

Boulder Arts Commission Agenda  
August 20, 2014, 6:00 p.m.  
North Meeting Room, Boulder Public Library

CALL TO ORDER

Approval of Agenda

PUBLIC COMMENT

COMMISSION RESPONSE TO PUBLIC COMMENT

CONSENT AGENDA

Review of August 2, 2014, minutes

MATTERS FROM GUESTS

ACTION ITEM: Elks Park Public Art Project (Mike Lamb, Parks & Recreation)

GRANT PROGRAM ACTION ITEMS

GRANT BUDGET REPORTS

Laura Blegen, 2014 Americans for the Arts Scholarship  
Boulder County Arts Alliance, FY14 Open Grant, Boulder Arts Week (updated)  
Boulder History Museum, FY13 R2 Arts in Education, Boulder Sister Cities in a Trunk  
The Catamounts, FY12 Arts & Business Collaborative Grant, FEED (updated)  
EcoArts Connections, 2012 Arts in Education Grant, Stories for a New Future, Part 1  
EcoArts Connections, FY13 R2 Arts in Education, Stories for a New Future, Part 2  
Jordan Robbins, 2014 Americans for the Arts Scholarship  
Rod Swanstrom, FY14 R1 Arts in Education, New Vista High School Mural

OPEN GRANTS

MOTUS Theater (Richard)  
BMoCA (Linda)  
History of the Visual Arts in Boulder (Felicia)  
Boulder International Film Festival (Linda)

MATTERS FROM COMMISSION MEMBERS

MATTERS FROM STAFF

FOR DISCUSSION: Manager's Update  
FOR DISCUSSION: Open Grants 2015  
FOR DISCUSSION: 2015 Grant Program Update: Schedule and Grant Eligibility  
FOR DISCUSSION: Scholarship Grants 2015  
FOR DISCUSSION: Community Cultural Plan Update  
FOR DISCUSSION: Public Art Community Events

UPCOMING MEETING

6 p.m., Wednesday, September 17, 2014—North Meeting Room, Boulder Public Library

ADJOURNMENT

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

<b>Name of Board/ Commission</b> Boulder Arts Commission
<b>Date of Meeting</b> Saturday, August 2, 2014 at the University Memorial Center, CU-Boulder
<b>Contact Information Preparing Summary</b> Greg Ravenwood, 303-441-4397
<b>Commission Members Present</b> Anna Salim, Linda Haertling, Ann Moss, Felicia Furman, Richard Turbiak <b>Commission Members Absent</b> None
<b>Library Staff Present</b> David Farnan, Library & Arts Director Matt Chasansky, Office of Arts and Culture Manager Greg Ravenwood, BAC Cultural Grants Coordinator Mary Fowler, Coordinator, Creative Sector Initiatives <b>City Staff Present</b> None
<b>Public Present</b> Randee Toler, Gayl Gray, Carla Selby, Martin Cohen, Amanda Berg Wilson, Eloise Wilson, Hugh Moore, Amy Tremper, Nancy Geyer, Bill Obermeier, Beth Isacke, Jay Messinger, Susan Connelly
<b>Type of Meeting</b> Special (Retreat)
<b>Call to Order</b> The meeting was called to order at 9:33 a.m.
<b>Public Participation</b> Gayl Gray, announced that she is doing research on and taking photographs of an assortment of Boulder’s public art collection. She provided copies of her published book, Vintage and Artistic Homes of Boulder, for the Commissioners to peruse and offered to collaborate with the Commission and/or the Arts Department on any future projects involving Boulder’s public art. Amy Tremper noted that a local non-profit, Boulder Art Matrix, was being formed to support artists across Boulder, and to promote arts and cultural events and programs. The group also hoped to participate during the next Boulder Arts Week.
<b>Announcements</b> Ann Moss noted that she was looking into options for local performing groups to access rehearsal space and asked that anyone with interest or ideas on the topic communicate with her. She mentioned that she was in contact with City Councilmember Lisa Morzel to explore possibilities, and that she was examining the Armory and City Parks and Recreation facilities for their potential. Haertling also suggested communicating with local realtors who might have access to empty buildings on the market. Ravenwood announced that Denver had been selected to host the Americans for the Arts Convention in 2018 and noted the opportunity for the Boulder arts community to present itself to the nation’s arts leaders.
<b>Review of Minutes</b> Turbiak motioned to approve the June 18, 2014, meeting minutes; Haertling seconded and the minutes were approved unanimously.

## **Grant Program Action Items**

### Spark Grants

One Spark Grant was submitted for review in Round 3 by Lauren Sawyer. The commissioners had reviewed and scored the proposal in advance of the meeting, and the averaged score for this application did not meet the 3.0 threshold for funding. Haertling and Moss noted their enthusiasm for the project's potential to elevate the local opera community, but did not call for reconsideration of scoring.

### Grant Budget Reports

Final reports by Boulder County Arts Alliance (FY14 Open Grant, Boulder Arts Week), Boulder Ensemble Theater Company (FY14 Major Grant, This by Melissa James Gibson), Elisabeth Bowman (FY13 R3 Theater Rental/Marketing Assistance Grant, One Act), Casey Middle School (FY14 R1 Arts in Education Grant, Stories of our Town: Live From Boulder), The Catamounts (FY14 R1 Arts in Education Grant, Songs of Social Studies) and (FY12 Arts & Business Collaborative Grant, FEED), Jack Collom (FY13 R3 Arts in Education Grant, Writing Alive), Colorado MahlerFest (FY14 Major Grant, MahlerFest XXVII Symphony #6 and Ruckert Songs) and City of Boulder Parks & Recreation Youth Services Initiative (FY14 R2 Spark Grant, YSI Art Show) were reviewed.

Turbiak requested that approval of the report on Boulder Arts Week be delayed until the BCAA could detail how their inkind support was used. He also asked for a delay on approval of the report for FEED so that the Catamounts could make some corrections (an error on the year noted in the budget: 2015; completion of the three-year proforma statement and corrections to some of the budget variances). Turbiak moved to accept the remaining grant budget reports; Moss seconded and the motion passed unanimously.

Additionally, Turbiak asked for staff to work with WESTAF on the grant report budget tables: 1) can the system auto-populate original proposed budget figures from the application to the report? 2) corrections are needed to the variance tabulations, and 3) sales and inkind figures should be limited to entry in the proper columns.

