

NEVADA COMMISSION FOR
CULTURAL CENTERS AND HISTORIC PRESERVATION (CCCHP)
GRANT APPLICATION FOR FY2019-2020

For SHPO use only
Initials: <u>ST</u>
Received: <u>3/2/20</u>
Postmarked: <u>2/27/20</u>
Delivery Svc: <u>USPS</u>

APPLICATION COVER PAGE (This *unaltered* form must be submitted with the application.)

Applicant Organization: Neon Museum
 EIN (Taxpayer Identification Number): 88-0383932
 Mailing Address: 770 Las Vegas Blvd. N
 City: Las Vegas County: Clark ZIP: 89101

Project Contact: Bill Lee Title: Director of Facilities
 Daytime Phone: 702-702-476-3867 Evening Phone: _____

Fax: 702-477-7751 Email: billlee@neonmuseum.org

Project Title: La Concha Water Damage Remediation
 Project Address: 770 Las Vegas Blvd. N
 City: Las Vegas County: Clark ZIP: 89101

Project Type: Rehabilitation/Construction Planning/Construction Architectural/Engineering Study/Construction

Historic Property Name: La Concha Motel Lobby Date Built: 1961

Property Insured: Yes; please enclose one copy of policy No; please explain: _____

Project Synopsis (brief):

With funds from CCCHP, the Neon Museum will repair water damaged areas of the historic La Concha Lobby, which acts as the Neon Museum Visitors' Center welcoming over 350,000 visitors a year. According to figures provided by Wiss, Janney, Elstner Associate, Inc, the museum requests \$551,035 to complete the repair. The Neon Museum saved the iconic, shell-shaped La Concha Lobby from demolition in 2006. Designed by famed African-American architect Paul Revere Williams in 1961, the museum was able to relocate the building from the Strip to its current home at 770 Las Vegas Blvd North.

Proposed Start Date: January 2021

Proposed End Date: June 2022

Project Budget Summary:	
Amount Requested:	\$ <u>551,035</u>
Proposed Match: Cash	\$ <u>101,743.35</u>
In-Kind/Donations:	\$ <u>0</u>
Total Project Budget:	\$ <u>653,778.35</u>

Applicant's authorized signature:



Name (please print): Bruce Spotleson

Title: VP of Fund and Partner Development

Date: February 27, 2020

**X I HAVE READ THE 2019-2020 CCCHP APPLICATION
GRANTS MANUAL***

***PLEASE NOTE—IF THIS PAGE IS NOT SIGNED, THE APPLICATION IS CONSIDERED
INCOMPLETE, AND CANNOT MOVE FORWARD IN THE FUNDING PROCESS.***

I HAVE READ THE GRANTS MANUAL AND COMPLETED THIS **CCCHP APPLICATION FOR
2019-2020** AND CERTIFY THE INFORMATION CONTAINED HEREIN IS TRUE AND CORRECT
TO THE BEST OF MY KNOWLEDGE.

Applicant's authorized signature:



Title: VP of Fund and Partner Development

Name (*please print*): Bruce Spotleson

Date: February 27, 2020

1. Project Description

The Neon Museum in Las Vegas acquired the La Concha Motel Lobby in 2006 after learning of its impending demolition at its original Strip location at 2955 S. Las Vegas Blvd. After six years of fundraising, planning, relocating and ultimately re-opening as the Neon Museum Visitors' Center, the La Concha Lobby has endured feats of engineering to emerge as a preserved beauty that captivates museum visitors at first sight.

Built in 1961 by the Doumani family, the shell-like structure made of **poured concrete** is a testament to mid-century design aesthetics as well as to the unique career of 2017 American Institute of Architects (AIA) Gold-Medal recipient Paul Revere Williams, the architect of the La Concha and first African-American member of the AIA.

Williams' handful of Las Vegas projects spanning the 1940s to the 1960s provides a glimpse into his long international career as an award-winning architect. His completed Nevada projects include the La Concha Motel and the Guardian Angel Cathedral on the Las Vegas Strip as well as Carver Park, a Basic Magnesium Incorporated housing tract in Henderson that provided affordable housing for hundreds of African-American families recruited from the Deep South to work in its factory. He also designed the Berkley Square subdivision, now listed on the National Register of Historic Places, which provided a turning point in providing adequate housing in West Las Vegas, at the time a segregated Black community.

Williams earned the moniker "Architect to the Stars" by designing homes for golden-age Hollywood celebrities and business tycoons such as Tyrone Powers, Lon Chaney, Lucille Ball and Desi Arnaz, Jay Paley, Barbara Stanwyck, William Paley and Frank Sinatra. His 60-year career in architecture included the creation of more than 3,000 residential, governmental and commercial buildings.

After five years of operation, Neon Museum staff discovered water damage to the La Concha and authorized an assessment of the situation, which was funded in part by the National Trust for Historic Preservation. Conducted by Wiss, Janney, Elstner Associates, Inc. (WJE), the assessment identified areas of the La Concha roof that had been compromised by a weak roofing membrane and spalling at the base of the columns. The assessment revealed that when the La Concha was disassembled, moved and reassembled onsite, the original roofing material had never been completely removed. Instead, layers of material were simply added to existing layers. In 2017, WJE was retained to source contractors to perform a roofing overhaul and fix the spalling at the base of the columns.

The Neon Museum respectfully requests \$ 551,035.00 for the La Concha Water Damage Remediation, based on costs calculated by WJE. It's anticipated that the work will take a maximum of 18 months from start to finish and will begin once the bond sale is complete and funding from the Commission for Cultural Centers and Historic Preservation has been allocated.

The Neon Museum holds the title to the property, which resides on leased land from the City of Las Vegas. The Neon Museum owns the La Concha building and is considered an important piece in the museum collection.

2. Building Use/Community Involvement

On a daily basis, the La Concha Lobby acts as the gateway to the Neon Boneyard, the museum's main exhibit of rescued southern Nevada signage. Visitors check in for programs, purchase tickets and memberships, and can learn more about Paul Revere Williams' legacy in Las Vegas.

Plans to expand exhibits in the La Concha are in development by the Education and Engagement departments. All exhibits inside the La Concha Lobby are free and accessible to the public during open hours. The lobby also is the sole local source for information about the restored signs exhibited on Las Vegas Blvd through the Las Vegas Signs Project. Besides daily general admission, guided tours and *Brilliant!*, the museum offers free or low-cost family programs throughout the year, specialized tours including school field trips, community gatherings and event and photoshoot rentals. During FY19, the museum welcomed more than 350,000 visitors. The La Concha Lobby literally anchors the museum, as it is the first building visitors encounter.

The building is co-managed by the Director of Facilities, who oversees the 2.5-acre campus, and the Director of Education and Outreach, whose programs impact building use. For the La Concha Water Damage Remediation project, the Director of Facilities will act as Project Manager and as our main contact with contractors. He will be teamed with the Collections Specialist, who will document and review planned changes to ensure they comply with best practices. The Chief Financial Officer will provide financial oversight of the project.

During the past seven years of daily programs, the museum has forged a strong relationship with its Southern Nevada community and our valued out-of-town supporters. The museum

continually solicits feedback through visitor surveys, written suggestions and verbal interviews. Effective programming has resulted in increased access to the museum, including more free programs, enabling greater participation by our immediate neighbors in the 89101 ZIP code (whose residents' median incomes are significantly below state averages). to. The area is predominantly Hispanic/Latino, a culture the museum acknowledges with multiple Hispanic Heritage Month programs, including outreach to neighborhood elementary schools and Spanish translation of our educational app.

The museum strives to meet community and visitor needs by increasing daily access to the collection via general admission, guided tours, *Brilliant!* and additional programs. Barring unforeseen construction-related circumstances, visitors will continue to have full access to the La Concha Lobby during La Concha Water Damage Remediation project. Information about the project will be disseminated to staff so they are able to explain the details behind the conservation project and how it fits with the museum's role as stewards of historic objects. Staff will be able to explain how the La Concha moved to the current location, the historic value of the building, its architect and design elements, and how through conservation, the Museum aims to preserve the structure into perpetuity.

From inception, tourism has been key to the success of the museum. Of its 350,000 FY19 visitors, 90% were tourists residing outside of Nevada. The Neon Museum continues to see increases year over year in the out of state visitors, who have many times told staff that the museum was their primary reason for visiting Las Vegas. During the groundbreaking *Lost Vegas: Tim Burton @ The Neon Museum* exhibit running October 15, 2019- April 12, 2020, it's anticipated that the museum will attract more than 500,000 visitors in FY20.

3. Project Support/Financial

The Neon Museum has received major support for the rescue and rehabilitation of the La Concha Motel Lobby from a variety of groups, including the Las Vegas Convention and Visitors' Bureau, Nevada Commission on Cultural Affairs and the Las Vegas Committee on the Centennial, and more than \$350,000 in private donations from 2006 to 2011. The City of Las Vegas continues as a supporting entity, issuing a 50-year lease in 2000 on the land for the museum campus, including the La Concha Lobby and the Neon Boneyard exhibit. The City planned, implemented and currently maintains the Neon Boneyard Park, adjacent to the La Concha Lobby that unifies the campus. Since the Museum opened to the public on October 27, 2012, it's operated in the black, a result of strong revenue sources from daily

admissions, private donations, grants, memberships, retail sales, photo shoot requests, corporate sponsorships and event rentals.

In the past three years, the Museum has received grants to the La Concha Water Damage Remediation project from the Commission for Cultural Centers and Historic Preservation (CCCHP) in the amount of \$63,793, which it was forced to decline because the upcoming *Lost Vegas: Tim Burton @ The Neon Museum* exhibit was projected to attract 150,000 visitors in four months, thus impeding construction. The museum was awarded a \$5,000 National Trust for Historic Preservation grant which partially funded the building's initial damage assessment.

Should the Neon Museum receive full grant funding from CCCHP, the La Concha Water Damage Remediation project will be completed and additional contributions may not be necessary. However, funds from ticket sales, donations to the Annual Fund and memberships will offset costs. Grant funds, in-kind contributions and sponsorships will be sourced if necessary.

As demonstrated by seven successful years of full-time operations, the Museum will be able to sustain this endeavor with additional maintenance factored into annual budget planning. With the success of *Lost Vegas: Tim Burton @ The Neon Museum* and expansion efforts, the Museum anticipates growth in admissions, memberships, donations and sponsorships. Daily admissions continue to sell out even as staff and programming expands. The need is evident and the museum is able to accommodate; revenue rose by 42% from FY18 to FY19.

4. Planning

Planning for the La Concha Water Damage Remediation began in early 2017 under the advice of former Collections Manager Maggie Zakri. She observed bubbling on the surface of the La Concha in the curved sections of the roof and in the spalling at the base of the four columns. She initially reached out to Robert Chattel, AIA, since he worked on the office building extension behind the La Concha. He made a cursory examination of the damage and recommended a formal assessment.

With a generous grant from the National Trust for Historic Preservation, and following the advice of Mr. Chattel, the Museum in 2017 contracted Wiss, Janney, Elstner Associates, Inc. (WJE) to perform the damage assessment. The assessment provided figures for the museum's initial funding request from CCCHP in the amount of \$120,000. Once we were

awarded \$63,793, the Project Manager began lengthy discussions with WJE regarding bids for the repair work. Once those figures were obtained, it was discovered that the initial dollar figure presented in WJE's assessment was too low. Due to the higher than anticipated cost and an upcoming blockbuster exhibition, the funding for the project was declined on the advice of CCCHP staff and postponed until the FY19/FY20 grant cycle.

During the past year, we've continued to work with WJE on plans for the building, accurate bidding and realistic timelines. To date, the Museum has spent \$27,400 on fees associated with planning.

We have built a solid and professional working relationship with WJE, which is up to date on all aspects of this project. Because of this, we wish to retain them as construction consultants on the La Concha Water Damage Remediation project. In addition to WJE, the museum's CEO, CFO, Director of Facilities, Director of Education & Outreach and its Collections Specialist will be involved in the planning of the forthcoming work on the La Concha Lobby. They will review the project scope, timelines and disseminate information to staff and the public. Should additional recommendations be determined through the project, the planning team will assign each a level of severity and targeted date of completion.

Director of Facilities and Project Manager Bill Lee will coordinate all construction on the Neon Museum campus for La Concha Water Damage Remediation project.

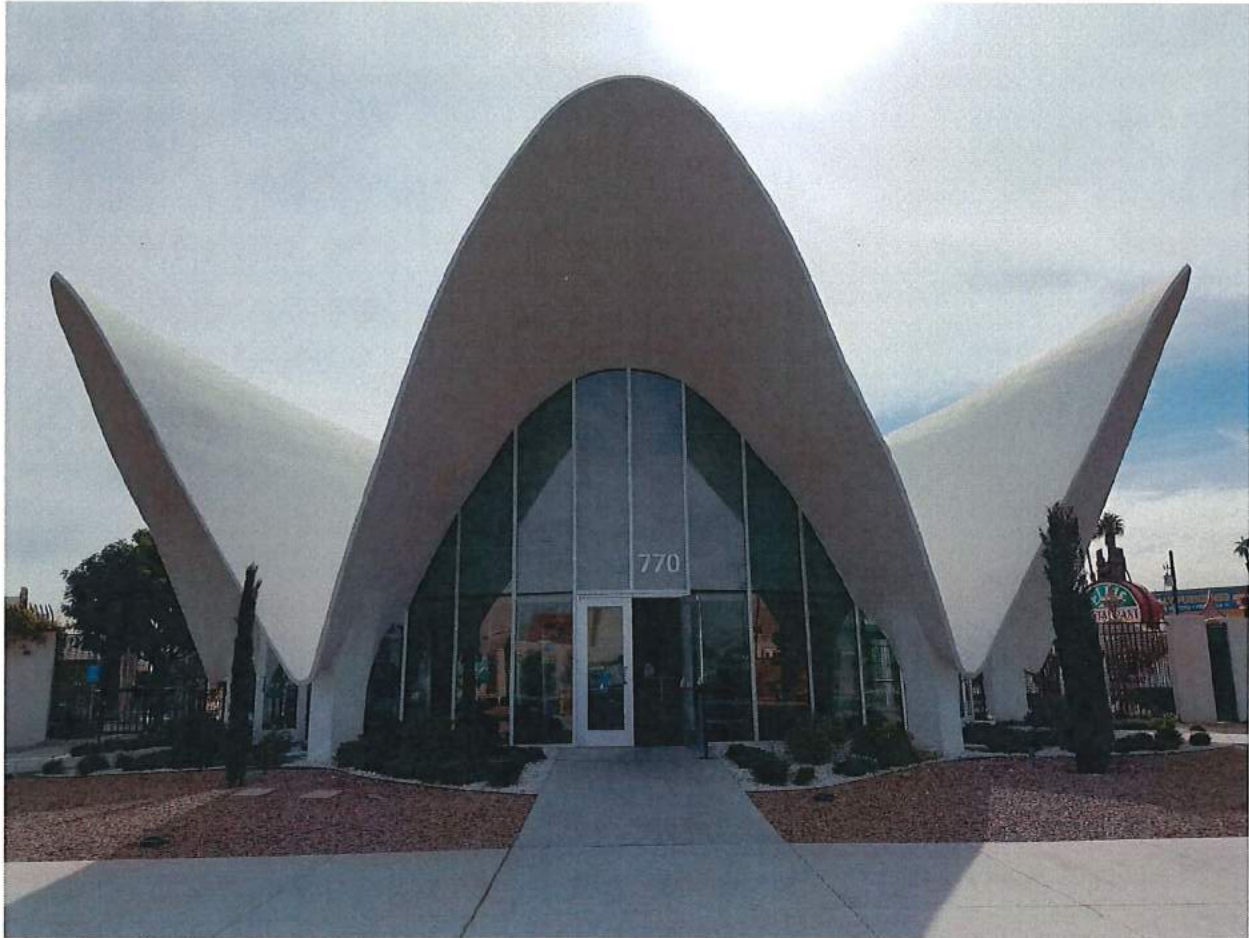
The community is at the forefront of all museum endeavors. Educational programs, public events, outreach and offsite exhibits help the museum reach a wide array of locals and interested visitors. For a project of this significance, a news release will alert media to the grant and details of the project, with the hope of raising awareness of historic preservation and ways of protecting the integrity of older buildings in southern Nevada. A relevant future panel discussion, conference session or white paper could be produced at the culmination of the successful La Concha Water Damage Remediation project.

