

**Boulder Arts Commission Retreat Agenda**  
**October 29, 2016, 1:00 p.m.**  
**Boulder JCC – 6007 Oreg Ave**

**CALL TO ORDER**

Approval of Agenda

**REVIEW OF MINUTES**

September 28, 2016

**COMMISSION BUSINESS**

Appreciation to Richard Turbiak

**PUBLIC COMMENT**

**MATTERS FROM GUESTS**

About the Boulder Jewish Community Center – Jonathan Lev

**GRANT PROGRAM ACTION ITEMS**

**OPERATIONAL GRANT MID-YEAR REPORTS**

Reply to question on mid-year report: Motus Theater (attached)

**GRANT FINAL REPORTS**

- 1) Forrest Lotterhos, FY16 Professional Dev Scholarship: Alliance of Artist Communities, Portland, OR
- 2) Leah Brenner Clack, FY16 Professional Dev Scholarship: Pollak Productions
- 3) Emily K Harrison, FY16 Professional Dev Scholarship: Statera Conference

**UPDATE on the 2016 BUDGET**

Review of Grant Funds Spent and Recommendations for Unspent Funds

**2017 GRANTS PROGRAM BLUEPRINT**

Innovation Grant  
Cultural Field Trips  
2017 Grant Program Final Draft  
Presentation and Commissioner Discussion – Matt  
Public Comment  
Final Feedback and Suggestions

**BREAK and TOUR OF THE JCC**

**PUBLIC ART POLICY**

Presentation – Mandy  
Discussion and Final Recommendations

**MATTERS FROM COMMISSION MEMBERS**

2016 Annual Letter to City Council – Ann  
2017 Commissioner Nomination – Ann  
Americans for the Arts Statement on Cultural Equity – Ann and Matt

**MATTERS FROM STAFF**

Manager's Update – Matt  
2017 Commission Meetings and Priorities – Matt

**ADJOURNMENT**

**CITY OF BOULDER  
BOULDER ARTS COMMISSION DRAFT MEETING MINUTES**

**Date of Meeting:** Wednesday, September 28, 2016 at 6 p.m., Museum of Boulder, 2205 Broadway, Boulder

**Contact Information Preparing Summary:** Jennifer Bray, 303-441-4160

**Commission Members Present:** Ann Moss, Felicia Furman, Mark Villarreal, Tamil Maldonado

**Library staff present:**

Matt Chasansky, Office of Arts & Culture Manager  
David Farnan, Director of BPL  
Mary Fowler, Creative Sector Initiatives Coordinator  
Mary Haan, Creative Sector Initiatives Coordinator  
Mandy Vink, Public Art Coordinator  
Jennifer Bray, Communication Specialist

**Public present:**

Alexandra Dujardin  
Howard Bernstein, Open Studios  
Bobbi Vischi, Open Studios  
Amanda Berg Wilson, The Catamounts  
Marda Kirn  
David Sepucha  
Cindy Sepucha  
Nancy Geyer, Museum of Boulder  
Janet Mylott, Band of Toughs  
Matt Cohn, Open Studios  
Jose Beteta

**Type of Meeting:** Regular

**6:05 p.m. Call to Order:** Called to order at 6:05 p.m.

**6:06 p.m. Approval of Agenda:**

Chasansky asked for an addition under Matters from Staff about a new National Endowment for the Arts report, which includes Boulder.

Moss asked for a review of the 2017 budget proposal after the grant final reports.

Furman moved to accept agenda, and Maldonado seconded. Vote was 5-0 in favor of accepting the agenda.

**6:07 p.m. Review of Minutes – Aug. 17, 2016**

No changes.

Maldonado moved to approve the minutes, Villarreal seconded. All in favor.

**6:07 p.m. Commission Business**

Swearing in and welcome to new commissioner, Kathleen McCormick

Selection of Vice Chair

Moss nominated Felicia Furman for vice chair. Maldonado seconded. All in favor.

### **6:09 p.m. Public Comment**

None

### **6:10 p.m. Matters from Guests**

Power Point presentation and tour of the Museum of Boulder's new facility – Nancy Geyer, executive director and CEO of the Museum of Boulder.

Maldonado suggested to Geyer to have some information about the arts in our community in the new museum, and also about NCAR and how it's so unique to Boulder. Moss asked if there will be a space for performance and where the arts could come alive. Geyer said that this main first floor room would be that space. Moss asked when the new museum will open? Geyer said the goal is for fall of 2017 for the building renovations to be finished, but the exhibits would not open until the spring of 2018.

### **6:39 p.m. Grant Program Action Items**

#### **Operational Grant Mid-Year Reports**

Commissioner discussion and questions.

Moss thinks these grants are great, and she knows there are issues, but they have worked exactly how we were hoping they would work. Parlando, E-Town, KGNU, Hip-hop Collective, Fringe, MOTUS Theatre – all really great examples, and there are many more. Would like some more explanation of MOTUS' budget. Moss added that she hopes that the Open Studios / Boulder Metalsmithing Association lawsuit could be settled/solved soon because this does not bring people together. Not good for the arts in Boulder.

Villareal thought overriding theme was that all of these organizations had time to plan. Impressed with how much further out everyone is planning now.

Maldonado is blown away by what we have done as a commission to help these organizations and wishes we had more money to help more organizations. On the Open Studios / Metalsmithing lawsuit, wishes it could be resolved soon, so we can support art and artists, and bring the community together. A logo is one thing to protect, but with wording, it's a different thing. Everyone uses those words. Makes her more hesitant about this issue. And the BAC funding is to support the arts and not lawsuits.

Furman wishes we could do these operational grants every year. On the Open Studios/Metalsmithing issue just does not seem right that the metalsmithing group took a name that has been around for over 20 years for their classes. There are many names out there.

Villareal added that the Open Studios lawsuit is important because it's intellectual property.

#### **Professional Development Grant Application**

Leah Brenner-Clack, speech coaching classes with Madeleine Pollak, request: \$500

Marda Kirn, COP22 Climate Conference in Morocco (Nov. 12-19) and American Geophysical Union Conference in San Francisco (Dec. 12-16), request: \$1,000

Scores average is a 3.16. Furman noted that this first request is unusual - for someone to be coached in order to make a presentation. Villareal looked at it as similar to workshops and conventions for training and education. Moss thinks her presentation skills are important and that this request seemed valid. Furman asked how much we have – the total is \$595. There is some money in the grants administration contingency budget. Maldonado made a motion to fund them fully, Furman seconded. Vote was 5-0 in favor.

### **Grant Final Reports**

Sue Boorman, FY16 Professional Development Grant, "Movie Maker Academy," Nine-week online course.

Boulder Samba School, FY16 Community Project Grants, 2016 Colorado Brazil Fest: Brazil Comes to Boulder

Furman moved to accept both of the final reports tonight, Villareal seconded. Vote was 5-0 in favor.

### **Review of the 2017 budget proposal**

Farnan stated that we got \$175,000 in granting money, an additional \$175,000 for public art, \$50,000 in additional administrative money, and a .25 FTE for a position in the Office of Arts & Culture.

Moss asked if this means that the BAC will have \$675,000 for grants? Farnan and Chasansky confirmed. Moss noted that the BAC gives out multi-year grants now, three years, but that the city budget only funds one year at a time, so their overall funding is only from year to year. Farnan noted that the city will have to look at sources of revenue, as they are discussing proposals for the 2018 budget now.

### **7:10 p.m. – Ten-minute break**

### **7:21 p.m. 2017 Grants Program Blueprint**

PRESENTATION: Preliminary Proposals for Changes to 2017 Grants Program – Chasansky

Jury question on equity and opportunity:

Chasansky read a proposal for language around this question. Maldonado asked if this question would be scored. Chasansky answered yes. Moss asked about the organizations that have gotten a multi-year grant. Chasansky answered that the organization's score would reflect whether or not they have received grants in this cycle. McCormick asked for clarification about the difference between merit and other scores. Chasansky explained. Villareal asked about creating an equity and opportunity grant that is separate, to achieve these same goals. Call it an Equity and Opportunity Grant. Chasansky answered that yes, that is possible, and many cities do that. Moss agrees with Villareal to have a separate grant for first-timers to have a level playing field. Furman also agrees that it should be a separate grant. Maldonado likes the language to be added to all the grants (with some changes), and she also thinks that there should be a separate grant for first-timers to increase their chances of getting funding. McCormick also agrees with the idea of a separate grant for first-timers. Chasansky will work on a recommendation for a separate process for first-time applicants.

New scoring system and rubric:

One through eight scoring system proposal, and new rubric. Moss and Maldonado really like this. Moss will help staff with reviewing the language in the rubric.

Grant structure for funds distribution:

Two scenarios for splitting up the \$675,000 budget. General direction from BAC to add additional operational grants, Option 2. Staff will refine Option 2 and bring back in October. Two project grants will have some categories for first-time applicants – staff will write that up.

Community engagement account proposal:

Moss suggests putting a budget amount or cap for the commissioner cultural tickets, out of the contingency amount. Furman suggesting commissioners seeing cultural programs from groups that they haven't seen before. Moss also suggesting coordination of a broad range of cultural activities for commissioners to attend. Maldonado thinks this will be great for encouraging participation on the Arts Commission from diverse backgrounds. Villareal wants to make sure this amount would not impede on a cultural organization getting the funding they need. McCormick asked if BAC members can accept free tickets to cultural events. Chasansky stated that the rule is a maximum of \$50, but also suggested receiving a ticket that has a \$0 value as many organizations set aside tickets that they will not sell but have for giveaway and community-building.

Schedule and deadlines proposal for 2017:

Lots of discussion among commissioners about the proposed schedule and number of meetings, with alternative ideas discussed. Size of jury panel was also discussed, with a suggestion of maybe five panelists (general agreement voiced among commissioners). Suggestion of a one, longer day meeting, similar to how Austin, TX does it. Moss - one longer meeting. Furman – two standard meetings. Maldonado – fairly open. McCormick – concerned about work schedule. General direction from the commission about the jury panel: Villareal in favor, concerned about the timeline; Moss in favor; Furman in favor; McCormick in favor; Maldonado in favor of jury panel but concerned about the scoring issue. Everyone seems to prefer the jury panel have either four or five members. Straw poll: should we have the jury panel score? – all in favor of scoring by panel.

### **7:36 p.m. Public Comment – 2017 Grants Program Blueprint**

Alexandra Dujardin, shared her concern that adding the jury panel might be reactionary to unfair charges that some past applicants were unhappy with the BAC decisions about grants.

Nancy Geyer, peer grant review experience and shared that there is a lot of value in that decision making process. General operating grant support is so important. She questions funding organizations that are from outside of Boulder even if they are doing work inside of Boulder. Also asks how the Museum of Boulder might fit into the cultural support/funding by the city.

Janet Mylott, Project grants are like an entry for organizations. Conflict of interest does show up even though people want to support other artists. Boulder is a pretty small town. Jury should not be about politicking and some members of the community will do that, and it may shift the power. Chasansky noted that they want to open the jury panel to those outside of Boulder to decrease conflicts.

Jose Beteta, The process was tough with the number of organizations and the level of funding. But that is all okay and it worked out alright, everyone on the panel read everything and scored them, and those were their opinions, and that is your responsibility as Boulder Arts Commission.

Maldonado made the point that the transparency of this process is wonderful, but will always open the decisions up to criticism.

### **8:09 p.m. Matters from Commission Members**

#### **8:20 p.m. Matters from Staff**

FOR DISCUSSION: Manager's Update – Chasansky. No questions about the memo.

FOR DISCUSSION: Update on the New Public Art Policy – Vink

Vink stated that Public Art Policy will be presented to City Council on Dec. 6, 2016. A review of the recent Experiments in Public Art was presented.

Mary Wohl Haan gave out a handout of the recent NEA Creativity Connects report. Boulder was featured as #3 as percentage of population who are artists (behind Santa Fe, and Los Angeles). Boulder is a great place where artists want to live and work.

### **9:39 p.m. Adjournment**

**Next Meeting: October 19, 2016 at 6 p.m., location TBD**

TO: Members of the Boulder Arts Commission  
FROM: Matt Chasansky, City of Boulder Office of Arts + Culture  
DATE: October 25, 2016  
SUBJECT: Manager's Update for the Boulder Arts Commission Retreat  
on October 29, 2016



- 
1. Location and date – Please note that the Arts Commission Retreat will take place on Saturday, Oct. 29, 2016 at the Boulder Jewish Community Center, 6007 Oreg Ave.
  
  2. Notes on the agenda for the Oct. 29, 2016 meeting:
    - > Update on the 2016 budget for the cultural grants program – Attached (p. 10) please find the current budget for the 2016 Cultural Grants Program including funds committed to-date. Any of these grant funds that remain uncommitted by Jan. 1, 2017 can be reallocated at the discretion of the department director, or may be returned to the general fund. In 2014, we began the practice of seeking input from the Arts Commission on how any unspent funds should be used. This will help ensure that the purpose of these funds, to support artists, educators, and cultural organizations, is respected. Staff will come to the meeting prepared with suggestions on their best use for your consideration.
  
    - > 2017 grants program blueprint – The bulk of our responsibilities for the retreat will be the final discussions of the 2017 Cultural Grants cycle. The discussion will be broken up in two parts:  
First, we will discuss staff proposals for the remaining grant details that we have yet to discuss: The Innovation Fund, the Cultural Field Trip Scholarships, and the appeals process. Attached (p. 11-14) please find a narrative that gives details which will be presented at the meeting.  
  
Second, you will find attached (p. 15-89) the full grant program documents for all the other grants. These draft criteria, processes, applications, jury scoring pages, and other documents are all created based on the advice and input you have given since the March meeting. Our thanks go out to the commissioners and the members of the community who have weighed in to improve the system. Our goal in the retreat will be to confirm the details of these documents and get any last advice before we begin publicizing the grants cycle.
  
    - > Public Art Policy – Attached (p. 90-115) please find the final draft of the new public art policy. This version has been presented to the city manager, who has further decided to share it for discussion with City Council at their December 6 meeting. We very much appreciate the assistance we received to prepare this policy, and especially to the staff and commissioner team that worked with us on the details.
  
    - > Annual letter to City Council – Attached (p. 116-117) please find the 2015 letter to City Council. At the retreat, we will be having our first discussion on what issues the commissioners would like to raise in this year's letter.
  
    - > Attached (p. 118) please find the draft questions the City Clerk's Office has provided which council will use in the process to appoint a new commissioner next year.
  
    - > Attached (p. 119-122) please find the Americans for the Arts Statement on Cultural Equity. For more detailed information, please visit their website: [here](#).
  
    - > 2017 Arts Commission meetings and priorities – Attached (p. 123) please find a proposed schedule of Arts Commission meetings for 2017. For the retreat, be prepared to discuss a few things about your goals

and ideas for a) topics of discussion, b) improvements to meeting procedures, c) guests you'd like to hear from, and d) venues where you would like to see meetings be held.

3. 2017 City of Boulder Budget update – City Council held a second reading of the 2017 budget ordinances on October 18. The budget for the Office of Arts and Culture, and the cultural grants program, did not come up in discussion. However, several changes to the budget in other departments were discussed and council has asked for a third reading before they proceed with approval. That third reading is tentatively scheduled for November 1 as part of the consent agenda. Because we cannot begin the public rollout of the grants until the budget is final, this action by council adds a week to our timeline. However, it should not significantly affect our overall timeline or any of the deadlines that have been proposed.

4. Liaison reports

There are no liaison reports for this month.

Reminder to liaisons: if you meet with your assigned organizations, please send me a brief memo of about one page summarizing the conversation for inclusion in the next meeting packet. Thanks!

5. Commission correspondence

Attached, please find copies of email correspondence received by the Boulder Arts Commission during the period between the publication of the September and October 2016 packets.

6. Staff updates

Members of the Arts Commission, staff from several departments, and other guests attended the Colorado Business Committee for the Arts (CBCA) release of the 2016 Economic Activity Study of Metro Denver Culture. Please investigate their findings on their website: [here](#). Staff has put in a request to CBCA to present the findings at an upcoming Arts Commission meeting.

Final permits for construction in the Civic Area were granted, and work on the first phase of park renovations has begun. Staff continues to work with the Civic Area team on key issues including public art, cultural programming, the “Public Market,” and planning for future phases.

Further conversations on official recognition of the NoBo Art District have been ongoing. The board of the NoBo Art District organization, as well as key city departments, have been consulted to establish the criteria for a proposed work plan. A stakeholder meeting will be called in early November to find agreement on next steps.

Staff continues to contribute to the revision of the Boulder Valley Comprehensive Plan.

Staff continues to work in collaboration with Arts & Venues Denver and the Bonfils Stanton Foundation on the feasibility study for a regional cultural alliance.

Work continues on the lease agreements with the Boulder Museum of Contemporary Art and The Dairy Arts Center.

Work continues on the 2017 division budget.

> Grants program and organizational support

Work continues on the Arts & Prosperity 5 study. A final, extended deadline of Oct. 28 has been announced for organizations to submit an abbreviated organizational survey. The important goal is the December deadline for audience surveys. As of the writing of this memo, we still need approximately 200 audience surveys to meet the threshold recommended by Americans for the Arts to make the survey scientifically valid. Help us spread the word to the leadership of our cultural organizations!

Staff is working with grant recipients on the coordination of their grants and reporting.

Work continues on improvements to the grants program for the 2017 grant cycle.

> Public art and neighborhood programs

Work is ongoing to draft a new Public Art Policy.

Staff participated in both the Colorado Business Committee for the Arts (CBCA) biannual Arts Economic Impact breakfast on Oct. 5 and the Rocky Mountain City Summit on Oct. 6.

Experiments in Public Art:

- Ana Maria Hernando's project, "Knitting Ballet," delighted many commuters Oct. 18 and 19, as the performance took to 10 separate bus stops across the north-south arteries of Boulder. Commuters experienced bus patrons transform into knitters and then further transform into tango dancers while waiting for their bus. Additionally, many cars took time to honk, wave, and don gigantic smiles.

Temporary projects:

- ROAM by Jon Geiger, and commissioned by Black Cube, was installed on the east end of the Civic Area on Oct. 18 and will remain on exhibit through February 2017.
- Artist Rafael Lopez partnered with local youth through the BCAA and One Action 2016: Arts and Immigration Project. With Lopez's guidance, more than 100 community members contributed to the new mural at 1301 Arapahoe Ave. (former location of Gary Hirsch's "BotStories").

Upcoming opportunities and projects:

- Staff met with city Transportation Department staff to discuss a potential project at north Broadway.
- Development of the 2017 Public Art Implementation Plan is underway.

> Creative Economy & Creative Professionals programs

Planning for the joint summit of Professional Artists and Cultural Organizations continue. Set for Nov. 9 in the Canyon Theater. The subject will be "An Outlook on 2017 Grants and Opportunities."

Staff is working with Library marketing staff to place an ad in the Convention & Visitors Bureau Vacation Guide promoting the arts in Boulder and partnering with the Boulder County Arts Alliance online calendar.

Mary Wohl Haan attended the Carson Brierly Giffin Dance Library's annual "Legends in Dance" celebration. Boulder artists 3rd Law Dance/Theater (Katie Elliott and Jim LaVita), and Nii Armah Sowah were honored this year. Reception and program took place at Anderson Academic Commons on the University of Denver campus.

Staff continues work on the annual "Dance is for Every Body!" showcases Nov. 5 and 6 at Main Boulder Public Library, and on Nov. 19 at the branches.

Work continues on social media, newsletters and other communications on arts events, activities, and opportunities for the community. Updates to the Dance Bridge webpage with corresponding newsletters continues.

The Office of Arts and Culture is working with the Boulder County Arts Alliance to present "Art after Disaster" a panel discussion from CERF+ on Nov. 3 in the Canyon Theater.

# Attachment One

## 2016 Grants Program Budget Update

PROGRAM AREA / PROJECT	APPROPRIATED	PROJECTED EXPENSES	ACTUAL EXPENSES	BALANCE
<b>Operational Grants Large</b>	<b>276,000.00</b>	<b>280,000.00</b>	<b>280,000.00</b>	<b>-</b>
OpsGrantLarge 01: BMoCA		50,000.00	50,000.00	
OpsGrantLarge 02: Dairy		50,000.00	50,000.00	
OpsGrantLarge 03: eTown		50,000.00	50,000.00	
OpsGrantLarge 04: Parlando		50,000.00	50,000.00	
OpsGrantLarge 05: KGNU		20,000.00	20,000.00	
OpsGrantLarge 06: BIFF		20,000.00	20,000.00	
OpsGrantLarge 07: Frequent Flyers		20,000.00	20,000.00	
OpsGrantLarge 08: Open Arts		20,000.00	20,000.00	
<b>Operational Grants Sm</b>	<b>100,000.00</b>	<b>100,000.00</b>	<b>100,000.00</b>	<b>-</b>
OpsGrantSmall 01: Boulder Chorale		10,000.00	10,000.00	
OpsGrantSmall 02: Fringe		10,000.00	10,000.00	
OpsGrantSmall 03: Boulder Opera		10,000.00	10,000.00	
OpsGrantSmall 04: Hip Hop Collective		10,000.00	10,000.00	
OpsGrantSmall 05: Band of Toughs		10,000.00	10,000.00	
OpsGrantSmall 06: LOCAL Theater Co		10,000.00	10,000.00	
OpsGrantSmall 07: Motus Theater		10,000.00	10,000.00	
OpsGrantSmall 08: NoBo Art District		10,000.00	10,000.00	
OpsGrantSmall 09: Boulder Chamber		10,000.00	10,000.00	
OpsGrantSmall 10: The Catamounts		10,000.00	10,000.00	
<b>Community Projects</b>	<b>30,000.00</b>	<b>30,000.00</b>	<b>30,000.00</b>	<b>-</b>
ProjGrantCmnty: JLF Boulder		10,000.00	10,000.00	
ProjGrantCmnty: Boulder Phil.		10,000.00	10,000.00	
ProjGrantCmnty: Boulder Samba School		5,000.00	5,000.00	
ProjGrantCmnty: Bridge House		5,000.00	5,000.00	
<b>Arts Education</b>	<b>18,000.00</b>	<b>12,000.00</b>	<b>12,000.00</b>	<b>-</b>
ProjGrantArtsEd: BMoCA		3,000.00	3,000.00	
ProjGrantArtsEd: Colo Shakespeare Festival		3,000.00	3,000.00	
ProjGrantArtsEd: Parlando School		3,000.00	3,000.00	
ProjGrantArtsEd: Janice Osburn		3,000.00	3,000.00	
<b>Innovation Fund</b>	<b>12,000.00</b>	<b>14,000.00</b>	<b>14,000.00</b>	<b>-</b>
StratGrantInnov: BETC		5,000.00	5,000.00	
StratGrantInnov: Square Products		7,000.00	7,000.00	
StratGrantInnov: suppl't for Square Products		2,000.00	2,000.00	
<b>Rental Assistance</b>	<b>6,000.00</b>	<b>6,000.00</b>	<b>3,000.00</b>	<b>3,000.00</b>
StratGrantRent: GBYO		1,000.00	1,000.00	
StratGrantRent: Colo Mahlerfest		1,000.00	1,000.00	
StratGrantRent: Boulder Ballet		1,000.00	1,000.00	
StratGrantRent		1,000.00		
StratGrantRent		1,000.00		
StratGrantRent		1,000.00		
<b>Scholarships</b>	<b>10,000.00</b>	<b>10,905.00</b>	<b>10,905.00</b>	<b>-</b>
ScholarProfDev: Cindy Sepucha		1,000.00	1,000.00	
ScholarProfDev: Cynthia Sliker		1,000.00	1,000.00	
ScholarProfDev: Alexa Allen		1,000.00	1,000.00	
ScholarProfDev: Ethan Hecht		1,000.00	1,000.00	
ScholarProfDev: Emily Norman		1,000.00	1,000.00	
ScholarProfDev: Christopher Seelie		1,000.00	1,000.00	
ScholarProfDev: Forrest Lotterhos		1,000.00	1,000.00	
ScholarProfDev: Brenda Alderte		1,000.00	1,000.00	
ScholarProfDev: Amy Buckler		450.00	450.00	
ScholarProfDev: Emily K Harrsion		455.00	455.00	
ScholarProfDev: Sue Boorman		500.00	500.00	
ScholarProfDev: Leah Brenner Clack		500.00	500.00	
ScholarProfDev: Marda Kirn		1,000.00	1,000.00	
<b>Admin</b>	<b>7,234.00</b>	<b>6,329.00</b>	<b>-</b>	<b>6,329.00</b>
<b>Totals</b>	<b>459,234.00</b>	<b>459,234.00</b>	<b>449,905.00</b>	<b>9,329.00</b>

## Attachment Two

### 2017 Grants Cycle Blueprint – Part Three: Innovation Fund and Cultural Field Trips

#### PROPOSAL: New Format for the Innovation Fund.

Significant changes to the Innovation Fund have been recommended because commissioners do not feel that the projects funded by this program in 2016 have quite hit the mark for what they seek in a fund designed to enhance “risk capital”.