## **Matters from Staff**

### Civic Area Team Commission Representation

Chasansky noted that an Arts Commissioner was needed to participate on a committee for the Civic Area Campus redevelopment. Moss volunteered to participate, and the commissioners expressed their agreement to this.

### City-Supported Organizations

Chasansky introduced representatives for The Dairy Center for the Arts (Bill Obermeier), Colorado Chautauqua Association (Susan Connelly), Boulder Museum of Contemporary Art (Randee Toler accompanied by board members Beth Isacke and Jay Messinger), and the Museum of Boulder (Nancy Geyer). Obermeier encouraged more operational support funds to the organizations by the City government, and suggested that the coordination of Boulder Arts Week be a City staff responsibility. He also noted that the first Dairy Center honors will be presented in September, acknowledging local arts supporters and innovators. Connelly distributed publicity material about the Colorado Chautauqua, and discussed the history of the movement and the origin of the land and facilities in Boulder. She detailed specifics about how Chautauqua operates and what it provides to the community. Connelly noted that the lease between the City and Chautauqua for the facilities (dining hall, auditorium, academic hall and picnic shelter) expires in January, 2018, and must be renegotiated. She pointed out that Chautauqua relies mainly on Scientific and Cultural Facilities District tax dollars and income from residences to fund most of its programming and infrastructure needs. Connelly also noted the facility's national historic landmark status and that this Chautauqua is one of very few in the west.

Geyer spoke on Boulder History Museum, noting the organization's plans to change its name to Museum of Boulder. She provided a background of the 70-year-old museum and detailed its relationship to Historic Boulder, the Boulder Historical Society and the Carnegie Branch Library for Local History. She noted that the museum receives no operational support from the City, but does receive funds to maintain the Harbeck house, its current location, which is owned by the City. The organization has purchased the Masonic Lodge across Pine Street from the Carnegie Library, and with an \$8 million capital campaign in the works will be renovating that building to open as the Museum of Boulder, anticipated in 2016.

Toler introduced the two accompanying BMoCA board members present, Beth Isacke and Jay Messinger. Isacke read a letter sent in by director, David Dadone, noting the museum's offerings to and partnerships within the community, and its plans for the future.

The commissioners discussed the idea of a tiered situation for operational support of local arts operations, considered to be "core" organizations. They asked the guests present to consider: "If a tier situation from the BAC was created (similar to SCFD), what would these organizations ask that it provide?" Salim pointed out that the City charter charges the BAC to provide art to the citizens, but notes that the City government sees the dollar value of promoting cultural tourism to out-of-towners. She cautioned against upsetting the balance by asking the City to fund core cultural organizations only to lose funds supplied to departments such as the Library, Parks and Public

Works to fund their art- and culture-related projects. It was agreed that this topic could be further explored through the update to the cultural master plan.

## **2015 Cultural Grants**

### Norming on the Charter

Chasansky asked the commissioners to consider what changes they would like to see in the charter language that might be congruent with their intentions for the update to the cultural master plan. As he read through the description under section 14-1-1 (Legislative Intent), Salim opined that the commission's role was to act as an advocate for the arts and identify community arts issues that could be addressed by the City, but not to go out and begin to solve the problems themselves as a Commission. There was discussion of the types of disciplines addressed by the legislative intent statement (visual, literary and performing) and how the ideas of local culture and history might fold in to the Commission's jurisdiction and whether they should.

While discussing section 14-1-2 (Eligible Programs and Projects), the commissioners acknowledged the importance of the requirement for location of programming (item b), but were at odds over specifying a residency requirement for applicants in the charter language. Some advocated for funding only Boulder city artists, and others argued that the definition of local should be broadened possibly even as far as the county line, noting that many artists simply could not afford to live in Boulder any longer, but spent the majority of their time and most of their energy working with arts organizations and on programs in Boulder. It was agreed to keep the residency requirement the same for 2015 as it has been in 2014.

With regard to section 14-1-12, item c, the commissioners were uncertain whether City possession of funded artworks would be considered a benefit or a burden. Ravenwood pointed out that much of the City's interior public art collection had been generated through this clause, and that while many of the pieces were still on display in public areas of City facilities, some had also been returned to the artists or de-accessioned as warranted over the years. The language to this point was that BAC-funded artwork "be made available to the city for public display for a period of time."

With regard to sections 14-1-5 (Referral to the City Council for Approval) and 14-1-6 (Certain Grants Not Requiring Express Approval), the commissioners favored pursuit of a policy that allowed the grant recommendations made by the BAC to move forward by informing Council of the funding decisions, rather than running those funding decisions through a second approval process with Council. Chasansky agreed to explore this option with the City's legal department.

### Mission and Functions

Chasansky asked for feedback on the functions of the BAC as publicized on the boulderarts.org website. The commissioners gave their consent that Chasansky should form up an additional item that addressed the Arts Commission's role in the City's public art process .

### Schedule

The commission agreed to keep the grant application deadlines and review periods in the same general monthly schedule as 2014. With staff's input, it was decided that a longer window would be built into the process between the deadline date and BAC review of proposals. This would allow staff to work with applicants on any identified eligibility issues (requirements in the venue/collaborator letters or non profit documentation) in their applications. Turbiak suggested changing the scoring of grant criteria to 1-5 rather than 1-4. The Commission discussed this briefly, and asked that staff clarify what options WESTAF offered within its scoring system.

### Roles and Approvals

Chasansky noted his recommendation that staff take on the responsibility of updating the grant applications with the BAC providing direction and feedback. This received general consent from Commissioners. Chasansky also asked the Commission to consider that in lieu of Grant Q&A sessions, workshop(s) would be offered to guide applicants through the process of submitting online proposals for grant funding.

### Civic Area Opportunities

Farnan discussed the City's goal of promoting more arts programs and events to take place within the City Campus. He requested that the Commission give consideration to this through arts grant projects. Salim and Furman discussed options for use of the Canyon Theater at the main library and the Bandshell in Central Park for such programming and the commissioners were amenable to an administrative grant process similar to the Free Rental of Macky Auditorium. Moss recommended for exploration of use of the West Senior Center for these types of projects and also for allowance for rehearsal time as well.

### Budget and Allocations

Salim introduced the idea of reserving \$15,000 a year from the Open Grant fund over the next 2-3 years for continuation of Boulder Arts Week, reasoning that the program would need steady support to sustain and grow. The commission agreed to discuss this at the August 20 meeting.