Exterior Photographs

#1- North Facing



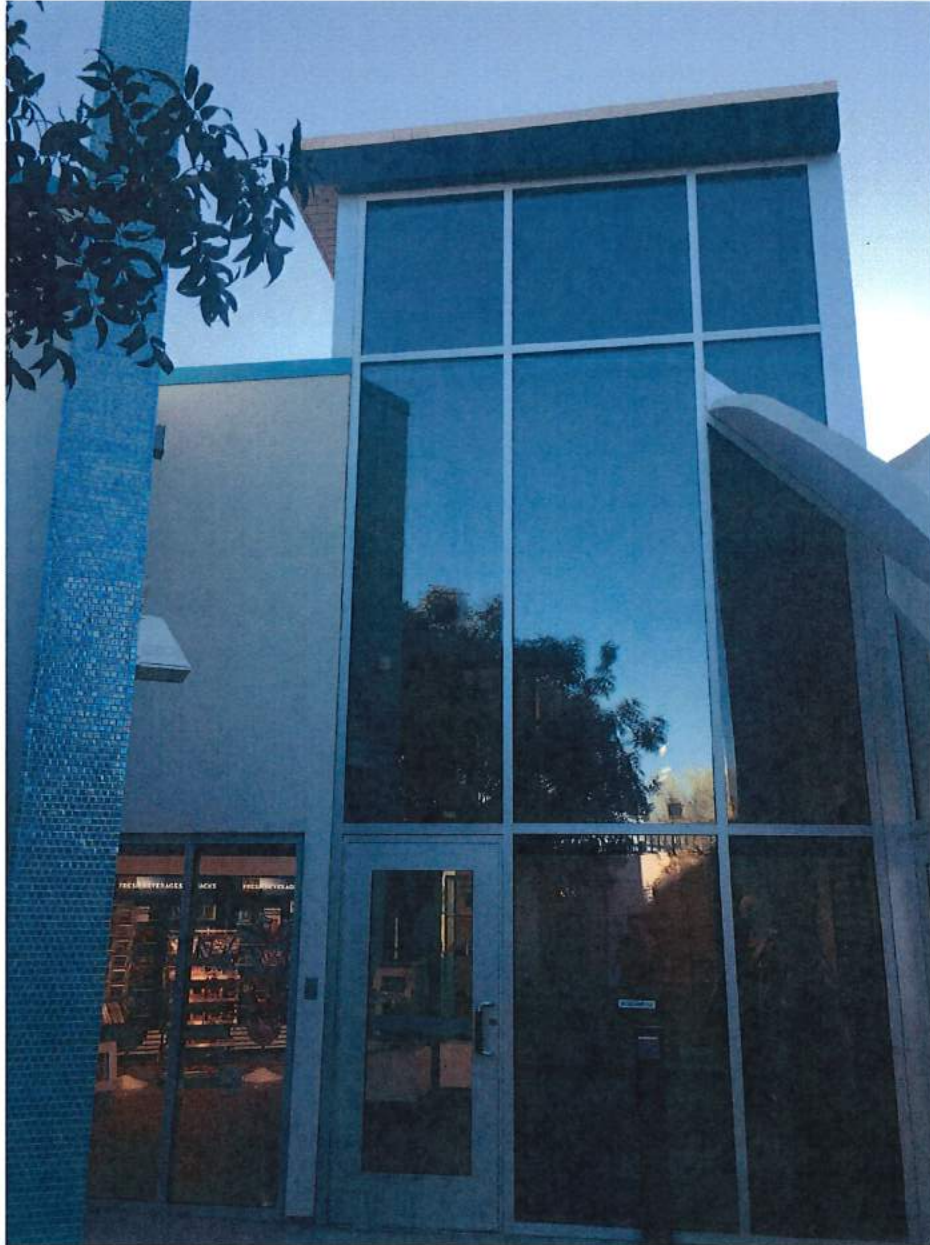
#2- West facing



#3- South facing



#4- museum store entrance, facing north



#5- museum store exit, facing north

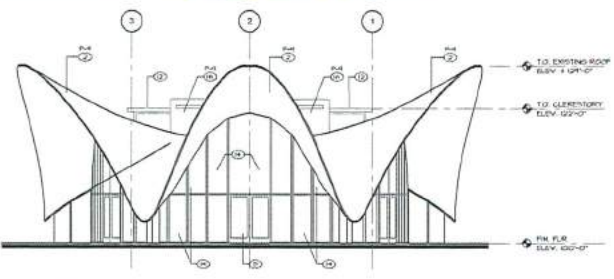


#6- museum store entrance, facing east

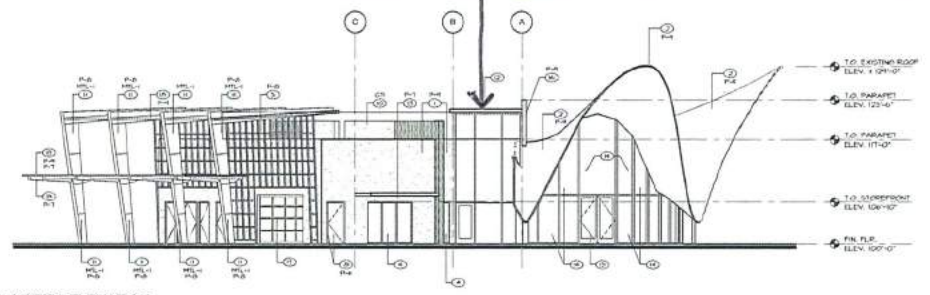


Image #2

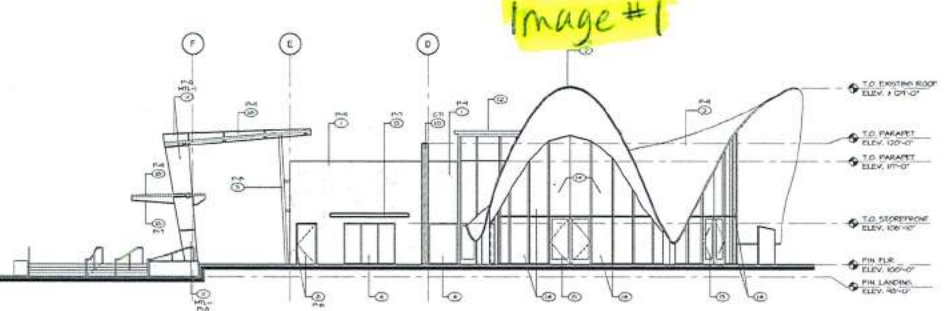
Image #4



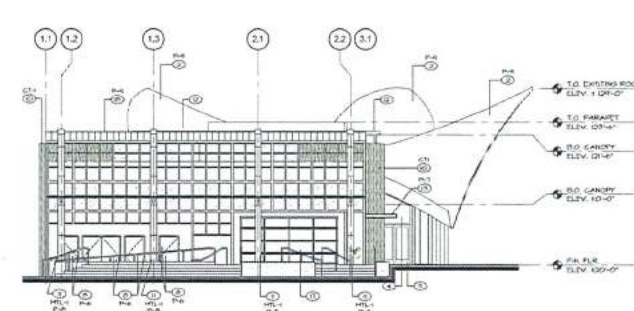
1 NORTHWEST ELEVATION
SCALE: 1/4" = 1'-0"



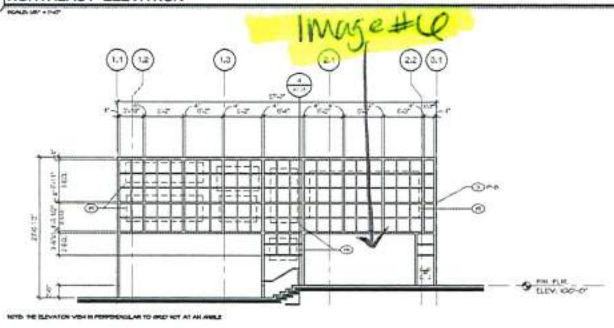
2 NORTH ELEVATION
SCALE: 1/4" = 1'-0"



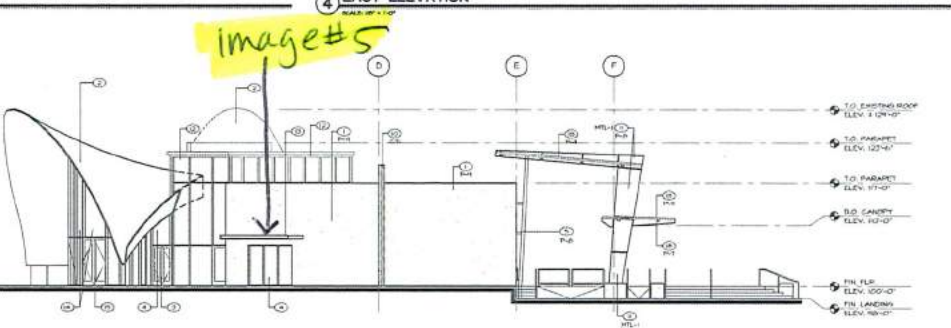
3 NORTHEAST ELEVATION
SCALE: 1/4" = 1'-0"



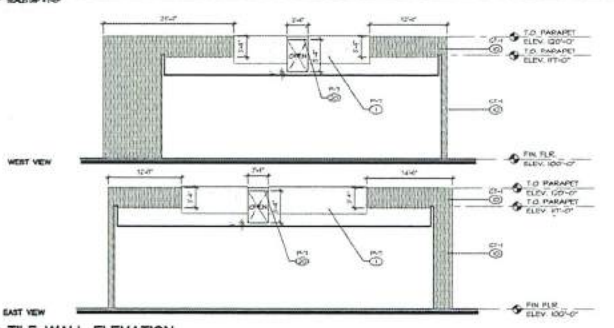
4 EAST ELEVATION
SCALE: 1/4" = 1'-0"



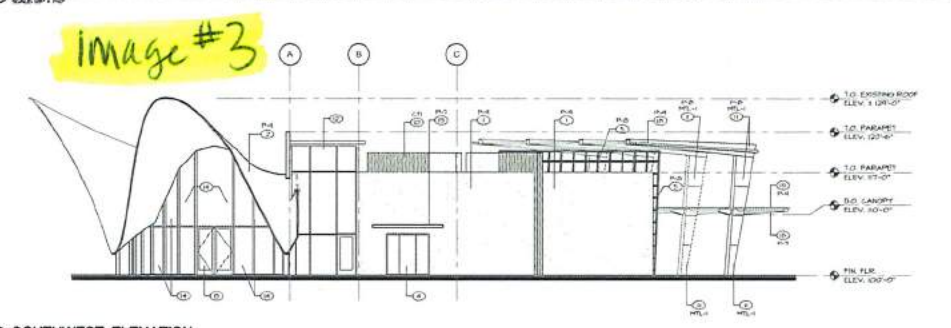
4A GRID ELEVATION
SCALE: 1/4" = 1'-0"



5 SOUTH ELEVATION
SCALE: 1/4" = 1'-0"



4B TILE WALL ELEVATION
SCALE: 1/4" = 1'-0"



6 SOUTHWEST ELEVATION
SCALE: 1/4" = 1'-0"

KEYNOTES

- 1 PAINTED 1 1/2" DASH TYP
- 2 EXISTING CONCRETE ROOF PAINTED ALUMINUM SCREENING
- 3 PAINTED GLASS INF. LINI
- 4 PAINTED STEEL TUBE (SEE TYP. SEE ELEVATION ABOVE)
- 5 STEEL CONTROL JOINT
- 6 ALUMINUM SCREENING DOOR TYP.
- 7 WELDED METAL DOOR & FRAME
- 8 SWAGGE - BY OTHERS, SEE ELECTRICAL SCHEDULE FOR 2" DIA. LIGHTING TYP.
- 9 CERAMIC TILE (12"x12" TYP - SEE SPEC FOR FINISH MATERIAL)
- 10 REINFORCED METAL PANEL (SEE SPEC FOR FINISH MATERIAL)
- 11 LAMINATE FINISHING
- 12 PAINTED METAL PANEL AT ANGLE TYP.
- 13 EXISTING INSULATED GLASS UNIT (1 1/4" DIA TYP)
- 14 EXISTING ALUMINUM SCREENING DOOR TYP.
- 15 PAINTED CONCRETE WALL TYP.
- 16 ALUMINUM CASING DOOR
- 17 PAINTED METAL ROOF CASING
- 18 METAL CASING AS PER SIGN HEIGHT BOARD
- 19 GLC/D APPROVED FINCH SIDE

WESTAR ARCHITECTS
 10000 Alameda Drive, Suite 200
 Las Vegas, NV 89143
 (702) 735-1100
 www.westararchitects.com

NEW ADDITION FOR:
NEON MUSEUM VISITOR CENTER
 770 N. LAS VEGAS BLVD.
 LAS VEGAS, NEVADA 89101

GENERAL NOTES

PROJECT NO.	00049	REVISED BY	JAK
DATE	SEPTEMBER 30, 2010	DATE	JAS
PROJECT NAME	NEW ADDITION FOR NEON MUSEUM VISITOR CENTER		
PROJECT LOCATION	770 N. LAS VEGAS BLVD., LAS VEGAS, NEVADA 89101		
ARCHITECT	WESTAR ARCHITECTS		
SCALE	AS SHOWN		

A5.01
 EXTERIOR ELEVATIONS

The Architect shall be responsible for obtaining all necessary permits and approvals from the appropriate authorities. The Architect shall be responsible for obtaining all necessary permits and approvals from the appropriate authorities. The Architect shall be responsible for obtaining all necessary permits and approvals from the appropriate authorities.

Photos of damage to the pillars of the La Concha:

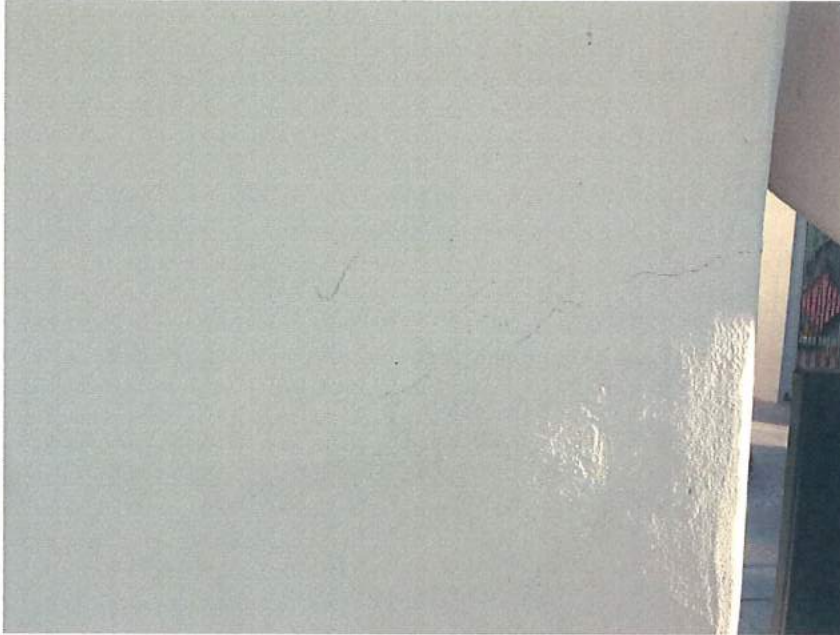


CCCHP FY19/FY20 Grant
Neon Museum
Supplemental Materials #1



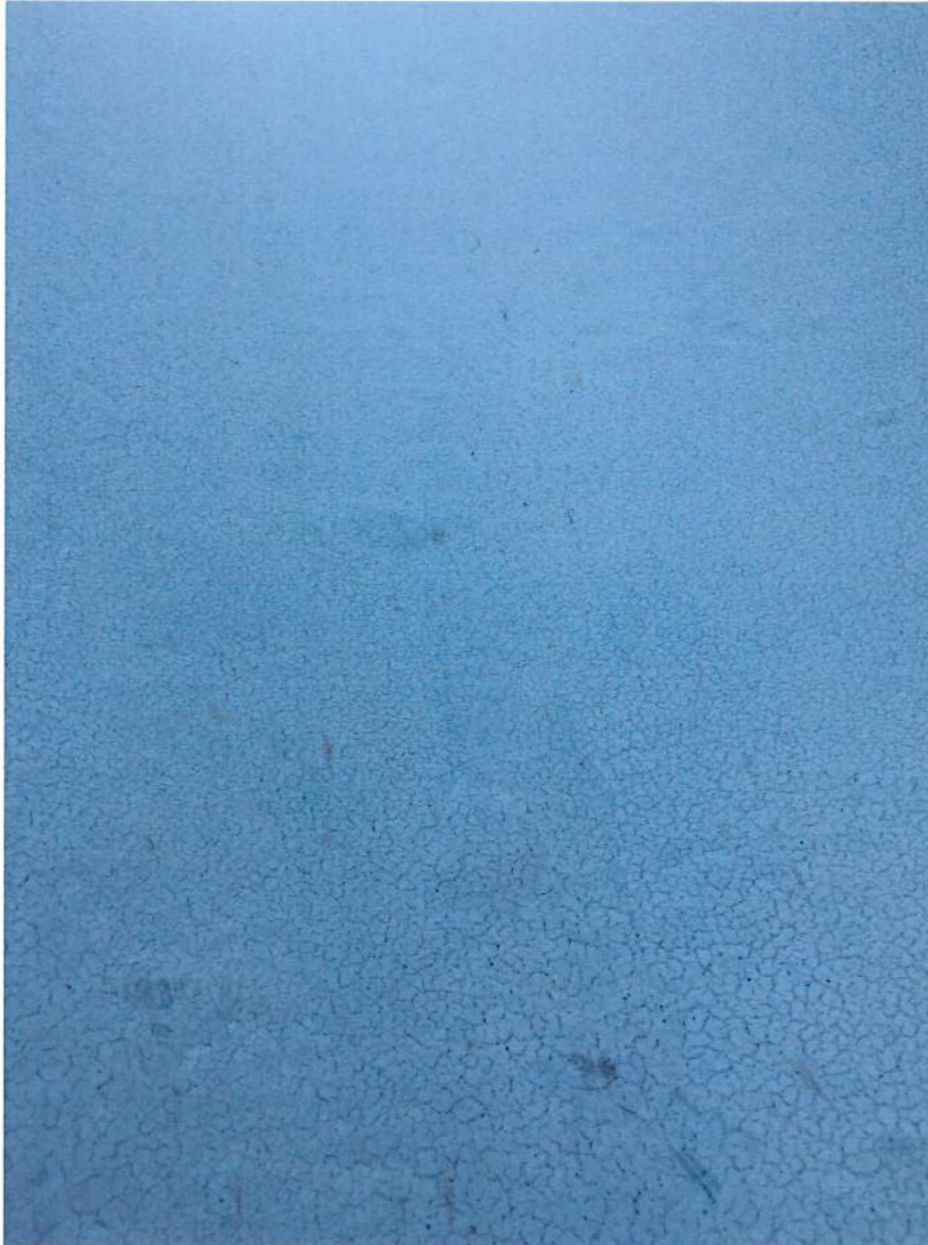


Cracking on pillars of La Concha:





Bubbling on roof:



Major Rooms and Project Rooms

Inside of La Concha Lobby (2012)



Interior (October 2017)



Museum Store



Organizational Profile

Founded in 1996, The Neon Museum is a non-profit 501 (c) 3 organization dedicated to collecting, preserving, studying and exhibiting iconic Las Vegas signs for educational, historic, arts and cultural enrichment. On October 27, 2012, the Neon Museum officially opened its doors to the public, exhibiting its extensive sign collection outdoors and close up. The Neon Museum campus includes the outdoor exhibition space known as the Neon Boneyard, a visitors' center housed inside the former La Concha Motel lobby and the Neon Boneyard North Gallery which houses additional rescued signs and is available for special events, photo shoots, educational programs and hosts *Brilliant!*, our nightly-immersive experience show.

The Neon Boneyard contains more than 200 unrestored signs which are illuminated with ground lighting in the evening; nineteen signs in the Neon Boneyard are electrified. The Museum is open seven days a week and hours vary based on the season. General Admission, Guided Tours and *Brilliant!* are the most common ways people visit the Neon Museum.

In February 2018, *Brilliant!* opened to the public, a 360-degree audiovisual immersion experience that uses technology to reanimate 40 monumental examples of the Neon Museum's iconic vintage signs. The largest augmented reality experience of its kind was designed by using projection mapping to illuminate and re-electrify unrestored, non-working and in some cases broken signs. The experience transports guests directly into Las Vegas' history, where static signs come to life while accompanied by music from some of the entertainment industry's most storied performers.

Dedicated individuals from the private sector, as well as corporate and government entities, worked collaboratively to promote the preservation of these objects as significant pieces of artistic and historical importance. Each sign in The Neon Museum's collection offers a unique story about the personalities who created it, what inspired it, where and when it was made, and the role it played in Las Vegas' distinctive history. In addition, The Neon Museum collection chronicles changes and trends in sign design and technology through pieces ranging from the 1930s to the present day.

Exhibitions, public education, outreach, research, archival preservation, arts interpretation and an educational app represent a selection of the Museum's ongoing projects.

Public Art: In 1996, The Neon Museum officially "opened" with the installation of its first refurbished sign, the Hacienda Horse and Rider, at the intersection of Las Vegas Boulevard and Fremont Street.

Today, it joins eight other restored neon signs currently on display as part of the Las Vegas

Signs project: the Silver Slipper, the Bow & Arrow Motel and Binion's Horseshoe were installed in 2009 near the La Concha Visitors' Center at the McWilliams Avenue intersection; Society Cleaners, the Lucky Cuss Motel and the Normandie Motel were added along Las Vegas Blvd between Ogden Ave the 1-95 overpass in 2012. Additionally, the 5th Street Liquor sign was installed at Garces Street and Casino Center Boulevard, near the Bonneville Transit Center and the Landmark Hotel sign was installed on Paradise Road near the site of the imploded casino.

These restored signs can be viewed as public art and visited on a self-guided tour, 24-hours a day, seven days a week.

Previous CCCHP/CCA grant outcomes

- **CCA grant 06-05 (awarded \$240,000)**

Funding from this grant went towards the rehabilitation of the La Concha Motel Lobby, specifically the footings and glazing materials.

- **CCA grant 07-10 (awarded \$100,000)**

Funding went towards the Rehabilitation of the La Concha, specifically the concrete and rebar associated with the structure and roofing costs.

- **CCA grant 08-05 (awarded \$165,000)**

Funding went towards construction of the office addition behind the La Concha Lobby, specifically: City of Las Vegas fees and permits (\$31,491.30), architect fees (Eric Strain, \$19,000), construction management fees (Construction Consultants Inc., \$11,878), architect fees (Westar Architects, \$53,051.50), consultant fees (Robert Chattel, AIA, \$5,000) and neon sign restoration (YESCO, \$43,580). All of these endeavors moved the organization closer to opening to the public in 2012.

- **CCA grant 09-07 (awarded \$200,000)**

Funding continued to be applied towards the construction of the office addition: architect fees (Westar, \$96,454.45), construction management fees (Construction Consultant Inc., \$33,056.25), sign repair (YESCO, \$11,725), lighting (Sunset Designs, \$7,197), flooring (Capco Tile and Stone, \$26,100.35 and Daltile, \$1,382.03) and furniture (Henriksen Butler, \$21,036.38).

- **CCCHP grant 17-10 (awarded \$63,793)**

Declined award due to higher costs of project and complications with construction timeline in regards to *Lost Vegas* exhibition



NEONMUS-01

DHILTON

CERTIFICATE OF LIABILITY INSURANCE

DATE (MM/DD/YYYY)
1/7/2020

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

IMPORTANT: If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must have ADDITIONAL INSURED provisions or be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

PRODUCER Cragin & Pike, Inc. 2603 W. Charleston Blvd. Las Vegas, NV 89102	CONTACT NAME: PHONE (A/C, No, Ext): (702) 877-1111 E-MAIL ADDRESS: dhilton@cragin-pike.com FAX (A/C, No): (702) 258-3394	INSURER(S) AFFORDING COVERAGE INSURER A: StarNet Insurance Company INSURER B: Employers Ins Co of Nevada INSURER C: INSURER D: INSURER E: INSURER F:	NAIC # 10640
	INSURED The Neon Museum Inc. PO Box 147 Las Vegas, NV 89125-0147		

COVERAGES **CERTIFICATE NUMBER:** **REVISION NUMBER:**

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR LTR	TYPE OF INSURANCE	ADDL SUBR INSD WVD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS
A	<input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR GEN'L AGGREGATE LIMIT APPLIES PER: POLICY <input type="checkbox"/> PRO-JECT <input checked="" type="checkbox"/> LOC OTHER:		HHS8574089-12	12/2/2019	12/2/2020	EACH OCCURRENCE \$ 1,000,000 DAMAGE TO RENTED PREMISES (Ea occurrence) \$ 100,000 MED EXP (Any one person) \$ 5,000 PERSONAL & ADV INJURY \$ 1,000,000 GENERAL AGGREGATE \$ 2,000,000 PRODUCTS - COM/POP AGG \$ 2,000,000
A	AUTOMOBILE LIABILITY ANY AUTO OWNED AUTOS ONLY <input checked="" type="checkbox"/> HIRED AUTOS ONLY SCHEDULED AUTOS <input checked="" type="checkbox"/> NON-OWNED AUTOS ONLY		HHS8574089-12	12/2/2019	12/2/2020	COMBINED SINGLE LIMIT (Ea accident) \$ 1,000,000 BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$
A	<input checked="" type="checkbox"/> UMBRELLA LIAB EXCESS LIAB DED RETENTIONS	<input checked="" type="checkbox"/> OCCUR <input type="checkbox"/> CLAIMS-MADE	HHS8574089-12	12/2/2019	12/2/2020	EACH OCCURRENCE \$ 2,000,000 AGGREGATE \$ 2,000,000
B	WORKERS COMPENSATION AND EMPLOYERS' LIABILITY ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory in NH) If yes, describe under DESCRIPTION OF OPERATIONS below	Y/N N/A	EIG230543104	12/2/2019	12/2/2020	<input checked="" type="checkbox"/> PER STATUTE <input type="checkbox"/> OTH-ER E.L. EACH ACCIDENT \$ 1,000,000 E.L. DISEASE - EA EMPLOYEE \$ 1,000,000 E.L. DISEASE - POLICY LIMIT \$ 1,000,000

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)
RE: EVIDENCE OF LIABILITY INSURANCE

CERTIFICATE HOLDER EVIDENCE OF COVERAGE	CANCELLATION SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.
	AUTHORIZED REPRESENTATIVE

Current Board of Trustees

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	Yin Nawaday	Icebox Consulting Group
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Immediate Past-Chair	Dulcinea Rongavilla	Cragin & Pike
	John Restrepo	RCG Economics LLC
	Rebecca Staniec	Colliers International
	Roger Thomas	The Roger Thomas Collection
	Uri Vaknin	KRE Capital, LLC
	Stevi Wara	Diamond Resorts International
	Steve Weitman	Wynn Las Vegas
	Michael Wilkins	Marshall Retail Group
	Lindsey Williams	Brownstein Hyatt Farber Schreck, LLP

Bill Lee

2728 Lawrence Kirk Court
Henderson, NV 89044
(702) 339-8097 | mrwilliamylee@yahoo.com

Experience

Neon Museum, Las Vegas, Nevada

Director of Facilities

January 2017 – Present (3 years +)

1. **Facilities:** Coordinate expansion of museum facilities and support land acquisition activity as directed by CEO. Museum footprint on Las Vegas Blvd grew from 2.35 to 6.17 acres. Manage preventive and life-cycle maintenance of all facilities and systems.
2. **Museum Store:** Management of the vendor relationship with third-party retail on-site Museum Store. Cultivate relationship to provide develop merchandise appropriate for museum retail environment. Revenue grew from \$438k in 2016 to \$1.96m in 2019.
3. **Ticketing:** Create and publish public tour schedules to expand capacity; apply daily active yield management to maximize sales; develop and mentor staff to support this function. Coordinate with all departments to operate to allow high operational tempo while avoiding scheduling conflicts.
4. **Supply and services:** Review and approve requisitions; overseeing contracts & services for office vendors, including onsite security and surveillance services.
5. **Visitor Experience:** Advise on matters pertaining to visitor experience such as wayfinding, ticketing, visitor flow, staff uniforms and outfitting.
6. **Continuous improvement:** Monitor and evolve key performance metrics; seek to understand, and drive process improvements. Benchmark like institutions as reference for best practices.

Retail Manager

September 2011 – December 2016 (5 years, 4 months)

1. **Start-up department:** recruit, hire, train, schedule, develop, retain, and motivate staff.
2. **Procedures:** create and manage daily opening and closing of campus, physical security, safety, cash handling, inventory control and store replenishment.
3. **Inventory:** Create and manage an ever-increasing assortment of merchandise, determine inventory levels to optimize turns, set and adjust retail pricing, analyze and negotiate wholesale costs to maximize profitability. Total gross profit averaged 65%, nearly 2 annual inventory turns
4. **Merchandise:** Develop profitable assortment of museum appropriate product via open market and custom-made items inspired by museum artifacts. Display in accordance with best practices of museum stores, focusing on educational and cultural aspects. Over 500 discrete SKUs.
5. **Operations:** Guided-tour public schedule at an outdoor venue. Cultivate and improve a superior guest experience. Increase and adjust tour schedules to meet growing public demand. Annual attendance increases 15% annually from 2012 to 2016. Make weather decisions to cancel tours.

Amazon.com

Area Manager. Phoenix, Arizona and Allentown, Pennsylvania

November 2005 - August 2007 (1 year, 10 months)

Responsible for team of up to 80 staff involved in all aspects of fulfillment center operations:

1. Participated in build out and launch of two locations
2. Areas included both inbound (bulk receive and put-away) and outbound (pick, pack, ship) functions
3. Led process improvements resulting in higher inventory accuracy and product throughput

Robert Bosch Corporation

March 1998 - April 2005 (7 years, 2 months)

Materials and Engineering Samples Supervisor. South Bend, Indiana - Responsible for design-to-order prototypes using TPS, and logistics support to engineering center.

Manufacturing Supervisor. St Joseph, Michigan -Responsible for make-to-stock, discrete, repetitive manufacturing for a Tier #1 supplier using lean manufacturing principles.

United States Army

Captain, Medical Service Corps

June 1986 - February 1997 (10 years, 9 months)

Fort Bragg, North Carolina

Chief of Logistics. 28th Combat Support Hospital. Supply chain, materials management, and logistics for a 296-bed, eight operating table field hospital. Deployments to St Thomas, VI and Republic of Haiti

Logistics Operations Officer. 55th Medical Group. Operating budgets, facilities management, internal control. Implemented budget reconciliation program, saving \$400k plus in first year

Commander, Medical Logistics Company - 32nd Medical Battalion. Responsible officer for more than 100 personnel. Provided inventory distribution of supplies, optical lens fabrication, biomedical equipment repair and maintenance, and blood banking.

Comayagua, Honduras

Medical Operations Officer. Joint Task Force - Bravo. Administrator of base hospital at Soto Cano Air Base. Led humanitarian missions by helicopter and truck, in partnership with Ministry of Health, Republic of Honduras to provide healthcare to indigenous peoples in remote regions. Pyongtaek, Korea

Chief of Supply & Services. 43rd Surgical Hospital (Mobile Army). Asset manager for \$20M, 60-bed hospital and administered controlled substance inventory program.

Fuerth, West Germany

Assistant Personnel Officer

Evacuation (Ambulance) Platoon Leader

Education

Webster University

MBA, Business Administration

MA, Computer Resources and Information Management

San Francisco State University

BA, Industrial Psychology

Emily C. Fellmer
2601 S. Grand Canyon Dr. Apt. 1027
Las Vegas, NV 89117
(541) 588-0238 efellmer@neonmuseum.org

Education:

University of Nevada: Las Vegas- Bachelor of Arts: American History: August 2014- May 2018. This program included a variety of American Social History classes and research seminar courses culminating in a capstone research paper.

Ridgeview High School Redmond, OR Graduated in 2014 with honors.