For our purposes, risk capital is funds that an organization has available allowing them to innovate, take risks, and move their practice forward in service of the community. Speaking generally, organizations acquire this flexible spending capacity when they have exceeded the minimum liquidity to meet their usual obligations. In other words, when an organization has funds to sustain their programming and pay their regular bills, they can look to revenue sources and campaigns specifically designed to improve the organization itself. With this in mind, the Innovation Fund is intended to give a boost to these healthy organizations with an injection of risk capital so that organizational innovation in areas such as management practices, technology improvements, or reach to new audience is possible.

- > Description / Purpose – The following language is recommended to clarify the intent of the Innovation Fund:

The resiliency of Boulder’s cultural organizations, businesses, and creative professionals is enhanced by their ability to innovate and take risks. Too often do pioneering ideas get sacrificed as cultural leaders deal with day-to-day operations and tight budgets. The goal of the Innovation Fund is to provide risk capital: the bump in funding needed for taking bold moves on organizational management and strategic planning, new ways of using technology, and projects that open doors to untapped resources and audiences.

An ideal project funded by the Innovation Grant will not be a part of an organizations regular programming. In fact, it will look much different: an experiment on new ways of doing business and building sustainability. Below are a few examples of great projects that can serve as models: (Examples to come.)

- > New Structure – It is suggested that the new structure of the Innovation Fund use the former “Open Grants” as inspiration. This will include the following components:
  - a. Letter of Intent. Applicants will generate a letter which briefly describes their project. The Jury Panel will then review the Letters of Intent and decide on a few to advance to the semifinalist stage for developing a full proposal.
  - b. Full Proposal. Semifinalists will then provide a full proposal with the following components:
    - Organizational Information.
    - Proposal Brief (1 page).
    - Proposal Details (3 pages). This detailed narrative will include: 1) project goals, 2) project steps, 3) a list of partners and collaborators, 4) venues, resources, and capacities needed, 5) the expected outcomes, and 6) any risks or vulnerabilities.
    - Proposed Timeline and Budget (1 page).
    - Evaluation Plans (1 page).
    - Links to Resources.

The jury panel will receive these proposals as PDF or paper documents (as opposed to forms through our online system). Scores will still be entered in the online system. The process for scoring,

commenting, as well as applicant presentations, rescoring and decisions will be conducted in the same manner as other grant categories.

Evaluation– The following jury evaluation questions are recommended:

- a. Value of the Experiment (8 points possible). Is the project described in the proposal a valuable and worthwhile endeavor? Do the goals and desired outcomes promise to have real and positive impact on the organization, their audience, or the community?
- b. Organized and Strategic Approach (8 points possible). Is the project reasonable and thoughtfully designed? Does the proposal have a realistic plan, capacities, resources, timeline, and budget? Are the risks and challenges adequately addressed? Does the organization have the capacity and organizational health to take on this experiment?
- c. Community Priorities (8 points possible). Does the project described align with the stated community priorities for culture found in the Community Cultural Plan?
- d. Evaluation (8 points possible). Do the plans for data collection, measurement of success, and interpretation seem reasonable and accurate?
- e. Boulder Focus (4 points possible). Is the applicant a Boulder-based organization/individual? Or, are they serving Boulder from a headquarters outside the city? To what degree do they focus on Boulder programming?
- f. Equitable Use of Funds (4 points possible). Has the applicant already received funds this cycle? Does the organization represent a community, in leadership or audience, that is typically underserved by grants of this type?

Note: unlike in other grant categories, the jury evaluation questions do not correspond directly with submitted narratives. Rather, jury panel members will read through the documents and answer these questions based on their understanding of the proposal.

- > Community Sharing – Often, successful innovation projects are narrowly focused to the inner workings of an organization. However, the spirit and stated goals of the Community Cultural Plan’s Support Our Cultural Organizations strategy (under which the grants program falls) is to take an umbrella approach: we need our actions to positively affect the entire ecosystem of cultural organizations. To do this, staff recommends that a requirement of awarded Innovation Fund grants will be to have a community sharing component. Upon awarding of the grant we will ask the organization to plan for sharing what they learn with others, for example through presentations that the Office of Arts and Culture facilitates.

## PROPOSAL: Cultural Field Trip Scholarships

It is increasingly evident that an early, positive experience with the arts as a child is the primary indicator of cultural participation in later years. By investing to try and facilitate these early experiences, the City of Boulder can significantly contribute to engagement and support for the arts in years and decades to come. As stated in the Community Cultural Plan, staff recommends piloting a series of field trip scholarships to reduce barriers for young children to have those early, formative experience with culture.

It is important to note that this type of program has been attempted in the past. Among our goals for the recommendations below is to recognize and attempt to correct shortcomings in past programs.

Staff recommends that the Cultural Field Trip Scholarships be implemented in 2017 with the following components:

- a. For 2017, staff will work directly with the Boulder Valley School District (BVSD) Administration. This offers two benefits: first, we can collaborate to make a streamlined and focused process that will be easy to manage and evaluate. And, second, the streamlined process can be built in such a way that the burden on classroom teachers is minimized (the main barrier to the success of the program in the past).
- b. The process and criteria will be structured to give preference to Title One schools: those whose classrooms and students are most in need of support.
- c. Approval of scholarship applications will be staff administered. In much the same way as the venue rental scholarships, the following guidelines will be used:
  - Applications will be received on a first-come, first-served basis (with Title One schools prioritized).
  - Staff will examine applications for eligibility, and provide approval notification to the applicant and District Administration.
  - Funds cannot be used for field trips that occur prior to the decision date.
  - Funds must be used to attend events, exhibitions, or performances that take place in the City of Boulder.
  - Funds must be used for transportation, entry fees, or education/materials fees. BVSD Administration will invoice the Office of Arts and Culture for payment of the approved funds.
  - Staff will provide the Arts Commission with an update of any funds distributed.

Staff continues to work with BVSD Administration on the details of this program, with an anticipated launch in February. Full details will be presented to the Arts Commission at a later date.

## PROPOSAL: Appeals Process

Staff recommends the following process be available to applicants who wish to contest a decision of the Boulder Arts Commission regarding any aspect of the Cultural Grants Program.

1. A letter requesting consideration of appeal must be submitted to the Chair of the Boulder Arts Commission and the staff liaison no more than 14 days after a decision has been made. The letter must include the following elements:
  - a. The precise decision that is in question,
  - b. The relationship with author of the letter has with the decision,
  - c. The negative effects that the decision may have, and
  - d. One of the following justifications:
    - i. New information or new circumstances exist that might affect the decision, or
    - ii. An inaccuracy, mistake or misinformation was given to the Arts Commission as part of their deliberations.
2. The chair and staff liaison will work with the City of Boulder Attorney's Office to review the request. If the Attorney's Office finds sufficient cause for the appeal to be considered, the request will be advanced to the full Boulder Arts Commission for consideration at the next practical meeting of the Arts Commission.
3. A summary of the appeal, along with the letter and any other pertinent documentation, will be assembled by the staff liaison and included in the public record as part of the meeting materials for the Arts Commission.
4. The request will be discussed as part of the agenda of the Arts Commission. At that time, the author of the letter will be permitted to speak. Other interested people and members of the public may also speak, at the discretion of the Commission Chair. The Commission will discuss the request. After discussion, the chair will call for a motion. At that time the members of the commission may:
  - a. Not make a motion, thus rejecting the appeal.
  - b. Move and vote to approve the appeal. This motion must include the remedy they wish to recommend.
  - c. Postpone the decision and request more information.
5. Should the author of the letter wish to dispute the rejection of the appeal, they may do so by requesting the Chair and staff liaison advance the request to the City Manager.
6. The City Manager may take action to:
  - a. Concur with the Arts Commission on rejection of the appeal,
  - b. Ask that the Commission reconsider their decision to reject the appeal, or
  - c. Seek other remedy at her discretion.
7. The decision of the City Manager will be considered the final word on the appeal, and will be submitted to the author of the letter in writing.

## Attachment Three

### 2017 Grant Program Final Draft

Beginning on the following page is draft content for all forms associated with the 2017 Cultural Grants Program as they will appear on the website including: criteria, applications, and jury forms. Please note that some formatting inconsistencies, incomplete links, and missing figures which have yet to be finalized (such as precise dates) may appear in this version. In many cases, these to-be-completed items will appear highlighted.

## General Guidelines.

### GRANT PROCESS SCHEDULE

**Late October 2016:** FY 17 Grants announced

**November – December 2016:** Grant Workshops

Date, Time, Location

### APPLICATION DEADLINES & PROCESS

#### Community Project Grant Deadlines

**Wednesday, January 4, 5 p.m.** Deadline for applications

**January 5 - 11** Review by staff for eligibility. Revision by applicants if necessary.

**January 12 – February 1** Preliminary review and score by jury panel. (20 days)

**February 2 - 8** Score processing by staff

**February 8** Preliminary scores posted online

**February 8 - 15** Applicants prepare 3-minute optional presentation

**February 15:** Arts Commission Meeting – Presentations by applicants; jury rescore; discussion and final decisions on grants

#### Arts Education Project Grant

**Wednesday, February 22, 5 p.m.** Deadline for applications

**February 23 – March 5** Review by staff for eligibility. Revision by applicants if necessary.

**March 6 – 31** Preliminary review and score by jury panel (26 days)

**April 1 – April 12** Score processing by staff

**April 12** Preliminary Scores posted online

**April 12 - 19** Applicants prepare 3-minute optional presentation.

**April 19** Arts Commission Meeting – Presentations by applicants; jury rescore; discussion and final decisions on grants.

#### Innovation Fund Grant

**Wednesday, February 22, 5 p.m.** Deadline for one-page Letter of Interest (LOI)

**February 23 – March 14** LOI Review by jury panel (20 days)

**March 15** Arts Commission Meeting – Discussion and selection of LOIs for Full Proposal

**March 16 – April 5** Applicants complete Full Proposal

**Wednesday, April 5, 5 p.m.** – Deadline for Full Proposal

**April 6 – 10** Review by staff for eligibility. Revision by applicants if necessary.

**April 11 -- May 2** Preliminary Full Proposal review and score by jury panel (22 days)

**May 3 -- 9** Score processing by staff

**May 10** Preliminary scores posted online

**May 10 -- 16** Applicants prepare 3-minute optional presentation.

**May 17** Arts Commission Meeting – Presentations by applicants; jury rescore; discussion and final decisions on grants

#### Operational Grant (Large & Small /Mid-sized) Deadlines

**Wednesday, April 26, 5 p.m.** Deadline for applications

**April 27 – May 7** Review by staff for eligibility. Revision by applicants if necessary

**May 8 – June 4** Preliminary review and score by jury panel (28 days)

**June 5 – 14** Score processing by staff

**June 14** Preliminary scores posted online

**June 14 – 21** Applicants prepare 3-minute optional presentation

**June 21** Arts Commission Meeting – Presentations by applicants; jury rescore; discussion and final decisions on grants

### **Professional Development Scholarships**

**1<sup>st</sup> of Each Month 5 p.m., year round** Deadline for applications. The decision for scholarships awards are made at the next meeting of the Boulder Arts Commission meeting following the deadline.

### **Macky Free Rental & Supplementary Funds**

**1<sup>st</sup> of Each Month 5 p.m., year round** Deadline for applications. These are awarded on a first come, first served basis. Staff reviews applications and awards are announced at the next meeting of the Boulder Arts Commission following the deadline.

### **Rental Assistance Funds (Boulder Venues)**

**1<sup>st</sup> of Each Month 5 p.m., year round** Deadline for applications. These are awarded on a first come, first served basis. Staff reviews applications and awards are announced at the next meeting of the Boulder Arts Commission following the deadline

### **To Be added in September 2017: Arts Education (Field Trips)**

**1<sup>st</sup> of Each Month 5 p.m., year round** Deadline for applications. These are awarded on a first come, first served basis. Staff reviews applications and awards are announced at the next meeting of the Boulder Arts Commission following the deadline.

## **2017 GRANT APPLICATION - PROCESS OVERVIEW**

Before beginning the application process, review the eligibility requirements and grant program descriptions by visiting the Office of Arts and Culture's website [www.boulderarts.org/grant-programs](http://www.boulderarts.org/grant-programs).

1. **Grant Workshop.** Attendance at a grant workshop is highly encouraged. Contact the Grants Coordinator with any questions you may have on the application or process. See schedule [ ]
2. **Application.** Submit your application online at <https://bac.culturegrants.org>, no later than 4:59 p.m. on the deadline.
3. **Staff Review.** Staff reviews all applications for completeness and compliance with grant requirements.
4. **Grant Revisions.** Staff will contact applicants if any revisions are necessary.
5. **Panel Sequestration.** During the scoring process, from the opening of the online jury system until the finalists are approved, the members of the jury may not be contacted through any means by applicants.
6. **Questions or Concerns about Application.** Applicants with questions or concerns about the status of their application may contact staff, who then may at their discretion communicate with the jury members. Communications will not be passed on to jury members if the staff determines that the question or message: a) is intended to lobby the jury members in favor of an application, or b) will purposefully or inadvertently interfere with the stewardship of the grants program.
7. **Preliminary Jury Panel Review and Scoring.** Panel members score the applications. The panel members are also encouraged to add any questions or comments to their score, which can be useful to applicants in preparing their presentations. An explanation of the scoring system and the **rubrics used by the jury panel can be seen [here]**.
8. **Preliminary Grants Scores.** Applicants will be notified when grant scores and comments are available on the [website](#).
9. **Preparation of 3 Minute Presentations.** Applicants have time to prepare a 3-minute presentation. The presentation is intended to add to the information found in the application based on the comments and questions of the jury panel. **Please do not repeat the information in your application.** Use your time wisely to directly answer concerns or questions the panel has, or to give new information about your project / program that will make your application stronger. These presentations are not mandatory, so if there are no concerns to address, it is not necessary for you to speak. To ensure fair and consistent presentations, you may not provide a slideshow, video, **or distribute printed materials during the presentation.**
10. **Applicant Presentations.** The applicants make their 3 minute presentations at the Arts Commission meeting. After the presentation, the jury panel members may ask a few questions. Applicants should be prepared to answer these questions quickly. The Commission Chair will be tasked with keeping the presentations timed, and the questions and answers brief, in order to allow for an equitable amount of time for all applicants as well as for the final approval process.

11. **Rescoring of Grant Applications.** The jury panel rescors the grants based on applicant presentations.
12. **Funding Decisions.** During discussion and final funding decisions, no audience / applicant participation will be allowed, unless specifically requested by the jury panel. The Boulder Arts Commission makes final decisions on Community Project Grants, Arts Education Grants, Innovation Fund Grants and Professional Development Grants. City Council makes the final determination on all Operational Grants recommended by the Arts Commission. City Council approval process can take up to 4 weeks beyond the Arts Commission's recommendations.
13. **Thanking City Council.** It is suggested that all grant recipients write the Boulder City Council members to thank them for supporting the Boulder Arts Commission and the Office of Arts and Culture. Please let them know how this grant will be used, and the difference it will make to your organization. Please also invite them to attend your events and programs. Visit <https://bouldercolorado.gov/city-council> to find out more about contacting City Council members.
14. **Written Appeals Process.** The deadline for a written appeal is 14 days after funding decisions has been made by the Boulder Arts Commission. The appeals process can be seen at: [ ].

### GRANT ADMINISTRATION – MANAGING AWARDS

1. **Grant Contract.** Upon approval of funding and receipt of the grant award letter, grantees will enter into an agreement with the City of Boulder. Grantees must set an appointment with the Grants Coordinator to sign the agreement. [insert contact info]
2. **Vendor Forms.** The grantees must also submit a current IRS W-9 to the City of Boulder so that they may be added to the City's vendor list. The W-9 must be in the same name as the grant recipient named on the grant application. The Grants Coordinator will send these forms to the grant recipients.
3. **Payment.** Once the agreement is signed, it will be submitted to City Finance along with an invoice. Funds /checks are delivered in the following 3 weeks. Operational and Supplementary Rental Assistance Grants are issued 100 percent of the grant. All other grants are initially funded at 80 percent of the grant amount awarded. The remaining 20 percent of the grant awarded is paid out upon receipt and BAC approval of the Grant Budget Report.
4. **Implementation.** Grantees shall implement programs / projects as outlined in the grant application. Any changes to the project, venue, grantee address, schedule, or staff / team members must be reported to [culturegrants@boulderlibrary.org](mailto:culturegrants@boulderlibrary.org).
5. **Acknowledgment of the Boulder Arts Commission.** All publicity for Arts Commission-funded projects must include the following credit line: "This project is funded (or funded in part) by a grant from the Boulder Arts Commission, an agency of the Boulder City Council." In lieu of the credit line, the [BAC Logo](#) may be used.
6. **Release Form.** The grantee will also be asked to sign a release form and to submit photographs and/or videos of the project that the Office and Arts and Culture will be able to use on their website, social media, printed materials or any other publicity.
7. **Reporting.** For Operational Grants, a Mid-Year Report is due on September 1 and a Final Report on February 1 each year over three years. For other grants, a final report is due one month after the project is completed. Failure to submit a final Grant Budget Report will result in permanent loss of any remaining funds, de-certification of the eligibility of an existing operational grant, and ineligibility to apply for future grants until the report has been received.
8. **Extension for Reporting.** If circumstances change in any way that will delay the applicant's ability to complete the project and the report promised in the contract, it is the applicant's responsibility to notify the Arts Commission in advance of the original report deadline. The applicant must submit a letter addressed to the Arts Commission by email to [culturegrants@boulderlibrary.org](mailto:culturegrants@boulderlibrary.org) with an update on the project status and a request to change the project completion date and report due date (specific dates are required in the letter).

# Arts Education Grant Information

#PGAIFY1700003

**PURPOSE:** The Arts Education Project Grant provides opportunities for children in the City of Boulder to have unique experiences with practicing artists, access to tools and techniques, or improved instruction in the creative professions. The goal of the grant is to increase the exposure of students to unique and memorable experiences that may shape their future in cultural participation and creative careers.

**Total Funds:** \$30,000

**Awards:** 8 @ maximum \$3,000 each; \*\*\*Opportunity Grant - 2 @ maximum \$3,000 each.

**Details:** The award amount of \$3,000 is a maximum funding guideline. Smaller requests will be accepted.

**Cycle:** Annually.

**\*\*\*Opportunity Grant:** This grant is open to first time applicants or applicants who have not received a BAC grant in the last 5 years.

**DEADLINE TO SUBMIT APPLICATION:** 5 p.m., Wednesday, February 22, 2017.

**February 23 – March 5** Review by staff for Eligibility, completeness, etc./ Revision by applicants if necessary

**March 6 – 31** Preliminary Review by Jury Panel

**April 1 – April 12** Score processing by staff

**April 12** Preliminary Scores posted online

**April 12 - 19** Applicants have time to prepare 3-minute optional presentation/case for their grant/answer questions

**April 19** BAC Meeting – Presentations by Applicants / Rescore / Discussion and final decision on grants

## ELIGIBILITY REQUIREMENTS

- **General Eligibility.** Meets all [general eligibility requirements](#).
- **Open to Educators, Administrators, and Presenters.** Classroom teachers and school administrators in public schools, private schools, home school associations, and non-traditional classroom settings, as well as artists / individuals / organizations collaborating with schools on programming are eligible.
- **Service Area and Programming.** Projects must have a demonstrated benefit to school children in the City of Boulder.
- **Projects** must take place after the grant deadline and end before the end of the 2018 spring semester.

## REVIEW PROCESS

- **Deliberation.** Grant proposals are reviewed at Boulder Arts Commission (BAC) meetings. See schedule.
- **Evaluation of Applications.** Funding in previous years does not imply continued support. Each application is reviewed anew in the context of current policies and applications. Applicants that have received repeated funding should be aware that the BAC looks for indication of growth and a fresh approach to their work.
- **Evaluation Criteria.**
  - **Benefit to Students** (Maximum 8 points)
  - **Complementing Curriculum** (Maximum 8 points)
  - **Proposed Outcomes and Evaluation Strategy** (Maximum 8 points)
  - **Artistic Excellence** (Maximum 8 points)
  - **Boulder Focus** (Maximum 4 points)
  - **Equity** (Maximum 4 points)

The complete scoring rubric for the Arts Education Project Grant can be found at [ ]

## APPEALS PROCESS

**Written Appeals Process.** The deadline for a written appeal is 14 days after funding decisions has been made by the Boulder Arts Commission (BAC). The appeals process can be found at: [ ].

## GRANT AWARDS

- **Notifications and Dispersal of Funds.** Staff notifies all applicants of recommendations and declined proposals, and begins the process of having checks cut and collecting any necessary supporting documents and information. Recipients are notified when they must make an appointment to sign contracts. Checks are sent by mail or electronically to bank accounts designated by the recipients.
- **Communications.** All official communications and notifications will be made to the named individual applicant or person designated as the organization contact. It is this person's responsibility to communicate BAC requirements of the grant award to any collaborators or other participants. This includes, but is not limited to, such things as compliance with grant contract agreements, identifying BAC sponsorship on publicity materials and reporting issues.
- **Award Amount.** The BAC reserves the right to adjust the amount of a grant award offered to an applicant. There are no restrictions as to the minimum amount that may be requested.
- **PERA Impacts.** Retirees affiliated with the Colorado Public Employees Retirement Association will be impacted by a withholding requirement enacted by the Colorado State

Legislature, if awarded a City of Boulder arts grant. Details are available on the [PERA website](#). See "Disclosure of Compensation."

□ **Immigration Affidavit for Individuals.** The State of Colorado law requires proof of legal residency at the time of grant check pick-up.

□ **IRS Taxation.** Grant awards are non-transferable. Grant awards are taxable and are reported to the federal government. Upon award, a current IRS form W-9 must be submitted for the City of Boulder Finance Department records for each grant recipient, whether the recipient is an individual or an organization/business. The W-9 must be in the same name as the grant recipient named on the grant application. Failure to supply the corresponding W-9 number will invalidate the grant award.

□ **Contract.** When a funding award is made by the BAC, the recipient will be contacted by staff to make an appointment to sign a grant project contract with the City of Boulder. In the contract, the recipient will indicate the completion date of the project and the date a grant budget report will be submitted to the BAC through the on line system (required one month after the project is completed).

□ **Issuance of Funding Checks.** Once the contract is signed, it will be submitted to City Finance along with the invoice. Funds/checks are delivered within the next 3 weeks. Grants are initially funded at 80 percent of the grant amount awarded. The remaining 20 percent of the grant awarded is paid out upon receipt and BAC approval of the Grant Budget Report which is required one month after the project is completed. Failure to submit a final Grant Budget Report will result in permanent loss of the final 20 percent funds and also in ineligibility to apply for future grants.

□ **Acknowledgment of BAC Funding.** All publicity for BAC-funded projects must include the following credit line: This project is funded (or funded in part) by a grant from the Boulder Arts Commission, an agency of the Boulder City Council. In lieu of the credit line, the [BAC Logo](#) may be used. The grantee will also be asked to sign a release form and to submit photographs and/or videos of the project that the Office and Arts & Culture will be able to use on their website, social media, printed materials or any other publicity.

□ **Thanking City Council.** It is suggested that all grant recipients write the Boulder City Council members to thank them for supporting the Boulder Arts Commission and the Office of Arts and Culture. Please let them know how this grant will be used, and the difference it will make to your organization. Please also invite them to attend your events and programs. Visit <https://bouldercolorado.gov/city-council> to find out more about City Council members.

## **REQUIRED REPORTING ON FUNDED PROJECTS**

□ **Time Frame for Reporting.** The grant budget report is due one month after the project is completed.

□ **Method.** Reporting is done through the online system that the BAC uses at

[bac.culturegrants.org](http://bac.culturegrants.org). Log in with the same user name and password utilized to submit the application for funds. The reporting form is found under Applications: My Applications/Reports. Click on the first small blue icon out to the right of the appropriate report document which will indicate “link to formset” as the computer mouse nears it.

□ **Extension Requests for Reporting.** If circumstances change in any way that will delay the applicant’s ability to complete the project and the report promised in the contract, it is the applicant’s responsibility to notify the Commission in advance of the original report deadline. The named applicant in the grant proposal must submit a letter addressed to the Arts Commission by email to [culturegrants@boulderlibrary.org](mailto:culturegrants@boulderlibrary.org) with an update on the project status and a request to change the project completion date and report due date (*specific dates are required in the letter*).

□ **Responsibility.** The grant budget report due date is the recipient’s responsibility to remember. The BAC recommends that the recipient use whatever means will be successful to provide an alert that the report is due shortly. It is also recommended that the reporting document be explored in advance to become familiar with the information that will be required. There is no grace period for the report.

□ **Consequence of Delinquent Report.** Unless an extension request is filed with the BAC and approved in advance of the due date, a late report will result in loss of any remaining BAC funds attached to the grant project. Additionally, until the report is turned in and approved, the grant recipient and any individuals or organizations/businesses attached as collaborators on the project will no longer be eligible to apply for BAC grant funds.

**I certify that I have read the above information and that this project meets the BAC’s eligibility requirements and, if a funding award is made, will continue to comply with the BAC’s requirements and meet with guidelines for high artistic quality, community impact, inclusiveness, funding acknowledgment and reporting. \***

I certify

## **Applicant Information #PGAEFY1700003**

Are you a first-time applicant? \*

Have you received a BAC grant in the last 5 years? \*

**Discipline:**

\*

If Multi-Discipline, please indicate which disciplines are included.