**Community Cultural Plan**

Martin Cohen of Cultural Planning Group introduced himself. He discussed CPG’s process and philosophy for working with the City, the Commission and the community to develop priorities, objectives and guiding principles to incorporate into the cultural masterplan update. He reviewed and expounded on the stated objectives of the update:

- 1) What are priorities in community related to arts and culture?
- 2) What are aspirations of the residents and citizens of Boulder for the cultural life of the community?
- 3) What strategies (programs and tools) will the City provide to support the community in achieving this vision?
- 4) What are the steps, capacities and resources required to fully implement those strategies?

Cohen asked about the Commission to name communities that they felt Boulder should be compared to in the update. The commissioners suggested Eugene, Oregon; Bend, Oregon, Madison Wisconsin; Asheville, North Carolina; Fort Collins, Colorado; Athens, Georgia; and Chapel Hill, North Carolina. The commissioners noted the attributes of population/size, university and outdoor influences, entrepreneurial and innovative spirit, and proximity to a metro area. Cohen also noted that the level of public spending on the arts should play a role in the comparisons.

Cohen asked what local, regional and /or national trends can be identified that may have an impact on cultural development in Boulder? The commissioners noted the aging population of arts-going audiences, focus on transit diversity, the growing Latino population, decline in traditional/passive forms of receiving art, the emerging cannabis culture outpacing arts/cultural tourism and increasing the local transient population, housing alternatives to meet needs of populace other than the wealthy, and the pop-up trend for activating civic spaces.

**Adjournment**

The meeting was adjourned at 3:55 p.m.

**Date, Time, and Location of Next Meeting:** The next Boulder Arts Commission meeting will be held at 6 p.m. on Wednesday, September 17, 2014, in the North Meeting Room of the Boulder Public Library

APPROVED BY:

ATTESTED:

\_\_\_\_\_  
Board Chair

\_\_\_\_\_  
Staff Secretary

\_\_\_\_\_  
Date

\_\_\_\_\_  
Date

TO: Members of the Boulder Arts Commission  
FROM: Matt Chasansky, City of Boulder Office of Arts & Cultural Services  
DATE: August 15, 2014  
SUBJECT: Boulder Arts Commission Manager's Update

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1. Notes on the Agenda:

- a. Attached please find copies of four Letters of Intent to apply for the Open Grant. During the meeting, we will discuss each grant, and I will seek your approval to proceed to proposal. Also important will be your input on what elements or criteria you would like to see from each proposal so that I can work with the applicants as they prepare their materials.

MOTUS Theater (nominated by Richard Turbiak)  
BMoCA (nominated by Linda Haertling)  
History of the Visual Arts in Boulder (nominated by Felicia Furman)  
Boulder International Film Festival (nominated by Linda Haertling)

- b. I have again budget information that was presented at the August 2 retreat. This will be important as we continue discussions about the 2015 grants.
- c. The expected review of options for the Kim Fields sculpture has been moved to the September meeting.

BAC CULTURAL GRANTS  
CITY OF BOULDER OFFICE OF ART + CULTURE  
PROPOSED 2015 BUDGET

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<b>PROPOSED 2015 FUNDS ASSIGNED BY FINANCE (GRANT PROGRAMS ONLY)</b>	
<b>Row Labels</b>	<b>Total</b>
ABC Grants	52,708
Arts in Education Grants	46,478
Arts Scholarships	6,500
Major Arts Grants	77,494
Mini Grants	26,408
Theater Rental Grants	22,646
<b>Grand Total</b>	<b>232,234</b>

<b>PROPOSED 2015 SPENDING ASSIGNMENTS (GRANT PROGRAMS ONLY)</b>	
<b>Grant Program</b>	<b>Total</b>
Major Grants	100,000
Spark Grants	20,000
Education Grants	45,000
Scholarships	6,500
Open Grants	60,734
<b>Grand Total</b>	<b>232,234</b>



# MOTUS THEATER

**Moving Stories that Move Us Forward**

## **Motus Theater's One Action/One Boulder Community Conversation on Immigration**

June 9, 2014

To the Boulder Arts Commission:

On the recommendation of Richard Turbiak, I am submitting this Letter of Inquiry to explore your interest in making an Open Grant to support the development of **Motus Theater's** next *One Action/One Boulder* project, and the commissioning of *Let's All Be Americans Now* as the centerpiece of that project. **Motus Theater's One Action/One Boulder** is an arts-based community conversation project focusing on immigration in 2016-2017. The aim of the project is to use the arts to encourage people to learn about the history of immigration, talk about current immigration issues, and take an action to create a stronger community. This project does not support a particular immigration policy. It is our experience that the arts sector can play a vital role in encouraging community conversation on critical issues that strengthen the city and greater county. Moreover, we believe this project has the potential to elevate Boulder as a model for how communities can become more inclusive by presenting a highly innovative example of cross-cultural collaboration for other communities to emulate.

The project will take place from Fall 2016 to Spring 2017. We anticipate that 10,000 people will participate, and over 20 local organizations will collaborate in the project, sparking significant discussion about the history and impact of immigration in our community, and how we can move towards a more inclusive community.

**Motus Theater's One Action** project is part of a cross county collaboration where we will be encouraging arts, cultural and civic organizations across the county to participate but anticipate the majority of events to happen in the city of Boulder, including the performance, *Let's All Be American's Now*. Events in Longmont in 2012 were presented under the name *All Cultures One Action - Longmont* but shared the *One Action/One Boulder* County logo and web site.

A major project such as this does not come together in just a few months. Therefore, we hope the Boulder Arts Commission will consider investing in the development of the project in 2014 and 2015, with additional funding for final implementation in 2016.

## Background

The mission of **Motus Theater** is to create inclusive and cohesive communities by using original theater to facilitate dialogue on critical issues of our time. *One Action/One Boulder* is a project of **Motus Theater** and this project's mission is to create an arts-based collaborative community conversation on local history, equity and inclusion.