Work experience:

The Neon Museum: Collections Specialist: June 2019- Current:

Review potential artifact acquisitions, process artifact donation paperwork, digitize and catalog newly acquired collection pieces in the museum's Past Perfect cataloging program. Document condition of collection pieces including objects on loan or temporary exhibition. Oversee curation and movement of permanent collection pieces. Assist researchers to the museum's archives and the museum's research library. Manage the museums archives and collection.

The Neon Museum: Interpreter/ Collections Assistant August 2016- June 2019

With these positions I have given historic guided tours to the public; including our school groups and assisting with our Junior Tour Guide program. As the collections assistant I have processed newly acquired collections and helped organize the archives. Acted as a researcher and editor on the Neon Sign Survey research project in partnership with UNLV. Also, this position helps with preservation efforts and community outreach educational events.

The Mob Museum: Educator, Box Office Associate and Event Associate May 2015- September 2016.

With these positions I have given historic guided tours to the public, worked with ticket sales and aid with lecture series and community outreach events. Assisted with an educational youth summer camp, helped with educational outreach in schools and gave school tours to a variety of grades.



FIRM OVERVIEW

Solutions for the Built World



Founded more than half a century ago, Wiss, Janney, Elstner Associates, Inc. (WJE), is an interdisciplinary engineering, architecture, and materials science firm specializing in delivering practical, innovative, and technically sound solutions across all areas of new and existing construction. WJE combines state-of-the-art laboratory and testing facilities, nationwide offices, and knowledge sharing systems to provide solutions for the built world.

OUR SERVICES

- Structural engineering
- Architecture and architectural engineering
- Materials science
- Testing
- Design
- Geotechnical and geological engineering
- Litigation consulting

OUR APPROACH

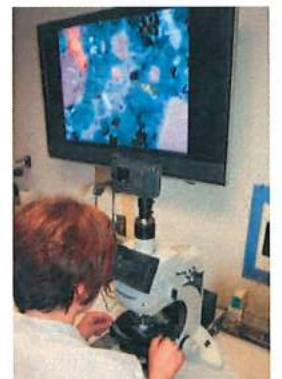
As materials, technologies, and structures change, our fundamental philosophy remains the same: developing better solutions based on an accurate diagnosis of each structure's unique problem.

OUR PEOPLE

With more than 600 employees, WJE has the resources to respond to virtually any problem, with expertise in all aspects of construction technology. The firm's engineers, architects, and materials scientists are supported by technicians who are experts in testing and instrumentation. WJE's understanding of structural behavior and the performance of materials is enhanced by experience gained from more than 125,000 projects worldwide.

OUR RESOURCES

Our Janney Technical Center laboratory and testing facility is one of the nation's largest privately owned construction-based testing laboratories; it enables WJE to provide reliable answers to questions about construction systems, components, and materials. No firm is more qualified to break new ground in finding practical, innovative, and technically sound solutions.



REPRESENTATIVE PROJECTS

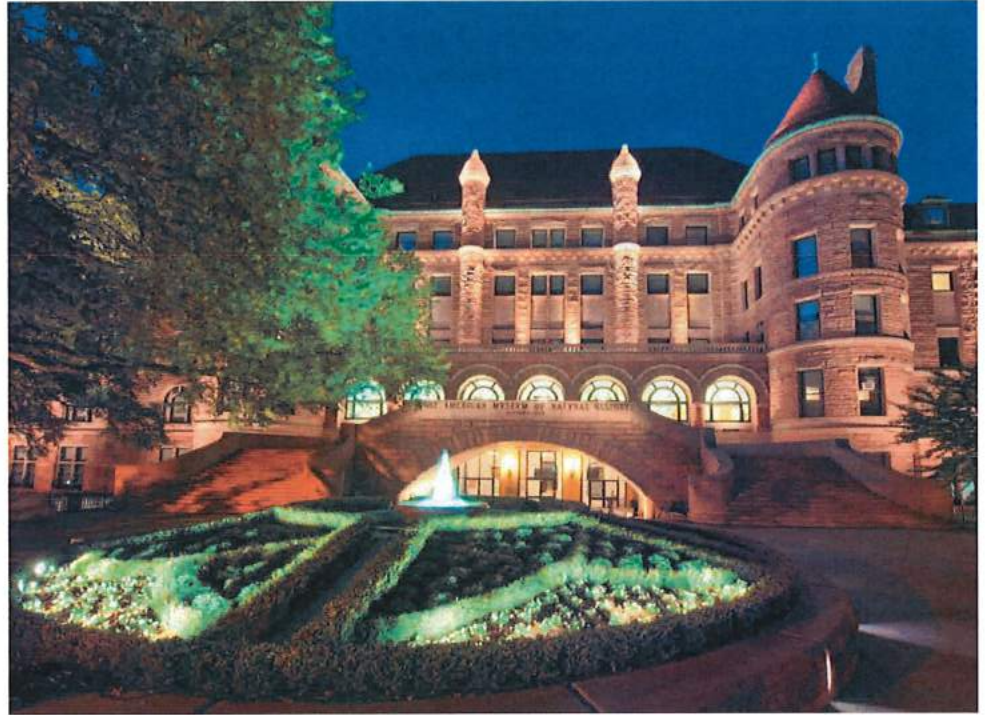
- **The Washington Monument**
Washington, D.C.
Earthquake Damage Assessment
- **I-35W Mississippi River Bridge**
Minneapolis, MN
Collapse Investigation
- **Central Artery/Tunnel (Big Dig)**
Boston, MA
Safety Audit
- **John F. Kennedy Center for the Performing Arts**
Washington, D.C.
Investigation and Rehabilitation
- **American Museum of Natural History**
New York, NY
Exterior Granite Facade Restoration
- **National September 11 Memorial**
New York, NY
Waterproofing Consulting
- **Art Institute of Chicago:**
Modern Wing and Nichols Bridgeway
Chicago, IL
Structural Peer Review and Construction-Phase Services
- **Nebraska State Capitol**
Lincoln, NE
Exterior Facade Investigation and Restoration Design
- **Alcatraz Cellhouse**
San Francisco, CA
Seismic Upgrade
- **Holy Name Cathedral**
Chicago, IL
Fire Damage Assessment
- **Aloha Stadium**
Honolulu, HI
Condition Assessment and Repair Design
- **Los Angeles County Hall of Justice**
Los Angeles, CA
Exterior Envelope Consulting
- **Lyndon Baines Johnson Library**
Austin, TX
Plaza and Plinth Assessment and Restoration Design
- **Rainier Tower**
Seattle, WA
Exterior Condition Survey—
Recladding Investigation and Design





SERVICE PROFILE

Historic Preservation



- Historic, technical, and materials research
- Condition surveys
- Difficult access assessment
- Materials conservation analysis
- Restoration master plans
- Historic structure reports
- HABS and HAER documentation
- National Register nomination
- Contract documents for preservation
- Construction observation

Working within established preservation guidelines and standards, WJE architectural, structural, and conservation professionals balance the need to provide practical, long-term solutions with the ability to sensitively conserve a structure's historic fabric. From planning and investigation through implementation, no firm is better qualified to respond to the technical and aesthetic needs of significant historic structures.

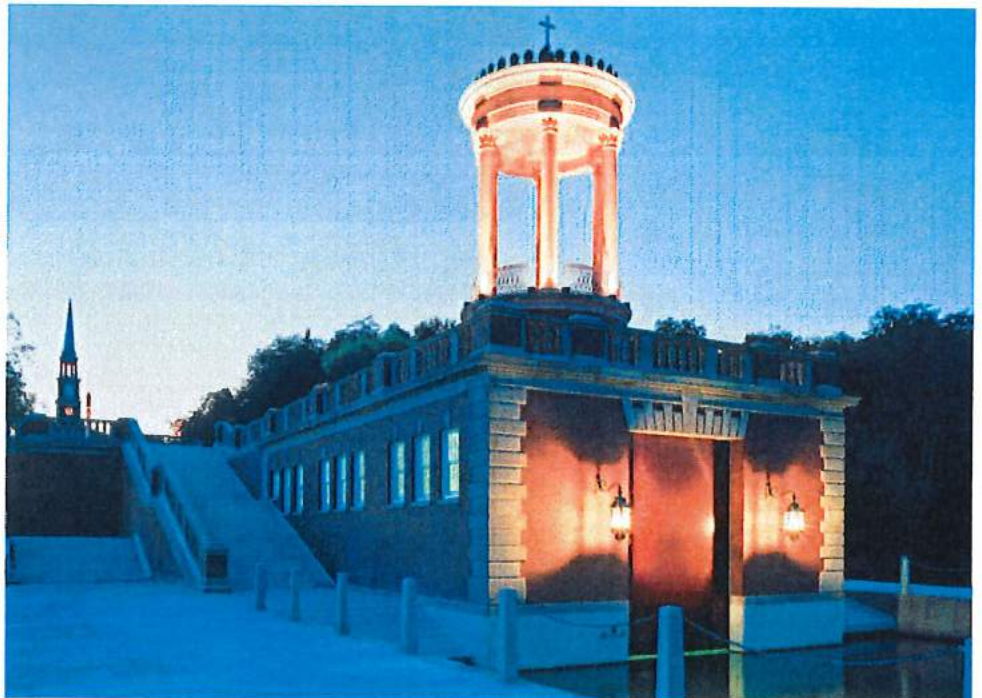
Historic buildings and structures are a tangible link to our past. From private owners to large institutions and government agencies, clients worldwide trust WJE to preserve their historic properties for generations to enjoy. WJE preservation professionals have extensive expertise in the repair and conservation of a wide range of historic construction materials and building systems. Using sophisticated testing and materials analysis techniques, WJE professionals apply the science of preservation to develop appropriate and innovative solutions to restore historically significant properties.



Historic Preservation

REPRESENTATIVE PROJECTS

- Alcatraz Cellhouse - San Francisco, CA: Documentation, assessment, and seismic upgrade design
- American Museum of Natural History - New York, NY: Assessment and preservation of Seventy-Seventh Street facades
- Antelope Valley Indian Museum - Lancaster, CA: Seismic stabilization and historic restoration design
- Gateway Arch - St. Louis, MO: Corrosion and materials conservation study and Historic Structure Report
- Nebraska State Capitol - Lincoln: Exterior restoration and rehabilitation
- New York Public Library - New York, NY: Investigation and exterior restoration
- Old South Church - Boston, MA: Structural stabilization study and restoration design
- Salk Institute for Biological Studies Teak Window Conservation Program - La Jolla, CA: Investigation, preservation design and construction administration.
- Saint Elizabeths Hospital - Washington, D.C.: Historic Structure Report and preservation plan
- Virginia Governor's Mansion - Richmond: Condition assessment, restoration plans, and construction administration
- Wawona Hotel - Yosemite National Park: Seismic strengthening and preservation design