---

**Applicant (To what name would the grant check be written if awarded?)**

First Name \*

Last Name \*

Organization/Business (Enter N/A if not applicable) \*

---

Applicant Mailing Address (1) \*

Applicant Mailing Address (2)

City \*

State \*

Zip Code \*

Phone No. \*

Email \*

Website address (if applicable)

---

Contact Name (This is the main contact for the grant and will receive all correspondence) \*

Phone No. \*

Email \*

---

Grant Writer Name

(if different from above)

Phone

Email

---

Project Director Name

(if different from above)

Phone   
Email

---

**Tax Status**

\*

---

**To be completed by individual applicants**

**Organization Affiliation \***

Even if an organizational affiliation is stated, checks will be made out to the individual whose account is associated with this application. If no organization affiliation, please state "none."

---

# Project Narrative #PGAIFY1700003

Project Title (50 character limit) \*

Amount Requested (Maximum \$3,000) \*

Please answer each question in the text fields provided.

**1. Project Summary.** A brief overview of your project. Include how it will connect with or complement the class curriculum, how many students the project will reach, if the project will benefit underserved populations, and the benefits that you expect for the students. (3000 character limit)

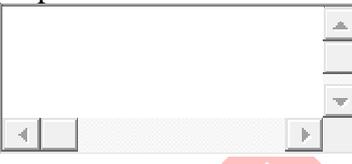
Project Summary. (3000 character limit) \*

Please answer each question in the text fields provided.

**2. Project Calendar.** Projects must take place after the grant deadline and before the end of the 2018 spring semester.

Project Calendar. (500 character limit) \* 

Please answer each question in the text fields provided.

3. Project Location. (250 character limit) \* 

4. Project Completion Date (Projects must take place after the grant deadline and before the end of the 2018 spring semester.) \*

5. Report Due Date (One month following the project completion date) \*

## Jury Evaluation #PGAIFY1700003

Please answer each question in the text fields provided.

- **Benefit to Students.** In what ways will this project directly benefit the students and their growth as cultural participants or in the creative industries? What new skills or experiences will be offered?

Benefit to Students. (3000 character limit) \* 

Please answer each question in the text fields provided.

- **Complementing Curriculum and Offerings.** How does this project enhance, or fill a gap in, the generally available curriculum and offerings?

For more information about Curriculum in Colorado visit this [website](#).

Complementing Curriculum. (3000 character limit) \*

Please answer each question in the text fields provided.

- **Proposed Outcomes and Evaluation Strategy.** How will the benefits to the students be measured?

Proposed Outcomes and Evaluation Strategy. (3000 character limit) \*

Please answer each question in the text fields provided.

- **Artistic Excellence.** Describe how your project commits to high artistic standards. Include information on how: a) professional artists are involved in leadership and the potential impact on artists and the artistic field (including direct payment); b) your curatorial approach or artistic mission is realized in the project; c) your audiences, peers, or critics respond to your programming; and/or d) other ways by which you measure the quality of your art and the results of those measures. (You may also attach videos and other materials, as appropriate, to help the commission evaluate artistic quality.)

Artistic Excellence. (3000 character limit) \*

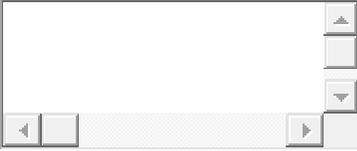
Please answer each question in the text fields provided.

- **Boulder Focus.** Are you a Boulder organization/individual serving Boulder or are you an organization/individual outside of Boulder and to what degree do you focus on Boulder programming?

Boulder Focus (3000 character limit) \*

Please answer each question in the text fields provided.

- **Equity.** Among the goals of the Boulder Arts Commission is to encourage the equitable, fair, and just distribution of funds in support of the community. This includes providing support to a) applicants who have not yet received a grant in this cycle, and/or b) applicants whose organizational leadership or audience represent groups who are typically underserved by arts programming and funding models (i.e. culturally diverse groups, organizations focused on age diversity, etc.) Describe how your project does or does not fulfill one or several of these categories.

Equity (3000 character limit) \* 

## Attachments #PGAEFY1700003

The following attachments are required. Please title the attachments according to the bolded headings listed below:

- **Budgets.** Please provide a brief project budget summary including all revenue (monetary and in-kind contributions including this grant) and expenses. (1 page)
- **Participants List.** Provide a list of each individual / organization that has a significant coordinating role in this project. Include their name, contact information, and role. (1 page)
- **Venue Letter.** Attach confirmation from the hosting venue or school administrator that the project is approved and scheduled. See [sample](#). (1 page)
- **Letters of Support.** Attach any letters of support that will be useful in understanding community involvement and enthusiasm for the project. (Optional)
- **Other.** Attach any documents that will help the jury fully understand the project. You may also attach videos and other materials, as appropriate, to help the commission evaluate artistic quality. (Optional)

# Community Project Grant Information

**PURPOSE:** The Community Cultural Plan identifies a set of “Community Priorities” derived directly from the hopes and aspirations of Boulder’s residents:

- A.** Support the resiliency and sustainability of cultural organizations to enhance their ability to benefit the community.
- B.** Create a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them.
- C.** Prioritize the civic dialogue about the ability of culture to positively contribute to the economy, social offerings, the environment, and the authentic expression of diversity.
- D.** Develop Boulder’s creative identity in becoming an innovative world leader in cultural matters and project that identity to the region and the world.
- E.** Focus on the expression of culture and creativity in the public realm through public art, the urban landscape, culture in the neighborhoods, and serendipitous encounters with the arts.
- F.** Amplify the vibrancy of Boulder’s cultural destinations: the lively mix of museums, performance venues, events, districts, studios, maker spaces, and other facilities that make Boulder an enticing place to visit, live, play, and work. Fill in the gaps and address issues of access and affordability.

These complex issues are the most important initiatives we can work on as a cultural community in the coming years. The purpose of the Community Projects grant is to encourage innovation and exploration in order to achieve progress on these Community Priorities.

**Total Funds:** \$70,000

**Awards:** 6 @ maximum \$10,000 each; \*\*\*Opportunity Grant- 1 @ maximum \$10,000

**Details:** The award amount of \$10,000 is a maximum funding guideline. Smaller requests will be accepted.

**Cycle:** Annually.

**\*\*\*Opportunity Grant:** This grant is open to first time applicants or applicants who have not received a BAC grant in the last 5 years.

**DEADLINE TO SUBMIT APPLICATION:** 5 p.m., Wednesday, January 4, 2017.

**Wednesday, January 4, 5 p.m.** Deadline for applications

**January 5 - 11** Review by staff for Eligibility, completeness, etc./ Revision by applicants if necessary

**January 12 – February 1** Preliminary Review by Jury Panel

**February 2 - 8** Score processing by staff

**February 8** Preliminary Scores posted online

**February 8 - 15** Applicants have time to prepare 3-minute optional presentation / case for their grant / answer questions

**February 15:** BAC Meeting – Presentations by Applicants / Rescore / Discussion and final decisions on grants

## APPLICATION REQUIREMENTS

- **General Eligibility.** Meets all [general eligibility requirements](#).
- **Open to All.** Anyone may apply once the General Eligibility Guidelines are met, including individuals, artists, non-profit organizations, organizations with pending non-profit status, fiscally sponsored organizations and for-profit organizations with a community focus. Organizations not headquartered in Boulder may be considered (refer to Jury Evaluation question # 6).
- **Service area and Programming.** Projects must have a significant component of public programming that takes place in the city limits of Boulder and that the programming meets the criteria described in the [Chapter 14-1-2 of the City of Boulder Revised Code](#).
- **Projects** must take place after the grant funding decision and be completed by June 30, 2018.

## REVIEW PROCESS

- **Deliberation.** Grant proposals are reviewed at Boulder Arts Commission (BAC) meetings. See schedule.
- **Evaluation of Applications.** Funding in previous years does not imply continued support. Each application is reviewed anew in the context of current policies and applications. Applicants that have received repeated funding should be aware that the BAC looks for indication of growth and a fresh approach to their work.
- **Evaluation Criteria.**
  - **Community Priorities** (Maximum 8 points)
  - **Cultural Offerings** (Maximum 8 points)
  - **Full Access** (Maximum 8 points)
  - **Proposed Outcomes and Evaluation Strategy** (Maximum 8 points)
  - **Artistic Excellence** (Maximum 8 points)
  - **Boulder Focus** (Maximum 4 points)
  - **Equity** (Maximum 4 points)

The full scoring rubric for the Community Project Grant can be found at [ ]

## APPEALS PROCESS

**Written Appeals Process.** The deadline for a written appeal is 14 days after funding decisions has been made by the Boulder Arts Commission (BAC). The appeals process can be found at:

## GRANT AWARDS

- **Notifications and Dispersal of Funds.** Staff notifies all applicants of recommendations and declined proposals, and begins the process of having checks cut and collecting any necessary supporting documents and information. Recipients are notified when they must make an appointment to sign contracts. Checks are sent by mail or electronically to bank accounts designated by the recipients.
- **Communications.** All official communications and notifications will be made to the named individual applicant or person designated as the organization contact. It is this person's responsibility to communicate BAC requirements of the grant award to any collaborators or other participants. This includes, but is not limited to, such things as compliance with grant contract agreements, identifying BAC sponsorship on publicity materials and reporting issues.
- **Award Amount.** The BAC reserves the right to adjust the amount of a grant award offered to an applicant. There are no restrictions as to the minimum amount that may be requested.
- **PERA Impacts.** Retirees affiliated with the Colorado Public Employees Retirement Association will be impacted by a withholding requirement enacted by the Colorado State Legislature, if awarded a City of Boulder arts grant. Details are available on the [PERA website](#).
- **Immigration Affidavit for Individuals.** The State of Colorado law requires proof of legal residency at the time of grant check pick-up.
- **IRS Taxation.** Grant awards are non-transferable. Grant awards are taxable and are reported to the federal government. Upon award, a current IRS form W-9 must be submitted for the City of Boulder Finance Department records for each grant recipient, whether the recipient is an individual or an organization/business. The W-9 must be in the same name as the grant recipient named on the grant application. Failure to supply the corresponding W-9 number will invalidate the grant award.
- **Contract.** When a funding award is made by the BAC, the recipient will be contacted by staff to make an appointment to sign a grant project contract with the City of Boulder. In the contract, the recipient will indicate the completion date of the project and the date a grant budget report will be submitted to the BAC through the on line system (required one month after the project is completed).
- **Issuance of Funding Checks.** Once the contract is signed, it will be submitted to City Finance along with the invoice. Funds/checks are delivered within the next 3 weeks. Grants are initially funded at 80 percent of the grant amount awarded. The remaining 20 percent of the grant awarded is paid out upon receipt and BAC approval of the Grant Budget Report which is required one month after the project is completed. Failure to submit a final Grant Budget Report will result in permanent loss of the final 20 percent funds and also in ineligibility to apply for future grants.
- **Acknowledgment of BAC Funding.** All publicity for BAC-funded projects must include the

following credit line: This project is funded (or funded in part) by a grant from the Boulder Arts Commission, an agency of the Boulder City Council. In lieu of the credit line, the [BAC Logo](#) may be used. The grantee will also be asked to sign a release form and to submit photographs and/or videos of the project that the Office and Arts & Culture will be able to use on their website, social media, printed materials or any other publicity.

□ **Thanking City Council.** It is suggested that all grant recipients write the Boulder City Council members to thank them for supporting the Boulder Arts Commission and the Office of Arts and Culture. Please let them know how this grant will be used, and the difference it will make to your organization. Please also invite them to attend your events and programs. Visit <https://bouldercolorado.gov/city-council> to find out more about City Council members.

## REQUIRED REPORTING ON FUNDING PROJECTS

□ **Time Frame for Reporting.** The grant budget report is due one month after the project is completed.

□ **Method.** Reporting is done through the online system that the BAC uses at [bac.culturegrants.org](http://bac.culturegrants.org). Log in with the same user name and password utilized to submit the application for funds. The reporting form is found under Applications: My Applications/Reports. Click on the first small blue icon out to the right of the appropriate report document which will indicate “link to formset” as the computer mouse nears it.

□ **Extension Requests for Reporting.** If circumstances change in any way that will delay the applicant’s ability to complete the project and the report promised in the contract, it is the applicant’s responsibility to notify the Commission in advance of the original report deadline. The named applicant in the grant proposal must submit a letter addressed to the Arts Commission by email to [culturegrants@boulderlibrary.org](mailto:culturegrants@boulderlibrary.org) with an update on the project status and a request to change the project completion date and report due date (*specific dates are required in the letter*).

□ **Responsibility.** The grant budget report due date is the recipient’s responsibility to remember. The BAC recommends that the recipient use whatever means will be successful to provide an alert that the report is due shortly. It is also recommended that the reporting document be explored in advance to become familiar with the information that will be required. There is no grace period for the report.

□ **Consequence of Delinquent Report.** Unless an extension request is filed with the BAC and approved in advance of the due date, a late report will result in loss of any remaining BAC funds attached to the grant project. Additionally, until the report is turned in and approved, the grant recipient and any individuals or organizations/businesses attached as collaborators on the project will no longer be eligible to apply for BAC grant funds.

I certify that I have read the above information and that this project meets the BAC's eligibility requirements and, if a funding award is made, will continue to comply with the BAC's requirements and meet with guidelines for high artistic quality, community impact, inclusiveness, funding acknowledgment and reporting. \*

I certify

## Applicant Information (ORG) #CPGFY1700001

Discipline \*

If Multi-Discipline, please indicate which disciplines are included.

**Applicant** (To what name would the grant check be written if awarded?)

First Name \*

Last Name \*

Organization/Business

Cultural organizations/businesses are eligible. Non-profit status is not required for this category.

\*

---

Applicant Mailing Address (1) \*

Applicant Mailing Address (2)

City \*

State \*

Zip Code \*

Phone No. \*

Email \*

Website Address

---

Applicant Contact Name

(This is the main contact for the grant and will receive all correspondence) \*

Phone No. \*

Email \*

---

Grant Writer Name

(if different from above)

Phone

Email

---

Project Director Name

(if different from above)

Phone

Email

---

**Tax Status**

Select...

---

Name of CEO or Executive Director (if different from above)

Phone

Email

Date Established \*

Mission Statement \*

Geographic Area Served \*

Number of Employees (Full Time) \*

Number of Employees (Part Time) \*

## PROJECT NARRATIVE

Are you a first time applicant? \*

Yes

No

Have you received a BAC grant in the past 5 years? \*

Yes

No

Please answer each question in the text fields provided.

1. Project Title (50 character limit) \*

A text input field with a white background and a grey border. It has a scroll bar on the right side and a small 'x' button in the bottom right corner. The field is currently empty.

2. Grant Amount Requested (Maximum is \$10,000) \*

A text input field with a white background and a grey border. It has a scroll bar on the right side and a small 'x' button in the bottom right corner. The field is currently empty.

3. Project Summary (A brief overview of your project): (3000 character limit) \*

A text input field with a white background and a grey border. It has a scroll bar on the right side and a small 'x' button in the bottom right corner. The field is currently empty.

4. Project Calendar. (500 character limit) \*

A text input field with a white background and a grey border. It has a scroll bar on the right side and a small 'x' button in the bottom right corner. The field is currently empty.

5. Project Completion Date (This is the last day of any public event related to the project. Project must be completed by June 30, 2018.) \*

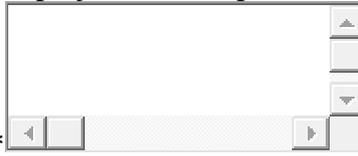
6. Report Due Date (One month following the project completion date) \*

7. Project Location? (250 character limit) \*



8. Collaboration. Describe your and/or your organization's most significant interactions with other organizations and efforts. If this is a solo project with no partners beyond the applicant,

respond with "None." (500 character limit) \*



## JURY EVALUATION

Please answer each question in the text fields provided.

**1. Community Priorities.** In what way will this project contribute to one or several of the [Community Priorities](#) described in the Community Cultural Plan? Does the project contribute to one Priority thoroughly? Or, does it address many? What specific benefits to the community are planned? How will success be measured?

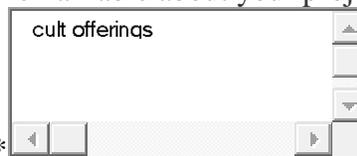
Community Priorities. (Maximum 3000 characters) \*



Please answer each question in the text fields provided.

**2. Cultural Offerings.** In what way does your project fill a gap in the variety of cultural offerings in Boulder? What is exciting, new, and remarkable about your project?

Cultural Offerings. (Maximum 3000 characters) \*



Please answer each question in the text fields provided.

**3. Full Access.** Describe how your project will address affordability, availability, accessibility, accommodation, and acceptability to diverse groups?

Full Access. (Maximum 3000 characters) \*

Please answer each question in the text fields provided.

**4. Proposed Outcomes and Evaluation Strategy.** Describe your evaluation strategy for this project and how you will collect data. Please also include your goals for this project and how the benefit to the community will be measured.

Proposed Outcomes and Evaluation Strategy. (Maximum 3000 characters) \*

Please answer each question in the text fields provided.

**5. Artistic Excellence.** Artistic Excellence. Describe how your project commits to high artistic standards. Include information on how: a) professional artists are involved in leadership and the potential impact on artists and the artistic field (including direct payment); b) your curatorial approach or artistic mission is realized in the project; c) your audiences, peers, or critics respond to your programming; and/or d) other ways by which you measure the quality of your art and the results of those measures. (You may also attach videos and other materials, as appropriate, to help the commission evaluate artistic quality.)

Artistic Excellence. (Maximum 3000 characters) \*

Please answer each question in the text fields provided.

**6. Boulder Focus.** Are you a Boulder organization serving Boulder or are you an organization outside of Boulder and to what degree do you focus on Boulder programming?

Boulder Focus. (Maximum 3000 characters) \*

Please answer each question in the text fields provided.

**7. Equity.** Among the goals of the Boulder Arts Commission is to encourage the equitable, fair, and just distribution of funds in support of the community. This includes providing support to a) applicants who have not yet received a grant in this cycle, and/or b) applicants whose organizational leadership or audience represent groups who are typically underserved by arts programming and funding models (i.e. culturally diverse groups, organizations focused on age diversity, etc.) Describe how your project does or does not fulfill one or several of these categories.

**Equity.** (Maximum 3000 characters) \*

## Attachments #CPGFY1700001

The following attachments are required. Please title your attachments according to the bolded headings listed below.

- **Budgets.** Please provide a brief budget summary for this project including all revenue (monetary and in-kind contributions, including this grant) and expenses. (1 page)
- **Partner/Collaborator List.** Provide a list of each individual / organization that has a significant coordinating role in this project. Include their name, contact information, and role. (1 page)
- **Venue Letter.** Attach confirmation from the hosting venue that the project is approved and scheduled. (1 page) See [sample](#).
- **Letters of Support.** Attach any letters of support that will be useful in understanding community involvement and enthusiasm for the project. (Optional)
- **Other.** Attach any documents that will help the jury fully understand the project, including videos and other materials that may help the commission evaluate artistic quality. (Optional)

# Macky Free Rental Information #RAGFY1700003

**PURPOSE:** To facilitate and assist community cultural groups with access and affordability of performance venues, the Boulder Arts Commission and the University of Colorado offer up to sixteen days per calendar year of rent-free space at Macky Auditorium.

**Details:** The grant is for **rent only**; the applicant will be fully responsible for any and all additional fees required by the University, including but not limited to equipment rental, direct labor costs for technical staff, ushers, security personnel, etc. You may apply for a maximum of two days free rental.

**\*\*\*Supplementary Funds** are available from the Rental Assistance Fund for applicants who may not be able to afford these additional costs. Please apply for the supplementary funds only if it is necessary to your use of the Macky Rental Grant. These \$1,000 supplementary grants are distributed on a first-come first-served basis until monies in the Rental Assistance Fund run out. One grant per applicant per year is allowed. You may apply for a supplementary grant by checking the applicable box in this application.

**All applicants must have the requested dates confirmed with Macky Auditorium at the time of the application, and supply a letter of verification from the University with the pertinent date information included.** Receiving a grant from the BAC does not guarantee the award of a specific date or dates. The actual date(s) awarded will depend on availability of the space. It is the applicant's responsibility to inquire about availability and pay for additional costs at Macky. The contact number for Macky is 303-492-8423.

**DEADLINE TO SUBMIT APPLICATIONS:** Applications are accepted by the first of each month, year round or until all rental dates are awarded.

## APPLICATION REQUIREMENTS

- General Eligibility.** Meets all [general eligibility requirements](#).
- Open to All.** Anyone may apply once the General Eligibility Guidelines are met.
- Time Frame.** Macky Rental projects must take place after the grant funding decision and within the calendar year during which they are applied for.
- Venue Confirmation.** All applications must include a letter of commitment from the Macky

management indicating the project date(s). Letters should follow the normal business standard, on letterhead when possible and signed by the author; email correspondence is not accepted. A contract with Macky including the project dates and rental fees is an acceptable alternative.

## REVIEW PROCESS

**Deliberation.** Proposals for free rental of Macky Auditorium and Supplementary Funds are approved through administrative review by staff of the City of Boulder Office of Arts Culture and awards are announced at the next meeting of the Boulder Arts Commission following the deadline.

**Evaluation of Applications.** Proposals for free rental of Macky Auditorium and Supplementary Funds are awarded on a first-come, first-served basis to those who have met all the requirements of application, including the venue confirmation and budget summary. Award in previous years does not imply continued support. Each application is reviewed anew in the context of current policies and applications.

## GRANT AWARDS

**Notifications of Awards.** Recipients of free rental at Macky will be notified by email with a copy sent to University of Colorado staff responsible for oversight of Macky. Recipients must make an appointment to sign contracts and if awarded a \$1,000 Supplementary Grant, the following will apply:

- **Dispersal of Funds.** Recipients of Supplementary Grants will begin the process of having checks cut and collecting any necessary supporting documents and information. Checks are sent by mail or electronically to bank accounts designated by the recipients. This may take up to three weeks.
- **PERA Impacts.** Retirees affiliated with the Colorado Public Employees Retirement Association will be impacted by a withholding requirement enacted by the Colorado State Legislature, if awarded a City of Boulder arts grant. Details are available on the [PERA website](#).
- **Immigration Affidavit for Individuals.** The State of Colorado law requires proof of legal residency at the time of grant check pick-up.
- **IRS Taxation.** Grant awards are non-transferable. Grant awards are taxable and are reported to the federal government. Upon award, a current IRS form W-9 must be submitted for the City of Boulder Finance Department records for each grant recipient, whether the recipient is an individual or an organization/business. The W-9 must be in the same name as the grant recipient named on the grant application. Failure to supply the corresponding W-9 number will invalidate the grant award.

**Communications.** All official communications and notifications will be made to the named individual applicant or person designated as the organization contact. It is this person's responsibility to communicate BAC requirements of the grant award to any collaborators or other participants in the project. This includes, but is not limited to, such things as compliance with grant project contract agreements and identifying BAC sponsorship on publicity materials.

**Acknowledgment of BAC Funding.** All publicity for BAC-funded projects must include the following credit line: This project is funded (or funded in part) by a grant from the Boulder Arts Commission, an agency of the Boulder City Council. In lieu of the credit line, the [BAC Logo](#) may be used. The grantee will also be asked to sign a release form and to submit photographs and/or videos of the project that the Office and Arts & Culture will be able to use on their website, social media, printed materials or any other publicity.

**Thanking City Council.** It is suggested that all grant recipients write the Boulder City Council members to thank them for supporting the Boulder Arts Commission and the Office of Arts and Culture. Please let them know how this grant will be used, and the difference it will make to your organization. Please also invite them to attend your events and programs. Visit <https://bouldercolorado.gov/city-council> to find out more about City Council members.

## REQUIRED REPORTING ON PROJECT

- **Time Frame for Reporting.** The grant budget report is due one month after the project is completed.
- **Method.** Reporting is done through the online system that the BAC uses at [bac.culturegrants.org](http://bac.culturegrants.org). Log in with the same user name and password utilized to submit the application for funds. The reporting form is found under Applications: My Applications/Reports. Click on the first small blue icon out to the right of the appropriate report document which will indicate “link to formset” as the computer mouse nears it.
- **Extension Requests for Reporting.** If circumstances change in any way that will delay the applicant’s ability to complete the project and the report promised in the contract, it is the applicant’s responsibility to notify the Commission in advance of the original report deadline. The named applicant in the grant proposal must submit a letter addressed to the Arts Commission by email to [culturegrants@boulderlibrary.org](mailto:culturegrants@boulderlibrary.org) with an update on the project status and a request to change the project completion date and report due date (*specific dates are required in the letter*).
- **Responsibility.** The grant budget report due date is the recipient’s responsibility to remember. The BAC recommends that the recipient use whatever means will be successful to provide an alert that the report is due shortly. It is also recommended that the reporting document be explored in advance to become familiar with the information that will be required. There is no

grace period for the report.

**Consequence of Delinquent Report.** Unless an extension request is filed with the BAC and approved in advance of the due date, a late report will result in loss of any remaining BAC funds attached to the grant project. Additionally, until the report is turned in and approved, the grant recipient and any individuals or organizations/businesses attached as collaborators on the project will no longer be eligible to apply for BAC grant funds.