Shocked by several hate crimes in the Boulder community in 2005 and 2006, Kirsten Wilson created *Rocks Karma Arrows*, a multimedia theater work exploring Boulder history through the lens of race and class. (See the 3minute trailer of *Rocks Karma Arrows*: <https://vimeo.com/88480847>.) Wilson's aim was to allow people to see the patterns of bias in our past, so that we might be better prepared to come together to work towards a more inclusive future. After the show debuted in 2009 as part of the Boulder Sesquicentennial celebration, a leader from the local Latino community approached Wilson about bringing it back. They gathered a group of community leaders to envision using the show to spark a community discussion. That led to the formation of **Motus Theater** as a home for the project, and the development of *One Action/One Boulder*, an arts-based community-wide conversation initiative designed to encourage the Boulder community to explore its past and present in order to inspire reflection and action towards a more inclusive future. A return engagement of *Rocks Karma Arrows* at CU's ATLAS Center, supported by a highly competitive \$40,000 grant from the National Endowment for the Arts, was the centerpiece of the entire initiative. Over 17,000 people and 50 area civic organizations participated in related activities in 2012: Over 2,000 people attended the four key arts performances, 1,200 participated in the Boulder Public Library's One Book-One Boulder common read program, and over 14,000 people attended the Chief Niwot exhibit at the Boulder History Museum. Over 100 people committed to taking a significant action to strengthen our community. There was even a *One Action/One Boulder* County Scholarship created at the Shepherd Valley Waldorf School. (See the 5min promo of One Action 2012: <http://www.youtube.com/watch?v=o2blbfYIJQ&feature=youtu.be>) Furthermore, Boulder County Commissioner Deb Gardener said, in response to *Rocks Karma Arrows* and the resulting *One Action/One Boulder* project, that **Motus Theater** "changed the conversation in Boulder."

In 2013, **Motus Theater** and *One Action/One Boulder* shifted its focus specifically to immigration. According to the Boulder County TRENDS Report, only 43% of people surveyed said that our county is open or very open to immigrants from other countries. **Motus Theater's** *One Action/One Boulder* project directly addresses the need to create a more welcoming community by advancing inclusion of immigrants into our community. The largest racial minority is Hispanics, who make up 13% of the population, including an estimated 6,500 undocumented immigrants. Immigration policy, currently under debate at both the state and national level, has a daily impact on members of our community, so focusing the project on this topic is both timely and relevant.

**Motus Theater's** first step into this topic was the production of *Do You Know Who I Am?*, a performance scripted by Kirsten Wilson based on monologues written by young undocumented Americans living in Boulder County. The intent of the show, including talkbacks after each performance, is to help people understand current immigration law and its real, everyday impact on the local immigrant community. County Commissioner Elise Jones said, "I went to an AMAZING, sold out performance last night called *Do You*

*Know Who I Am?* where five brave Latino immigrant youth tell their compelling stories. Equal parts cheering and crying. If you ever had doubts about the need for immediate immigration reform, you won't anymore." Over 2,000 people have seen the show since we opened it in November 2013. Collaborators on these performances include: PeaceJam, Colorado Immigrant Rights Coalition, Parent Engagement Network, Boulder Human Relations Commission, Boulder Martin Luther King Jr. Day Committee, Boulder High School, Project YES, University of Colorado, Boulder Public Library, City of Lafayette, Centaurus High School, Americas Latino Festival, Immigrant Legal Services of Boulder County, University of Colorado-Colorado Springs, and University of Northern Colorado.

## **Project Components**

### ***Let's All Be Americans Now***

As the centerpiece of the 2016 *One Action/One Boulder* project, **Motus Theater** will research, develop and stage a new contemporary theatrical performance piece exploring American immigration history. This theater performance will provide a dramatic story behind the history of immigration explored throughout the project. It is said that America is a nation of immigrants. And yet much of the dialogue around current immigration policy seems to lack any understanding of our country's origins, or any awareness of how immigration policy has constructed our understanding of American identity. The aim of the performance is to cultivate empathy for current immigrants by reminding the majority population of their own immigrant past. It will focus on the central role that race and class have played in immigration law and history; the role of immigration in shaping American culture, especially music; and how evolving ideas about race have shaped our view of who is an American.

*Let's All Be Americans Now* will explore themes related to American immigration history such as:

- How race is a social construct, and that people seen today as White—for example, Jews, Italians, Irish, and Polish—only gradually achieved the status of 'White' Americans
- How immigration and naturalization laws limited the racial diversity we have today, and the economic opportunities that different groups have, leading to lasting inequity
- The way in which many groups have been historically derided using slurs similar to those currently aimed at immigrants, particularly Mexican Americans.

The script will be drawn from several major sources:

- The work of immigration historians, focusing on the relationship between race, class and immigration history
- Scholarship on ethnic influences in American music and culture, which will shape the musical selections
- Transcripts of two famous Supreme Court cases, which will serve as the dramatic through-line of the play: *Takao Ozawa v. United States* and *United States v.*

Bhagat Singh Thind. The painful ramifications of these stories will break open the audience's hearts.

- Finally, the life and music of Irving Berlin will also be central to the drama. A Jewish immigrant from Russia, like many immigrants he changed his given name, Israel Beilin, to de-emphasize his ethnic identity. The music of this Russian Jew came to define American music and American Protestant culture, with songs like White Christmas, Easter Parade, and God Bless America. The working title of the show takes its name from a Berlin song.

The project will include a staged reading for *One Action/One Boulder* partners in January 2016. The reading will help to build the coalition and gather feedback on how the play can best serve community conversation on immigration.

### **One Action/One Boulder Coalition-Building**

At the same time that we are developing *Let's All Be Americans Now*, **Motus Theater** must begin the work of building collaborations with other local arts, civic and immigration-focused organizations. We will encourage these groups to develop programs, exhibits, and events on the theme of immigration to take place from Fall 2016 to Spring 2017. Collaborative programs between organizations will be particularly encouraged. In fact, we believe one of the great benefits of this project is the important opportunity it presents for the City's arts and civic leadership to build relationships in minority communities, which could help to diversify leadership in the future.

Many of these organizations need a year or more to plan, schedule and carry out these projects, so it is critical that we begin this work now. One of the best examples from 2012 is the Boulder History Museum, which put together the "Chief Niwot: Legend and Legacy" exhibit as part of the 2012 *One Action/One Boulder* project. **Motus Theater** approached the Boulder History Museum with the idea of doing an exhibit on Chief Niwot. The resulting exhibit won awards, cultivated new collaborative programs with other organizations, such as the Boulder Public Library, Playback Theater West, Motus Theater and the Native American Rights Fund, and brought in the largest visitor numbers in the Museum's history. It took the museum well over a year to develop the exhibit.

We will hire a Project Manager who will work on coalition-building and developing the infrastructure and steering committee to prepare for a successful project.

