or Project Support II. Or a 501(c) organization that applies on behalf of a sponsored project in Project Support III as a fiscal sponsor.

**Applicant Cash** – Funds from the applicant's or sponsored project's resources allocated to this project.

**Audience Development** – An activity which is undertaken specifically to meet the needs of existing and potential audiences and to help arts (and cultural) organizations to develop ongoing relationships with audiences. It can include aspects of marketing, commissioning, programming, education, customer care and distribution.

**Arts and Cultural Organization** - An organization that either has Federal 501(c) status or is incorporated within the State of Texas, and its primary mission to produce, present or promote arts and culture.

**Capital Expenditures** – 1) Expenses for purchases of building or real estate, renovations or improvements involving structural change, payments for roads, driveways, or parking lots, permanent and generally immobile equipment such as grid systems or central air conditioning, etc., and expenses for additions to a collection; or 2) Funds used to acquire a long-term asset. A capital expenditure results in depreciation deductions over the life of the acquired asset.

**City of Austin Cultural Funding Private Vehicle Report** – A report required to be turned in after project completion in order to utilize expenses incurred operating a private vehicle as part of the project budget or match.

**Commercial** – An arts/project activity prepared, done or acting with sole or chief emphasis on salability, profit, or success of a product or service.

**Community Outreach** – A demonstrated commitment to extending services or benefits to communities traditionally under represented by the arts, defined by: 1) participation drawn from the underserved community; 2) providing resources; and 3) collaborating with existing community artists.

**Core Programs** – The main funding programs within the Cultural Arts Funding Programs. These funding programs are for specific arts/cultural projects that benefit the citizens of Austin and its Extra Territorial Jurisdiction. The Core Programs have an annual application deadline of May 1 each year. Core Programs include Organizational Support, Project Support and Project Support II.

**Corporate Support** – Cash support derived from contributions given for the proposed activities by businesses, corporations and corporate foundations or a proportionate share of such contributions allocated to this activity.

**Cultural Arts** – The conscious use of skill and creative imagination, especially in the production of aesthetic objects (music, dance, theater, folk art, literature, performance art, visual art, media, etc.).

**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: <https://www.americansforthearts.org/about-americans-for-the-arts/statement-on-cultural-equity>

**Cultural Heritage** – An expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values, that produces representations of the value systems, beliefs, traditions, and lifestyles of that particular culture. It inspires community pride and awareness of local historic resources, emboldening a sense of identity and responsibility to society at large.

**Cultural Heritage Festival** – A celebration consisting of a series of events, lasting one or more days, with a focus on the unique aspects of one or more cultural heritages' various artistic forms of expression such as visual, performing, media and literary arts.

**Cultural Tourism** – The use of the performing and visual arts, as well as food, festivals, architecture and other phenomena that contribute to the cultural vitality of a city, in order to attract tourists to a specific city/geographic region.

**Culturally Based Organization** – An arts organization run by and for members of a specific culture, as understood by the commonly used elements of that term. An arts organization whose artistic efforts reflect a stewardship of a deeply rooted cultural heritage as reflected in the customs, traditions, language, history, art, and institutions of the represented group.

**Dance** - Including, but not limited to, ballet, jazz, avant-garde and modern, experimental, ballet folklorico, folk, ethnic, traditional, or historic dance forms and collectives of individual choreographers.

**Earned Income** – Revenue raised by selling items or services, such as admission, concessions, and space or equipment rental. Donations and grants are considered unearned income.

**Educational Institutions** – Public or private schools, colleges, and/or universities.

**Employee Costs** (*Also see Non-Employee Costs*):

**Administrative** – Payments for employee salaries, wages and benefits specifically identified with this activity for executive and supervisory administrative staff, program directors, managing directors, business managers, press agents, fund-raisers, clerical staff such as secretaries, typists, bookkeepers, and supportive personnel such as maintenance and security staff, ushers and other front-of-the-house and box office personnel.