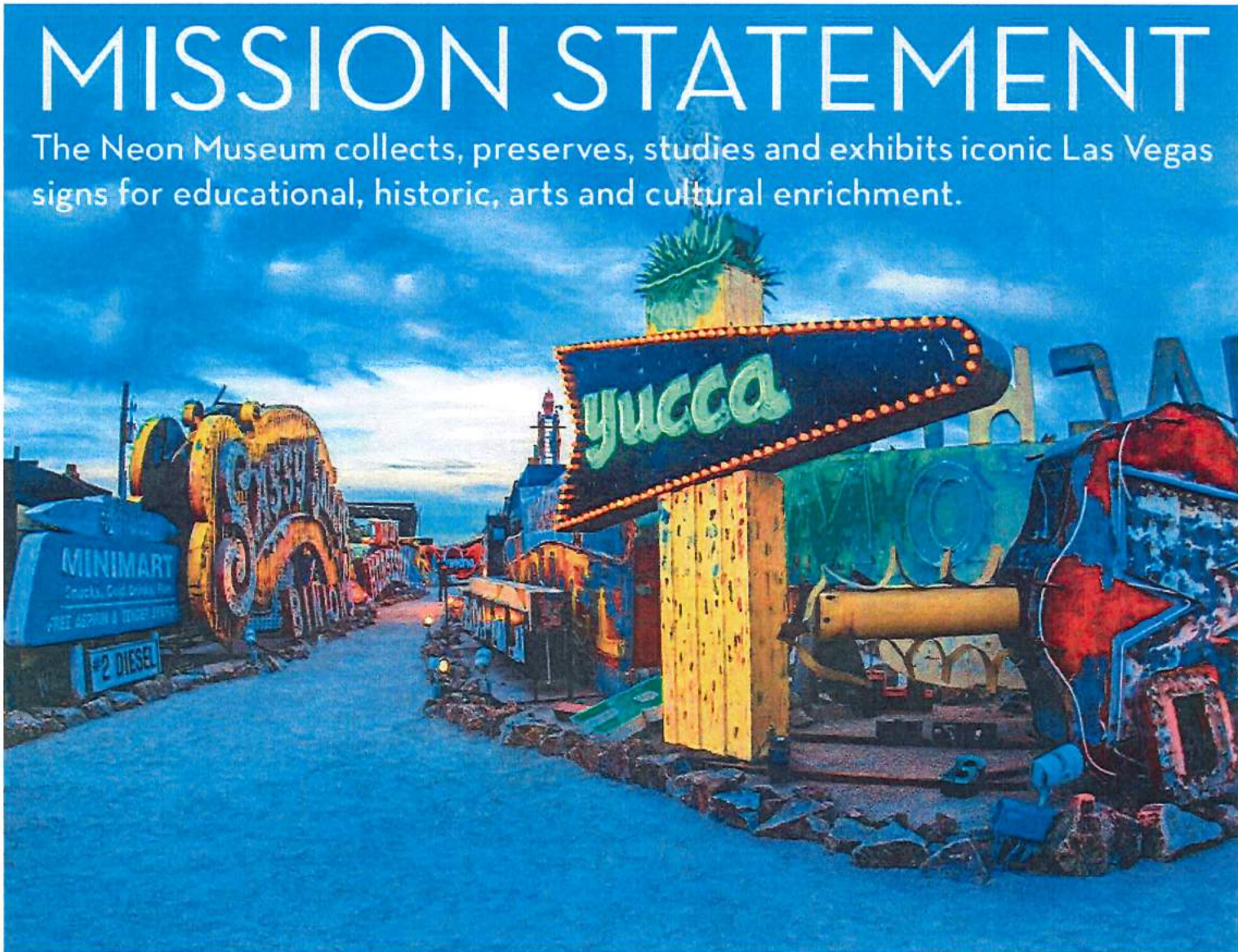
STRATEGIC PLAN 2018-2023

Approved by Neon Museum Board of Trustees November 16, 2018



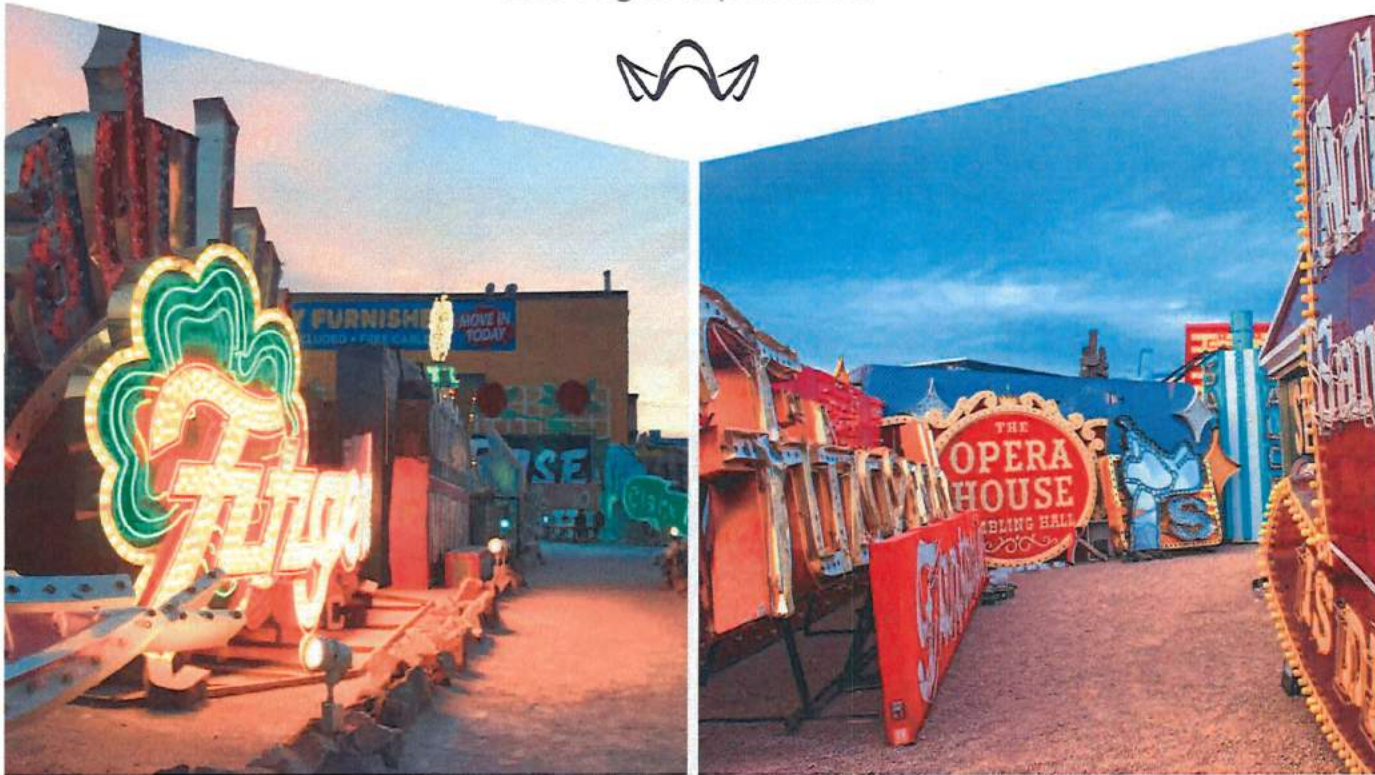
MISSION STATEMENT

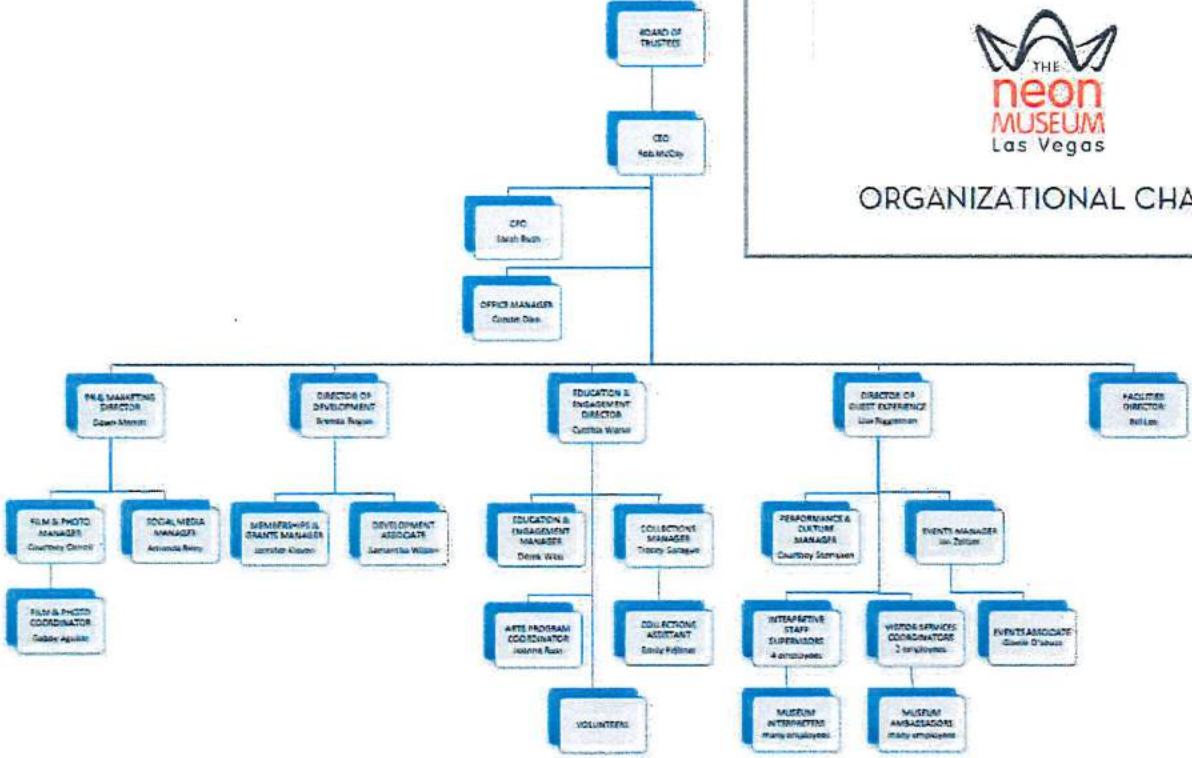
The Neon Museum collects, preserves, studies and exhibits iconic Las Vegas signs for educational, historic, arts and cultural enrichment.



VISION STATEMENT

To bring history and the arts to the forefront of the Las Vegas experience.





SUMMARY OF STRATEGIC PLANNING PROCESS

On behalf of the Board of Trustees, this five-year strategic plan represents the culmination of many months of work among the museum's entire team. The executive team participated in several sessions that included a visioning exercise and culminated in the development of a new vision statement and strategic imperatives for the Neon Museum. In this plan the museum addresses the opportunities and challenges that lie ahead of us.

Goals are aligned under six strategic imperatives, through which the museum will leverage the power of our unique collection to deepen visitors' engagement with history, art and culture:

STRATEGIC IMPERATIVES (in brief):

- Demonstrate leadership excellence
- Maximize authenticity, aesthetics, creative engagement and innovation
- Grow strategic partnerships
- Capitalize reputation
- Ensure financial stability and sustainability
- Inclusiveness

The team incorporated recommendations put forth in the 2015 Museum Assessment Program (MAP) and the 2018 Collections Assessment for Preservation (CAP) reports in order to emphasize education and collections as the Neon Museum's core purpose. As we look ahead to acquiring expanded and enhanced new facilities to care for our collection and better serve multiple audiences, we incorporated strategies to maximize the impact of the historic La Concha visitors' center, galleries and exhibitions and break down barriers to access. Essential to the museum's success, the plan includes the ways we will manage growth and strengthen our financial position while enhancing the organizational culture.

In order to realize the goals outlined in this plan, the Museum has assessed the necessary resources required. The Museum's current financial standing is solid with sufficient cash reserves to reinvest in growth. The annual operating budget is created to ensure that a net operating surplus is preserved. In 2018, the net surplus of all cash flows was approximately \$58K, however the net surplus of operating cash flows was approximately \$905K. In 2018, The Museum made a significant financial investment in a capital project that will ensure additional operating funds to support the strategic plan in years to come. In addition, all initiatives outlined in this plan are expected to be covered in annual operating and capital budgets. The Museum will continue to explore additional funding options, including but not limited to, philanthropic support and potential third party relationships.



Strategic Imperative 1: Demonstrate leadership through excellence and innovation in order to grow a world class museum.

Goal Objectives & Action Steps	Performance Indicator	Accountability	Funding
<p>1.1 Prioritize the growth of the physical footprint of museum by adding indoor gallery, office space and public meeting/dining options (2018-ongoing).</p>	<p>Board approval of adjacent property acquisition and conceptual design of future space.</p> <p>Expand infrastructure to accommodate future power needs until 2030.</p> <p>Complete design for expansion and ensure architect and design firms are in accordance with approved objectives and milestones (2019)</p> <ul style="list-style-type: none"> • Board approval with senior staff buy-in <p>Establish construction budget including full exhibit buildout and secure construction financing (2019-ongoing).</p> <ul style="list-style-type: none"> • Board approval <p>Secure building licenses and permits (2020-ongoing).</p> <ul style="list-style-type: none"> • Permits successfully pulled without delay 	<p>CEO Board of Trustees CFO VP-CMO, Directors</p> <p>Director of Facilities</p> <p>CEO & Director of Facilities</p> <p>CEO, CFO</p> <p>Director of Facilities</p>	<p>Funding secured through capital campaign initiatives.</p>
<p>1.2 Prioritize the identification of a location for museum expansion and the initiation of a capital improvement funding campaign (2018-ongoing).</p>	<p>Expanded museum facilities.</p>	<p>CEO, CFO, VP-CMO. Board of Trustees, Director of Development</p>	<p>Funding secured through capital campaign initiatives.</p>
<p>1.3 Prioritize the stabilization of signs and archival collections and increase accessibility (2018-ongoing).</p>	<p>Create and finance a long-term master plan for Collections and Archives Department (2018-ongoing).</p> <p>Establish research library that is easily accessible to the public.</p> <ul style="list-style-type: none"> • Include innovative digital formats to increase accessibility 	<p>CEO, CFO, VP-CMO, Director of Curation & Education</p> <p>Collections Manager</p>	<p>Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues; grants and/or donations</p>

<p>1.4 Prioritize completion of AAM accreditation process (2018-ongoing).</p>	<p>Achieve accreditation status through AAM (2020).</p> <p>Develop Collections & Archives master plan (2018).</p> <ul style="list-style-type: none"> • Collections and archives care brought up to professional standards and best practices (2019) • Fund climate-controlled and secure storage for archives (2018) • Develop long-term plan for outdoor exhibitions (2019) • Hire full-time Collections Assistant (2020) • Hire part-time Curatorial Assistant (2021) 	<p>CEO, CFO, Director of Curation & Education, Education Manager, Collections Manager</p>	<p>Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues</p>
<p>1.5 Contribute to industry conference and thought leadership.</p>	<p>Number of presentations at industry conferences.</p> <p>Identify strategic publications and submit articles.</p> <ul style="list-style-type: none"> • Number of articles published by the Museum (2018-ongoing) 	<p>VP-CMO, all Directors and Managers</p>	<p>Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues</p>
<p>1.6 Improve current physical plant to accommodate ever-increasing number of visitors.</p>	<p>Safety and Emergency Preparedness Plan in place (2018).</p> <ul style="list-style-type: none"> • Staff and volunteers trained in safety procedures (ongoing) <p>Restrooms sufficient to comfortably accommodate at least 200 visitors per hour on main campus (2023).</p> <p>Obtain parking space sufficient to comfortably accommodate 75 cars/buses (2020).</p>	<p>Director of Facilities, Director of Guest Experiences, Director of Curation & Education, Collections Manager, Departmental teams as assigned by their Directors</p> <p>Director of Facilities</p> <p>Director of Facilities</p>	<p>Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues</p>

Strategic Imperative 2: Maximize authenticity, aesthetics, creative engagement and innovation in communications, learning strategies, programs, revenue streams, research, exhibitions, and collections.

Goal Objectives & Action Steps	Performance Indicator	Accountability	Funding
2.1 Prioritize the evolution of programming, exhibitions, visitor experiences, fundraising events, business model, trainings and inter-departmental technologies for vision-driven flexibility in an ever-changing market.	Number of collaborative and innovative experiences for multiple audiences aligned with our mission. (2018-ongoing)	CEO, VP-CMO Director of Curation & Education, Director of Guest Experience, Director of Development	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues
2.2 Collect strategically to ensure appropriate artifacts and materials are available for research, teaching and learning across a broad range of mission-aligned subjects (2018-ongoing).	<p>Undergo Collections Assessment Program (CAP) (2018).</p> <p>Create plan to implement CAP assessment recommendations (2018).</p> <p>Mission focus and increased depth and breadth of collection (main, fine art, and educational collections) and archives.</p> <p>Increased interpretation of Collection online via website (2019).</p> <p>Increased number of researchers using our resources (2018-ongoing).</p> <p>Expanded Scholar in Residence program (2019).</p> <p>Increased interdisciplinary learning opportunities (2019).</p>	<p>Director of Curation & Education, Collections Manager</p> <p>Collections Manager</p> <p>VP-CMO, Collections Manager</p> <p>Director of Curation & Education, Education Manager</p>	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues; grants and/or donations.
2.3 Become a well-known and valued resource for educators and the arts community.	<p>Increase in research volume and number of innovative exhibitions, publications, curricula and programs committed to connecting with and telling the stories of underrepresented groups (2018-ongoing).</p> <ul style="list-style-type: none"> Project staffing includes minority researchers/writers and designers (2018-ongoing) 	Director of Curation & Education, Education Manager, Collections Manager, Arts Programs Coordinator	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues

<p>2.4 Prioritize the increase in visitor accessibility and connection (2018-ongoing).</p>	<p>Continually revise and adapt visitor services (front of house) business model.</p> <p>Enhanced options and engagement opportunities through technology.</p> <p>Increase in revenue from tours, exhibitions, public programs.</p> <p>Establish and cultivate new audiences through multiple channels by providing engagement tools that meet the needs of foreign language speakers, physical and cognitive abilities, ages, etc.</p> <p>Turn non-local and/or international visitors into museum supporters.</p> <ul style="list-style-type: none"> • Success measured by tracked number of website visits and conversion rates to tickets, memberships or donations 	<p>CFO, Director of Guest Experiences</p> <p>VP-CMO, Director of Curation & Education, Director of Guest Experiences</p> <p>Director of Guest Experiences</p> <p>VP-CMO, Director of Curation & Education, Director of Guest Experience, Education Manager</p> <p>VP-CMO, Director of Development</p>	<p>Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues</p>
<p>2.5 Organization-wide commitment to unified messages to multiple audience in order to deliver consistent ideas, instructions and values.</p>	<p>Establish museum-wide Content Planning Task Force (2018-ongoing):</p> <ul style="list-style-type: none"> • Executive Team to make decisions and support the plan • Planning and implementation team to accomplish goals 	<p>VP-CMO, Directors, Departmental Managers</p>	<p>Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues</p>

2.6 Invest in website development to ensure main source of information.	Research website redesign (2021-2022). <ul style="list-style-type: none"> • Launch new website (2022). 	VP-CMO	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues
2.7 Prioritize innovative digital engagement to drive visitors to the museum's resources (2018-ongoing).	Increase in number of digital assets used on website and social media. Increase in social media following, newsletter subscribers and unique visitors to website.	VP-CMO, Social Media Manager, Director of Curation & Education, Education Manager, Grants Manager, Volunteer Manager	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues

Strategic Imperative 3: Grow our strategic partnerships.

Goal Objectives & Action Steps	Performance Indicator	Accountability	Funding
<p>3.1 Establish and nurture new and existing strategic partnerships in order to raise profile and expand museum's reach, impact, reputation, and revenue (2018-ongoing).</p>	<p>Number of new and repeat partnership programs.</p> <p>Pursue new opportunities for offsite retail in collaboration with Marshall Retail Group (2018).</p> <ul style="list-style-type: none"> • Leverage existing contract with MRG with board advisement • Increase in revenues from retail <p>Link with festival events such as Life is Beautiful, Emerge and The Believer, etc. (2018-ongoing)</p> <p>Increased relationships with other organizations and institutions for collaborative fundraising opportunities and cross-promotional partnerships.</p> <ul style="list-style-type: none"> • Number of strategic collaborations in the community, including schools, government, artists, and civic and cultural organizations 	<p>CEO, CFO, VP-CMO, all Directors</p> <p>CEO</p> <p>Director of Curation & Education, Education Manager, Arts Programs Coordinator</p> <p>VP-CMO, Director of Development, Director of Curation & Education</p> <p>Education Manager, Volunteer Manager, Grants Manager</p>	<p>Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues</p>

	<p>Evaluate the feasibility of making fine art prints sourced from local artist community and the museum's National Artist in Residence recipients (2018).</p> <ul style="list-style-type: none"> • as retail revenue generators • as fundraising tools 	<p>Director of Curation & Education, Arts Programs Coordinator</p> <p>Director of Development</p>	
<p>3.2 Research appropriate vendor partnership for implementation of a new online ticketing platform that is integrated with our long term digital master plan (2018-ongoing).</p>	<p>Transition to new ticketing system (2020).</p> <p>Greater collection of information and data.</p> <ul style="list-style-type: none"> • Generate detailed visitor, member, and volunteer profiles • Improved accuracy for reporting 	<p>CFO, VP-CMO, Director of Development, Director of Guest Experiences</p>	<p>Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues</p>

Strategic Imperative 4: Capitalize on the museums significant reputation locally, nationally and internationally.