Responsibilities will include:

- Building alliances between arts & civic organizations and immigration groups to foster collaborative events and to create the One Action 2016 steering committee
- Developing marketing & branding aimed at new collaborators
- Developing model contracts & protocols to ensure successful partnerships
- Getting commitments for One Action/One Boulder activities
- Updating the One Action/One Boulder website
- Evaluate project outcomes and impacts

### **Why the Boulder Arts Commission Should Support this Project**

**Motus Theater** believes that theater has the power to transform hearts and minds, and that the arts can play a vital role in sparking a community conversation on challenging topics such as immigration. It is clear from the TRENDS report quoted above that a community conversation on immigration would benefit Boulder and the wider county. We also believe that you can't move into a better future until you acknowledge your past. *Let's All Be Americans Now* will provide the dramatic story to bring to life the history of immigration in America. The play and the larger *One Action/One Boulder* project will allow participants to gain a better understanding of our nation's immigration history, including their own immigrant past; the policies and daily challenges affecting current immigrants; and what each of us can do to create a better future for the immigrants in our community.

Boulder is already stepping to the forefront on the immigration issue and recently passed a law to allow residents, in addition to citizens, to serve on Boulder City boards and commissions. On April 21st of this year, Jose Beteta was appointed to the Boulder City Human Relations Commission. Beteta told the national press that he was inspired to come out as undocumented after seeing Motus' *Do You Know I Am?* performance.

With the funding that BAC can provide, **Motus Theater's** *One Action/One Boulder* project will continue to deepen our community's engagement in the issue of immigration- exploring larger nuances of this important and often oversimplified topic.

In addition, the collaborative nature of this community conversation on immigration has the potential for a collective impact far beyond what any one organization or event could achieve. It will encourage the following: fruitful new collaborations between civic and arts organizations and organizations serving immigrant populations, support alliances among arts organizations committed to inclusiveness and engagement in the arts, expand the audiences of these organizations, and support possibilities for diversifying the leadership of these organizations in the future. Finally, it could bring national attention to Boulder as a leader in using the arts to build inclusive communities by creating and documenting an innovative model of cross-cultural and cross sector collaboration.

We believe a broad community conversation on immigration will be an eye-opening experience with the potential to lead to real and lasting change. We would welcome the Boulder Arts Commission's support for this important project.

I look forward to the opportunity to discuss this project with you further.

Sincerely,

Kirsten M. Wilson  
Artistic Director, Motus Theater



**BOULDER MUSEUM of  
CONTEMPORARY ART**

July 10, 2014

Richard Turbiak  
Boulder Arts Commission  
1001 Arapahoe Ave.  
Boulder, CO 80302

Dear Richard,

On behalf of Boulder Museum of Contemporary Art (BMoCA), I am pleased to submit this letter of intent to request support in the amount of \$25,000 from the 2014 Open Grant. This grant will be applied to the 2014 presentation of MediaLive, Colorado's only multi-day festival dedicated to exploring the forefront of live audiovisual art. BMoCA launched MediaLive in the summer of 2012 to fill a gap in local programming and promote widespread community impact by providing residents and visitors firsthand opportunities to engage with new media art through live performances, panel discussions, and workshops. Each year, BMoCA invites a specially curated selection of artists and panelists to visit Boulder and participate in MediaLive. From year one to year two, BMoCA recorded a 100% increase in public attendance at MediaLive, demonstrating the local demand and growing interest in multimedia explorations in our community.

Now in its third concurrent year, MediaLive represents a unique opportunity to leverage the successes of Boulder Arts Week to enhance awareness of the diverse artistic and cultural offerings available in Boulder; complement the goals of the City of Boulder and Boulder Arts Commission to bring interactive artworks to residents and visitors of Boulder; and continue to enhance collaborations among arts organizations, local businesses, and the creative industries. BMoCA will expand the impact of MediaLive in 2014 through artworks, lectures, and performances presented in non-traditional outdoor venues, including Boulder's Civic Area and Boulder Public Library, as well as traditional art-viewing venues, including University of Colorado Boulder's Visiting Artist Lecture series, ATLAS Institute, and University of Denver. These enhancements will draw local and national attention to the City of Boulder, establishing the community as a cultural destination on par with global art markets that have already embraced multimedia arts festivals, including Currents (Santa Fe, New Mexico), Transmediale (Berlin, Germany), and Glitch (Chicago, Illinois).

BMoCA is poised to achieve meaningful programmatic growth for MediaLive in 2014 through an exceptional list of visiting artists and panelists combined with the pledged support of new and returning sponsors and collaborators. An Open Grant from Boulder Arts Commission will ensure that BMoCA has the critical resources necessary to advance its goals and achieve positive economic and artistic outcomes in 2014 and beyond. These outcomes will continue to build on the successes of Boulder Arts Week and complement the City of Boulder's dedication to a vibrant and diverse cultural landscape. Thank you for your consideration of BMoCA's letter of intent. We look forward to submitting a detailed proposal to you soon.

With kind regards,

David Dadone  
Executive Director

**A.ORGANIZATIONAL CAPABILITY:** Boulder Museum of Contemporary Art (BMoCA) is proud to serve the Boulder community as a cornerstone for diverse artistic and cultural experiences through one-of-a-kind exhibitions and programs that enrich audiences of all ages. In 2012, BMoCA launched MediaLive, a four-day festival exploring live audiovisual art through performances, lectures, panel discussions, and workshops with visiting artists and academic experts. Presented in collaboration with local artists and co-curators, Janet Feder and David Fodel, MediaLive fills a gap in local programming to support, explore, and celebrate the forefront of digital art, design, technology, and cross-disciplinary innovation. MediaLive is presented by BMoCA once per year and embraces a similar model of well-known festivals that celebrate interdisciplinary innovation and collaboration, including SXSW in Austin, Texas; Currents in Santa Fe, New Mexico; and Transmediale in Berlin, Germany, to name a few. These festivals bring together musicians, filmmakers, business leaders, visionaries, social entrepreneurs, and multimedia artists who explore diverse topics through public lectures, interactive discussions, and social gatherings. Statistical information gathered by these festivals support the direct and indirect impacts they have on their local economies. For example, the 2013 presentation of SXSW resulted in an increase of 45% over their next highest month for local restaurants, bars, and musical venues, and an injection of \$218 million into the Austin economy. BMoCA seeks to grow MediaLive over the next five years to achieve social, cultural, and economic successes on par with these festivals to positively impact the City of Boulder.