**I certify that I have read the above information and that this project meets the BAC's eligibility requirements and, if an award is made, will continue to comply with the BAC's requirements and meet with guidelines for high artistic quality, community impact, inclusiveness, and funding acknowledgment. \***

I certify

---

## Applicant Information #RAGFY1700003

---

**Discipline \***

If Multi-Discipline, please indicate which disciplines are included.

### Applicant

First Name \*

Last Name \*

Organization/Business

Cultural organizations/businesses are eligible. Non-profit status is not required for this

category. \*

---

Applicant Mailing Address \*

City \*

State \*

Zip Code \*

---

Contact Name (This is the main contact for the grant and will receive all correspondence) \*

Email \*

Phone No. \*

---

Grant Writer Name

(if different from above)

Phone

Email

---

Project Director Name

(if different from above)

Phone

Email

---

Tax Status (Please select your status) \*

Organization Affiliation \*

Even if an organizational affiliation is stated, awards will be made to the individual whose account is associated with this application. If no organization affiliation, please state "none."

---

## To Be Filled Out By Organization Applicant Only

Name of CEO or Executive Director  
(if different from above)

Phone

Email

Annual Budget \*

Number of FTEs (Full-time  
Equivalent Employees) \*

Number of Volunteers \*

Date Established \*

---

## Program Information #RAGFY1700003

Program Title (50 character limit) \*

If funds are available in the Rental Assistance Fund, do you wish to apply for the \$1,000 Rental Supplementary Grant? \*

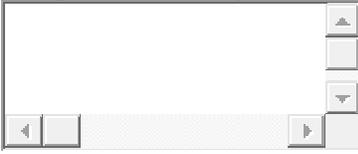
Yes

No

Dates Requested \*

Date Grant Report is Due (1 month after the end of the project/event)

Program Summary. Provide a brief overview of the project. (3000 character limit) \*



Partner/Collaborator List. Provide a list of each individual / organization that has a significant coordinating role in this project. Include their name, contact information, and role. (3000

character limit) \*



---

## Required Attachments

The following attachments are required. Please title the attachments according to the bolded headings below:

- **Venue confirmation from the University** (letter of verification or contract)
- **Budget Summary** for the project. (Include a detailed breakdown for all rental costs if you are applying for a \$1,000 Supplementary Grant)

# Operational Grant (Large) Information

## FY17 #OGLFY1700001

**Special Note:** This system works best with the following web browsers: [Mozilla Firefox](#), [Safari](#), [Google Chrome](#). To avoid difficulty, please download and install one of these browsers to apply for a grant.

**PURPOSE:** To bolster the sustainability of the community's cultural organizations, a system of operational grants is a priority for the cultural grants program. This system of institutional funding supports the Community Priorities and goals in the Community Cultural Plan within the "Support for Cultural Organizations" strategy. [ [Link](#) See Pages 19-20 ]

Our approach to operational funding is derived from the [National Assembly of State Arts Agencies](#) here modified to suit the circumstances of the Community Cultural Plan:

- A. Operational grants maintain the autonomy of grantees, allowing them to allocate the dollars to their most pressing needs.
- B. Operational grants tend to be more predictable over time, which helps organizations maintain continuity of services to their communities.
- C. Because operational grants are flexible, grantees can use the funds in more opportunistic or entrepreneurial ways than project-restricted funds often allow.
- D. Operational grants come with stringent accountability and management requirements that incentivize and perpetuate good business practices among arts organizations.
- E. Because the grantee—not the grant maker—ultimately defines the activities for which operational grants are used, this funding mechanism can reduce "mission drift" among grantees and can help to curtail the proliferation of programs designed solely to appeal to funders.
- F. Operational grants strengthen the non-profit arts infrastructure and deepen working relationships between funders and core grantees.

**Total Funds:** \$60,000

**Awards:** 3 @ \$20,000 for 2 years

**Cycle:** \*One-time interim cycle

**\* Note:** This will allow organizations that receive these grants to apply in the 2019 triennial cycle.

### Details

- Cultural organizations with annual revenues greater than \$200,000 (according to the latest 990 tax documents made available on the [IRS website](#)) are invited to apply.
- Once an applicant is approved to receive an Operational Grant, the approval would be valid for two one-year terms.

- Reporting twice a year, the organizations will be responsible for providing the BAC with necessary information to track progress on their stated evaluation. Due to the rules of the City budget, the commitment is made for only one year at a time. At the end of each year, the BAC will certify that the grant continues into the next year.
- At each November meeting of the BAC, when the city budget is identified, staff will build recommendations on allocations for the following year. This may include increases or decreases to the award allocations for grant recipients in proportion to the overall change of the budget of the Office of Arts Culture. At that time, the BAC may also choose to review specific organizations that may have defaulted on the terms of their award in order to advise staff to take action.
- In 2018, as preparations begin for the next triennial cycle, a new roster of organizations to invite will be established and a new cycle initiated.

**DEADLINE TO SUBMIT APPLICATION:** 5 p.m., Wednesday, April 26, 2017

**April 27 – May 7** Review by staff for Eligibility, completeness, etc./ Revision by applicants if necessary

**May 8 – June 4** Preliminary Review by Jury Panel

**June 5 – 14** Score processing by staff

**June 14** Preliminary Scores posted online

**June 14 – 21** Applicants have time to prepare 3-minute optional presentation/case for their grant/answer questions

**June 21** BAC Meeting -- Presentations by Applicants/Rescore/ Discussion and final decision on grants

---

## **ELIGIBILITY REQUIREMENTS**

- **General Eligibility.** Meets all [general eligibility requirements](#).
- **Budget Threshold.** Cultural organizations with annual revenues greater than \$200,000.
- **Service Area and Programming.** Must be able to demonstrate that a majority of the organization's programming takes place in the City of Boulder and that the programming meets the criteria described in the [Chapter 14-1-2 of the City of Boulder Revised Code](#). The organization must also demonstrate that they are headquartered in Boulder and have been conducting this programming in Boulder for at least five years.
- **Non Profit Verification.** Applicants must provide formal IRS documentation of their 501(c)3 status. This letter must be dated previous to the last five years. See a [sample](#) of this document.

□ **Consistent Management.** The organization must have consistent management with no planned or expected changes to leadership during the term of the funding.

## REVIEW PROCESS

□ **Deliberation.** Grant proposals are reviewed at Boulder Arts Commission (BAC) meetings. See schedule. City Council in turn makes the final determination on which proposals will be funded and to what extent. The City Council approval process can take up to 4 weeks beyond the BAC's recommendations.

□ **Evaluation of Applications.** Funding in previous years does not imply continued support. Each application is reviewed anew in the context of current policies and applications. Applicants that have received repeated funding should be aware that the BAC looks for indication of growth and a fresh approach to their work.

□ **Evaluation Criteria.**

- **Capacity Building** (Maximum 8 points)
- **Community Priorities** (Maximum 8 points)
- **Proposed Outcomes and Evaluation Strategy** (Maximum 8 points)
- **Artistic Excellence** (Maximum 8 points)

The full scoring rubric for the Large Operational Grant can be found at [ ]

## APPEALS PROCESS

**Written Appeals Process.** The deadline for a written appeal is 14 days after funding decisions has been made by the Boulder Arts Commission (BAC). The appeals process can be found at: [ ].

## GRANT AWARDS

□ **Notifications and Dispersal of Funds.** Staff notifies all applicants of recommendations and declined proposals, and begins the process of having checks cut and collecting any necessary supporting documents and information. Recipients are notified when they must make an appointment to sign contracts. Checks are sent by mail or electronically to bank accounts designated by the recipients.

□ **Communications.** All official communications and notifications will be made to the named individual applicant or person designated as the organization contact. It is this person's

responsibility to communicate BAC requirements of the grant award to any collaborators or other participants. This includes, but is not limited to, such things as compliance with grant contract agreements, identifying BAC sponsorship on publicity materials and reporting issues.

□ **Award Amount.** The BAC reserves the right to adjust the amount of a grant award offered to an applicant. There are no restrictions as to the minimum amount that may be requested.

□ **IRS Taxation.** Grant awards are non-transferable. Grant awards are taxable and are reported to the federal government. Upon award, a current IRS form W-9 must be submitted for the City of Boulder Finance Department records for each grant recipient. The W-9 must be in the same name as the grant recipient named on the grant application. Failure to supply the corresponding W-9 number will invalidate the grant award.

□ **Contract.** When a funding award is made by the BAC, the recipient will be contacted by staff to make an appointment to sign a grant contract with the City of Boulder. For Operational Grants, reports are submitted biannually on September 1 & February 1 through the grants online system.

□ **Issuance of Funding Checks.** Once the contract is signed, it will be submitted to City Finance along with the invoice. Funds/checks are delivered within the next 3 weeks. Operational Grants are funded at 100 percent at the outset. Failure to submit Grant Budget Reports may jeopardize their next year's funding.

□ **Acknowledgment of BAC Funding.** All publicity for BAC-funded programs must include the following credit line: This organization is funded in part by a grant from the Boulder Arts Commission, an agency of the Boulder City Council. In lieu of the credit line, the [BAC Logo](#) may be used. The grantee will also be asked to sign a release form and to submit photographs and/or videos of the project that the Office and Arts & Culture will be able to use on their website, social media, printed materials or any other publicity.

□ **Thanking City Council.** It is suggested that all grant recipients write the Boulder City Council members to thank them for supporting the Boulder Arts Commission and the Office of Arts and Culture. Please let them know how this grant will be used, and the difference it will make to your organization. Please also invite them to attend your events and programs. Visit <https://bouldercolorado.gov/city-council> to find out more about City Council members.

## **REQUIRED REPORTING ON FUNDING PROJECTS**

□ **Time Frame for Reporting.** Operational Grant recipients are required to report twice a year in **September 1** and **February 1**. In addition to the biannual reports grant recipients may be required to participate in research projects.

□ **Method.** Reporting is done through the online system that the BAC uses at [bac.culturegrants.org](http://bac.culturegrants.org).

□ **Responsibility.** The grant budget report due date is the recipient's responsibility to remember. The BAC recommends that the recipient use whatever means will be successful to provide an alert that the report is due shortly. It is also recommended that the reporting document be explored in advance to become familiar with the information that will be required. There is no grace period for the report.

□ **Extension Requests for Reporting.** If circumstances change in any way that will delay the applicant's ability to comply with the Operational Grant reporting requirements, it is the applicant's responsibility to notify the Commission in advance of the original report deadline. The named applicant in the grant proposal must submit a letter addressed to the Arts Commission by email to [culturegrants@boulderlibrary.org](mailto:culturegrants@boulderlibrary.org) with an update on the grant status and a request to change the report due date (a specific date is required in the letter).

□ **Consequence of Delinquent Report.** Unless an extension request is filed with the BAC and approved in advance of the due date, a late report may jeopardize renewal of their next year's funding.

**I certify that I have read the above information and that this project meets the BAC's eligibility requirements and, if a funding award is made, will continue to comply with the BAC's requirements and meet with guidelines for high artistic quality, community impact, inclusiveness, funding acknowledgment and reporting. \***

I certify

---

## Applicant Information #OGLFY1700001

Discipline \*

If Multi-Discipline, please indicate which disciplines are included.

**Applicant** (To what name would the grant check be writtend if awarded?)

Organization/Business

Only non-profit organizations with 501(c)3 status are eligible. \*

---

Applicant Mailing Address (1) \*

Applicant Mailing Address (2)

City \*

If your organization is headquartered outside of The City of Boulder you will not be eligible to apply.

State \*

Zip Code \*

Phone \*

Website Address

Federal Employee Identification Number (FEIN)

---

Applicant Contact Name

(This is the main contact for the grant and will receive all correspondence) \*

Phone No. \*

Email \*

---

Grant Writer Name

(if different from above)

Phone

Email

---

Name of CEO or Executive Director (if different from above)

Phone

Email

---

### Organization Information

Date Established \*

Toggle Calendar

Mission Statement \*

Geographic Area Served \*

Tax Status

\*

Number of Full Time Employees \*

Number of Part Time Employees \*

---

# Organization Narrative & Jury Evaluation

## #OGLFY1700001

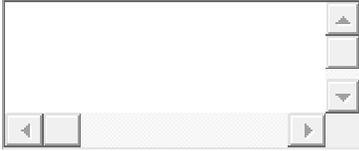
### 1. Institutional Narrative

This portion of the application follows the Colorado Common Grant Application; feel free to cut and paste your organization's standard document for this section. Please be sure to address each question below.

20,000 character limit. Include the heading for each question, though it is not necessary to repeat the content of each question.

- **Organizational Background.** Discuss the founding and development of the organization. Explain the original issue and/or opportunity the organization was founded to address and how that may have changed over time.
- **Goals.** Describe the organization's current goals.
- **Current Programs.** Provide a brief description of the organization's current programs. Include population and numbers served, as well as expected results.
- **Collaboration.** Describe the organization's most significant interactions with other organizations and efforts.
- **Inclusiveness.** Describe how the organization strives to be inclusive in its programs, staff, board, volunteers, and describe progress to date.
- **Board/Governance.** Describe the role of the board of directors in advancing the mission of the organization. Include the key issues related to board effectiveness that are being addressed in the next three years, the organization policy regarding board terms, and the percentage of the board that contributes financially to the organization.
- **Volunteers.** Describe how the organization involves volunteers and unpaid personnel (other than the board of directors) within a typical 12-month time period. Include number of volunteers and hours.

- **Planning.** Describe the challenges and opportunities facing the organization in the next three years. Additionally, describe how the organization engages in planning and describe the focus on any current planning efforts.
- **Optional.** If there is additional information that is vital to convey in this proposal, do so here.

Institutional Narrative (20000 character limit) \* 

---

## 2. Jury Evaluation

Please answer each question in the text fields provided.

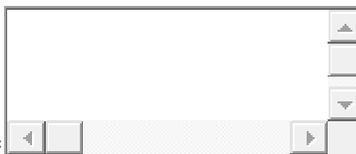
- **Capacity Building.** How will this grant increase the capacity of your organization to a) meet goals in your strategic plan, b) increase your organization's sustainability, c) improve innovation, growth, or new community benefits?

Capacity Building (3000 character limit) \* 

Please answer each question in the text fields provided.

- **Community Priorities.** In what way will this grant funding increase your organization's ability to contribute to one or several of the Community Priorities described in the Community Cultural Plan? [\[link\]](#)

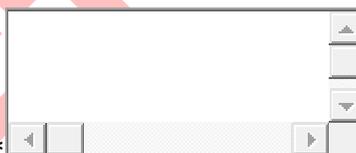
Community Priorities (3000 character limit) \*



Please answer each question in the text fields provided.

- **Proposed Outcomes and Evaluation.** Describe your evaluation strategy for understanding the success of this grant over time. Please include the goal(s), the measures by which you will understand progress towards those goals, and the strategy for collecting this data. Note: Funding recipients will be asked to include this evaluation as part of their annual reporting.

Proposed Outcomes and Evaluation (3000 character limit) \*



Please answer each question in the text fields provided.

- **Artistic Excellence.** Describe how your organization commits to high artistic standards. Include information on one or more of the following: a) professional artists are involved in leadership and the potential impact on artists and the artistic field (including direct payment); b) your curatorial approach or artistic mission is realized in your programming; c) your audiences, peers, or critics respond to your programming; and/or d) other ways by which you measure the quality of your art and the results of those measures.

Artistic Excellence (3000 character limit) \*



# Attachments #OGLFY1700001

The following attachments follow the Colorado Common Grant Application; feel free to include your organization's standard documents for this section. Please title the attachments according to the bolded headings listed below.

- **Budgets.** Please provide a year end statement for the last completed fiscal year and a budget for the upcoming fiscal year. This will be used by the jury to demonstrate your eligibility.
- **Major Contributors.** For the previous two fiscal years, list major contributors (foundations, businesses, government, individuals) with amounts. Do not include names of the individual donors.
- **In-kind Contributions.** Summary of significant in-kind donations (donated goods and professional services) received by the organization for the last fiscal year.
- **Board of Directors List.** Include the following information for each board member:
  - Position(s) on the board (officer and committee positions)
  - Occupation and name of employer and/or affiliation(s)
  - City or county of residence
  - Term end date for each board member
- **Proof of IRS Federal Tax-exempt Status.** Also called a Letter of Determination. This letter must be dated previous to the last five years. [\[Sample Document\]](#) This will be used by the jury to demonstrate your eligibility.
- **Anti-discrimination Statement.**
- **Staff List.** Include only key staff with their qualifications and length of service with the organization. Do not include job descriptions or resumes.
- **Annual Report or Strategic Plan.** (Optional)
- **Evaluation Results.** (Optional) Provide the organization's most recent evaluation results or findings relevant to this request.

# Operational Grant (Small/Mid-size)

## Information #OGSFY1700001

[Dashboard](#) » [Operational Grant \(Small / Mid-size\) Application - Operational Grants \(Small/Mid-size\) FY17](#) » [Application - Operational Grant \(Small/Mid-size\) FY17](#) »

**Special Note:** This system works best with the following web browsers: [Mozilla Firefox](#), [Safari](#), [Google Chrome](#). To avoid difficulty, please download and install one of these browsers to apply for a grant.

**PURPOSE:** To bolster the sustainability of the community’s cultural organizations, a system of operational grants is a priority for the cultural grants program. This system of institutional funding supports the Community Priorities and goals in the Community Cultural Plan within the “Support for Cultural Organizations” strategy. [ [Link](#) See Pages 19-20 ]

Our approach to operational funding is derived from the [National Assembly of State Arts Agencies](#) here modified to suit the circumstances of the Community Cultural Plan:

- A. Operational grants maintain the autonomy of grantees, allowing them to allocate the dollars to their most pressing needs.
- B. Operational grants tend to be more predictable over time, which helps organizations maintain continuity of services to their communities.
- C. Because operational grants are flexible, grantees can use the funds in more opportunistic or entrepreneurial ways than project-restricted funds often allow.
- D. Operational grants come with stringent accountability and management requirements that incentivize and perpetuate good business practices among arts organizations.
- E. Because the grantee—not the grant maker—ultimately defines the activities for which operational grants are used, this funding mechanism can reduce "mission drift" among grantees and can help to curtail the proliferation of programs designed solely to appeal to funders.
- F. Operational grants strengthen the non-profit arts infrastructure and deepen working relationships between funders and core grantees.

**Total Funds:** \$60,000

**Awards:** 6 @ \$10,000 for 2 years

**Cycle:** \*One-time interim cycle

**\*Note:** This will allow organizations that receive these grants to apply in the 2019 triennial cycle.

### Details

- Cultural organizations with annual revenues less than \$200,000 (according to the latest 990 tax documents made available on the [IRS website](#)) will be invited to apply. In addition, emerging organizations that have not yet achieved not-for-profit tax status may apply within the conditions listed below.

- Once an applicant is approved to receive an Operational Grant, the approval would be valid for two one-year terms.
- Reporting twice a year, the organizations will be responsible for providing the BAC with necessary information to track progress on their stated evaluation. Due to the rules of the City budget, the commitment is made for only one year at a time. At the end of each year, the BAC will certify that the grant continues into the next year.
- At each November meeting of the BAC, when the city budget is identified, staff will build recommendations on allocations for the following year. This may include increases or decreases to the award allocations for grant recipients in proportion to the overall change of the budget of the Office of Arts & Culture. At that time, the BAC may also choose to review specific organizations that may have defaulted on the terms of their award in order to advise staff to take action.

**DEADLINE TO SUBMIT APPLICATION:** 5 p.m., Wednesday, April 26, 2016

**April 27 – May 7** Review by staff for Eligibility, completeness, etc./ Revision by applicants if necessary

**May 8 – June 4** Preliminary Review by Jury Panel

**June 5 – 14** Score processing by staff

**June 14** Preliminary Scores posted online

**June 14 – 21** Applicants have time to prepare 3-minute optional presentation/case for their grant/answer questions

**June 21** BAC Meeting -- Presentations by Applicants/Rescore/ Discussion and final decision on grants

---

## **ELIGIBILITY REQUIREMENTS**

- **General Eligibility.** Meets all [general eligibility requirements](#).
- **Budget Threshold.** Cultural organizations with annual revenues less than \$200,000.
- **Service Area and Programming.** Must be able to demonstrate that a majority of the organization's programming takes place in the City of Boulder and that the programming meets the criteria described in the [Chapter 14-1-2 of the City of Boulder Revised Code](#). The organization must also demonstrate that they have been conducting this programming in Boulder for at least two years.
- **Consistent Management.** The organization must have consistent management with no planned or expected changes to leadership during the term of the funding.

□ **Governance, Non Profit Status.** Emerging organizations that have not yet achieved not-for-profit status and community-oriented businesses may also apply for this grant. These organizations must be able to demonstrate the following:

1. The organization has community-oriented mission and goals, services, and programming.
2. The organization is currently active and has conducted programming consistently for at least two years.
3. The organization has oversight from a board, advisory committee, or other stewardship group. That group must include community representation.

In lieu of Non Profit Verification, the applicant is encouraged to provide a copy of their form CR0100 (Colorado Business Registration) and documentation of the above criteria. This can take the form of strategic or business plans, year-end-reports, media clippings, letters of support, or other documents.

## REVIEW PROCESS

□ **Deliberation.** Grant proposals are reviewed at Boulder Arts Commission (BAC) meetings. See schedule.

□ **Evaluation of Applications.** Funding in previous years does not imply continued support. Each application is reviewed anew in the context of current policies and applications. Applicants that have received repeated funding should be aware that the BAC looks for indication of growth and a fresh approach to their work.

□ **Evaluation Criteria.**

- **Capacity Building** (Maximum 8 points)
- **Community Priorities** (Maximum 8 points)
- **Proposed Outcomes and Evaluation Strategy** (Maximum 8 points)
- **Artistic Excellence** (Maximum 8 points)
- **Boulder Focus** (Maximum 4 points)
- **For applicants without non profit status**, the grant must be used for community services and programming, and not directly contributed to profit-making ventures. Describe the ways in which the operation of the grant will maintain that distinction and how it will be documented and evaluated.

The full scoring rubric for the Small / Mid-size Operational Grant can be found at [ ]

## APPEALS PROCESS

**Written Appeals Process.** The deadline for a written appeal is 14 days after funding decisions has been made by the Boulder Arts Commission (BAC). The appeals process can be found at: [ ].

## GRANT AWARDS

- **Notifications and Dispersal of Funds.** Staff notifies all applicants of recommendations and declined proposals, and begins the process of having checks cut and collecting any necessary supporting documents and information. Recipients are notified when they must make an appointment to sign contracts. Checks are sent by mail or electronically to bank accounts designated by the recipients.
- **Communications.** All official communications and notifications will be made to the named individual applicant or person designated as the organization contact. It is this person's responsibility to communicate BAC requirements of the grant award to any collaborators or other participants. This includes, but is not limited to, such things as compliance with grant contract agreements, identifying BAC sponsorship on publicity materials and reporting issues.
- **Award Amount.** The BAC reserves the right to adjust the amount of a grant award offered to an applicant. There are no restrictions as to the minimum amount that may be requested.
- **IRS Taxation.** Grant awards are non-transferable. Grant awards are taxable and are reported to the federal government. Upon award, a current IRS form W-9 must be submitted for the City of Boulder Finance Department records for each grant recipient. The W-9 must be in the same name as the grant recipient named on the grant application. Failure to supply the corresponding W-9 number will invalidate the grant award.
- **Contract.** When a funding award is made by the BAC, the recipient will be contacted by staff to make an appointment to sign a grant contract with the City of Boulder. For Operational Grants, reports are submitted biannually on September 1 & February 1 through the grants online system.
- **Issuance of Funding Checks.** Once the contract is signed, it will be submitted to City Finance along with the invoice. Funds/checks are delivered within the next 3 weeks. Operational Grants are funded at 100 percent at the outset. Failure to submit Grant Budget Reports may jeopardize their next year's funding.
- **Acknowledgment of BAC Funding.** All publicity for BAC-funded programs must include the following credit line: This organization is funded in part by a grant from the Boulder Arts Commission, an agency of the Boulder City Council. In lieu of the credit line, the [BAC Logo](#) may be used. The grantee will also be asked to sign a release form and to submit photographs and/or videos of the project that the Office and Arts & Culture will be able to use on their website, social media, printed materials or any other publicity.

□ **Thanking City Council.** It is suggested that all grant recipients write the Boulder City Council members to thank them for supporting the Boulder Arts Commission and the Office of Arts and Culture. Please let them know how this grant will be used, and the difference it will make to your organization. Please also invite them to attend your events and programs. Visit <https://bouldercolorado.gov/city-council> to find out more about City Council members.

## REQUIRED REPORTING ON FUNDING PROJECTS

□ **Time Frame for Reporting.** Operational Grant recipients are required to report twice a year in **September 1** and **February 1**. In addition to the biannual reports grant recipients may be required to participate in research projects.

□ **Method.** Reporting is done through the online system that the BAC uses at [bac.culturegrants.org](http://bac.culturegrants.org).