**Artistic** – Payments for employee salaries, wages, and benefits specifically identified with this activity for artistic directors, conductors, directors, curators, dance masters, composers, choreographers, designers, video artists, film makers, painters, poets, authors, sculptors, actors, dancers, singers, musicians, instructors, puppeteers, etc.

**Technical/Production** – Payments for employee salaries, wages, and benefits specifically identified with this activity for technical management and staff, such as technical directors, wardrobe, lighting and sound crew, stage managers, stage hands, video and film technicians, exhibit preparers and installers, etc.

**Extra Territorial Jurisdiction (ETJ)** – The unincorporated area that is contiguous to the corporate boundaries of Austin and is located within five miles of those boundaries.

**Federal Support** – Cash support derived from grants or appropriations given for the proposed activities by agencies of the federal government or a proportionate share of such grants or appropriation allocated to this activity.

**Fiscal Sponsor** – A nonprofit corporation with 501(c) status who applies for financial support on behalf of another organization or individual in order to enable the latter to receive the benefits of tax exempt status. There are several forms which fiscal sponsorship can take, but in every case the fiscal sponsor takes responsibility for external parties that the funding will be utilized for tax exempt, charitable purposes as defined in the Internal Revenue Code.

**Foundation Support** – Cash support derived from grants given for the proposed activities by private foundations or a proportionate share of such grants allocated to this activity.

**GuideStar** – An informational website that gathers and publicizes information about nonprofit organizations. GuideStar can be found at [www.guidestar.org](http://www.guidestar.org).

**Individual Artist Project** – Artistic work, activities or services created/performed by an individual artist or a collection of artists not formally organized as a group. A group of artists collaborating on a project is not necessarily considered a formally organized group. Examples of formal organization include incorporating as a nonprofit organization or forming a Limited Liability Corporation.

**In-Kind Contributions** – Services or goods contributed to an individual artist or organization for which one would otherwise have to pay. **Services or goods provided by contract agency employees are not considered in-kind services.** Values for in-kind contributions are checked against the [www.IndependentSector.org](http://www.IndependentSector.org) website.

**Literature** – Readings, workshops and the publication of works of local writers including poetry, scripts, fiction, non-fiction, and sound or performance works. Projects of literary nonfiction such as essays, creative writing depicting actual events, biography, autobiography, or other prose must be deemed worthy of support as an art form.

**Marketing** – All costs for marketing, publicity and/or promotion specifically identified with the activity. Include costs of newspapers, radio and television advertising, printing and mailing of brochures, flyers, and posters directly connected to promotion, publicity or advertising.

**Marketing Capacity** – An organization's core marketing skills and capabilities, programs and evaluation, in order to build the organization's effectiveness and sustainability.

**Media Arts** – Creating, producing, recording, presenting, promoting or supporting film, video, audio, media programming and multi-media installation. Areas of concentration include, but are not limited to, animation, live action, electronic image manipulation, documentary, drama and multimedia productions.

**Multidisciplinary** – Fusing two or more art forms into a single event or programming. Only those projects not appropriate for funding in other artistic disciplines should apply for funding under Multidisciplinary. It is important that you refer to the appropriate discipline components when applying in this category.

**Music** – Classical, traditional and new music including, but not limited to, symphonic, orchestral, opera, chamber, choral, contemporary, early, vocal, popular, concert band, jazz, ethnic, gospel, electronic and computer music.

**New Applicant** – An organization or artist that has not received funding through the Core Programs or Community Initiatives for two cycles within the last five fiscal years.

**Non-Arts Organization** – A nonprofit 501(c) organization whose primary mission is not related to the arts but has a documented history of providing arts programming and/or services within the City of Austin and/or its Extra Territorial Jurisdiction.

**Non-Commercial** – An activity that is not commercial as defined under Commercial under this Section.

**Non-Employee Costs** (*Also see Non-Employee Costs*):

**Administrative** – Payments to firms or persons for administrative services of individuals who are not normally considered employees of the applicant but consultants or the employees of other organizations whose services are specifically identified with the activity.