Featured in the fall of each year, MediaLive 2014 is scheduled to run from Thursday, November 13 through Sunday, November 16. The 2014 schedule includes a curated selection of free public lectures held at University of Colorado's ATLAS Institute, an emerging artist exhibition at the ATLAS Institute's Black Box theater and BMoCA, and temporary installations and projections at Boulder Public Library. MediaLive also includes a selection of ticketed performances, panel discussions, and workshops held at BMoCA with discounted admission available to students, educators, BMoCA members, and with the purchase of a multi-day festival pass. In 2013, MediaLive ticket prices were sold for \$18 for a single day pass, \$45 for a festival pass, and \$35 for a festival pass for students and educators.

The 2014 MediaLive program will invite audiences to consider themes of gender, the body, and the use of analog technologies to manipulate and create works through the presentation of live multimedia performances, glitch, animation, music, public lectures, panel discussions, and a hands-on workshop led by SparkFun Electronics, a Boulder-based company whose products and resources are designed to make the world of electronics more accessible to the average person, for the third consecutive year. The 2014 MediaLive artists include: Max Bernstein (Germany); Nick Briz (Chicago); Girotronic (Mexico City); keynote Holly Herndon (San Francisco); Light Surgeons (London); Maotik Infraction (Montreal); Nicholas O'Brien (New York City); and Chris Salter (Montreal). Throughout the festival, guests and the community at-large will be encouraged to seek out the interactive and digital artworks on view at Boulder Public Library and other pop-up locations. BMoCA is currently accepting proposals from artists and collectives to create interactive, temporary artworks accessible by the general public. These public installations will promote widespread community impact and improve opportunities for the general public to experience contemporary art by moving the artworks into highly visible, public locations.

In the festival's first year, MediaLive impacted 270 visitors and invited 15 artists and panelists to participate. In 2013, MediaLive impacted over 550 visitors and welcomed another distinct group of 12 artists and panelists to participate. The attendance projection for MediaLive is 750 participants in 2014 and over 1,200 in 2015. This is a conservative estimate based on historic data and attendance growth trends. BMoCA is confident that through partnerships with Boulder Arts Commission (BAC), Boulder Convention and Visitors Bureau (CVB), ATLAS Institute, University of Colorado Boulder Visiting Artist Lecture series, Boulder Public Library, and University of Denver Emergent Digital Practices program, MediaLive 2014 will surpass its attendance goals and continue building momentum and popularity through 2015 and 2016.

The 2014 MediaLive event schedule is as follows:

**Thursday, 11/13, 6-8pm @ ATLAS Institute, University of Colorado Boulder**

Free

6pm reception, 7pm ATLAS SPEAKER SERIES Lecture: Holly Herndon

**Friday, 11/14, 6-12am @ BMoCA**

6pm reception / Emerging artists on view (recruited by event organizers, installed in BMoCA's Present Box)  
7pm Keynote: Chris Salter, Director of the Hexagram Concordia Centre for Research and Associate Professor, Computation Arts at Concordia University, Montreal  
8pm Performances: Dmitry Morosov, Max Bernstein, Maotik Infraction  
10pm Kick-off party: Justin Gitlin @ Agora at the Riverside

**Saturday, 11/15, 7-10pm @ ATLAS**

7pm Reception/ Emerging artists works on view  
8p Performance: Girotronic, Nick Briz & Light Surgeons

**Sunday, 11/16, 11am-3pm @ BMoCA**

11am, BLOrkFast with the Boulder Laptop Orchestra with a continental breakfast provided  
12-3pm, Workshop with SparkFun Electronics

BMoCA has successfully curated and presented MediaLive to growing audiences since 2012. Among the distinguished public programs that BMoCA presents to broad audiences year round, the museum curates MediaLive to achieve the following positive outcomes: 1) Engage diverse audiences with the forefront of live audiovisual art, technology, design, and emerging digital practices; 2) Raise awareness of Boulder as a premier arts and cultural destination; 3) Provide Boulder residents firsthand opportunities to experience live audiovisual art; 4) Make a positive social, cultural, and economic impact on the City of Boulder; and, 5) Celebrate cross-disciplinary innovation and collaboration. To date, MediaLive is the only festival of its kind in the entire state of Colorado, yet there is a local demand for festivals dedicated to the exploration of interactive digital art and new media throughout the Boulder and Denver metro areas. For example, Denver-based artists have established smaller-scale productions that present digital artworks outdoors and on billboards, which successfully engage the broader community with digital art and elevate Denver's reputation for innovation and creativity. These experiences are repeatable within the City of Boulder through MediaLive. Thus it is vital to the growth, sustainability, and overall economic and social impact of MediaLive that the City of Boulder's Arts Commission supports the festival in 2014 to provide local audiences with opportunities to explore and celebrate the forefront of contemporary art.

An award from the Boulder Arts Commission Open Grant is fundamental to the museum's strategic growth of MediaLive into the globally recognized, artistically significant program the festival's curators have envisioned. Within the next five years, BMoCA seeks to invite acclaimed guest curators to participate in the development of MediaLive to ensure that the festival remains a world-class experience. BMoCA also seeks to bring national attention to the City of Boulder by continuing to engage internationally recognized artists with MediaLive. Boulder Arts Commission is an ideal partner to help BMoCA support and expand MediaLive, and we look forward to recognizing Boulder Arts Commission in event-related print and digital materials; event-related marketing and advertisements; BMoCA's website; and in the opening remarks of each evening's program.

**B.EVIDENCE OF PARTNERSHIP:** BMoCA's partners for MediaLive 2014 include ATLAS Institute, Boulder Public Library, University of Colorado Boulder Visiting Artists Lecture series, University of Denver Emergent Digital Practices program, and SparkFun Electronics. These partners have pledged their creative, administrative, marketing, and financial support for MediaLive in 2014 and are essential to advancing BMoCA's goals for positive outcomes, widespread community impact, and meaningful audience engagement. BMoCA has secured letters of commitment from venue partners and co-curators of MediaLive, including: Janet Feder and David Fodel; Michael Theodore of ATLAS Institute; Chris Coleman of University of Denver Emergent Digital Practices program; and David Farnan, Library & Arts Director of Boulder Public Library.

Looking ahead, in 2015 and 2016 BMoCA seeks to expand its festival partnerships to include additional cultural organizations and non-profits, the start-up community, the design community, and high-profile Boulder businesses such as Gnip, Zayo Group, and Boulder Brands that can significantly enhance the awareness of MediaLive on a global scale. BMoCA also seeks to secure recurring sponsorships from local hotels, including Hotel Boulderado, St. Julien, and Harvest Millennium. These hotels cater to a range of needs and are located in commercially accessible areas that appeal to residents and visitors of Boulder. BMoCA is eager to continue

expanding its community collaborations in support of MediaLive to realize the festival's maximum social, cultural, and economic potential.