□ **Responsibility.** The grant budget report due date is the recipient's responsibility to remember. The BAC recommends that the recipient use whatever means will be successful to provide an alert that the report is due shortly. It is also recommended that the reporting document be explored in advance to become familiar with the information that will be required. There is no grace period for the report.

□ **Extension Requests for Reporting.** If circumstances change in any way that will delay the applicant's ability to comply with the Operational Grant reporting requirements, it is the applicant's responsibility to notify the Commission in advance of the original report deadline. The named applicant in the grant proposal must submit a letter addressed to the Arts Commission by email to [culturegrants@boulderlibrary.org](mailto:culturegrants@boulderlibrary.org) with an update on the grant status and a request to change the report due date (a specific date is required in the letter).

□ **Consequence of Delinquent Report.** Unless an extension request is filed with the BAC and approved in advance of the due date, a late report may jeopardize renewal of their next year's funding.

**I certify that I have read the above information and that this project meets the BAC's eligibility requirements and, if a funding award is made, will continue to comply with the BAC's requirements and meet with guidelines for high artistic quality, community impact, inclusiveness, funding acknowledgment and reporting. \***

I certify

# Applicant Information #OGSFY1700001

[Dashboard](#) » [Operational Grant \(Small / Mid-size\) Application - Operational Grants \(Small/Mid-size\) FY17](#) » [Application - Operational Grant \(Small/Mid-size\) FY17](#) »

**Discipline \***

If Multi-Discipline, please indicate which disciplines are included.

**Applicant** (To what name would the grant check be writtend if awarded?)

**Organization / Business \***  The field is required.

---

Applicant Mailing Address (1) \*  The field is required.

Applicant Mailing Address (2)

City \*  The field is required.

State \*

Zip Code \*  The field is required.

Phone \*  The field is required.

Website Address

---

Applicant Contact Name

(This is the main contact for the grant and will receive all correspondence) \*  The field is required.

Phone No. \*  The field is required.

Email \*  The field is required.

---

Grant Writer Name

(if different from above)

Phone

Email

---

Name of CEO or Executive Director

(if different from above)

Phone

Email

---

## Organization Information

Date Established \*

Mission Statement  
1000 characters remaining.

Geographic Area Served  
50 characters remaining.

Tax Status \*

Federal Employee Identification Number (FEIN) if non-profit

Number of Full Time Employees \*  The field is required.

Number of Part Time Employees \*  The field is required.

---

# Organization Narrative & Jury Evaluation

## #OGSFY1700001

[Dashboard](#) » [Operational Grant \(Small / Mid-size\) Application - Operational Grants \(Small/Mid-size\) FY17](#) » [Application - Operational Grant \(Small/Mid-size\) FY17](#) »

### 1. Institutional Narrative

This portion of the application follows the Colorado Common Grant Application; feel free to cut and paste your organization's standard document for this section. Please be sure to address each question below.

20,000 character limit. Include the heading for each question, though it is not necessary to repeat the content of each question.

- **Organizational Background.** Discuss the founding and development of the organization. Explain the original issue and/or opportunity the organization was founded to address and how that may have changed over time.
- **Goals.** Describe the organization's current goals.
- **Current Programs.** Provide a brief description of the organization's current programs. Include population and numbers served, as well as expected results.
- **Collaboration.** Describe the organization's most significant interactions with other organizations and efforts.
- **Inclusiveness.** Describe how the organization strives to be inclusive in its programs, staff, board, volunteers, and describe progress to date.
- **Board/Governance.** Describe the role of the board of directors in advancing the mission of the organization. Include the key issues related to board effectiveness that are being addressed in the next three years, the organization policy regarding board terms, and the percentage of the board that contributes financially to the organization.
- **Volunteers.** Describe how the organization involves volunteers and unpaid personnel (other than the board of directors) within a typical 12-month time period. Include number of volunteers and hours.
- **Planning.** Describe the challenges and opportunities facing the organization in the next three years. Additionally, describe how the organization engages in planning and describe the focus on any current planning efforts.
- **For Profit Businesses.** For applicants without non profit status, the grant must be used for community services and programming, and not directly contributed to profit-making ventures. Describe the ways in which the operation of the grant will maintain that distinction and how it will be documented and evaluated.
- **Optional.** If there is additional information that is vital to convey in this proposal, do so here.

Institutional Narrative (20000 character limit) \*



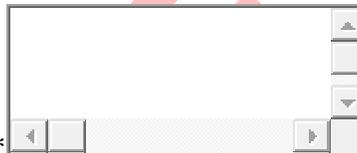
---

## 2. Jury Evaluation

Please answer each question in the text fields provided.

- **Capacity Building.** How will this grant increase the capacity of your organization to a) meet goals in your strategic plan, b) increase your organization's sustainability, c) improve innovation, growth, or new community benefits?

Capacity Building (3000 character limit) \*



Please answer each question in the text fields provided.

- **Community Priorities.** In what way will this grant funding increase your organization's ability to contribute to one or several of the Community Priorities described in the Community Cultural Plan? [ [Link](#) ]

Community Priorities (3000 character limit) \*



Please answer each question in the text fields provided.

- **Proposed Outcomes and Evaluation.** Describe your evaluation strategy for understanding the success of this grant over time. Please include the goal(s), the measures by which you will understand progress towards those goals, and the strategy for collecting this data. Note: successful applicants will be asked to include this evaluation as part of their annual reporting.

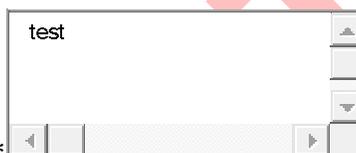
Proposed Outcomes and Evaluation (3000 character limit) \*



Please answer each question in the text fields provided.

- **Artistic Excellence.** Describe how your organization commits to high artistic standards. Include information on one or more of the following: a) professional artists are involved in leadership and the potential impact on artists and the artistic field (including direct payment); b) your curatorial approach or artistic mission is realized in your programming; c) your audiences, peers, or critics respond to your programming; and/or d) other ways by which you measure the quality of your art and the results of those measures.

Artistic Excellence (3000 character limit) \*



Please answer each question in the text fields provided.

- **Boulder Focus.** Are you a Boulder organization serving Boulder or are you an organization outside of Boulder and to what degree do you focus on Boulder programming?

Boulder Focus (3000 character limit) \*



# Attachments #OGSFY1700001

[Dashboard](#) » [Operational Grant \(Small / Mid-size\) Application - Operational Grants \(Small/Mid-size\) FY17](#) » [Application - Operational Grant \(Small/Mid-size\) FY17](#) »

The following attachments follow the Colorado Common Grant Application; feel free to include your organization's standard documents for this section. Please title the attachments according to the bolded headings listed below.

- **Budgets.** Please provide a year-end statement for the last completed fiscal year and a budget for the upcoming fiscal year. This will be used by the jury to demonstrate your eligibility.
  - **Major Contributors.** For the previous two fiscal years, list major contributors (foundations, businesses, government, individuals) with amounts. Do not include the names of the individual donors.
  - **In-kind Contributions.** Summary of significant in-kind donations (donated goods and professional services) received by the organization for the last fiscal year.
  - **Directors/Advisors List.** Include the following information for each member of your board, advisory committee, or stewardship group:
    - Position(s) (officer and committee positions)
    - Occupation and name of employer and/or affiliation(s)
    - City or county of residence
    - Term end date for each member
  - **Proof of IRS Federal Tax-exempt Status.** Also called a Letter of Determination. Click [here](#) to see a sample of this document. See "Eligibility Requirements" on alternate documents in lieu of non-profit verification. This will be used by the jury to demonstrate your eligibility.
  - **Anti-discrimination Statement.**
  - **Staff List.** Include only key staff with their qualifications and length of service with the organization. Do not include job descriptions or resumes.
  - **Annual Report or Strategic Plan.** (Optional)
  - **Evaluation Results.** (Optional) Provide the organization's most recent evaluation results or findings.
  - **Other** (Optional) For Profit Businesses, please provide relevant information to understand your budget and governance model.
-

# Professional Development Scholarship Information #PDG FY1700004

---

**PURPOSE:** Encouraging leadership and the sharing of good practices through professional development will advance our creative economy, support professionals and businesses, and enhance cultural dialog.

**Total Funds:** \$10,000

**Cycle:** Annually. Opportunities must take place in the calendar year the application is submitted.

**DEADLINE TO SUBMIT APPLICATION:** 5 p.m. on the first of each month, year round or until funds run out.

## Details:

Individuals may apply for any professional development opportunity they wish. In addition, we encourage participation in two specific programs:

[Colorado Creative Industries Summit](#)

[Americans for the Arts Annual Convention](#)

**Maximum Amounts for Scholarships:** The costs of registration, travel and expenses up to \$500 for programs which take place in Colorado, or up to \$1,000 for programs that take place out-of-state, or \$500 for on-line opportunities.

## ELIGIBILITY REQUIREMENTS

- **General Eligibility.** Meets all [general eligibility requirements](#).
- **Open to All.** Anyone may apply once the General Eligibility Guidelines are met.
- **Professional development opportunities** must take place after the grant funding decision and within the calendar year the grant is awarded.

## REVIEW PROCESS

- Deliberation.** Applications are approved at the next meeting of the Boulder Arts Commission following the deadline.
- Evaluation Criteria.**
- **Contribution to Boulder Culture**

- **Professional Experience (Resume)**

## APPEALS PROCESS

**Written Appeals Process.** The deadline for a written appeal is 14 days after funding decisions has been made by the Boulder Arts Commission (BAC). The appeals process can be found at: [ ].

## SCHOLARSHIP AWARDS

- **Notifications and Dispersal of Funds.** Staff notifies all applicants of recommendations and declined proposals, and begins the process of having checks cut and collecting any necessary supporting documents and information. Recipients are notified when they must make an appointment to sign contracts. Checks are sent by mail or electronically to bank accounts designated by the recipients.
- **Communications.** All official communications and notifications will be made to the named individual applicant.
- **Registration, Accommodations, Travel, Meals.** Attendees are responsible for arranging and paying for their own registration, travel, lodging, meals, etc.
- **Award Limitations.** One scholarship per individual will be awarded each year. Consideration will be given to maximize the number of organizations participating.
- **Immigration Affidavit for Individuals.** The State of Colorado law requires proof of legal residency at the time of grant check pick-up.
- **PERA Impacts.** Retirees affiliated with the Colorado Public Employees Retirement Association will be impacted by a withholding requirement enacted by the Colorado State Legislature, if awarded a City of Boulder arts grant. Details are available on the [PERA website](#). See "Disclosure of Compensation."
- **IRS Taxation.** Grant awards are non-transferable. Grant awards are taxable and are reported to the federal government. Upon award, a current IRS form W-9 must be submitted for the City of Boulder Finance Department records for each grant recipient, whether the recipient is an individual or an organization/business. The W-9 must be in the same name as the grant recipient named on the grant application. Failure to supply the corresponding W-9 number will invalidate the grant award.
- **Thanking City Council.** It is suggested that all grant recipients write the Boulder City Council members to thank them for supporting the Boulder Arts Commission and the Office of Arts and

Culture. Please let them know how this grant will be used, and the difference it will make to you as an artist. Please also invite them to attend your events and programs.

Visit <https://bouldercolorado.gov/city-council> to find out more about City Council members.

□ **Issuance of Final 20% of Funds.** After attending the convention, workshop, etc., scholarship recipients must submit a one-page report within 30 days on what was learned or gained by attending, and may be asked to participate in a panel discussion about the experience and take-aways from the convention, workshop, etc. Upon approval of the report, recipients will receive the remaining 20% of their scholarships.

## REQUIRED REPORTING

□ **Time Frame for Reporting.** Scholarship recipients must submit a one-page report within 30 days on what was learned or gained by attending.

□ **Method.** Reporting is done through the online system that the BAC uses at [bac.culturegrants.org](http://bac.culturegrants.org). Log in with the same user name and password utilized to submit the application for funds. The reporting form is found under Applications: My Applications/Reports. Click on the first small blue icon out to the right of the appropriate report document which will indicate “link to formset” as the computer mouse nears it.

□ **Extension Requests for Reporting.** If circumstances change in any way that will delay the applicant’s ability to complete the report promised in the contract, it is the applicant’s responsibility to notify the Commission in advance of the original report deadline. The named applicant in the scholarship application must submit a letter addressed to the Arts Commission by email to [culturegrants@boulderlibrary.org](mailto:culturegrants@boulderlibrary.org) with an update and a request to change the report due date (*specific dates are required in the letter*).

□ **Responsibility.** The report due date is the recipient’s responsibility to remember. The BAC recommends that the recipient use whatever means will be successful to provide an alert that the report is due shortly. It is also recommended that the reporting document be explored in advance to become familiar with the information that will be required. There is no grace period for the report.

□ **Consequence of Delinquent Report.** Unless an extension request is filed with the BAC and approved in advance of the due date, a late report will result in loss of any remaining BAC funds. Additionally, until the report is turned in and approved, the recipient and any affiliated organization will no longer be eligible to apply for BAC grant funds.

**I certify that I have read the above information and that this opportunity meets the BAC’s eligibility requirements and, if a funding award is made, will continue to comply with the BAC’s requirements and meet with guidelines for high artistic quality, community impact, inclusiveness, funding acknowledgment and reporting. \***

I certify

# Applicant Information #PDG FY1700004

Discipline: \*

If Multi-Discipline, specify which disciplines are included.

---

First Name \*

Last Name \*

Address (1) \*

30 characters remaining.

Address (2)

50 characters remaining.

City \*

State \*

Zip Code \*

Phone No. \*

Email \*

Website (if applicable)

Organization Affiliation \*

Checks will be made out to the individual whose account is associated with this application.

Title or role within organization

If affiliation with a local arts organization is specified, the organization's annual budget is required here.

## Personal Narrative #PDG FY1700004

Location of Professional Development Opportunity \*

In State

Out of State

On-line

Title of Professional Development Opportunity and City/State It Takes Place In; Online

Opportunity. \*

Website of the Professional Development Opportunity (if available)

Scholarship Amount Requested (The costs of registration, travel and expenses up to \$500 for programs which take place in Colorado, or up to \$1,000 for programs that take place out-of-state

and up to \$500 for an online opportunity.) \*

Please give a breakdown of your expenses including: registration cost, hotel, mileage, meals, other expenses. (When possible please use actual costs or you may use this [Federal per diem rate calculator](#)) \*

Date of Professional Development Opportunity

Date Final Report is Due (30 days after the convention, workshop, etc.)

Please answer the question in the text field provided.

**Contribution to Boulder Culture.** How do you participate in cultural life in Boulder? How will this program help you enhance your contribution?

Contribution to Boulder Culture (3,000 characters) \*

---

## Attachments

Submit a current copy of your resume. This document should detail your achievements and involvement in the arts. Provide highlights which speak to your candidacy for this scholarship.

Current Resume \*

Resume is attached

# Rental Assistance (Boulder Venues) Information#RAVFY1700002

**PURPOSE:** To facilitate and assist community cultural groups with access and affordability of performance venues, the Boulder Arts Commission is offering support in the form of rental assistance grants to individuals, artists and organizations.

**DEADLINE TO SUBMIT APPLICATIONS:** Applications are accepted by the first of each month, year round or until all funds are distributed.

**DETAILS:** Up to 50% of all rental costs to a maximum of \$1,000. One grant per applicant per year.

## APPLICATION REQUIREMENTS

- **General Eligibility.** Meets all [general eligibility requirements](#).
- **Open to All.** Anyone may apply once the General Eligibility Guidelines are met.
- **Projects** must take place after the grant funding decision and be completed by the end of the year during which they are applied for.
- **Venues** must be in Boulder, as described in the Boulder Valley Comprehensive Plan, and may include non-traditional locations. You must include a confirmation from your hosting venue that the project is approved and scheduled. See [sample](#).

## REVIEW PROCESS

**Deliberation.** Proposals for Rental Assistance are approved through administrative review by staff of the City of Boulder Office of Arts Culture and awards are announced at the next meeting of the Boulder Arts Commission following the deadline.

**Evaluation of Applications.** Proposals for Rental Assistance are awarded on a first-come, first-served basis to those who have met all the requirements of application, including the venue confirmation and budget summary. Award in previous years does not imply continued support. Each application is reviewed anew in the context of current policies and applications.

# GRANT AWARDS

- **Notifications and Dispersal of Awards.** Recipients of Rental Assistance will be notified by staff of their award and will begin the process of having checks cut and collecting any necessary supporting documents and information. Recipients are notified when they must make an appointment to sign contracts. Checks are sent by mail or electronically to bank accounts designated by the recipients. This may take up to three weeks.
- **Communications.** All official communications and notifications will be made to the named individual applicant or person designated as the organization contact. It is this person's responsibility to communicate BAC requirements of the grant award to any collaborators or other participants in the project. This includes, but is not limited to, such things as compliance with grant project contract agreements and identifying BAC sponsorship on publicity materials.
- **PERA Impacts.** Retirees affiliated with the Colorado Public Employees Retirement Association will be impacted by a withholding requirement enacted by the Colorado State Legislature, if awarded a City of Boulder arts grant. Details are available on the [PERA website](#).
- **Immigration Affidavit for Individuals.** The State of Colorado law requires proof of legal residency at the time of grant check pick-up.
- **IRS Taxation.** Grant awards are non-transferable. Grant awards are taxable and are reported to the federal government. Upon award, a current IRS form W-9 must be submitted for the City of Boulder Finance Department records for each grant recipient, whether the recipient is an individual or an organization/business. The W-9 must be in the same name as the grant recipient named on the grant application. Failure to supply the corresponding W-9 number will invalidate the grant award.

**Acknowledgment of BAC Funding.** All publicity for BAC-funded projects must include the following credit line: This project is funded (or funded in part) by a grant from the Boulder Arts Commission, an agency of the Boulder City Council. In lieu of the credit line, the [BAC Logo](#) may be used. The grantee will also be asked to sign a release form and to submit photographs and/or videos of the project that the Office and Arts & Culture will be able to use on their website, social media, printed materials or any other publicity.

**Thanking City Council.** It is suggested that all grant recipients write the Boulder City Council members to thank them for supporting the Boulder Arts Commission and the Office of Arts and Culture. Please let them know how this grant will be used, and the difference it will make to your organization. Please also invite them to attend your events and programs.

Visit <https://bouldercolorado.gov/city-council> to find out more about City Council members.

## REQUIRED REPORTING ON PROJECT

- **Time Frame for Reporting.** The grant budget report is due one month after the project is completed.
- **Method.** Reporting is done through the online system that the BAC uses at [bac.culturegrants.org](http://bac.culturegrants.org). Log in with the same user name and password utilized to submit the application for funds. The reporting form is found under Applications: My Applications/Reports. Click on the first small blue icon out to the right of the appropriate report document which will indicate “link to formset” as the computer mouse nears it.
- **Extension Requests for Reporting.** If circumstances change in any way that will delay the applicant’s ability to complete the project and the report promised in the contract, it is the applicant’s responsibility to notify the Commission in advance of the original report deadline. The named applicant in the grant proposal must submit a letter addressed to the Arts Commission by email to [culturegrants@boulderlibrary.org](mailto:culturegrants@boulderlibrary.org) with an update on the project status and a request to change the project completion date and report due date (*specific dates are required in the letter*).
- **Responsibility.** The grant budget report due date is the recipient’s responsibility to remember. The BAC recommends that the recipient use whatever means will be successful to provide an alert that the report is due shortly. It is also recommended that the reporting document be explored in advance to become familiar with the information that will be required. There is no grace period for the report.
- **Consequence of Delinquent Report.** Unless an extension request is filed with the BAC and approved in advance of the due date, a late report will result in loss of any remaining BAC funds attached to the grant project. Additionally, until the report is turned in and approved, the grant recipient and any individuals or organizations/businesses attached as collaborators on the project will no longer be eligible to apply for BAC grant funds.

**I certify that I have read the above information and that this project meets the BAC’s eligibility requirements and, if an award is made, will continue to comply with the BAC’s requirements and meet with guidelines for high artistic quality, community impact, inclusiveness, and funding acknowledgment. \***

I certify

---

# Applicant Information #RAV FY1700002

**Discipline \***

If Multi-Discipline, please indicate which disciplines are included.

## Applicant

**First Name \***

**Last Name \***

**Organization/Business**

Cultural organizations/businesses are eligible. Non-profit status is not required for this category. \*

---

**Applicant Mailing Address \***

**City \***

**State \***

**Zip Code \***

---

**Contact Name (This is the main contact for the grant and will receive all correspondence) \***

**Email \***

**Phone No. \***

---

Grant Writer Name  
(if different from above)

Phone

Email

---

Project Director Name  
(if different from above)

Phone

Email

---

Tax Status (Please select your status) \*

Organization Affiliation \*

Even if an organizational affiliation is stated, awards will be made to the individual whose account is associated with this application. If no organization affiliation, please state "none."

---

## To Be Filled Out By Organizations Only

Name of CEO or Executive Director  
(if different from above)

Phone

Email

Annual Budget \*

Number of FTEs (Full-time  
Equivalent Employees) \*

Number of Volunteers \*

Date Established

---

## Program Information #RAVFY1700002

Title of Program for which you are renting the venue (50 character limit) \*

Amount Requested (Must equal 50% of total rental costs up to \$1,000) \*

Rental Venue (50 character limit) \*

Address 1 \*

Address 2

City \*

Zip Code \*

Rental date(s) \*

Date Grant Report is Due (1 month after the last rental date)

Program Summary. Provide a brief overview of the project. (3000 character limit) \*

Give a brief description of the venue, its amenities and why it is a good fit for your event/production. (3000 character limit) \*

.

Detailed Breakdown of Rental Costs. Please show all rental costs including equipment rental, direct labor costs for technical staff, ushers, security personnel, etc. You may apply for 50% of the total cost up to \$1,000. (3000 character limit) \*

Partner/Collaborator List. Provide a list of each individual / organization that has a significant coordinating role in this project. Include their name, contact information, and role. (3000 character limit) \*

---

## REQUIRED ATTACHMENTS

The following attachments are required. Please title the attachments according to the bolded headings below:

- **Venue confirmation** Letter of verification or contract.
- **Budget Summary** for the project.

## Scoring System.

- > How does the jury panel come to a decision?

After reading through your background information to understand your organization or project, they will be providing scores in two sections:

- First, the jury members provide scores on the information you provide in the “Jury Questions” section. Jury members provide a score of 1-8 for each jury question.
- Second, the jury members are asked to provide additional points on two focus areas: 1) for Boulder-based Organizations and 2) on issues of equity and fairness. A maximum of 4 additional points is available to the jury members for each question. See the rubrics, below, for more details.

The scores for each jury member are added together to establish a preliminary score for the application. There is no weighting of individual questions. Those preliminary scores are then averaged across all the jury members to establish an averaged preliminary score. It is this average preliminary score that ranks your application for consideration during the meeting. For each grant category, the Arts Commission will establish a threshold score (equal to a whole number that is approximately 50% of the maximum possible score) over which an application is considered eligible for an award. Please note that meeting the threshold score does not automatically approve an application for funding.

In addition to providing a score, the commissioners will include questions or comments for that score. This will be a brief statement that describes their thoughts on the answer to the jury question. These statements will be provided to you prior to the meeting. During the meeting, you will be given the opportunity to provide a three-minute statement to answer the questions raised, or further inform the jury panel about your application. After your presentation, the jury members may ask a few brief clarifying questions.

Later in that same meeting, the jury panel will discuss each application and individual jury members may decide to change specific scores based on new information you provide during your presentation. Once this rescore is complete, the applications are re-ranked. The members of the Boulder Arts Commission then deliberate on a decision of final approval of the applications which will receive a grant. The Arts Commission may a) accept the top scores in the ranking, b) choose to adjust the ranking, or c) ask the jury panel to reconsider specific scores.

For the Large Organization Operational Grants, the decision of the Boulder Arts Commission must also be approved by City Council.

- > How do the jury panel members use the 1-8 scoring system?

Jury panel members use the following rating scale descriptions to help align their decisions about each score.

Score	Descriptor	Strengths/Weaknesses
8	Exceptional	Exceptionally strong (a model for field or discipline with essentially no weaknesses).
7	Outstanding	Very strong with some minor weaknesses.
6	Very Good	Strong with numerous minor weaknesses.
5	Good	Strong but with at least one moderate weakness.
4	Satisfactory	Some strengths but with some moderate weaknesses.
3	Fair	Some strengths but with at least one major weakness.
2	Marginal	A few strengths and a few major weaknesses.
1	Poor	Very few strengths and numerous major weaknesses.

Minor Weakness: An easily addressable weakness that does not substantially lessen impact.  
Moderate Weakness: A weakness that lessens impact.  
Major Weakness: A weakness that severely limits impact.

## Rubrics.

- > How do the members of the jury panel interpret the scoring system for each application?

Each definition and associated score in the scoring system will have a specific interpretation when applied to each jury question and across the different grant categories. The matrix of these interpretations as compared to scores is captured in a set of rubrics. It will be the responsibility of the Commission to agree on an articulation of each interpretation, and all the members of the jury will need to be trained on these interpretations. That said, it is important to keep in mind that the decision on scores is a subjective one; a rubric of interpretations should be a guide by which the members of the jury can support their opinions.