Goal Objectives & Action Steps	Performance Indicator	Accountability	Funding
4.1 Target potential Trustee prospects who can afford the museum a broader reach both locally and nationally (2018-ongoing).	Recruitment of new trustees who fill gaps in industry matrix identified by the Board (2018-ongoing). Set Board diversity goals to align with the demographics of our community and multiple audiences (2018).	CEO CEO, VP-CMO	No funding required – all trustees are volunteers
4.2 Further ties with arts and historic preservation initiatives in Las Vegas (2018-ongoing).	Number of requests to participate in key initiatives.	CEO, Director of Curation & Education	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues
4.3 Provide leadership within Associations and other organizations in an effort to improve the culture of downtown Las Vegas (2018-ongoing).	Number of positions held by staff in associations and coalitions.	CEO, VP-CMO, all Directors	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues
4.4A Continue to generate increased media coverage for general awareness. 4.4B Continue to identify additional opportunities for pitching, news releases, cultural FAMs, media visits and promotional campaigns.	Increased amount of public relations and ad value. Increased number of impressions.	VP-CMO VP-CMO, Social Media Manager	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues

Strategic Imperative 5: Maintain mission-aligned financial stability and sustainability.

Goal Objectives & Action Steps	Performance Indicator	Accountability	Funding
5.1 Develop contingency plan in case of business interruption during museum construction (2020-through conclusion of construction).	Written plan in place and shared collaboratively with General Contractor.	CEO, CFO, VP-CMO, All Directors	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues
5.2 Determine staffing, equipment and other related items required for new space and ensure technology feasibility and funding (2020-ongoing).	Timely hiring and training of staff and budgeted appropriately for Board approval.	CEO, CFO, VP-CMO All Directors	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues
5.3 Prioritize securing strategic, targeted fundraising opportunities for long-term financial support and sustainability (2018-ongoing).	<p>Endowment fund in place (2020).</p> <p>Establish unrestricted annual funding revenue through strategic donor cultivation (2018-ongoing).</p> <ul style="list-style-type: none"> • Increased unrestricted contributed revenue for sign and architectural conservation and restoration through cultivation of individual and corporate donors • More restored working signs • Funding for maintenance of historic building (LaConcha) <p>Identify grant opportunities for supplemental revenue across all departments (2018-ongoing).</p> <ul style="list-style-type: none"> • Increased funding for departmental-based needs <p>Cultivate museum membership program (2018-ongoing).</p> <ul style="list-style-type: none"> • Increased membership base <p>Establish Planned Giving Program (2019).</p> <ul style="list-style-type: none"> • Planned gifts in place for both short- and long-term funding 	<p>CEO, CFO Director of Development, Board of Trustees</p> <p>Grant Manager</p> <p>Grant Manager</p> <p>Grant Manager</p> <p>Director of Development</p>	Funding secured through securing endowment funds raised in conjunction with capital campaign.

	<p>Increased donors from around the world (2018-ongoing).</p> <p>Identify and cultivate donor and in-kind donor prospects for funding technology (2018-ongoing).</p> <ul style="list-style-type: none"> • Implemented technological enhancements <p>Broader donor base (2018-ongoing).</p> <p>Increase annual donor retention across all contributed revenue streams (2018-ongoing).</p> <ul style="list-style-type: none"> • Reliable, consistent year over year contributed revenue <p>Reposition appropriate educational and/or arts events as fundraisers and evaluate potential for new fundraising events (2018-ongoing).</p>	<p>Director of Development</p> <p>Director of Development</p> <p>Director of Development</p> <p>Director of Development, Grant Manager</p> <p>Director of Curation & Education, Director of Development</p>	
<p>5.4 Prioritize the adoption of strategies that embrace digital technologies' transformative effect on the delivery of mission.</p>	<p>Digital Engagement & Technology Taskforce established to collaboratively create a multi-year digital master plan inclusive of all departments that addresses broad categories of Collections Information, Content, and Product Development (2018).</p> <ul style="list-style-type: none"> • Compatible platforms identified across all departments to maximize functionality and cost-effectiveness (2019) • Optimal learning strategies identified and implemented during content development (2019) • Creation of plans for innovative and effective collateral materials for engagement (print, digital, objects, and technology based tools) 	<p>VP-CMO, all Directors</p> <p>VP-CMO</p> <p>Director of Curation & Education, VP-COM, Education Manager, Social Media Manager</p>	<p>Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues</p>

	<p>Digital engagement and technological tools designed are aligned with mission, departmental goals and AAM standards and best practices, to cost effectively create the greatest impact (2020).</p> <p>Determine cost benefit of other digital initiatives, including bots and mobile apps, to enhance visitor experience (2018-2019).</p> <ul style="list-style-type: none"> Increased number and satisfaction of users Increased number of mission-aligned initiatives 	<p>CFO, VP-CMO, Director of Curation & Education</p> <p>CFO, VP-CMO, Director of Curation & Education, Director of Guest Experience</p>	
5.5 Working in teams across all departments, collaboratively create innovative experiences that can be monetized to reach new audiences and diversify revenue streams (2018-ongoing).	<p>Audiences identified and programs developed with components that leverage collection and departmental strengths to create marketable, saleable experiences to niche audiences (2019).</p> <ul style="list-style-type: none"> Increase in number and diversity of revenue streams. 	<p>VP-CMO, Director of Curation & Education, Education Manager, Collections Manager, Arts Programs Coordinator, Director of Guest Experience</p> <p>Departmental Managers</p>	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues
5.6 Maintain current buildings and grounds with applicable covenants, federal, state and local code (2018-ongoing).	<p>Annual report to Finance Committee.</p> <p>Develop detailed maintenance master plan that incorporates life-cycle maintenance and replacements for all exhibitions and facilities (2018).</p> <ul style="list-style-type: none"> Establish maintenance schedule (2018-2019) 	<p>CEO, CFO</p> <p>Director of Facilities</p>	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues
5.7 Adopt green, environmentally-friendly strategies across all departments to cut costs and reduce environmental impact.	<p>Hire consultant to assess needs and provide master plan (2019).</p> <ul style="list-style-type: none"> Energy and resource reduction goals set <p>Launch "go green" initiative, focusing on environmentally responsible alternatives implemented in incremental steps, that are cost effective and support energy and resource-reducing goals throughout the organization (2020).</p>	<p>CEO, CFO, VP-CMO</p> <p>CEO, VP-CMO, all Directors, Departmental Managers</p>	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues

	<ul style="list-style-type: none"> Adoption of green practices into all new construction, exhibitions, and programs (2020-2023) 		
5.8 Prioritize the adoption of a long-range plan for managing Human Resources, to effectively recruit, train, manage, retain and recognize staff and volunteers (2018-ongoing)	<p>Set diversity goals for employees and volunteer staff (2018).</p> <ul style="list-style-type: none"> Staff and volunteers to reflect local demographics and target audience demographics (2020) <p>Streamline new hire onboarding and training processes (2019).</p> <p>Establish and administer incentive programs as appropriate for positions (2018).</p> <p>Invest in staff development opportunities, including classroom, online, workshops, and conferences (2018-ongoing).</p> <p>Develop consistency across both staff and volunteer processes and procedures (2019-2020).</p> <ul style="list-style-type: none"> Create digital training materials Develop benchmarks for success for use in reviews and appraisals Use marketing strategies to recruit external candidates for open positions Deploy appropriate technology to support Human Resources initiatives to track and manage employee and volunteer recordkeeping. <p>Implement a formalized succession plan across all departments (2018).</p>	<p>CFO, CEO, VP-CMO, Human Resources (Prism)</p> <p>CFO, Human Resources (Prism)</p> <p>CFO, CEO, VP-CMO, Human Resources (Prism), all Directors</p> <p>CFO</p> <p>CFO, Human Resources (Prism), Director of Curation & Education, Director of Development, Volunteer Manager</p> <p>CEO</p>	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues

	Hire a Human Resources Specialist (2020).	CEO	
5.9 Minimize non-budget related expenditures (2018-ongoing).	Expenditures are not to exceed budget by no more than 10% as per annual financial report.	CEO, CFO, VP-CMO, all Directors	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues
5.10 Annual analysis to ensure pricing of offerings is within acceptable benchmarks (2020).	Contract with financial expert to prepare Annual report to Finance Committee.	CEO, CFO	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues
5.11 Promote calendar of programming and fundraising activities (2018 – ongoing).	Well-attended and well-received programming and events as measured by survey's and direct interaction through social media and revenue.	VP-CMO, Social Media Manager	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues

Strategic Imperative 6: Become more welcoming and inclusive to visitors, communities, employees, partners, and volunteers, leveraging the museum’s relevance with existing and new audiences.

Goal Objectives & Action Steps	Performance Indicator	Accountability	Funding
6.1 Prioritize cultivation of working relationships with city, state and federal officeholders and respective staff (2018-ongoing).	Number of interactions with key contacts.	CEO, VP-CMO	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues
6.2 Identify and diversify our audiences, including them in the design process in order to best meet their needs.	<p>Hire Visitor Studies consultant (2019).</p> <ul style="list-style-type: none"> • Systematic audience and visitor studies conducted to identify, categorize, and prioritize audiences and guide decision making (2018 - ongoing). • Develop profiles and target audiences for evaluation • Conduct surveys and focus groups <p>Analysis of visitor studies data.</p> <ul style="list-style-type: none"> • Increased evaluation of all programs, exhibitions, and experiences (formative, summative, process, outcome, impact) <p>Number of new programs, experiences, and services based on research and data; and increased revenue.</p>	<p>CEO</p> <p>CEO, VP-CMO, Director of Curation & Education, Director of Guest Experience, Education Manager, Social Media Manager</p> <p>VP-CMO, Social Media Manager, Director of Curation & Education, Director of Guest Experience, Education Manager</p> <p>VP-CMO, Director of Curation & Education, Director of Guest Experience, Departmental Managers</p>	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues

<p>6.3 Develop and manage a vibrant and diverse volunteer program, including recruiting, engaging, and retaining volunteers that are representative of local demographics and the Museum's target audience demographics. (2018-2020)</p>	<p>Hire Volunteer Manager (2018).</p> <p>Collaboratively engage Volunteers museum-wide:</p> <ul style="list-style-type: none"> • Volunteer Advisory Committee established (2018) • Departmental collaboration to assess museum needs (2018-ongoing) • Volunteer collaboration with staff to generate ideas and determine program activities (2018 – ongoing). • Set recruitment goals 	<p>CEO, Director of Curation & Education, Director of Development</p> <p>Volunteer Manager</p>	<p>Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues; grants and/or donations.</p>
<p>6.4 Prioritize increasing the Museum's ability and capacity to reach outlier audiences (2018-ongoing).</p>	<p>Research programming and experiences specifically designed to accommodate targeted physical and cognitive needs of audiences (2018).</p> <ul style="list-style-type: none"> • Incorporate innovative technological components that enhance accessibility and learning for outlier audiences. <p>Hire part-time Education staff to facilitate programs on and off-site (potentially grant funded) (2019-2020).</p> <p>Develop classes, programs, workshops, and experiences for the following targeted audiences (2018-ongoing):</p> <p><u>Children and families</u> Continue the most popular and impactful public and school programs (Aladdin's March Magic, Stars & Stardust, Junior Interpreter, My Las Vegas!, Skyline By Design, Signs and Superheroes, Computational Creations).</p>	<p>Director of Curation & Education, Education Manager, Director of Guest Experience</p> <p>Director of Curation & Education</p> <p>Director of Curation & Education</p> <p>Director of Curation & Education, Education Manager, Arts Programs Coordinator</p>	<p>Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues' grants and/or donations.</p>

	<p>Study the feasibility and implement, as appropriate, new programs that incorporate the arts and technology activities that leverage the strength of the Collection (2018-ongoing).</p> <p><u>Adults</u> Ongoing - Continue the most popular programs, including lectures and panel discussions.</p> <p>Conduct feasibility studies and focus groups for developing new programming collaboratively across all departments (2018-ongoing).</p> <ul style="list-style-type: none"> • New programs implemented as indicated by audience demand. <p><u>Outlier audiences</u> Conduct feasibility studies for programs reaching new audiences, such as Deaf/HoH, foreign language, sight-impaired, cognitive disabilities, seniors and teens, etc.</p> <ul style="list-style-type: none"> • Targeted programs launched • Established community partnerships to develop collaborations and sponsorships <p><u>Corporate</u> Launch corporate team-building experiences (2019).</p> <ul style="list-style-type: none"> • Staff secured to facilitate corporate programs • Measure generated revenue to determine sustained feasibility 	<p>Director of Curation & Education, Collections Manager, Education Manager, Arts Programs Coordinator</p> <p>Director of Curation & Education</p> <p>Director of Curation & Education, Departmental Managers</p> <p>VP-CMD, Director of Curation & Education, Education Manager</p> <p>Director of Curation & Education, Education Manager, Arts Programs Coordinator</p>	
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	<p><u>Internships</u> Develop and launch structured internship program (for college credit; paid) with strategic partners within higher education (UNLV, Nevada State College, College of Southern Nevada, University of Cincinnati) (2018 - ongoing).</p> <ul style="list-style-type: none"> Funding secured for intern stipend and housing (2019) 	Director of Curation & Education, Manager of Education, Collections Manager, Arts Programs Coordinator	
6.5 Provide programs and exhibitions that reflect sound research, critical inquiry, and visitor-centered learning experience based upon the rich history of Las Vegas.	<p>Annual calendar of high-quality programs and exhibitions tailored to targeted audience needs (2018-ongoing).</p> <ul style="list-style-type: none"> AAM Accreditation (2020) 	Director of Curation & Education	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues
6.6 Build relationships with key individuals and businesses to increase awareness and access to the Museum (2018-ongoing).	<p>Number of individuals and organizations with whom the Museum collaborates (2018-ongoing).</p> <ul style="list-style-type: none"> Key individuals enlisted for support for improved wayfinding, people-moving and other factors that influence awareness of, and access to, the Museum (2018 - ongoing) <p>Staff representation on key initiatives.</p> <p>Increased visitor volume (on campus and website) concomitant with high-quality experience.</p>	<p>CEO, VP-CMO, Director of Guest Experience, Director of Curation & Education</p> <p>CEO, VP-CMO, all Directors</p> <p>VP-CMO, Director of Curation & Education, Director of Guest Experience</p>	Funded with revenue from the following: Tour, General Admission, Brilliant, Events and Photo Shoot Revenues

Programmatic Activities

The Neon Museum offers daily admission and guided tours of the Neon Boneyard seven days a week, highlighting the history, art, architecture and design behind Las Vegas' most iconic signs. *Brilliant!*, our audio visual immersive show featuring the work of Adobe artist Craig Winslow shows nightly in the North Gallery.

Free and low-cost family programs throughout the year including:

- *Stars and Stardust: Sidewalk Astronomy in the Neon Boneyard*, January- partnership with the Las Vegas Astronomical Society who brings out multiple telescopes for participants to view the night sky, children's scavenger hunt and scratchboard art activity included in the free evening program.
- Architecture tours, February- family friendly tours of the Neon Boneyard focusing on the 1961 La Concha and its architect Paul R. Williams; includes a special take home La Concha art project.
- Science is Everywhere Day- April- in partnerships with CCSD and the Natural History Museum; tours of the Neon Boneyard for children highlighting the science behind the signs.
- Junior Interpreter tours- September through May- teenage volunteer tour guides give 45 minute tours of the Neon Boneyard for families with children once a month.
- Scholar in Residence lecture, Dr.Dyvida Dlyser, May 9, 2019
- *Culture+Typography: How Culture Affects Typography*, presented by graphic designer Nikki Villagomez, June 11, 2019
- *Neon Boneyard: Then and Now*, touring exhibit highlighting key signs in the Neon Museum, created in partnership with the Las Vegas Visitors and Convention Authority
- School Field Trips throughout the school year
- *My Las Vegas* storytelling outreach, Hispanic Heritage Month

The Neon Museum is dedicated to the Las Vegas art community and using artists as agents of change. Artist workshops and residencies are programmed throughout the year including:

- National Artist in Residence 2019- Julie Henson, lived and worked in Las Vegas July and August 2019, created new works that were exhibited to the public at an open studio event
- Creative Aging: developed three series of arts learning workshops with professional Teaching Artists for seniors 55+, partnered with Winchester Cultural Center, Doolittle Senior Center and Atria Senior Living

Lost Vegas: Tim Burton @ The Neon Museum

October 15, 2019- April 12, 2020

Lost Vegas: Tim Burton @ The Neon Museum comprises sculptural and digital installations that celebrate Burton's links to Las Vegas and its historical neon heritage. These artworks, many of which are site-specific creations, are displayed in the Neon Boneyard and incorporated into *Brilliant!*. Works play with the museum's landmark sign collection, which was prominently featured in Burton's 1996 film *Mars Attacks!* This irreverent homage to the sci-fi B-movies of the 1950s and 1960s and the disaster films of the 1970s unleashed gleefully destructive alien invaders upon gamblers, casino workers and Tom Jones. The presentation of Burton's art in Las Vegas represents a unique experience where the host institution also serves as creative inspiration. The museum's distinctive campus is transformed through the artist's singular vision for this original exhibition of new work as well as previously exhibited pieces.