**Artistic** – Payments to firms or persons for the artistic services of individuals who are not normally considered employees of the applicant but consultants or the employees of other organizations whose services are specifically identified with the activity.

**Technical/Other** – Payments to firms or persons for other services of individuals who are not normally considered employees of the applicant but consultants or the employees of other organizations whose services are specifically identified with the activity.

**Nonprofit Organization** – An organization with tax-exempt status under Section 170(c) of the Internal Revenue Code of 1954 as amended (501(c) status) which ensures no part of net earnings benefits a private individual. Status may be in process at time of application but must be confirmed prior to contracting.

**Opera/Musical Theatre** – Including, but not limited to, traditional opera and musical theater, operetta, Broadway musical comedy, nontraditional music theater such as documentary music theater, blues and jazz musicals, new music theater pieces, and still evolving forms of musical theater.

**Other Expenses** – All expenses not entered in other categories and specifically identified with the activity, such as: scripts and scores, lumber and nails, electricity, telephone, storage, postage, interest charges, photographic supplies, publication purchases, sets and props, food consumed on premises, equipment rental, insurance fees, etc.

**Other Private Support** – Cash support derived from cash donations given for this activity or a proportionate share of general donations allocated to this activity. Do not include corporate, foundation, or government contributions and grants. Do include gross proceeds from fund-raising events.

**Other Unearned** – Revenue derived from sources not listed in other categories and may include catalog, sales, advertising space in programs, gift shop income, concessions, parking, investment income, etc.

**Professional Development** – Opportunities, workshops or training that help staff members and/or individual artists enhance their artistic or administrative skills.

**Public Art** – A permanent or temporary installation of art in a publicly visible and/or accessible location.

**Resident** – A citizen of Austin or its Extra Territorial Jurisdiction.

**Restricted Revenues** – All funds, temporary or permanent (including institutional funds), for which a donor or other external agency has placed a stipulation for the purpose of which those funds are to be expended.

**Service Organization** – An organization that provides services related to the presentation, execution, management and exhibition of the arts.

**Space Rental** – Payments specifically identified with the activity for rental of office, rehearsal, theatre, hall, gallery and other such spaces.

**Sponsored Project** – The individual or group that is under the umbrella of the 501(c) organization, or fiscal sponsor.

**State Resources** – Funds distributed by the Texas Commission on the Arts for this project.

**Theatre/Performance Art** – Producing, presenting, promoting, exhibiting, recording or supporting theatre and performance including, but not limited to, performance art, folkloric, cultural, drama, comedy, ensemble and solo work, and avant-garde performance.

**Tourist** – An individual who travels from the individual's residence to a different municipality, county, state or country for pleasure, recreation, education or culture (Texas State Tax Code Chapter 351(p.1)).

**Travel** – All costs directly related to travel of an individual or individuals and specifically identified with the activity. Includes fares, hotel and other lodging expenses, food, taxis, gratuities, per diem payments, toll charges, mileage, allowances on personal vehicles, car rental costs, etc. For trucking, shipping or hauling expenses, see Other Expenses.

**Unearned Income** – Revenue that is donated, such as grants and donor contributions.

**Underserved Audiences** – Those who lack access to arts programs, services, or resources due to geography, economic conditions, cultural background, sociopolitical circumstances, disability, age or other demonstrable factors; or those who do not generally have the opportunity to see their lives, culture or experiences reflected through the arts. This includes, but is not limited to, diverse racial, ethnic, cultural, age, and gender groups, and persons with disabilities.

**Visitor** – A person who visits, as for reasons of friendship, business, duty, travel or the like.

**Visual Arts** – Producing, presenting, promoting, exhibiting, recording or supporting visual arts, both historic and contemporary, including, but not limited to, painting, sculpture, drawing, printmaking, ceramics, fiberglass, glassmaking, photography, jewelry, textiles, and new technology such as computer art, holography, interactive video and laser works.