Below are the rubrics for each applicable grant category:

## General Operating Support Grants, page one.

<p><b>Capacity Building.</b> How will this grant increase the capacity of your organization to a) meet goals in your strategic plan, b) increase your organization's sustainability, c) improve innovation, growth, or new community benefits?</p>			
<p>1-2: Poor to Marginal</p> <p>None, or only a few, strong strategies to improve capacity, sustainability, innovation, growth, or community benefits. Numerous or a few major weaknesses.</p>	<p>3-4: Fair to Satisfactory</p> <p>Some strong strategies to increase capacity, sustainability, innovation, growth, or community benefits. At least one major weakness or some moderate weaknesses.</p>	<p>5-6: Good to Very Good</p> <p>Many strengths to increase capacity, sustainability, innovation, growth, or community benefits. But, with at least one moderate weakness or numerous minor weaknesses.</p>	<p>7-8: Outstanding to Exceptional</p> <p>Very strong case for creating organizational capacity, and improvements to sustainability, innovation, growth, or community benefits. Few or no minor weaknesses.</p>
<p><b>Community Priorities.</b> In what way will this grant funding increase your organization's ability to contribute to one or several of the Community Priorities described in the Community Cultural Plan?</p>			
<p>1-2: Poor to Marginal</p> <p>Does not or minimally addresses how strategies will contribute to the Community Priorities.</p>	<p>3-4: Fair to Satisfactory</p> <p>Few or some strategies on how the organization will address the Community Priorities.</p>	<p>5-6: Good to Very Good</p> <p>Strong strategies on how the organization will address the Community Priorities.</p>	<p>7-8: Outstanding to Exceptional</p> <p>Very strong or exceptional strategies on how the organization will address the Community Priorities.</p>
<p><b>Proposed Outcomes and Evaluation.</b> Describe your evaluation strategy for understanding the success of this grant over time. Please include the goal(s), the measures by which you will understand progress towards those goals, and the strategy for collecting this data. Note: Funding recipients will be asked to include this evaluation as part of their annual reporting.</p>			
<p>1-2: Poor to Marginal</p> <p>Evaluation strategy for understanding program / project success is lacking; goals, measures and plans for data collection are not in place.</p>	<p>3-4: Fair to Satisfactory</p> <p>Provides only limited descriptions of evaluation strategies and goals with moderate weaknesses.</p>	<p>5-6: Good to Very Good</p> <p>Provides clear and thoughtful evaluation strategies and goals with a few moderate or minor weaknesses.</p>	<p>7-8: Outstanding to Exceptional</p> <p>Evaluation strategy is comprehensive. Contains detailed information on goals, benchmarks and data collection and how to measure success.</p>

## General Operating Support Grants, page two.

### Artistic Excellence.

Describe how your organization commits to high artistic standards. Include information on one or more of the following: a) professional artists are involved in leadership and the potential impact on artists and the artistic field (including direct payment); b) your curatorial approach or artistic mission is realized in your programming; c) your audiences, peers, or critics respond to your programming; and/or d) other ways by which you measure the quality of your art and the results of those measures.

1-2:  
Poor to Marginal

Artistic excellence is not or is inadequately addressed; there are pervasive gaps in justifying artistic excellence.

3-4:  
Fair to Satisfactory

Artistic excellence is addressed in only a few ways with only minor justifications and measures.

5-6:  
Good to Very Good

Artist excellence is addressed in some or many ways; several significant justifications and measures are included.

7-8:  
Outstanding to Exceptional

The project demonstrates very good or exceptional artistic excellence with strong measures.

### Boulder Focus (Small/Medium GOS Only).

Are you a Boulder organization serving Boulder or are you an organization outside of Boulder and to what degree do you focus on Boulder programming?

1

Not based in Boulder; programs only occasionally offered in Boulder.

2

Not based in Boulder; programs regularly offered in Boulder. Or, based in Boulder with very few programs offered in Boulder.

3

Not based in Boulder; programs primarily in Boulder; strong community ties. Or, based in Boulder with several programs in Boulder.

4

Based in Boulder; programs primarily offered in Boulder; strong ties to the community.

## Community Project Grant, page one.

<p><b>Community Priorities.</b>                  In what way will this project contribute to one or several of the Community Priorities described in the Community Cultural Plan? Does the project contribute to one Priority thoroughly? Or, does it address many? What specific benefits to the community are planned? How will success be measured?</p>			
<p>1-2:                  Poor to Marginal</p> <p>Does not or minimally addresses how the project will contribute to one or several of the Community Priorities.</p>	<p>3-4:                  Fair to Satisfactory</p> <p>Few or some aspects of the project will address one or several of the Community Priorities.</p>	<p>5-6:                  Good to Very Good</p> <p>Several aspects of the project will significantly address one or several of the Community Priorities.</p>	<p>7-8:                  Outstanding to Exceptional</p> <p>The project will address one or several of the Community Priorities in very strong or exceptional ways.</p>
<p><b>Cultural Offerings.</b>                  In what way does your project fill a gap in the variety of cultural offerings in Boulder? What is exciting, new, and remarkable about your project?</p>			
<p>1-2:                  Poor to Marginal</p> <p>Minimally fills a gap in the cultural offerings of Boulder with major weaknesses; the project does not or minimally offers new or innovative programming.</p>	<p>3-4:                  Fair to Satisfactory</p> <p>A few aspects of the project may fill gaps in cultural offerings with a few major or moderate weaknesses; only modest innovations are proposed.</p>	<p>5-6:                  Good to Very Good</p> <p>Some or many aspects of the project fill gaps in cultural offerings with moderate or minor weaknesses; some new or innovative programming.</p>	<p>7-8:                  Outstanding to Exceptional</p> <p>The project fills gaps in cultural offering in very good or exceptional ways with a few or no minor weaknesses; the project is new and innovative.</p>
<p><b>Full Access.</b>                  Describe how your project will address affordability, availability, accessibility, accommodation, and acceptability to diverse groups?</p>			
<p>1-2:                  Poor to Marginal</p> <p>The project does not or minimally addresses issues of access with many major weaknesses.</p>	<p>3-4:                  Fair to Satisfactory</p> <p>The project addresses issues of access in a minor way with several major or moderate weaknesses.</p>	<p>5-6:                  Good to Very Good</p> <p>The project addresses issues of access in a moderate way with many or a few minor weaknesses.</p>	<p>7-8:                  Outstanding to Exceptional</p> <p>The project addresses issues of access in very good or exceptional ways with one or no minor weaknesses.</p>
<p><b>Proposed Outcomes and Evaluation Strategy.</b>                  Describe your evaluation strategy for this project and how you will collect data. Please also include your goals for this project and how the benefit to the community will be measured.</p>			
<p>1-2:                  Poor to Marginal</p> <p>Evaluation strategy for understanding program / project success is lacking; goals, measures and plans for data collection are not in place.</p>	<p>3-4:                  Fair to Satisfactory</p> <p>Provides only limited descriptions of evaluation strategies and goals with moderate weaknesses.</p>	<p>5-6:                  Good to Very Good</p> <p>Provides clear and thoughtful evaluation strategies and goals with a few moderate or minor weaknesses.</p>	<p>7-8:                  Outstanding to Exceptional</p> <p>Evaluation strategy is comprehensive. Contains detailed information on goals, benchmarks and data collection and how to measure success.</p>

## Community Project Grant, page two.

### Artistic Excellence.

Describe how your project commits to high artistic standards. Include information on how: a) professional artists are involved in leadership and the potential impact on artists and the artistic field (including direct payment); b) your curatorial approach or artistic mission is realized in the project; c) your audiences, peers, or critics respond to your programming; and/or d) other ways by which you measure the quality of your art and the results of those measures.

1-2:

Poor to Marginal

Artistic excellence is not or is inadequately addressed; there are pervasive gaps in justifying artistic excellence.

3-4:

Fair to Satisfactory

Artistic excellence is addressed in only a few ways with only minor justifications and measures.

5-6:

Good to Very Good

Artist excellence is addressed in some or many ways; several significant justifications and measures are included.

7-8:

Outstanding to Exceptional

The project demonstrates very good or exceptional artistic excellence with strong measures.

### Boulder Focus.

Are you a Boulder organization serving Boulder or are you an organization outside of Boulder and to what degree do you focus on Boulder programming?

1

Not based in Boulder; programs only occasionally offered in Boulder.

2

Not based in Boulder; programs regularly offered in Boulder. Or, based in Boulder with very few programs offered in Boulder.

3

Not based in Boulder; programs primarily in Boulder; strong community ties. Or, based in Boulder with several programs in Boulder.

4

Based in Boulder; programs primarily offered in Boulder; strong ties to the community.

### Equity.

Among the goals of the Boulder Arts Commission is to encourage the equitable, fair, and just distribution of funds in support of the community. This includes providing support to a) applicants who have not yet received a grant in this cycle, and/or b) applicants whose organizational leadership or audience represent groups who are typically underserved by arts programming and funding models (i.e. culturally diverse groups, organizations focused on age diversity, etc.) Describe how your project does or does not fulfill one or several of these categories.

1

Received a grant this year; and/or offers no or few advancements for equity and diversity

2

Received a grant this year; and/or offers some advancement for equity and diversity

3

Did not receive a grant this year; and/or offers some advancement for equity. Or, did receive a grant but offers significant advancement for equity.

4

Did not receive a grant this year; and/or offers exemplary advancement for equity and diversity.

## Arts Education Projects Grant, page one.

### Benefit to Students.

In what ways will this project directly benefit the students and their growth as cultural participants or in the creative industries? What new skills or experiences will be offered?

1-2:

Poor to Marginal

Benefits to students in cultural participation or skill development are not or inadequately addressed with many major weaknesses.

3-4:

Fair to Satisfactory

The project will benefit students' cultural participation or skill development in only a few minor ways.

5-6:

Good to Very Good

Many significant benefits to cultural participation or skill development are proposed with a few minor weaknesses.

7-8:

Outstanding to Exceptional

Benefits to cultural participation or skill development are very good or exceptional with only a few or no minor weaknesses.

### Complementing Curriculum and Offerings.

How does this project enhance, or fill a gap in, the generally available curriculum and offerings?

1-2:

Poor to Marginal

The project does not demonstrate any enhancements to curriculum.

3-4:

Fair to Satisfactory

Enhancements to curriculum or offerings are modest with many major or moderate weaknesses.

5-6:

Good to Very Good

There are clear enhancements to curriculum and offerings with only a few minor weaknesses.

7-8:

Outstanding to Exceptional

The project has very good or exceptional enhancements to curriculum and offerings with only a few or no minor weaknesses.

### Proposed Outcomes and Evaluation Strategy.

How will the benefits to the students be measured?

1-2:

Poor to Marginal

The outcomes and evaluation strategy are not or inadequately addressed with many major weaknesses.

3-4:

Fair to Satisfactory

The outcomes and evaluation strategy are addressed in a few minor ways.

5-6:

Good to Very Good

The outcomes and evaluation strategy are addressed in a significant and positive way, with a few minor weaknesses.

7-8:

Outstanding to Exceptional

The project addresses outcomes and evaluation in a very good or excellent way with only a few or no minor weaknesses.

### Artistic Excellence.

Describe how your project commits to high artistic standards. Include information on how: a) professional artists are involved in leadership and the potential impact on artists and the artistic field (including direct payment); b) your curatorial approach or artistic mission is realized in the project; c) your audiences, peers, or critics respond to your programming; and/or d) other ways by which you measure the quality of your art and the results of those measures.

1-2:

Poor to Marginal

Artistic excellence is not or is inadequately addressed; there are pervasive gaps in justifying artistic excellence.

3-4:

Fair to Satisfactory

Artistic excellence is addressed in only a few ways with only minor justifications and measures.

5-6:

Good to Very Good

Artist excellence is addressed in some or many ways; several significant justifications and measures are included.

7-8:

Outstanding to Exceptional

The project demonstrates very good or exceptional artistic excellence with strong measures.

## Arts Education Projects Grant, page two.

### Boulder Focus.

Are you a Boulder organization serving Boulder or are you an organization outside of Boulder and to what degree do you focus on Boulder programming?

1

Not based in Boulder; programs only occasionally offered in Boulder.

2

Not based in Boulder; programs regularly offered in Boulder. Or, based in Boulder with very few programs offered in Boulder.

3

Not based in Boulder; programs primarily in Boulder; strong community ties. Or, based in Boulder with several programs in Boulder.

4

Based in Boulder; programs primarily offered in Boulder; strong ties to the community.

### Equity.

Among the goals of the Boulder Arts Commission is to encourage the equitable, fair, and just distribution of funds in support of the community. This includes providing support to a) applicants who have not yet received a grant in this cycle, and/or b) applicants whose organizational leadership or audience represent groups who are typically underserved by arts programming and funding models (i.e. culturally diverse groups, organizations focused on age diversity, etc.) Describe how your project does or does not fulfill one or several of these categories.

1

Received a grant this year; and/or offers no or few advancements for equity and diversity

2

Received a grant this year; and/or offers some advancement for equity and diversity

3

Did not receive a grant this year; and/or offers some advancement for equity. Or, did receive a grant but offers significant advancement for equity.

4

Did not receive a grant this year; and/or offers exemplary advancement for equity and diversity.

## Innovation Fund, page one.

<p>Value of the Experiment. Is the project described in the proposal a valuable and worthwhile endeavor? Do the goals and desired outcomes promise to have real and positive impact on the organization, their audience, or the community?</p>			
<p>1-2: Poor to Marginal</p> <p>Positive impact is not or is minimally apparent. There are major weaknesses in how the outcomes will be valuable to the organization.</p>	<p>3-4: Fair to Satisfactory</p> <p>Only a few aspects have potential for positive impact, with one major or a few moderate weaknesses.</p>	<p>5-6: Good to Very Good</p> <p>Many significant outcomes are proposed that are likely to have positive impacts with a few minor weaknesses.</p>	<p>7-8: Outstanding to Exceptional</p> <p>Potential for positive impacts on the organization are very good or exceptional with one minor or no weaknesses.</p>
<p>Organized and Strategic Approach. Is the project reasonable and thoughtfully designed? Does the proposal have a realistic plan, capacities, resources, timeline, and budget? Are the risks and challenges adequately addressed? Does the organization have the capacity and organizational health to take on this experiment?</p>			
<p>1-2: Poor to Marginal</p> <p>Has very few examples of organized strategy and planning, with major weaknesses.</p>	<p>3-4: Fair to Satisfactory</p> <p>Demonstrates some strengths in strategy and planning with one major or a few moderate weaknesses.</p>	<p>5-6: Good to Very Good</p> <p>Strong organization of strategy and planning with a few minor weaknesses.</p>	<p>7-8: Outstanding to Exceptional</p> <p>Exceptionally organized and thoughtful strategy and planning with one minor or no weaknesses.</p>
<p>Community Priorities. Does the project described align with the stated community priorities for culture found in the Community Cultural Plan?</p>			
<p>1-2: Poor to Marginal</p> <p>Does not or minimally addresses how the project will contribute to one or several of the Community Priorities.</p>	<p>3-4: Fair to Satisfactory</p> <p>Few or some aspects of the project will address one or several of the Community Priorities.</p>	<p>5-6: Good to Very Good</p> <p>Several aspects of the project will significantly address one or several of the Community Priorities.</p>	<p>7-8: Outstanding to Exceptional</p> <p>The project will address one or several of the Community Priorities in very strong or exceptional ways.</p>
<p>Evaluation. Do the plans for data collection, measurement of success, and interpretation seem reasonable and accurate?</p>			
<p>1-2: Poor to Marginal</p> <p>Evaluation strategy for understanding program / project success is lacking; goals, measures and plans for data collection are not in place.</p>	<p>3-4: Fair to Satisfactory</p> <p>Provides only limited descriptions of evaluation strategies and goals with moderate weaknesses.</p>	<p>5-6: Good to Very Good</p> <p>Provides clear and thoughtful evaluation strategies and goals with a few moderate or minor weaknesses.</p>	<p>7-8: Outstanding to Exceptional</p> <p>Evaluation strategy is comprehensive. Contains detailed information on goals, benchmarks and data collection and how to measure success.</p>

## Innovation Fund, page two.

### Boulder Focus.

Are you a Boulder organization serving Boulder or are you an organization outside of Boulder and to what degree do you focus on Boulder programming?

1

Not based in Boulder; programs only occasionally offered in Boulder.

2

Not based in Boulder; programs regularly offered in Boulder. Or, based in Boulder with very few programs offered in Boulder.

3

Not based in Boulder; programs primarily in Boulder; strong community ties. Or, based in Boulder with several programs in Boulder.

4

Based in Boulder; programs primarily offered in Boulder; strong ties to the community.

### Equity.

Among the goals of the Boulder Arts Commission is to encourage the equitable, fair, and just distribution of funds in support of the community. This includes providing support to a) applicants who have not yet received a grant in this cycle, and/or b) applicants whose organizational leadership or audience represent groups who are typically underserved by arts programming and funding models (i.e. culturally diverse groups, organizations focused on age diversity, etc.) Describe how your project does or does not fulfill one or several of these categories.

1

Received a grant this year; and/or offers no or few advancements for equity and diversity

2

Received a grant this year; and/or offers some advancement for equity and diversity

3

Did not receive a grant this year; and/or offers some advancement for equity. Or, did receive a grant but offers significant advancement for equity.

4

Did not receive a grant this year; and/or offers exemplary advancement for equity and diversity.

## 2017 Cultural Grants Budget.

<i>GRANT TYPE</i>	<i>CATEGORY</i>	<i>AWARD/AMT</i>	<i>BUDGET</i>	<i>CYCLE</i>
GOS GRANTS	Large Orgs (committed)	4@ \$50K 4@ \$20K	\$280,000	Triennial
	Small / Mid Orgs (committed)	10@ \$10K	\$100,000	Triennial
	Large Orgs (new)	3@ \$20K	\$60,000	Biennial
	Small / Mid Orgs (new)	6@ \$10K	\$60,000	Biennial
PROJECT GRANTS	Community Projects	7@ \$10K	\$70,000	Annual
	Arts Education	10@ \$3K	\$30,000	Annual
STRATEGIC FUNDS	Innovation Fund	varies	\$30,000	Annual
	Rental Assistance Fund	varies	\$18,000	Monthly
SCHOLARSHIPS	Professional Development	varies	\$10,000	Monthly
	Cultural Field Trips	varies	\$10,000	Monthly
ADMIN CONTINGENCY			\$7,000	

Total Funds = \$675,000.00

Attachment Four  
Public Art Policy Draft

On the following pages, please find a draft of the public art policy.

**CITY OF BOULDER**  
\*\*\*  
**POLICIES AND PROCEDURES**

---

**EFFECTIVE DATE:**

**Policy on Acquisition and Maintenance of Public Art by the City**

---

**Jane S. Brautigam, City Manager**

---

**I. GENERAL POLICY**

It is the policy of the City of Boulder ("City"), as a form of government speech, to commission, accept, display, and maintain public art on City-owned or managed property consistent with the procedures outlined below.

**II. PURPOSE**

The City will acquire works of art which encourage creativity, contribute to a sense of place, spark conversation, tell our shared stories and capture our moment in time, foster the enjoyment of diverse works of art, and are thoughtfully designed contributions to the urban environment of our vibrant city.

The purpose of this policy is to establish procedures for the acquisition and maintenance of public art for the City.

The intent of this policy is to commission a wide variety of artworks representing the most innovative approaches to contemporary practice in the arts, commission works of enduring value, and cultivate a diversity of artists and arts experiences within the city of Boulder.

This Public Art Policy addresses the many facets of a public art collection, with the goal of building a collection that embraces depth and quality of concept, interpretation and execution. This policy is supported by the Boulder Valley Comprehensive Plan, and specific goals articulated within the Boulder community (See Appendix B: Reference to City Policies and Plans, p 20). This policy additionally reflects priorities found within the Community Cultural Plan (see Appendix C: Community Cultural Plan Public Art Excerpts, p 21-22). In particular:

*Focus on the expression of culture and creativity in the public realm through public art, the urban landscape, culture in the neighborhoods, and serendipitous encounters with the arts.*

### III. **SCOPE**

This policy applies to all works of art that are commissioned or acquired, including both temporary and permanent works, and meet all of the following criteria:

- A. Funded in whole or in part through City funds or under the agreement that maintaining the artwork is the responsibility of the City;
- B. Sited on City property, building, or right-of-way;
- C. Consistently accessible to the public.

### IV. **LIMITATIONS**

The policy does not extend to:

- A. Artworks on display within City offices or City buildings that have restricted public access or regulated access. This includes artworks acquired for the sole purpose of office adornment and not for overall public experience.
- B. Temporary exhibitions of artworks (such as gallery displays, booth displays at art festivals, individual artworks, or museum exhibits) displayed on City-owned or –managed property where the owner of such artwork has or intends to: retain ownership of the work; assume all responsibility associated with that display; remove it after an agreed upon duration has concluded, which shall not exceed two years.
  - 1. One-time, temporary exhibitions require a Temporary Art Permit which shall be obtained through the Office of Arts and Culture. These permits will be vetted for feasibility through an internal Technical Review Committee.
  - 2. Ongoing programming and exhibitions in City-owned cultural venues are at the discretion of the facility operator.

### V. **APPLICABILITY**

The placement of public art on public property is a form of government speech and as such, is not subject to scrutiny under the Free Speech Clause. Therefore, the City has broad discretion to make decisions related to public art on public property.

The City shall honor other local, state and federal laws that may apply, including but not limited to the Colorado Fair Campaign Practices Act. The City shall exercise final approval authority over all decisions regarding public art on City property.

### VI. **DEFINITIONS**

For full definition list, see Appendix A: Definitions (pp 17-19)

For the purposes of this policy, public art is defined as, but need not be limited to, unique, one-of-a-kind artwork conceived with its site in mind and of the following:

- A. Sculpture
- B. Painting
- C. Mixed Media, Collage
- D. Earth works, Environmental Art, Installations
- E. Sound Art
- F. Time-based Media, Film/Video, Digital Art, Web-based Art, Projections
- G. Light-based Art Installations
- H. Temporary Art, Conceptual Art, Social Practice Events
- I. Music
- J. Performance Art, Dance, Movement
- K. Literary Works
- L. Printmaking, Original Graphics
- M. Fiber Arts, Textile, Stained Glass, Metalwork, and Other Crafts
- N. Ceramic Arts, Mosaics

For the purposes of this policy, the following are not considered public art:

- A. Directional Elements, Wayfinding, Signage, Color-Coding (except where these elements are an integral part of the artwork.)
- B. Donor Bricks and Plaques
- C. Decorations
- D. Non-Original Works of Art of All Media, including reproductions
- E. Public Improvements for Safety such as area or path lighting, protective railings, etc. (except where these elements are an integral part of the artwork.)
- F. Landscape Design or Gardens (when used for decoration unless designed by an artist and are an integral part of the artwork.)

## VII. ADMINISTRATION

Oversight and coordination of the City of Boulder Public Art Program and all works of public art acquired by the City of Boulder, including their budgets, are the sole responsibility of the Library & Arts Department Office of Arts and Culture, and its Public Art Program staff. The Office of Arts and Culture will additionally serve as the leading expert commissioning and overseeing the maintenance of the public art collection. The Boulder Arts Commission (Arts Commission) will serve as an advisory, engagement group in support of the execution of this policy.

A. **Public Art Implementation Plans** – Commonly known as public art master plans, these Public Art Implementation Plans are supplemental strategic documents that provide guidance to all City staff on planned public art projects. Project Managers are encouraged to notify the Office of Arts and Culture of capital projects that have a potential for public art as early as possible for successful integration. Project Managers will support the Office of Arts in Culture in the creation of the Public Art Implementation Plans. These Plans will provide direction to the following:

1. Project(s) Goals
2. Site Context, Narrative and Themes
3. Project Budget
4. Project Timeline
5. Selection Process
6. Anticipated Artwork Lifespan
7. Project Site and Anticipated Scale
8. Selection Panel Participants
9. Technical Review Committee Participants
10. Public Inquiry Process

These plans are generated biennially by the Office of Arts and Culture, and may occasionally be generated to serve individual projects of significant size or special significance to the community.

## VIII. FUNDING FOR ACQUISITIONS:

Except in the case of donated services, donated funds or donated public art, a variety of operating City budget sources may be used to fund public art at the discretion of City staff. Regardless of source, all public art commissions will be overseen by the Office of Arts and Culture. Upon the assignment of funding for any individual public art project, those funds will be transferred into a special account set aside specifically for the public art program. The public art process can begin any time following the allocation of a budget, and should be allocated as early as possible. As a general guideline, capital projects should consider assigning 1% or more of a capital project construction budget for the purposes of commissioning or acquiring public art that will enhance and be associated with the project.

## IX. PROCEDURES FOR THE ACQUISITION OF PUBLIC ARTWORK

A. **Acquisition Criteria** – The following criteria shall be used when considering acquisition of artwork by purchase, commission or donation, and additional criteria may be established at the discretion of the Office of Arts and Culture to meet the needs of individual projects.