GRANT APPLICATION FOR 2019-2020

BUDGET FORM PART III

Applicant: The Neon Museum

1. Personnel:

	Position Title	Hours	Hourly Rate (HR)	✓ if HR includes Fringe Benefits	% of HR that is a fringe benefit	Amount of fringe benefit	Total Amt	State Share	Non-State Share
a.	Bill Lee- Director of Facilities	1,560	\$29.75			\$6,868.35	\$53,278.35	0	\$53,278.35
b.									
c.									
d.									
e.									
f.									
g.									
h.									
i.									
j.									
Sub-total:							\$ 53,278.35	\$0	\$53,278.35

2. Travel: (see GSA rates in the application form)

		Rate	Miles/# of days	Total Amount	State Share	Non-State Share
a.	Mileage					
	1. Person #1-					
	2. Person #2-					
b.	Per Diem Reimbursements (Breakfast)	14	100	\$1,400.00		
	Per Diem Reimbursements (Lunch)	16	100	\$1,600.00		
	Per Diem Reimbursements (Dinner)	26	100	\$2,600.00		
c.	Transportation costs (parking fees, taxi, etc.)			\$1,000.00		
d.	Lodging					
	1. Weeknight (Sun-Th)	129	100	\$12,900.00		
	2. Weekend (Fri-Sat only)					
e.	Other: Airfare			\$5,400.00		
f.	Other:					
Sub-total:				\$ 24,900.00	\$ 24,900.00	\$0

**GRANT APPLICATION FOR 2019-2020
BUDGET FORM PART III**

Applicant: The Neon Museum

3. Contractual Services: (Attach itemized lists or contractor quotes showing the breakdown of materials and labor costs for all proposed work items)

	Contractual Service	Total Amount	State Share	Non-State Share
a.	Labor	\$ 399,500.00	\$ 399,500.00	
b.	Materials	\$ 100,000.00	\$ 100,000.00	
c.	Engineers	\$ 76,100.00	\$26,635.00	\$ 49,465.00
d.				
e.				
f.				
	Sub-total:	\$ 575,600.00	\$ 526,135.00	\$ 49,465.00

4. Operating: List estimated operating expenses relating to the proposed project.

		# of items	Rate per item	Flat Rate	Amount	State Share	Non-State Share
a.	Photocopying						
b.	Film and Processing						
c.	Maps						
d.	Postage						
e.	Telephone						
f.	Utilities						
g.	Supplies (specify):						
h.	Other (specify):						
i.	Other (specify):						
	Sub-total:				\$ 0	\$ 0	\$ 0

**GRANT APPLICATION FOR 2019-2020
BUDGET FORM PART III**

5. Other (please specify or attach detailed budget):

	Rate	Amount	State Share	Non-State Share
a.				
b.				
c.				
d.				
e.				
f.				
g.				
h.				
	Sub-total:	\$	\$	\$

6. Section #1- 6 Subtotals:

		Amounts	State Share	Non-State Share
1.	Personnel	\$53,278.35	\$0	\$53,278.35
2.	Travel	\$24,900.00	\$24,900.00	\$0
3.	Contractual Services	\$ 575,600.00	\$ 526,135.00	\$ 49,465.00
4.	Operating	\$0	\$0	\$0
5.	Other	\$0	\$0	\$0
	Sub-total:	\$ 653,778.35	\$ 551,035.00	\$ 102,743.35

7. Requested State Share Total	Subtotal:	\$ 551,035.00
8. Potential Non-State Share	Subtotal:	\$101,743.35
9. Actual Non-State Share	Subtotal:	\$101,743.35
10. Proposed Project Costs	Grand Total:	\$653,778.35

Jennifer Kleven

From: Larson, Adrienne <ALarson@wje.com>
Sent: Wednesday, February 26, 2020 3:29 PM
To: Jennifer Kleven; Bill Lee
Subject: RE: La Concha Grant Questions

Follow Up Flag: Follow up
Flag Status: Completed

Jennifer-

The hourly rates that factored into our estimated fees were based on WJE's current rate schedule. Hourly rates for the individuals most likely to be involved with the upcoming Neon project are shown below.

Professional Staff	
Associate Principal	\$235.00
Senior Associate	\$205.00
Associate III	\$185.00

Unfortunately, in both their initial formal Bid for the original scope of work, as well as their new ballpark estimates for the updated scope, ACE has not broken out their fees into labor vs. material. Items were instead broken into tasks or work areas, with labor and materials combined. At this point, I'm not able to say (or even accurately guesstimate) what percentage of their fees is associated with labor and what is associated with material procurement.

Adrienne Larson, PE
Associate III

Wiss, Janney, Elstner Associates, Inc.
Engineers | Architects | Materials Scientists
3609 South Wadsworth Blvd, Suite 400, Lakewood, CO 80235
tel 303.914.4300 | mobile 303.883.3643
alarson@wje.com

From: Jennifer Kleven <jkleven@neonmuseum.org>
Sent: Wednesday, February 26, 2020 12:17 PM
To: Larson, Adrienne <ALarson@wje.com>; Bill Lee <BillLee@neonmuseum.org>
Subject: RE: La Concha Grant Questions

Can you also provide a labor and materials breakdown from ACE?

From: Jennifer Kleven
Sent: Wednesday, February 26, 2020 11:04 AM
To: Larson, Adrienne <ALarson@wje.com>; Bill Lee <BillLee@neonmuseum.org>
Subject: RE: La Concha Grant Questions

Hi Adrienne-

Can you give me the hourly rate of WJE, or the rate the \$76,500 (\$101,000-\$24,500 in travel) was determined using? I need to section that out in the grant as well.

Warm Regards,
Jennifer



JENNIFER KLEVEN
GRANTS & GIFTS MANAGER
702-387-NEON (6366) Ext. 102
NeonMuseum.org
RECLAIM. RESTORE. REMEMBER.



From: Larson, Adrienne [<mailto:ALarson@wje.com>]
Sent: Tuesday, February 25, 2020 8:32 AM
To: Jennifer Kleven <jkleven@neonmuseum.org>; Bill Lee <BillLee@neonmuseum.org>
Subject: RE: La Concha Grant Questions

Jennifer-

I was able to get updated ballpark pricing from ACE regarding the additional roof warranty and work on the underside of the shells. Their original bid was broken out as a "Base Bid", and also a "Prevailing Wage" bid. As such, numbers are broken out similarly again. These numbers also include a 13% bump up for anticipation of both labor and material increases since the work will likely not be performed for at least another year and a half or so:

- 1) Base Bid - \$499,500
- 2) Base Bid using Prevailing Wage - \$532,000

ACE also provided updated timelines for the added scopes of work. Given this modified timeline (and assuming 1 WJE site visit per week during construction), WJE's estimated Construction Administration Fees will be on the order of \$101,000. As I discussed with Bill, these numbers are conservative and account for last minute flight purchases (estimated at \$700 per) and overnight hotel stays, but some savings certainly could be recognized with regards to expenses if visits are scheduled far enough in advance.

Finally, costs associated for WJE to update the drawings to reflect the new scope of work, as well as modifying the AIA agreement form for SHPO review, will be an additional \$2,700. If the Neon wants to add this onto the Construction Admin Fee above, or instead include it as an "additional service" to our existing contract, either will work.

Thanks again for your patience in getting these updated numbers together. Please do not hesitate to give me a call if there's anything further to discuss or if you need assistance with the grant submittal.

Looking forward to kicking off this project!

Adrienne Larson, PE
Associate III

Wiss, Janney, Elstner Associates, Inc.
Engineers | Architects | Materials Scientists
3609 South Wadsworth Blvd, Suite 400, Lakewood, CO 80235
tel 303.914.4300 | mobile 303.883.3643

alarson@wje.com

From: Jennifer Kleven <jkleven@neonmuseum.org>
Sent: Wednesday, February 19, 2020 5:03 PM
To: Larson, Adrienne <ALarson@wje.com>; Bill Lee <BillLee@neonmuseum.org>
Subject: RE: La Concha Grant Questions

Would be great to have those figures from ACE by Wednesday of next week, Feb 26.
Thank you!

From: Larson, Adrienne [<mailto:ALarson@wje.com>]
Sent: Wednesday, February 19, 2020 10:21 AM
To: Jennifer Kleven <jkleven@neonmuseum.org>; Bill Lee <BillLee@neonmuseum.org>
Subject: RE: La Concha Grant Questions

Jennifer-

Thanks for your quick response. I have reached out to ACE with the changes in the scope that Bill and I discussed (increasing the manufacturer warranty for the roof from the original 20 year to a 25 year system), as well as adding work to the underside exterior portion of the shell. I sure hope that the \$125,000 is more than conservative of an estimate for our Construction Phase budget, but when I get ACE's ballpark timeline and cost estimates back, I can tweak our anticipated fees if need be.

Additional modifications to the AIA contract document, as well as updates to our drawings to reflect the new scope, will also be grouped in as part of this Construction Phase, as we have currently expended our original \$8,600 fee. I'm assuming updated drawings aren't needed for grant submission, but please correct me if I'm wrong. Furthermore, if it is easier to tack on an "Add Services" to our existing agreement so that any time charges and invoices for the contract and drawing modifications will not be lumped in with grant invoices, I'm happy to do that as well.

What is the drop dead date you need the updated numbers from ACE?

Thanks again to you both for fielding all these questions so quickly!

Adrienne Larson, PE
Associate III

Wiss, Janney, Elstner Associates, Inc.
Engineers | Architects | Materials Scientists
3609 South Wadsworth Blvd, Suite 400, Lakewood, CO 80235
tel 303.914.4300 | mobile 303.883.3643
alarson@wje.com

From: Jennifer Kleven <jkleven@neonmuseum.org>
Sent: Tuesday, February 18, 2020 7:02 PM
To: Larson, Adrienne <ALarson@wje.com>; Bill Lee <BillLee@neonmuseum.org>
Subject: RE: La Concha Grant Questions

Hi Adrienne-
Please see my comments in purple. Thanks!

From: Larson, Adrienne [<mailto:ALarson@wje.com>]
Sent: Tuesday, February 18, 2020 4:13 PM

To: Jennifer Kleven <jkleven@neonmuseum.org>; Bill Lee <BillLee@neonmuseum.org>

Subject: RE: La Concha Grant Questions

Jen and Bill-

Just left Bill a voicemail, but to follow up on the questions from your two emails from earlier today (comments/responses in red):

- WJE can be listed as a contractor on our grant however the grant cannot pay over \$82.49 per hour. We would use the remainder as Neon Museum matching funds. **Good to know, so just making sure, our standard WJE hourly rates can be upheld but any portion over \$82.49 will be paid via the Neon match?** Yes, that's correct.
- Travel from WJE is an allowable cost and should be indicated in your invoices. We must use GSA rates. We will add a travel allowance to the grant budget. **Do we know what the GSA rates are? Do these rates apply to travel, or hourly rates? How is a separate "travel allowance" established?** The GSA rate is for lodging and meals; currently \$129 per day for lodging, \$61 for meals. The "travel allowance" will be worked into the grant so we could estimate that you would travel here at least once a week with a \$400 flight (we know it could be more and that would come out of the Neon Museum pocket) during the project. The "travel allowance" would allow us to reimburse for travel.
- Sole-source contracting is absolutely fine. They understand that the type of work we will have performed is highly specialized and is in the "best interest" of our organization. **Do you need any additional information from me regarding the single-source bidding for the grant proposal?** No, not for the proposal.
- Contracts must be approved by SHPO staff and the turnaround is quick. **I can update the existing AIA 104-2017 file that I had sent over last January (attached), and try to update it as best I can with the new expanded scope of work. Note that WJE had helped develop this contract to serve as the binding agreement between the Neon and the selected contractor, as the Neon didn't have any such documentation in place at the time. It may be worth seeing if the state has frequently reviewed these standard AIA documents previously, and if they know of any modifications they have that would need to be incorporated. Furthermore, the agreement between the Neon and WJE is our standard Terms and Conditions for Professional Services (attached), which we include with our proposals. Once we know the project duration timeline, I will send over an updated proposal for Construction Phase services, which will include this terms and conditions. That's perfect. We do not need any of that for the grant proposal.**
- Estimate for WJE services: We need a figure to submit on grant request, as well as your views on fixed fee contract versus hourly billing. **Jen and I spoke about this last week, and I am more comfortable with hourly billing solely for the reason of expenses related to out of town airline travel. We typically find that site visits can be scheduled very last minute, which will unfortunately lead to increased flight costs. Looking back at the original bids (for just the topside of the roof scope of work), the longest project duration was 60 days (12 weeks). If I conservatively double that timeline to now include work to the underside of the exterior portion of the shell, and with worst case estimates for last-minute round trip travel and hotel, WJE's estimated fees are on the order of \$125,000 for a 24 week project timeline. Again, this contains conservative estimates for both timeline and travel, and includes 1 visit per week during the 24 weeks, an on-site preconstruction meeting, a final close-out site visit, miscellaneous coordination and submittal reviews throughout the work, as well as estimates for inflation as the work will be performed in 2021. We can definitely talk about scaling back the on-site presence to every other week, or allotting scheduled facetime calls etc. with the contractor in lieu of travel to the site. Is the \$125,000 a good estimate of costs should the worst case scenario occur? We could use that for our grant budget.**
- Third competitive bid: At some point in the process, we will want a third contractor to submit a proposal. I remember back in 2018 that you had asked a firm in addition to Contech and Ace, what was that company? Can you go back to them or perhaps recommend yet another contractor. The timing is important; is Ace still likely to be the highest figure if the third bid is received? We are inclined to submit our grant request using the highest of three proposals. **Given the timeline that we are under, I don't know if we can realistically anticipate receiving**

THE NEON MUSEUM
FINANCIAL STATEMENTS
JUNE 30, 2019

**THE NEON MUSEUM
FINANCIAL STATEMENTS
JUNE 30, 2019**

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Independent Auditor's Report

To the Board of Directors of
The Neon Museum

We have audited the accompanying financial statements of The Neon Museum (a nonprofit organization), which comprise the statement of financial position as of June 30, 2019, and the related statements of activities, functional expenses, and cash flows for the year then ended, and the related notes to the financial statements.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The Neon Museum as of June 30, 2019, and the changes in its net assets and its cash flows for the year then ended in accordance with accounting principles generally accepted in the United States of America.

Ellsworth & Stout, LLC

Las Vegas, Nevada
December 13, 2019



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THE NEON MUSEUM
STATEMENT OF FINANCIAL POSITION
JUNE 30, 2019

ASSETS

Current Assets:

Cash and cash equivalents	\$ 3,378,276
Certificates of deposit	504,002
Accounts receivable, net	22,254
Contributions and grants receivable, net	873,993
Prepaid expenses	200,220
	<hr/>
Total current assets	4,978,745

Property and Equipment, net	4,734,408
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Other Asset:

Deposits	121,360
	<hr/>

Total Assets	\$ 9,834,513
	<hr/> <hr/>

LIABILITIES AND NET ASSETS

Current Liabilities:

Accounts payable	\$ 246,459
Accrued expenses	257,897
Unearned revenue	166,829
Refundable deposits	10,500
Current maturities of capital lease obligations	4,525
	<hr/>
Total current liabilities	686,210
	<hr/>

Long-Term Liabilities

Capital lease obligation, less current portion	14,789
	<hr/>

Total Liabilities	700,999
	<hr/>

Net Assets:

Without donor restrictions	6,666,669
With donor restrictions	2,466,845
	<hr/>
Total net assets	9,133,514
	<hr/>

Total Liabilities and Net Assets	\$ 9,834,513
	<hr/> <hr/>

See accompanying notes to the financial statements.