**C.PROMOTION AND MARKETING PLAN:** BMoCA's Design + Media Manager will work in tandem with the museum's Education Coordinator and Director of Advancement to ensure that all external communications for MediaLive are eye-catching, accurate, and professional. The festival's printed materials will be supplemented with a robust digital communications effort, including: features in BMoCA's biweekly email newsletter (over 6,500 subscribers); social media (over 7,000 followers on Facebook, over 4,000 on Twitter, and a growing following on Instagram and Pinterest); online event calendars including Boulder Weekly, Boulder County Arts Alliance, and Westword; BMoCA's newly relaunched website (over 5,000 visits monthly); and a press release electronically distributed to over 175 media outlets. BMoCA will also create banner advertisements for media websites the week of MediaLive, including Daily Camera and Denver Post.

BMoCA has partnered with local graphic design firm Berger & Föhr to create a new 5x8 inch postcard for MediaLive 2014. The postcard will feature an eye-catching image on one side and information about the event schedule, participating artists and performers, and MediaLive sponsors on the other. BMoCA will print 3,000 of these postcards and mail them to residences and businesses throughout Colorado. The leftover postcards will be distributed to visitors of the museum, sponsors, event partners, and local businesses. In addition to the postcard, BMoCA will design and print 2014 MediaLive programs that are approximately 11x14 inches in size. These programs will provide attendees biographical information about the visiting artists and dates, times, and locations of each event and installation. BMoCA will also recognize MediaLive sponsors through logo and name placement on the back of this program.

BMoCA's marketing strategies for MediaLive will achieve the following positive outcomes: 1) Raise awareness of MediaLive and the City of Boulder's arts and cultural offerings; 2) Increase the visibility of MediaLive throughout the Boulder and Denver metro areas to increase cultural tourism; 3) Increase attendance and ticket sales for MediaLive; and, 4) Provide program partners and collaborators opportunities to engage with their target demographic. These outcomes will be evaluated through post-programmatic evaluations that quantify attendance, ticket sales, click rates within electronic newsletters, visits to BMoCA's website, and media attention.

**D.DEGREE OF SUPPORT AND INVOLVEMENT:** As MediaLive continues to build momentum and impact increasingly larger audiences, BMoCA leads the fundraising efforts necessary to acquire critical support for the festival. The museum facilitates communication with artists, negotiates artist contracts, issues artist honoraria, secures contributed support, and provides its facilities, resources, volunteers, and staff to the event. The co-curators, Janet Feder and David Fodel, steer the artist selection and event curation, and provide installation support the week leading up to MediaLive. They also help gather essential sound, video, and projection equipment and technicians that are critical to a high-quality presentation of live audiovisual art and music. The event co-producers participate in all of the events and generously contribute their time, ideas, and connections. BMoCA's MediaLive partners provide administrative, marketing, and financial support to the festival. ATLAS Institute has offset the cost to bring a visiting artist to Boulder for MediaLive 2014, and they did the same in 2013. In 2014, University of Colorado Boulder Visiting Artist Lecture program will subsidize the honoraria of two visiting artists in exchange for one-on-one time with the university's students.

MediaLive is a recurring program that BMoCA presents once per year since 2012. These events include multiple artists, performances, lectures, panel discussions, workshops, and emerging artist exhibitions. In 2013, BMoCA partnered with ATLAS Institute of University of Colorado Boulder to bring Miwa Matreyek, a critically acclaimed artist who combines animation and performance, to Boulder for MediaLive. This partnership continues in 2014 and includes expanded partnerships with University of Denver Emergent Digital Practices program and University of Colorado's Visiting Artist Lecture series. BMoCA has also secured a commitment from Boulder Public Library to provide additional venues to present interactive digital artworks and/ or temporary site-specific installations. BMoCA is proactively seeking financial and in-kind support for MediaLive for 2014 and 2015 from grantors, businesses, and individuals. The museum's development team has submitted grants to Boulder Arts Commission Open Grant and CVB, and has begun contacting local businesses in the design, technology, creative, and entrepreneurial communities to recruit financial and in-kind support.

In addition to contributed support, MediaLive generates income through event ticket sales, concession sales, and museum membership sales. BMoCA pays each artist and keynote speaker a modest honorarium of \$1,000 that includes the artists' time, travel, and hospitality. With increased financial support, the museum will have the resources necessary to increase each artist's stipend to include per diem allowances, travel, and hospitality within the City of Boulder.

**E.IMPACT:** BMoCA's annual presentation of MediaLive makes a direct impact upon the City of Boulder's social, cultural, and economic vibrancy. MediaLive will result in positive economic development, increased tax revenue, and increased cultural tourism during the city's off-season. 2014 will be the third consecutive year that BMoCA will present MediaLive in collaboration with co-curators Janet Feder and David Fodel. From year one to year two, attendance more than doubled, demonstrating an untapped yet viable market for a dynamic festival that bridges art, design, technology, and interdisciplinary innovation. BMoCA seeks to grow attendance in years three and four to impact between 750 and 1,200 participants, visiting artists, and scholars, thereby increasing widespread community impact and improving future sponsorship and fundraising opportunities.

MediaLive is currently the only program of its kind in Boulder, Denver, and the entire state of Colorado. This lack of competition presents a unique opportunity to engage broad audiences with Boulder's innovative, interdisciplinary cultural landscape, and it is vital that BMoCA embrace this opportunity for the benefit of the Boulder community. The Boulder Arts Commission's financial support combined with that of other funders and partners, will provide BMoCA essential resources to enhance the visibility of MediaLive throughout Boulder and its surrounding communities; create a strong foundation for the museum to seek additional partners and community collaborations; increase the number and repute of artists and performers who participate in MediaLive; and continue to enhance the City of Boulder's reputation as a premier arts and cultural destination. Furthermore, MediaLive is presented in well-known, highly visible public venues dedicated to enhancing the community's engagement with artistic experiences. BMoCA, ATLAS Institute of University of Colorado Boulder, and Boulder Public Library are situated in central locations that require on-street paid parking. The location and times of the lectures and performances will encourage visitors to shop at local businesses, dine and drink at local restaurants, and acquire hotel accommodations in Boulder. As of this application, BMoCA is negotiating a hotel sponsorship with Hotel Boulderado with a goal of securing financial and in-kind support for MediaLive in 2014 and 2015.