1. **Inherent Artistic Quality** – The assessed aesthetic merit of the piece as an artwork, independent of other considerations.
2. **Context** – The compatibility of the artwork in scale, material, form and content with its surroundings. Consideration should be given to the architectural, historical, geographical and social/cultural context of the site.
3. **Ability to Install and Maintain** - The anticipated ability of the artist to complete the artwork and considerations towards the City's ability to provide maintenance and conservation to maintain the asset over time. Considerations shall also apply to temporary projects.
4. **Time Horizon of Artwork** – The anticipated lifespan of the project and/or its host site.
5. **Diversity** – The City is committed to commissioning and acquiring artworks that reflect diverse perspectives and approaches to art. To that end, the City shall seek opportunities accessible to a broad audience. The City shall seek artwork from artists of diverse racial, gender and cultural identities, and strive for diversity of experiences through a variety of styles, scales, narratives, and media. The City shall also encourage both experimental and established art forms.
6. **Uniqueness** – To ensure that the artwork will not be duplicated, the City shall require the artist to warrant that the work is unique and limited to an edition of one unless stated to the contrary in a contract.

B. **Selection Process** – The City may choose from several selection processes to solicit a public art opportunity. These include but not limited to:

1. Open Call via Request for Qualifications (RFQ)

2. Open Call via Request for Proposals (RFP)
3. Open Call to Establish an Artist Roster
4. Limited Call / Invitational Call
5. Direct Commission
6. Direct Purchase

C. **Acquisition Process Participants** – The following participant groups will be formed for each project. The composition, roles, and meeting structure of each group may need to be adjusted to meet the individual needs of each project:

1. **Public Art Program Staff** – The director of the Library & Arts Department delegates responsibility of the Public Art Program, and full responsibility for the execution of this policy, to the manager of the Office of Arts and Culture (Manager).
2. **Selection Panel** – A selection panel shall be convened to recommend the appropriate artist for the project to staff. It is recommended that the panel include at least the following voting members:
  - a. One Artist,
  - b. One Arts Professional/Educator,
  - c. Two Community Members and/or Facility Users, and
  - d. One Member of the Arts Commission.

The panel shall be moderated by the Manager or his/her delegate. All selection panel meetings are considered public meetings: an announcement of the meeting must be made, reasonable access to the public must be provided, and minutes and meeting records maintained.

Exclusions – Staff of the City of Boulder may not be appointed as voting members of a selection panel. See Roles and Responsibilities of Selection Panel Members (Appendix D, pp 23-25)

3. **Technical Review Committee** – The Technical Review Committee (TRC) is a project-specific, advisory committee comprised of individuals with technical knowledge of the project, materials or techniques that will contribute to the success of the selection process. Members of the TRC are invited to participate as advisory, non-voting members of the selection panel. TRC members will consult on public art projects at

several points, including Public Art Implementation Plans, project proposal, design and construction. It is recommended that the TRC include the following members:

- a. Capital Project Management Team Representative(s),
- b. Representatives of City Departments,
- c. Risk Management Representative(s),
- d. Representative(s) of the City Attorney's Office,
- e. Project Architect(s),
- f. Project Engineer(s),
- g. Conservator(s),
- h. Art Fabricator(s),
- i. Arts Professional(s),
- j. Technical Engineer(s),
- k. and Member(s) of Advising Boards and Commissions, as applicable and nominated by the appropriate department.

Internal participants will be identified by departmental directors and/or their liaisons.

4. **Art Selection Approval Process** – Below is the recommended selection process. At the discretion of the Manager, aspects of this process may be altered to meet the needs of the project. In the case of public art projects associated with capital projects, it is recommended that the timeline of the selection process be set by the Manager to best align with the design and construction timeline of the capital project to ensure the overall success of both the public art and capital project.

- a. Project Initiation
  - i. Budget Identified
  - ii. Selection Panel Proposed
  - iii. Public Art Implementation Plan Drafted and Approved – must follow the following process to inform the City Manager for approval:
    - 1. Review from City Staff and, as needed, Boards and Commissions,
    - 2. Preliminary Public Input,
    - 3. Presented to Arts Commission,

4. Memo of recommendation from the Arts Commission to the City Manager
5. **Selection Panel Orientation** – review the goals of the public art implementation plan and advise the Manager on the details of the RFQ or other selection process.
6. **Call for Artists** – solicit applications through criteria identified in Section IX.B. The call must include project goals addressed within the Public Art Implementation Plan.
7. **Selection of Semifinalists** – once the application window has closed, the selection panel will convene to review all applications. The selection panel will narrow the candidates to a reasonable group of semifinalists. Semifinalists will be invited to:
  - a. **Site Visit and Proposal Development**
  - b. **Participate in a Public Inquiry** –Public inquiry opportunities include, but are not limited to, the following formats:
    - i. Public Forum
    - ii. Public Lecture
    - iii. Town Hall Meeting
    - iv. Online Platform

The public inquiry process is intended only to inform the artist, selection panel, and TRC. The public inquiry process does not include voting on finalists or decision authority.
  - c. **Preparation of Proposals**– Proposals will be submitted prior to presentations for a preliminary analysis by the TRC.
8. **Finalist Selection and Recommendation to the Arts Commission** –The selection panel will review the proposals, interview the semifinalists, and review the analysis of the TRC. The selection panel will select a finalist as a recommendation to the Arts Commission. One-to-two alternate artists may also be identified.
9. **Arts Commission Process Approval and Recommendation to the City Manager**– The recommendation of the selection panel shall be made to the Arts Commission. The Arts Commission shall review the acquisition process and determine if all aspects of this policy were appropriately executed. The Arts Commission may a) approve the acquisition process and recommend that the City Manager give final approval, b) deny approval and ask that the Manager revisit a part of the process, or c) delay approval and ask for additional information. After the approval of the acquisition process, the Arts Commission shall review the finalist and proposal to give advice on the successful completion of the public artwork.

10. **Final Approval** – It is the sole authority of the City Manager to approve the selection of an artist and direct staff to proceed with a contract. The recommendations of the selection panel and Arts Commission shall be forwarded in writing to the City Manager. Upon review of the recommendations, the City Manager may choose to a) approve the selection, b) deny the selection and return the decision to the Manager for reconsideration, or c) delay approval until such time as more information is provided.
11. **Contracts** – A contract, waiver, or other agreement between the City and the Artist shall be executed before acquisition process is finalized. Contracts will follow all rules and guidelines following appropriate City policies and laws. Contracts shall be initiated within 30 days of final approval by the City Manager. The Artist or the City has the right to terminate the contract at any time, with final settlement between the parties as set forth in the contract. Some projects may warrant that the artist(s) enter into a design-only contract; in such cases, with specific oversight from the artist(s), the City will issue separate contracts for fabrication and installation.

Contracts will name staff from the Office of Arts and Culture to manage all remaining phases of design, construction and installation of artwork in accordance with the contract.

12. **Public Art Selection for Unique Opportunities, Donations, Relocations, and Deaccessions** – A standing public art panel will be assembled at the discretion of the Manager for the purposes of reviewing and approving:
  - a. **Unique Opportunities** – Opportunities will arise that may not be suitable to the process describe above due to timeline, budget size or other considerations. Qualification of a project as being a “unique opportunity” will be determined through the recommendation of the Arts Commission. These unique opportunities will follow the above process as much as is possible, at the discretion of the Manager. In addition to the Acquisition Criteria (see Section IX.A), the panel will consider a project’s feasibility within its existing parameters, including timeline and budget.
  - b. **Donations** (see Section X)
  - c. **Relocations** (see Section XII.B)
  - d. **Deaccessions** (see Section XII.A)

The Arts Commission will review and approve staff recommendations for membership to the standing public art panel participants. Members of the standing public art panel will serve a two-year term, up to three terms. Thereafter, a one-year lapse must occur before reappointment. Additional roles and responsibilities are identified in Roles and Responsibilities of Selection Panel Members (Appendix D, pp 23-25)

## X. **DONATIONS AND UNAUTHORIZED OR ABANDONED ARTWORK**

A. **Criteria for Proposal of Donations** – Works of art are occasionally offered to the City of Boulder. All proposals to donate works of art to the City must be submitted to the Office of Arts and Culture by the party proposing donation (Donor). Any work proposed for exhibition exceeding two years will be considered a donation. The donation request shall contain the following:

1. Provenance – includes artwork information, conservation history, and transfer of ownership
2. Maintenance Recommendations – all pending donations shall be required to include maintenance recommendations that outline how the artwork is to be maintained, and what materials and maintenance procedures are needed to conduct routine maintenance of the artwork (cleaning schedules and minor repairs).
3. Proposed Site, if any.
4. Community Feedback – the Donor will provide community feedback about the proposed donation. If a site is proposed, the community feedback must represent the views of residents adjacent to the site or other stakeholders to the site. The method of community feedback is identified at the discretion of the Manager, and may include a) a petition, b) notes from a public meeting, c) letters of support, d) online comments to a video or website, or other methods. Depending on the nature of the project, further public engagement may be required according to the specific requirements for permit application or development review.
5. Selection Process Description, if any.
6. Images or Renderings, if any.
7. Budget and Funding Strategy.

Donations will also enter into a contracting process as described above in Section IX.C.8.

### B. **Coordination with the Office of Arts and Culture**

The Donor must maintain communication with the Manager regarding fundraising, design, construction, maintenance planning, and full coordination. The Manager will facilitate a project team of staff from across all affected City departments.

### C. **Sequence for Donation**

1. Reviewed by Office of Arts and Culture staff for compliance with this policy. The Manager will consult with the Donor on the refinement of their proposal for a period of no more than three months after receipt of the proposal.
2. Analysis by the TRC for feasibility and compliance with all regulations.
3. Submitted to the standing public art panel for review, which will take into account considerations listed above in Section IX.
4. Review by the Arts Commission for compliance with this policy and recommendation to the City Manager.
5. Appeal of Arts Commission Recommendations – Appeals for reconsideration will only be accepted from the Donor. Appeals will be made in writing to the Manager within 30 days of the decision of the Arts Commission. Appeals will be forwarded to the Arts Commission for their review and consideration. Additional appeals are not accepted.
6. Presented to the City Manager for final approval.
7. Upon approval, the Donor will enter into a contract or other agreement with the City.

**D. Limitations**

1. Compliance with the Approved Proposal, Contract, Policies and Laws – It is the sole authority of the City Manager to cancel the project in writing at any time if the Donor or any participant in the process has been determined to be violating the terms of the approved proposal, the contract, or any pertinent City policies or laws.
2. Completion Deadline – Approved proposals for donation must complete the full process, including installation of the artwork, by no more than one year after final approval. The Donor may request an extension to the deadline of no more than one additional year. The extension request must be submitted to the Manager for review and approval by the City Manager. Fundraising requests will only be considered if there are new circumstances that have affected the ability of the Donor to complete the project on time.

- E. Unauthorized and abandoned artwork** - The City is under no obligation to consider for acquisition unauthorized and abandoned art. Instead, the City Manager may choose, at his or her full discretion, to remove and/or dispose of it or consider the work for acquisition consistent with the donation process outlined in Section X.A.

**XI. PROCEDURES FOR PUBLIC ARTWORK MAINTENANCE AND CONSERVATION**

The City is committed to maintaining the financial value, safety, and effectiveness of these public assets, and preserving the enduring value of the collection of public artworks to the community. Additionally, the City will carefully consider aspects of the Visual Artists Rights

Act (VARA), copyright, and licensing agreements articulated in the Artist(s) contract. It is the goal of the Office of Arts and Culture ensure proper stewardship and conservation of the collection through regular maintenance, conservation and inventory and condition assessment.

- A. **Maintenance plan for new acquisitions** – All public art commissions shall be required to include maintenance recommendations that outline how the artwork is to be maintained and conserved, and what materials and maintenance procedures are needed to conduct routine maintenance of the artwork. A maintenance plan will include the following elements:
1. Materials, and sources of the materials, used in the artwork;
  2. Methods of fabrication and the name of any individual other than the artists who was involved in the construction or creation of the artwork;
  3. Installation specifications;
  4. Method and frequency of required maintenance, and;
  5. Additional contacts for maintenance issues, if warranted.
- B. **General maintenance** – maintenance of the artwork, as distinguished from technical maintenance, conservation, restoration or repair, shall be the responsibility of the host department. This may include cleaning schedules and protective measures against normal wear, weather, and vandalism.
- C. **Technical Maintenance and Conservation**- The City will, by its own qualified staff in the Office of Arts and Culture and through professional services contract with art conservation specialists, be responsible for the following:
1. Maintain a comprehensive Collection Database of all existing artwork in the City's public art collection. This inventory will include but not be limited to:
    - a. an accession number unique to the specific artwork;
    - b. artwork information – title, year of commission, location of artwork;
    - c. artist information – artist name, contact information, artist copyright;
    - d. maintenance and conservation information – materials, fabrication methods, installation specifics, ongoing photographic documentation, additional parties contact information, material-specific warranties;
    - e. commissioning information – commission amount, contract reference number, contract amendments, final contract amount, funding source, additional departments or organizations involved, warranties and insurance.

2. The Office of Arts and Culture will conduct biennial condition reports and periodic conservation/preservation assessment of its public art collection.
3. The Office of Arts and Culture will annually identify restoration and repair needs for the public art collection that surpass general maintenance. This reporting will be used in creating annual work plans and appropriating funding.

## **XII. PROCEDURES FOR DEACCESSION OR RELOCATION OF PUBLIC ARTWORK**

### **A. Grounds for deaccessioning** – The City may consider deaccessioning of artwork for one or more of the following reasons:

1. Damage beyond reasonable repair – the public art has been damaged or deteriorated beyond the point where repair is practical or feasible.
2. Excessive maintenance – the artwork requires excessive maintenance or has faults of design, material, or workmanship and repair or remedy is impractical or unfeasible.
3. Significant changes in use, character, or design of the site have occurred, which affect the integrity of the work:
  - a. Site alteration – for site-integrated or site-specific works of art, the site for which the public art was specifically created: i) is structurally or otherwise altered and can no longer accommodate the artwork; ii) is made publicly inaccessible as a result of new construction, demolition, or security enhancement, or; iii) has its surrounding environment altered in a way that significantly and adversely impacts the public art.
  - b. Site acquisition or sale – for site-integrated or site-specific public art, the site for which the public art was specifically created is sold or acquired by an entity other than the City, which affects the integrity of the artwork.
4. Safety – the artwork endangers public safety in its current location.
5. Security – the condition and security of the artwork cannot be reasonably guaranteed.
6. Theft – a piece was stolen from its location and cannot be retrieved.
7. Disassociation under VARA – the artist legally exercises the right of disassociation granted by VARA, preventing the use of his or her name as the creator of the public art.
8. Provenance – at the time of accessioning, complete information on the provenance of the public art was not available and additional information has since become available indicating that the public art should not be part of the City's public art collection.

### **B. Grounds for relocation** – The City may consider relocation of artwork for one or more of the following reasons:

1. Safety – the artwork endangers public safety in its current location.
2. Site acquisition for sale – For site-integrated or site-specific public art, the site for which the public art was specifically created is sold or acquired by an entity other than the City, which affects the integrity of the artwork and accessibility to the public.
3. Significant site changes or alterations.
4. Written request from the artist.
5. More appropriate location for the artwork has been determined.

**C. Sequence for Deaccession or Relocation**

1. Request for Review – submitted to the manager of the Office of Arts and Culture.
2. Notice to Artist – Artists whose works are being considered for relocation or deaccession will be notified by all diligent means, including a legally-verifiable means of communication.
3. Review by the Standing Public Art Panel – The standing public art panel will provide recommendations in the form of a report including the following information:
  - a. The grounds for the proposed deaccessioning;
  - b. Identification of the existence or non-existence of legal limitations including issues of copyright and ownership as determined by the City Attorney's Office;
  - c. Acquisition method, cost and estimated current value;
  - d. Written evaluation from a disinterested and qualified professional such as an engineer, conservator, architect, safety expert or art historian;
  - e. Written recommendations from the TRC
  - f. Written recommendations of the artist or documentation of correspondence with the artist regarding the deaccession or relocation;
  - g. Photo documentation of site conditions (if applicable);
  - h. In the case of damage, a report that documents the original cost of the public art, estimated value and the estimated cost of repair;
  - i. In the case of theft, an official police report and a report prepared by the department responsible for the site of the loss, and;

j. Proposed removal, relocation, and/or demolition work plan and justification for that option.

4. Public Engagement – The Office of Arts and Culture will facilitate the opportunity for the public to provide feedback on the decision with the purpose of informing the decision of the standing public art selection panel and the Arts Commission.
5. Review by Arts Commission – The Arts Commission may request the involvement of other Boards & Commissions as is necessary to the project. The Arts Commission will review the recommendations of the standing public art selection panel for compliance with this policy and other considerations. Approval is considered a recommendation by the Arts Commission for final review by the City Manager.
7. Appeal of Arts Commission Recommendations – Appeals for reconsideration will only be accepted from the artist or their representatives. Appeals will be made in writing to the Office of Arts and Culture within 30 days of the decision of the Arts Commission, and must be based on new information that was not considered during the process. Appeals will be forwarded to the Arts Commission for their review and consideration. Additional appeals are not accepted.
8. Final Decision – A decision to relocate or deaccess public art shall be made by the City Manager. The City Manager may decide to a) accept the recommendations, b) reject the recommendations, or c) delay the decision and request more information.

D. **Removal from the Collection** – Any contractual agreements between the artist and the City regarding removal or resale will be honored. To the extent removal is not addressed by a contract, the City may choose to use any of the following methods to remove public art that was either deaccessioned:

1. Return of the Work to the Artist, including all ownership of the material and copyright of the artwork. This method is preferred, and the artist shall have first right to refuse the offer. Other methods of removal from the collection, below, will be considered only after notice of this refusal by the artist is received.
2. Trade through artist, gallery, museum, or other institutions for one or more other public art(s) of comparable value.
3. Donation to a museum collection or other caretaker.
4. Sale through art auction, art gallery, dealer, or direct bidding by individuals. Any revenue generated from such sale shall be directed to the budget of the Office of Arts and Culture.

5. Destruction or recycling of materials comprising the public art. This method should only be used as a last resort after considering all other possible methods. If this method is used, it is recommended that no piece be recognizable as part of that public art.

E. **Deaccessioning File** – Documentation of the above grounds, decision and removal option should be preserved in the inventory of the public artworks.

XIII. **FORTHCOMING: Public Art Funding**

XIV. **FORTHCOMING: Public Art in Private Development**

XV. **FORTHCOMING: Art in Public Places Policy**

XVI. **INTERPRETATION AND APPLICATION**

Employees who have questions concerning the interpretation of application of this policy should be directed to the City Manager's Office or the library/arts director.

XVII. **EXCEPTIONS/CHANGE**

This policy supersedes all prior editions of this policy and conflicting provision of other policies covering the same or similar topics. Only the City Manager may grant exceptions to this policy. The City Manager may review and change this policy at any time.

## **APPENDIX A: DEFINITIONS**

As referenced in this policy plan, the following terms are defined as follows:

**Accession:** The steps taken to officially acquire and designate an artwork as part of an art collection.

**Acquisition:** The inclusion of an artwork in the permanent collection of the City, whether by commission, purchase, donation or other means.

**Art in Public Places:** Any artwork with a site that is visible from public places, but not funded or commissioned by the City of Boulder (in whole or in part) and therefore not applicable to the City of Boulder's "Policy on Acquisition and Maintenance of Public Art by the City." This includes temporary and permanent artwork commissioned by an entity other than the City of Boulder including, but not limited to: individuals, businesses, non-profit organizations, education organizations, parochial organizations, private developers, districts including transportation districts, the state government including universities, the Federal government, and others. Though not applicable to the City of Boulder's "Policy on Acquisition and Maintenance of Public Art by the City", there is still public interest in the success of Art in Public Places projects. Therefore, staff of the Office of Arts and Culture will take an active role in advocating for good practices and results in these projects. Art in Public Places projects may be subject to other ordinances and policies of the City of Boulder.

**Artist Roster:** A compilation of artists working within an appropriate realm conceptually, materially, and scale to be considered for a public art commission. This is a standing roster of local, national and international candidates and may be used in addition to a solicitation or Request for Qualifications.

**Artwork:** Refer to VI for a full definition of "artwork".

**Boulder Arts Commission (Arts Commission):** The City of Boulder's Arts Commission, which consists of five members appointed by the city council serving five-year staggered terms.

### **FORTHCOMING New Capital Projects:**

**City's Public Art Collection:** Artwork that has been acquired and approved through the City's acquisition process with the specific intention of being physically placed in a public setting and accessible to the community

**Collection Database :** A currently existing or future database or physical record of the City's public art collection. This may include photo documentation of the artwork, title, artist, dimensions, media, value, provenance, display location, maintenance information, and any other pertinent details about the artist and/or artwork.

**Commission/commissioning:** Artwork created at the request of the City—in which the funds to design and produce the art are provided by the City and acquired through the process outlined in the Policy on Acquiring and Maintenance of Public Art by the City.

**Conservation:** preservation, repair, and prevention of deterioration of public artworks and artifacts.

**Deaccessioning:** The act of removing artwork from the City's public art collection through any method (i.e. sale, return to the artist, donation, auction, demolition). This includes the removal from its public site,

## **APPENDIX A: DEFINITIONS, CONTINUED**

removal from a maintenance cycle, and transferring of all associated records, both hard copy and electronic, into the City's deaccessioned collection file.

**Direct Commission:** The approval of a specific artist by the Technical Review Committee and the Arts Commission, commissioned based on merit and not proposal.

**Direct Purchase:** Unique circumstances of limited funds where it is reasonably more practical to purchase an existing artwork than commit limited funds to the selection and design process. This threshold will be determined by the Technical Review Committee and/or the Selection Panel.

**Donation:** Existing artwork that has been given to, and accepted by, the City, free and clear of any liens, for inclusion in its art collection.

**Joint Venture:** Commissioning process which includes City funds in addition to outside municipal commissioning funds or private contributions. This selection process could vary slightly as determined by the procedures of the additional partners (RTD, Colorado Creative Industries, private partners, etc.), but will follow City procedures as consistently as possible.

**Limited Call:** Advertisement of a public art opportunity limited by specific criteria (such as artist's place of residency, specific material, etc). These criteria will be determined by the Selection Panel and/or the Technical Review Committee.

**Maintenance:** An ongoing approach to conserve architecture, paintings, drawings, prints, sculptures, and objects of the decorative arts (furniture, glassware, metal ware, textiles, ceramics, and so on) that have been adversely affected by negligence, willful damage, or, more usually, the inevitable decay caused by the effects of time and human use on the materials of which they are made.

**Open Call:** A process in which a public art opportunity is promoted broadly within a region or nationally. A selection process is used to determine an artist to commission. This method can employ an RFP or RFQ process, however RFPs are no longer considered ethical by most artists.

**Public Art:** Artwork displayed in a location consistently accessible to the public; sited on City property, building, or right-of-way; and funded in whole or part through City funds or under the agreement that maintaining the artwork is the responsibility of the City.

**Public Art Implementation Plans:** A biennial document that governs the use of public art funds with specificity: the sites, the selection processes, funding levels, schedules and detailed goals of each project written annually by the Office of Arts and Culture with guidance by the Technical Review Committee and appropriate departmental stakeholders.

**Public Art Program:** A program within the Office of Arts and Culture charged with administering the development and management of public art. The methods used to build a public art program include—but are not limited to—commissioning artwork for permanent display, commissioning artwork for temporary installation, purchasing existing artwork for permanent or temporary display, placing artists on project design teams, and creating artist-in-residence opportunities. In addition to creating new work, the public art program is charged with maintaining the public art collection, developing educational programming, creating public art resources including printed materials and websites, seeking out partnerships and opportunities with public and private organizations, and acting as a source for public art information.

**Request for Proposal (RFP):** As used in this Policy, a term for competitive projects, in which applicants must submit a description of their idea or concept for consideration.

## **APPENDIX A: DEFINITIONS, CONTINUED**

**Request for Qualification (RFQ):** As used in this Policy, this process, involves the submission of work samples, resumes and letters of interest to determine a small group of finalists. Once finalists are selected, they will be paid an honorarium to develop proposals, followed by the selection of an artist or team to be commissioned.

**Restoration:** The attempt to conserve and repair architecture, paintings, drawings, prints, sculptures, and objects of the decorative arts (furniture, glassware, metal ware, textiles, ceramics, and so on) that have been adversely affected by negligence, willful damage, or, more usually, the inevitable decay caused by the effects of time and human use on the materials of which they are made.

**Site-Specific:** This term refers to public works of art or projects that take into account, interface with, or are otherwise informed by the surrounding environment. The physical limitations of a site, weather

conditions, history, audience demographics and usage, lighting and additional aspects all inform the specificity of a project thus deeming the project a site-specific work of art.

**Temporary Public Art:** Commissioned, original works of art in public places for which it is the intention to display the work of art for no more than 2 years. The City is encouraged to commission temporary public art as such installations can be significant assets for a dynamic program, can allow for more experimental or controversial works of art that elicit community conversation, and add to the vibrancy of the city. Each temporary public art project will include a plan for documenting the project and retaining that documentation and making it available to the public. For the purposes of this policy, temporary public art is distinct from temporary exhibitions of artwork which is described in section IV.B.