**THE NEON MUSEUM
STATEMENT OF ACTIVITIES
YEAR ENDED JUNE 30, 2019**

Net Assets without Donor Restrictions

Revenue and other support:

Program service revenue	\$ 6,198,211
In-kind donations	138,854
Contributions	54,440
Grants	59,505
Membership dues	86,356
Interest income	6,300
Other income	165,646
Net assets released from donor restrictions	286,704

6,996,016

Expenses:

Program services	3,704,270
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Supporting Services:

Management and general	984,974
Fundraising	507,445

5,196,689

Increase in net assets without donor restrictions 1,799,327

Net Assets with Donor Restrictions

Contributions	325,160
Grants	2,200,000
Net assets released from donor restrictions	(286,704)

Increase in net assets with donor restrictions 2,238,456

Increase in Net Assets 4,037,783

Net Assets, Beginning of Year 5,095,731

Net Assets, End of Year \$ 9,133,514

See accompanying notes to the financial statements.

THE NEON MUSEUM
STATEMENT OF FUNCTIONAL EXPENSES
YEAR ENDED JUNE 30, 2019

	Program Services	Management and General	Fundraising	Total
Advertising	\$ -	\$ 379,036	\$ -	\$ 379,036
Depreciation	186,192	33,967	31,451	251,610
Dues and subscriptions	22,108	4,033	3,735	29,876
Employee benefits	195,736	35,709	33,064	264,509
Insurance	14,310	2,611	2,417	19,338
Interest	-	1,937	-	1,937
Miscellaneous	30,931	5,643	5,225	41,799
Office expenses	56,136	10,239	9,482	75,857
Processing fees	142,130	25,929	24,009	192,068
Professional fees	6,218	55,962	-	62,180
Program expenses	693,982	-	-	693,982
Rent	190,057	34,673	32,104	256,834
Repairs and maintenance	130,631	23,831	22,066	176,528
Salaries and wages	1,605,198	292,840	271,148	2,169,186
Security	246,193	44,914	41,587	332,694
Taxes and licenses	118,738	21,662	20,057	160,457
Telephone and internet	26,548	4,843	4,485	35,876
Training	8,260	1,507	1,395	11,162
Travel	4,215	769	712	5,696
Utilities	26,687	4,869	4,508	36,064
	<u>\$ 3,704,270</u>	<u>\$ 984,974</u>	<u>\$ 507,445</u>	<u>\$ 5,196,689</u>

See accompanying notes to the financial statements.

**THE NEON MUSEUM
STATEMENT OF CASH FLOWS
YEAR ENDED JUNE 30, 2019**

Cash Flows from Operating Activities:

Increase in net assets	\$ 4,037,783
Adjustments to reconcile increase in net assets to net cash provided by operating activities:	
Depreciation	251,610
Changes in operating assets and liabilities:	
(Increase) decrease in accounts receivable	(2,132)
(Increase) decrease in contributions and grants receivable	(866,471)
(Increase) decrease in prepaid expenses	(103,127)
(Increase) decrease in deposits	(102,860)
Increase (decrease) in accounts payable	184,133
Increase (decrease) in accrued expenses	166,792
Increase (decrease) in unearned revenue	(20,625)
Increase (decrease) in refundable deposits	(500)
Net cash provided by operating activities	<u>3,544,603</u>

Cash Flows from Investing Activities:

Purchase of property and equipment	(678,458)
Net change in certificates of deposit	(504,002)
Net cash used in investing activities	<u>(1,182,460)</u>

Cash Flows from Financing Activities:

Principal payments on capital leases	(3,482)
Net Change in Cash and Cash Equivalents	2,358,661
Cash and Cash Equivalents, Beginning of Year	<u>1,019,615</u>
Cash and Cash Equivalents, End of Year	<u>\$ 3,378,276</u>

See accompanying notes to the financial statements.

THE NEON MUSEUM
NOTES TO THE FINANCIAL STATEMENTS
JUNE 30, 2019

NOTE 1 – SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

This summary of significant accounting policies of The Neon Museum (the Museum) is presented to assist in understanding the Museum's financial statements. The financial statements and notes are representations of the Museum's management, which is responsible for their integrity and objectivity. These accounting policies conform to accounting principles generally accepted in the United States of America and have been consistently applied in the preparation of the financial statements.

Nature of the Organization

The Museum was founded in 1996 and is dedicated to collecting, preserving, studying and exhibiting iconic Las Vegas signs for educational, historic, arts and cultural enrichment. The Museum campus includes the outdoor exhibition space known as the Neon Boneyard, a visitors' center housed inside the former La Concha Motel lobby and the Neon Boneyard North Gallery which houses additional rescued signs and is available for weddings, special events, photo shoots and educational programs.

Dedicated individuals from the private sector, as well as corporate and government entities, worked collaboratively to promote the preservation of these national treasures as significant pieces of artistic and historical importance. Each of the nearly 150 signs in the Museum's collection offers a unique story about the personalities who created it, what inspired it, where and when it was made, and the role it played in Las Vegas' distinctive history.

In addition, the Museum collection chronicles changes and trends in sign design and technology through pieces ranging from the 1930s to the present day.

Public education, outreach, research, archival preservation and a grant-funded neon sign survey represent a selection of the museum's ongoing projects.

Estimates

The preparation of financial statements in conformity with accounting principles generally accepted in the United States of America requires management to make estimates and judgments that affect the reported amounts of assets, liabilities, revenues and expenses. Accordingly, actual results could differ from those estimates.

Basis of Accounting

The financial statements of the Museum have been prepared on the accrual basis of accounting and accordingly reflect all significant receivables, payables, and other liabilities. The Museum presents a classified statement of financial position with additional qualitative information about availability of resources and liquidity in Note 2.

The accompanying financial statements have been presented in accordance with accounting principles generally accepted in the United States of America applicable to not-for-profit organizations, principally Accounting Standard Codification (ASC) 958, *Not-for-Profit Entities*. Under ASC 958 (as amended by Accounting Standards Update (ASU) 2016-14), the Museum is required to report information regarding its financial position and changes in financial position according to two classes of net assets: net assets without donor restrictions and net assets with donor restrictions. The classification of net assets is based on the existence or absence of donor-imposed restrictions. Net assets are released by donor restrictions by incurring expenses satisfying the restricted purposes or by occurrence of the passage of time or other events specified by donors.

**THE NEON MUSEUM
NOTES TO THE FINANCIAL STATEMENTS – CONTINUED
JUNE 30, 2019**

NOTE 1 – SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (Continued)

Cash and Cash Equivalents

For the purpose of the statement of cash flows, the Museum considers all highly liquid investments available for current use with an original maturity of three months or less to be cash equivalents.

At various times throughout the year, the Museum maintained deposits in financial institutions which exceeded federally insured amounts. The Museum has not experienced any losses in these accounts.

Accounts Receivable

Accounts receivable are stated at the amount management expects to collect from outstanding balances. It is the Museum's policy to charge off uncollectible receivables when management determines the receivable will not be collected. As of June 30, 2019, no estimated allowance for uncollectible receivables was deemed necessary.

Inventory

Inventory consists of retail merchandise held for sale and is valued at the lower of cost or market value using the first-in first-out method. Items donated to the Museum are valued at their estimated fair value.

Property and Equipment

The Museum capitalizes significant expenditures for property and equipment at cost. Property and equipment that are contributed to the Museum are recorded at the approximate fair value at the date of donation. The Museum has a capitalization threshold of \$500. Depreciation is computed using straight line over the estimated useful lives of the assets.

Contributed Services, Materials and Facilities

Contributed services are recognized at fair value if the services received (a) create or enhance long-lived assets or (b) require specialized skills, are provided by individuals possessing those skills, and would typically need to be purchased if not provided by donation. Contributions of tangible assets are recognized at fair value when received. The amounts reflected in the accompanying financial statements as in-kind contributions are offset by like amounts included in expenses, capitalized in property and equipment, or an increase in inventory. The Museum recognized the following in-kind donations for the year:

Advertising	\$ 102,168
Professional fees	15,266
Program expenses	15,620
Repairs and maintenance	5,800
	<u>\$ 138,854</u>

In addition, unpaid volunteers donated their time to the Museum. The value of such services has not been reflected in the financial statements since the volunteers' time does not meet the criteria for recognition as contributed services.

THE NEON MUSEUM
NOTES TO THE FINANCIAL STATEMENTS – CONTINUED
JUNE 30, 2019

NOTE 1 – SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (Continued)

Revenue Recognition

The Museum is supported primarily through program services revenue from guided tours, weddings and catered events, photo shoots and retail sales.

The Museum books most of the guided tours, weddings and catered events and photoshoots in advance and collects funds at that time. The funds are recorded as unearned revenue until the related services are provided.

Contributions that are restricted by the donor are reported as increases in net assets without restrictions if the restrictions expire (that is, when a stipulated time restriction ends or the purpose of a restriction is accomplished) in the reporting period in which the revenue is recognized. All other donor-restricted contributions are reported as increases in net assets with donor restrictions. When a restriction expires, restricted net assets are reclassified to net assets without donor restrictions and reported in the statement of activities as net assets released from donor restrictions.

Income Taxes

The Museum has received notification from the Internal Revenue Service that the Museum is exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code and has been classified as a public charity under Sections 509(a)(1) and 170(b)(1)(A)(vi). As such, the Museum is exempt from federal income tax. Therefore, no provision for income taxes is made in the accompanying financial statements.

As defined by Financial Accounting Standards Board Accounting Standards Codification (ASC) Topic 740, Income Taxes, no provision or liability for materially uncertain tax positions was deemed necessary by management. Therefore, no provision or liability for uncertain tax positions has been included in these financial statements.

As of June 30, 2019, the tax years that remain subject to potential examination by taxing authorities begin with 2016.

Advertising

The production costs of advertising are expensed as incurred. Advertising expense for year ended June 30, 2019 was \$379,036.

Allocation Methodology

The statement of functional expenses presents expenditures by both their nature and their function. Therefore, these expenses require allocation on a reasonable basis that is consistently applied. All expenses are allocated based on management's estimate of time and effort, except for advertising which is fully allocated to management and general and program expenses which are fully allocated to program services on the accompanying statement of functional expenses.

THE NEON MUSEUM
NOTES TO THE FINANCIAL STATEMENTS – CONTINUED
JUNE 30, 2019

NOTE 2 – LIQUIDITY AND AVAILABILITY

The Museum's financial assets available within one year of the statement of financial position to date to meet the cash needs for general expenditure consist of the following:

Cash and cash equivalents	\$ 1,763,931
Certificate of deposit	504,002
Accounts receivable, net	22,254
Grants and contributions receivable, net	21,493
	<u>\$ 2,311,680</u>

Contracted or donor imposed restrictions are not available for general expenditure. As part of the Museum's liquidity management, it structures its financial assets to be available as its general expenditures, liabilities and other obligations come due.

NOTE 3 – PROPERTY AND EQUIPMENT

As of June 30, 2019, property and equipment consisted of the following:

Building and improvements	\$ 3,690,930
Furniture and equipment	1,008,732
Land	931,306
Software	60,574
Construction in progress	65,060
	<u>5,756,602</u>
Less accumulated depreciation	<u>(1,022,194)</u>
	<u>\$ 4,734,408</u>

For the year ended June 30, 2019 depreciation expense totaled \$251,610.

NOTE 4 – NET ASSETS WITH DONOR RESTRICTIONS

Net assets are released from donor restrictions by incurring expenses satisfying the restricted purposes or by occurrence of the passage of time or other events specified by donors. Net assets with donor restrictions are restricted for the following purposes as of June 30, 2019:

Reed Whipple Building	\$ 2,200,000
Tim Burton Exhibit	252,500
H-Wall Sign	13,526
Book in a Box	570
Liberace Sign	249
	<u>\$ 2,466,845</u>

As of June 30, 2019, net assets with donor restrictions consisted of cash and cash equivalents of \$1,614,345 and contributions and grants receivable of \$852,500.

THE NEON MUSEUM
NOTES TO THE FINANCIAL STATEMENTS – CONTINUED
JUNE 30, 2019

NOTE 5 – OPERATING LEASES

The Museum entered into non-cancellable operating leases for building and storage space. The monthly rent ranges from \$2,266 to \$15,000, all for periods of 36 months. Rent expense under these agreements was \$256,834 for the year ended June 30, 2019.

Future minimum payments under non-cancellable operating leases are as follows:

2020	\$ 238,320
2021	148,320
2022	<u>14,580</u>
	<u>\$ 401,220</u>

In September 2000, the Museum entered into a 50 year lease agreement with the city of Las Vegas (the City) for land at a cost of \$1 per year for the purpose of building a tourism information center, displaying and storing neon signs and providing education and historical information on the neon signs. Under the agreement, the improvements constructed by the Museum on the property and all alterations, improvements, changes or additions made thereto shall be the property of the Museum during the term of the agreement. All such improvements will revert to the ownership of the City upon expiration of the agreement. Should the City end the agreement prior to its expiration, they would be responsible to reimburse the Museum for the cost of the improvements. Any holding over after the expiration of the term hereof or of any renewal term shall be construed to be a tenancy from month to month at the rent herein specified and shall otherwise be on the terms herein specified so far as possible. The agreement may be terminated for any reason whatsoever by either party by providing 30 days written notice during the holdover period. The Museum has been unable to determine a reasonable estimate for the use of this land, so there has been no amount recorded as either an in-kind donation or rent expense related to the use of this land.

In June 2019, the Museum entered into a 3 year lease agreement with the City for building and land commonly known as the Reed Whipple Cultural Center at a cost of \$1 per year, with an option to extend for 27 additional years after the 3rd year, as long as the Museum is not in default of the lease agreement and received written approval from the City. Under the agreement, the improvements constructed by the Museum on the property and all alterations, improvements, changes or additions made thereto shall be the property of the Museum during the term of the agreement. All such improvements will revert to the ownership of the City upon expiration of the agreement. Any holding over after the expiration of the term hereof or of any renewal term shall be construed to be a tenancy for an additional year at the rent herein specified and shall otherwise be on the terms herein specified so far as possible. The agreement may be terminated for any reason whatsoever by either party by providing 90 days written notice. The Museum has been unable to determine a reasonable estimate for the use of this building and land, so there has been no amount recorded as either an in-kind donation or rent expense related to the use of this land.

NOTE 6 – CAPITAL LEASES

Equipment under capital leases consists of two copiers that expire in 2023 and 2024. The assets and liabilities under capital leases are recorded at the lower of the present value of the minimum lease payments or the fair value of the asset. The assets are depreciated over the lesser of their related lease terms or their estimated productive lives. Both include bargain price purchase options at the end of the lease.

THE NEON MUSEUM
NOTES TO THE FINANCIAL STATEMENTS – CONTINUED
JUNE 30, 2019

NOTE 6 – CAPITAL LEASES (Continued)

Future minimum payments under capital leases are as follows:

2020	\$	4,525
2021		5,050
2022		5,639
2023		3,088
2024		1,012
	\$	<u>19,314</u>

NOTE 7 – COLLECTIONS

The Museum owns, preserves, and maintains a collection of neon signs for public exhibition that were either donated or purchased. It is the policy of the Museum that proceeds from the sale of any collection items are to be used to purchase additional collection items. The value of this collection is not reflected in the financial statements since the Museum has elected not to capitalize its collections. Purchases of collection items in the current period are reflected as a decrease in unrestricted net assets and shown as program expenses on the statement of functional expenses.

Signs are considered for deaccessioning if the sign is outside the scope of the collection management policy, is irrelevant to the purposes of the Museum, cannot be preserved properly, is a duplicate item, has deteriorated beyond usefulness and/or is unsafe to operate, its authenticity is determined to be false or fraudulent or title to the tangible rights or the intangible rights in connection thereto are brought into question such that use of the object by the Museum may subject it to liability. Deaccessioned signs may be disposed of by means of transfer, gift, trade, exchange, or sale. Physical destruction or disposal may be considered if the physical condition of the sign is severely deteriorated.

NOTE 8 – SUBSEQUENT EVENTS

Subsequent events have been evaluated through December 13, 2019, which is the date the financial statements were available to be issued.