**Unauthorized and Abandoned Public Art:** The surreptitious and anonymous, creation and installation of public art on City-owned or -managed property without the City's approval. This can consist of reclaiming space and changing its dynamics with images or counter images, such as the placement of sculptures in public squares or images on walls.

**Visual Artists Rights Act of 1990 (VARA):** 17 U.S.C. §106A, as amended. Federal copyright legislation which grant protections to moral rights. VARA entitles authors of works of art, that meet certain requirements, additional rights in the works regardless of any subsequent physical ownership of the work itself, or regardless of who holds the copyright to the work. Specific VARA rights will be articulated in individual artist contracts.

## **Appendix B: Reference to City Policies and Plans**

- a. **City of Boulder Charter**  
[https://www.municode.com/library/co/boulder/codes/municipal\\_code](https://www.municode.com/library/co/boulder/codes/municipal_code)
- b. **FORTHCOMING: 2015 Boulder Valley Comprehensive Plan**  
<https://bouldercolorado.gov/bvcp>
- c. **2015 Community Cultural Plan**  
<http://boulderarts.org/about-us/community-cultural-plan/>

## **Appendix C: 2015 Community Cultural Plan – Public Art Program Excerpts**

The following excerpts are pertinent language from the Boulder’s Community Cultural Plan, adopted November 17, 2015. The full Cultural Plan is available at: <http://boulderarts.org/about-us/community-cultural-plan/>

### **Strategy: Reinvent Our Public Art Program**

Community Priority – Focus on the expression of culture and creativity in the public realm through public art, the urban landscape, culture in the neighborhoods, and serendipitous encounters with the arts.

Goal – Many individuals, businesses, organizations, and developers will be encouraged to invest in improvements to public spaces through the addition of meaningful, innovative, and quality works of art. The municipal investment in public art will be a model, using a system of publicly transparent, sustainable, and innovative practices to commission artworks of enduring cultural value.

#### Program Areas:

- a. Public Art Commissioning – a fully managed program to commission many permanent and temporary works of public art. The program will govern public spending on art in public places across all city agencies and be considered strategically through a series of Public Art Implementation Plans.
- b. Maintenance and Conservation – asset management systems to maintain the permanent collection of public artworks as an enduring legacy for future generations.
- c. Interpretation, Communications, and Legacy Initiatives – a set of tools for staff to promote the public art collection as an important part of daily life in Boulder including tours, signs, online programs, and continuing relationships with artists.
- d. Mural Program / Facilitation of Urban Art and Design – partnerships and collaboration with private individuals, businesses, organizations, and state or Federal government agencies who wish to install art in public places.

#### Priority Recommendations:

A Sophisticated Program – In considering the full lifecycle of a public art project, the Office of Arts + Culture will build a high-performing public art program that is an industry leader. In terms of process, this involves a thorough updating of practices, among them: a high standard of public inquiry, strategic and thoughtful selection processes, sustainable funding, and carefully executed design review. In addition, the collection itself must meet the highest of standards and represent the most important developments in contemporary practice. This pursuit of quality works of art implies variety and diversity, not necessarily popular taste. It is important for the city to be confident in this measure of success; no work of art will be universally loved. The ability to take risks is important to the program. The public art program will actively seek temporary and permanent public art in traditional media, yes. And, also, in time-based media, performance, music, interactive projects, design, social practice, conceptual art,

web-based art, and all emerging forms of public art. The collection of public artworks will be successful when it is diverse, thought-provoking, and vibrant.

**Sustainable Funding** – After the initial launch of the public art program, the Office of Arts + Culture will explore a source and mechanism for permanent public art funding in the 2018 budget. An important consideration will be the ability to create a robust program through commissioning several new works of art every year. Public art needs to be considered in terms of decades, with a funding structure to achieve a vibrant public art program well after the time horizon of this plan. To do this, a diverse portfolio of various sources of funding is needed. It should be secure, flexible, and at an adequate level to acquire and maintain new works of art on a regular basis.

**Unified Approach** – There have been substantial investments in public art over the years, particularly by the Transportation, Parks, and Parking Services divisions of the City of Boulder. However, a strategic and consistent process is needed to advance the investments in public art. The Office of Arts + Culture will assume leadership in the public art process while maintaining close collaborations with those agencies that are most affected by the public art program.

## **Appendix D: Roles and Responsibilities of Selection Panel and Technical Review Committee Members**

### **1. Protocol**

Selection Panel Members, including the Technical Review Committee, play a critical role in the selection of public art for the City of Boulder. The members of the Selection Panel select the best possible artist for a public art project, and will create a lasting legacy for the citizens of Boulder which will be appreciated long into the future.

Full participation from each member of the Selection Panel is required to take the best possible advantage of the selection process. The required number of meetings throughout the full life of the selection process for a project has been kept to a minimum, generally no more than three. It is important that each member attend all of the scheduled meetings. While your role as a member of the Selection Panel is one that should be taken seriously, it is also one that can be enjoyable and rewarding.

At the discretion of the Manager, it is recommended that each public art project have a unique selection panel, with a minimum of five voting members. Voting members include, at minimum: one artist, one arts professional/educator, two community members and/or facility users, and one member of the arts commission. Staff of the City of Boulder may not be appointed as voting members of a selection panel. With the exception of the arts commissioner, individuals may only participate on one selection panel per year.

### **2. Confidentiality**

While all meetings are open to the public, everything discussed in the Selection Panel meetings is to remain confidential. Each panelist is free to express any opinions throughout the selection process and must feel confident that such opinions are expressed in confidence.

The names of members of each Selection Panel are publicly available information. The names of Selection Panel members are made available to artists who may be under consideration. However, such artists are not to contact member of the Selection Panel outside of regularly established meetings in regard to any selection process or decision. All correspondence by and between artists and members of Selection Panel is to be directed through the Office of Arts and Culture to ensure fairness in the selection process. Any other communication may disqualify an artist from consideration.

### **3. Roles of Members**

Each Selection Panel is comprised of approximately five *voting* members and the project's Technical Review Committee.

#### Roles of TRC Members

- a. Provide background information and technical advice to the selection panel to ensure that the decisions are made by voting members with the best information possible.
- b. To advise the Manager on how the process can best fulfil the criteria of the Public Art Implementation Plan. To advise on considerations that may affect the success of the commissioning, contract, design, fabrication, installation, and maintenance of the project.
- c. To participate in discussions during the selection process and to produce a recommendations document which can be used by the Manager to ensure the best success of the selection panel, and to better inform the review by the Boulder Arts Commission and the City Manager.

## Roles of the Voting Selection Panel Members

- a. To review and consent to a final commissioning process including site details, the number of semi-finalists to be selected, whether the review is open or blind, the selection method, the criteria to be included in the prospectus, and the aesthetic criteria.
  - b. To attend all meetings and participate in discussions with the full selection panel in order to ensure fully informed and thoughtful decisions.
  - c. To fully consider and vet applications and semifinalist proposals, as is relevant, to provide the Manager with advancement of artists through the stages of the process.
  - d. Ultimately, to make a final recommendation to the Boulder Arts Commission on the best artist for the project.
4. **Review Criteria** - The following considerations must be taken into account by the above mentioned entities when considering acquisition of artwork by purchase, commission or donation:
- a. **Inherent artistic quality:** The assessed aesthetic merit of the piece as an artwork, independent of other considerations.
  - b. **Context:** The compatibility of the artwork in scale, material, form and content with its surroundings. Consideration should be given to the architectural, historical, geographical and social/cultural context of the site.
  - c. **Ability to Install and Maintain:** The anticipated cost required to install the artwork as well as the anticipated cost and amount of maintenance and repair and the City's ability to provide that maintenance. Particular consideration will be given toward whether or not the proposed artwork includes an adequate maintenance plan. Any proposed artwork that is determined to require extraordinary operations or maintenance expense is subject to prior review by the appropriate department director.
  - d. **Diversity:** The City is committed to acquiring artworks that reflect diverse cultural communities and perspectives. To that end, the City shall seek artwork from artists of diverse racial, gender and cultural identities, and strive for diversity in style, scale, and media. The City shall also encourage both experimental and established art forms and recognize emerging artists whenever feasible.
  - e. **Uniqueness:** The City shall require the artist to warrant that the work is unique and limited to an edition of one unless stated to the contrary in a contract.

## 5. **Conflict of Interest**

As its policy on conflict of interest, the City of Boulder acknowledges that members of the Arts Commission and members of subcommittees, panels or any other ad hoc committees should be alert to avoid any action which could possibly be interpreted as a use of membership. Panel or group participation to further his or her interest or the interest of any organization with which he or she is affiliation is prohibited.

It is expected that selection panel members may be aware of the work of some artists and arts organizations who submit to be considered for public art projects. Such awareness alone does not constitute a conflict of interest, nor does owning a piece of work by a submitting artist. A conflict of interest is deemed to exist if a panelist is related to an artist, either through family or marriage, any other relationship of economic dependence, a business relationship such as representing the work of an artist as a gallery owner, or if a panelist stands to gain direct benefit, whether financial or otherwise, from the selection of a particular artist. If you are related to a particular artist under consideration in one of the ways mentioned above, you are asked to state that you have a conflict of interest and to refrain from discussing or voting on any decisions regarding that artist.

In furtherance of this policy, each person covered by the policy shall act according to the following guidelines (these guidelines are not exclusive and the policy shall also apply to situations not necessarily covered by the guidelines):

- a. A selection panel member is expected to serve the City at large and represent the best interests of the City and its cultural development.
- b. Individual artists who serve as selection panel members may participate in and/or receive benefit from City of Boulder public art projects if they do not participate in the review and decision-making process on such projects.
- c. A selection panel member may take part in activities supported by the Arts Commission fund. The propriety of receiving remuneration will depend on the nature of the activity and other relevant factors, and the Arts Commission shall determine that propriety at the time funds are awarded.
- d. A selection panel member shall excuse himself or herself from deliberation and recommendation on any application with respect to which the selection panel member cannot or believes that he or she cannot exercise an unbiased judgment, even if not otherwise required to do so by this policy.
- e. A selection panel member shall leave the room during the discussion and voting on any application room, or any action affecting, any organization by which he or she is employed or with which he or she is affiliated.
- f. No selection panel member shall receive a benefit of any kind whatsoever in exchange for taking action in his or her membership capacity, nor shall he or she receive any remuneration whatsoever from any source as payment for services in that capacity, provided however he or she shall receive reimbursement from the Arts Commission or the Library and Arts Department for actual expenses advanced in relation to those services.
- g. A selection panel member shall bear in mind his or her close personal relationships, such as marriage, so as to avoid any appearance of a conflict of interest arising from those relationships.

Selection Panel members will sign a document acknowledging all of the above.

# Attachment Five

## 2015 Letter to City Council



City of Boulder, Colorado  
Boulder Arts Commission  
1001 Arapahoe Avenue  
Boulder, Colorado 80302  
www.boulderarts.org

**DATE:** December 16, 2015

**TO:** Members, Boulder City Council

**CC:** City Manager, Jane Brautigam

**SUBJECT:** Boulder Arts Commission Priorities to Inform the 2016 City Council Work Plan

Dear Mayor Jones and Members of the Boulder City Council:

The Boulder Arts Commission (BAC) appreciates the opportunity to give input and feedback related to the 2016 City Council Work Plan, which are provided within the parameters of the recently adopted Community Cultural Plan (CCP).

For the first time in many years the new CCP clearly connects to the City's Sustainability Framework. No longer will the City narrowly view its support of arts and culture to how well artists and cultural organizations and their projects are taken care of. Instead the City takes the broader view of how well the larger community is enhanced through a healthy and sustainable cultural and creative arts environment. This now enables the City through the CCP to align its community-based strategies and goals with Council work plans as they're developed, implemented, and evaluated.

**The BAC encourages Council's inclusion in its 2016 Work Plan the implementation and strong support of the strategies and goals, and requested funding and staffing, identified as the first phase of the CCP:**

- A reinvigorated grants program effecting substantially and positively the ability of Boulder's many cultural organizations to advance their operational capacity, promote organizational resiliency, and encourage innovation for the benefit of the community;
- A reinvented public art program investing in improvements to public spaces through the addition of meaningful, innovative, and quality works of art;
- Enhancing and (re)creating municipal venues improving the resiliency of visual and performing arts organizations and individuals, and the experience of their audiences, as the barriers to innovation and sustainability encountered due to gaps in venues and affordability of space are identified and mitigated;
- Enhancing Boulder as a leading home to creative professionals and businesses;
- Empowering Boulder residents to creatively impact their neighborhoods and social communities, and have easy access to impactful cultural experiences in the places that are most emotionally important to their everyday lives;
- Increasingly attracting artists and creative professionals for all Boulder has to offer, not only in beautiful surroundings and quality of life, but also in the ability to thrive in the creative sector;
- Enabling every person in Boulder to understand their role in the culture of the community, feel that access to information about culture is readily at hand, and feel invited into the conversation; and,



**LIBRARY & ARTS DEPARTMENT**  
**BOULDER ARTS COMMISSION**  
**CREATIVE SECTOR – ARTS RESOURCE – DANCE BRIDGE**  
**CULTURAL PROGRAMS – CONCERT SERIES – CINEMA PROGRAM**  
**PUBLIC ART**

- Growing the young people of Boulder who are now studying the creative pursuits into cultural leaders.

We enter 2016 with the CCP supported by a one-year funding request. And the additional monies provided for the CCP's initial implementation are appreciated. **But the BAC strongly urges Council to work to develop and invest in the secure and sustainable, long-term funding of the CCP beyond its first year.** If the City were to do otherwise, the CCP would lose its significant impactfulness. The achievements the community has directed the City to prioritize would slowly be hobbled.

As the implementation of the CCP unfolds there are a couple of areas in need of added attention. The Boulder community is enriched by the experience of arts and culture at expected and unexpected moments. Often these experiences are stifled by zoning issues and other rules and regulations with unintended consequences. As the CCP unfolds we ask that compromises be found and made that allow for more creativity and spontaneity.

Secondly, there is no way that in moving forward with the CCP that the issues of affordability will not be faced. For creatives and artists that focuses particularly on affordable live/work space. We are already seeing artists leaving the area because the expense of living and working here is too great. We risk hollowing out the core, the dynamism of what artists and creatives offer the Boulder community. But this is more than a parochial concern. Rather the BAC would like to use the advantages and momentum of the CCP to help position artists and creatives as vanguards in an expanded conversation toward possible solutions to this community-wide issue.

The BAC acknowledges we are not staff. As a result of a past lack of the necessary staffing to direct and manage the City's Arts + Culture portfolio, the BAC often attempted to assume leadership roles that at times may have caused confusion in implementing the spirit of an earlier cultural master plan long past its due date. **We look forward to operating anew as an advisory and decision-making body advocating on behalf of the full community** in our roles as clarified by the CCP:

- serving in a jury capacity for the awarding of cultural grants,
- serving as an approval body for the selection process of the public art program,
- serving in an advisory capacity for the execution of the Community Cultural Plan,
- serving on several non-governmental boards or committees related to the execution of the Community Cultural Plan, and
- serving as ambassadors to the community.

But we also acknowledge that we are appointed by Council. We are not just cheerleaders for the arts community. We are not just cheerleaders for staff. You have appointed us as your eyes and ears, and to utilize our skills and talents, our experience and enthusiasm, to the best benefit of the community. We look forward in continuing to support Council in that capacity.

**The BAC asks Council to be fully engaged as a partner in the implementation and evaluation of the CCP as it unfolds.** We know each of you supports the creative and cultural arts for what they bring to the Boulder community. That support is filtered through each of your perspectives and experiences. But the CCP adds an additional responsibility beyond vocal support for a "decade for the arts" or a "1% for the arts," etc. The CCP requires a new level of specificity and accountability for what that means, and what outcomes the CCP seeks to achieve for the community and how they connect back to the City's Sustainability Framework.

The Boulder Arts Commission thanks the Council for its continued trust in our work and strong support of the community through the creative and cultural arts in Boulder. We look forward to being a strong partner in turning Council's vision into reality in anyway the BAC can.

Respectfully,



A. Richard Turbiak  
Chair, Boulder Arts Commission

Felicia Furman, Linda Haertling, Tamil Maldonado, and Ann Moss  
Boulder Arts Commissioners

# Attachment Six

## 2017 Commissioner Nomination Questions



### City of Boulder City Council

Mayor Suzanne Jones

Mayor Pro Tem Mary Young

Council Members: Matt Appelbaum, Aaron Brockett, Jan Burton,  
Liza Morzel, Andrew Shoemaker, Sam Weaver, Bob Yates

October 21, 2016

Dear Boulder Board & Commission Members:

At the end of each year, the Boulder City Council asks members of the city's boards and commissions to provide input on the next year's goals and objectives in order to help Council and the city staff prepare the annual work plan at the January city council retreat. In the past, some board and commission members have found the questions too narrowly focused. Because you are leaders in our community, and you are certainly aware of a spectrum of issues, this year we decided to broaden the questions, seeking input in any area where you have views.

Please see this year's questions below. You need not limit your responses to the area of expertise of your board/commission. Your entire board/commission may provide a single set of responses or, if you prefer, each member can provide his or her own responses (if the latter, please submit all of the member responses in a single packet). So that Council may have the benefit of your views before its pre-retreat Study Session on January 10, please deliver your responses to your board secretary no later than the close of business on Friday, December 16.

Thank you for your service to our community.

Sincerely,

Lisa Morzel  
Bob Yates  
Council Retreat Committee

1. How do you think the City can improve its public engagement process? How would you recommend that Council engage with the community?
2. What do you think the City's top three priorities should be in 2017?
3. What do you think will be the City's three biggest challenges over the next five years, and how should we address them?

1777 Broadway, Boulder CO 80302

| [bouldercolorado.gov](http://bouldercolorado.gov)

| O: 303-441-3002

Attachment Seven

American's for the Arts Statement on Cultural Equity



---

STATEMENT ON

---

# CULTURAL EQUITY

AMERICANS FOR THE ARTS  
STATEMENT ON CULTURAL EQUITY

To support a full creative life for all, Americans for the Arts commits to championing policies and practices of cultural equity that empower a just, inclusive, equitable nation.

## ■ DEFINITION OF CULTURAL EQUITY

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

## ■ ACKNOWLEDGEMENTS & AFFIRMATIONS

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result, and that must be continuously addressed and changed.
- Cultural equity is critical to the long-term viability of the arts sector.
- We must all hold ourselves accountable, because acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of artists challenges inequities and encourages alternatives.

## ■ MODELING THROUGH ACTION

*To provide informed, authentic leadership for cultural equity, we strive to...*

- **Pursue cultural competency throughout our organization** through substantive learning and formal, transparent policies.
- **Acknowledge and dismantle any inequities** within our policies, systems, programs, and services, and report organization progress.
- **Commit time and resources to expand more diverse leadership** within our board, staff, and advisory bodies.

## ■ FUELING FIELD PROGRESS

*To pursue needed systemic change related to equity, we strive to...*

- **Encourage substantive learning to build cultural competency** and to proliferate pro-equity policies and practices by all of our constituencies and audiences.
- **Improve the cultural leadership pipeline** by creating and supporting programs and policies that foster leadership that reflects the full breadth of American society.
- **Generate and aggregate quantitative and qualitative research related to equity** to make incremental, measurable progress toward cultural equity more visible.
- **Advocate for public and private-sector policy** that promotes cultural equity.



**This Statement on Cultural Equity** was crafted and unanimously adopted by the Americans for the Arts Board of Directors and staff in April of 2016, and was inspired and informed by the work, commitment, feedback, and insights of more than 150 local, state, and national partners from both inside and outside the arts. It is our hope that this Statement, or some version of it, inspires and informs you as well.

We encourage you to use it, share it, think about it, and adopt or adapt it for your organization and community.

Find out more, including how we and many other inspiring organizations and individuals are taking action toward healthier, more vibrant, more equitable communities, at [www.AmericansForTheArts.org/CulturalEquity](http://www.AmericansForTheArts.org/CulturalEquity).



*At Americans for the Arts, we believe in all the arts for all the people. With more than 50 years of service, we are dedicated to representing and serving local communities, and creating opportunities for every American to have equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.*

# Attachment Eight

## Boulder Arts Commission 2017 Meeting Schedule

January 18, 2016

6:00 pm – Location TBD

- > Jury Panel Orientation

February 15, 2017

6:00 pm – Main Library Boulder Creek Meeting Room

- > Community Project Grant Presentations and Final Decision
- > GOS Grants Final Report Review and Recertification

March 15, 2017

6:00 pm – Main Library Boulder Creek Meeting Room

- > Innovation Fund Preliminary Discussion and Decision on Semifinalists

April 19, 2017

6:00 pm – Main Library Boulder Creek Meeting Room

- > Arts Education Project Grant Presentations and Final Decision

May 17, 2017

6:00 pm – Main Library Boulder Creek Meeting Room

- > Innovation Fund Presentations and Final Decision

June 21, 2017

6:00 pm – Main Library Boulder Creek Meeting Room

- > GOS Grants Presentations and Final Decision

July 19, 2017

6:00 pm – Location TBD

August 16, 2017

6:00 pm – Location TBD

PROPOSED RETREAT Tentative: September 20, 2017

Time and Location TBD

- > 2018 – 2019 Public Art Implementation Plan Discussion and Decision
- > 2018 Grants Cycle

October 18, 2017

6:00 pm – Location TBD

November 15, 2017

6:00 pm – Location TBD

- > 2017 Council Letter

December 20, 2017

6:00 pm – Main Library Boulder Creek Meeting Room

- > Grants Jury Panel Interviews

## Attachment Nine Correspondence

Below are copies of emails received by the Commission during the period of time between the distribution of the previous meeting packet and the date on this packet. All emails that were received by more than 3 commissioners are considered public record, and are included here. To the degree possible, the content has been consolidated by the category of each email chains and conversations.

**From:** Kirsten Wilson [mailto:kirsten@motustheater.org]  
**Sent:** Tuesday, October 18, 2016 11:56 AM  
**To:** Fowler, Mary <FowlerM@boulderlibrary.org>; Malone, Maureen <MaloneM@boulderlibrary.org>  
**Cc:** kirsten.m.wilson@gmail.com; Chasansky, Matthew <ChasanskyM@boulderlibrary.org>  
**Subject:** Re: Explanation on Mid-Year Report

Dear Mary, Matt, Mo and the Boulder Arts Commission (I couldn't resist the alliteration!)

Attached is the letter explaining the negative Net Income in our Mid-Year P&L.

Thank you for your inquiry! I'm delighted to answer any further questions.

Sincerely,  
Kirsten

On Thu, Oct 13, 2016 at 2:42 PM, Fowler, Mary <[FowlerM@boulderlibrary.org](mailto:FowlerM@boulderlibrary.org)> wrote:



Hi Kirsten,

Just a quick reminder that the Arts Commission requested some clarification on your FY16 Profit & Loss statement that you submitted with your mid-year report. They wanted you to explain the negative Net Income of -\$37,161.39.

The next BAC meeting is on October 29 but Matt will need it earlier to go in the packet that he sends out to the Commission. I think you should be okay if you get it to Matt by the 19<sup>th</sup> or 20<sup>th</sup>. I'm going to be out of town so please send it directly to him. Thanks Kirsten!

Best,

**Mary Fowler**  
Coordinator | Grants



[303-441-4391](tel:303-441-4391)  
[fowlerm@boulderlibrary.org](mailto:fowlerm@boulderlibrary.org)  
[www.boulderarts.org](http://www.boulderarts.org)

Library & Arts Department  
1001 Arapahoe Avenue | Boulder, CO | 80302  
[www.bouldercolorado.gov](http://www.bouldercolorado.gov)

10/13/16

Dear Matt Chasansky & the Boulder Arts Commission,

I am writing to explain the negative Net Income on our 2016 Profit & Loss Statement of - \$37,161.39.

In 2015, Motus Theater had income of \$200,205 and expenses of \$149,969. The over \$50,000 in surplus was towards arts programming in 2016. The majority of that surplus in 2015 was specifically raised for the implementation phase of the *One Action 2016: Arts + Immigration Project* that launched on January 22<sup>nd</sup>, 2016 and runs through the end of this year. We knew that we would be spending more in 2016 than we brought in because of the large amount of funds we needed to raise in 2015 that would be designated for the *2016 One Action Project*. We anticipated a negative Net Income this year when we projected our 2016 Budget. That being said, our negative Net Income will be higher than we projected this year because we didn't get a few grants we anticipated. But we have cut back on staffing because of the grant shortfall and we will have positive Balance Statement at the end of 2016.

Thank you again for supporting Motus Theater with a Small Arts Organization grant of \$10,000 for the next three years. This is the largest General Operating support grant we have received since we were founded in 2011. We have relied on project support to do our highly innovative, socially engaged art in the community. Even though our artistic projects have been lauded for aesthetics, inclusivity and collaboration, the lack of general operating funds has put huge pressure on our limited staff. With Boulder Arts Commission support we hope to stabilize the organizational structure of Motus Theater so that we can continue to do innovative, socially engaged art for years to come – like *Do You Know Who I Am?*, *SALSA Lotería*, *Rocks Karma Arrows*, *One Action 2016: Arts + Immigration Project* - that strengthens the Boulder community.

We are delighted to address any additional questions,

Sincerely,



Kirsten Wilson  
Director, Motus Theater