**F.EVALUATION:** BMoCA implements evaluations to measure the impact and outreach of its exhibitions, public programs, and educational initiatives. The museum is eager to identify, track, and measure the economic, social, and cultural impacts of the 2014 presentation of MediaLive. BMoCA will track these outcomes through quantitative and qualitative assessments delivered to participants, attendees, partners, and local businesses through print and digital surveys administered online and through the museum's Visitor Services department. BMoCA seeks to partner with a University of Colorado faculty member or teaching assistant to compile the respondents' answers into relevant statistical data that accurately quantifies the economic impact and return on investment for the City of Boulder, BMoCA, and funders of MediaLive. BMoCA will compile this data into a single document within three months of the completion of MediaLive and share it with BAC, City of Boulder, and additional sponsors, partners, and collaborators.

The quantitative assessments will measure the following: 1) Total tickets sold and types of tickets sold (i.e., student/ educator; single day or festival passes); 2) Revenue generated through ticket sales; 3) Number of attendees, visiting artists, and panelists; 4) Miles traveled to attend MediaLive events; 5) Effectiveness of the marketing strategies; 6) Number of events the individual attended during MediaLive; 7) Number of times the individual has visited Boulder for arts and cultural experiences within last six and 12-month period; 8) Hits on BMoCA's website; 9) Clicks on MediaLive features included in BMoCA's email newsletters; 10) Contributions and in-kind support from sponsors, businesses, and individuals; 11) Impact of MediaLive upon local businesses and cultural organizations; and, 12) Sales tax revenue generated for the City of Boulder.

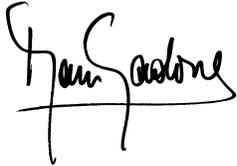
The qualitative assessments will measure the following: 1) Overall experience of attendees, participants, artists, and local businesses during MediaLive; 2) Individual preference for specific events, activities, and lectures; 3) Ways to improve MediaLive, including artist selection, marketing, venues, and ticket pricing; 4) Social and cultural impact of the programming on the individual and the community; 5) Accessibility of the programming; 6) Relevance of MediaLive programming to individuals; 7) Opportunities to engage with the visiting artists and

their artworks; and, 8) The likelihood of attending, volunteering for, or donating to the 2015 presentation of MediaLive.

BMoCA is currently implementing a customer relationship and fundraising management database called Altru. This updated software will enable BMoCA to effectively administer these surveys, track each attendant's contact information and zip codes, and report the impacts of MediaLive. We look forward to sharing our successes with the Boulder Arts Commission.

Thank you for your consideration of BMoCA's proposal to fund MediaLive. We hope that you find the festival and its outcomes as compelling as we do, and we look forward to counting Boulder Arts Commission among the event's supporters.

With kind regards,

A handwritten signature in black ink that reads "David Dadone". The signature is written in a cursive style with a long horizontal stroke at the bottom.

David Dadone  
Executive Director  
Boulder Museum of Contemporary Art

July 10, 2014

Matt Chasansky  
Boulder Arts Commission  
1101 Arapahoe Ave.  
Boulder, CO 80302

Dear Boulder Arts Commission,

I am pleased to submit this letter of support on behalf of Boulder Museum of Contemporary Art (BMoCA) and the 2014 presentation of MediaLive. MediaLive is a four-day festival and symposium that celebrates the forefront of live audiovisual art through performances, panel discussions, and workshops. I have been one of the co-curators and co-producers of MediaLive since it launched in 2012. Collaborating with BMoCA, an established contemporary art museum serving audiences for 42 years, is the best way that I can ensure that visiting artists, guest speakers, and peers in the creative industries are supported with high-quality resources, a strong marketing plan, organizational and administrative experience, and widespread community outreach.

MediaLive is scheduled for November 13-16, 2014 with multimedia performances and educational workshops at BMoCA, University of Colorado's ATLAS Institute, and the Emergent Digital Practices Program of the University of Denver. We are projecting a total impact of 750 local and visiting attendees and participants. MediaLive has been gaining significant attention and increased attendance since it began in 2012, and is the first and only digital arts festival of its kind in the state of Colorado. Our team of event organizers has curated an exceptional list of 12 visiting artists and panelists for MediaLive in 2014. The annual, multi-day event creates unique opportunities for Boulder residents and visitors to participate in firsthand investigations of experimental music, glitch, performance, animation, video, and film.

As a performing artist and co-producer of the event, I am pleased to pledge my support of BMoCA and the 2014 presentation of MediaLive. I am confident that MediaLive will strengthen BMoCA's capacity to engage broad audiences with innovative art forms while raising awareness of Boulder's innovative arts and cultural landscape on a national stage. Thank you for your consideration of BMoCA's request for funding. Please do not hesitate to contact me with any questions.

Sincerely,



Janet Feder, Co-curator

[www.janetfeder.com](http://www.janetfeder.com)



University of Colorado at  
Boulder

ATLAS Institute  
320 UCB  
Boulder, CO 80309-0320  
Phone: 303-735-4577 Fax: 303-  
735-1605

July 10, 2014

Matt Chasansky  
Boulder Arts Commission  
1101 Arapahoe Ave.  
Boulder, CO 80302

Dear Boulder Arts Commission,

On behalf of ATLAS Institute, I am pleased to submit this letter of commitment in support of Boulder Museum of Contemporary Art's (BMoCA) 2014 presentation of MediaLive. MediaLive is a four-day festival and symposium that celebrates the forefront of live audiovisual art through performances, panel discussions, and workshops. On November 13 Holly Herndon will give a free public lecture and on November 15, Girotronic, Nick Briz & Light Surgeons will perform. We anticipate over 200 guests will attend the free lecture and performance. We look forward to presenting a memorable creative experience for individuals of all ages and interests to enjoy.

MediaLive has been gaining significant attention and increased attendance since it began in 2012, and is the first and only digital arts festival of its kind in the state of Colorado. BMoCA has curated an exceptional list of 12 visiting artists and panelists for MediaLive in 2014. The annual, multi-day event creates unique opportunities for Boulder residents and visitors to participate in firsthand investigations of experimental music, glitch, performance, animation, video, and film. ATLAS Institute is excited to partner with BMoCA to ensure that the visiting artists and guest speakers are supported with high-quality resources and widespread community outreach.

MediaLive complements our programming, enhances our services to the community, and advances our mission. ATLAS Institute is pleased to pledge its support of BMoCA and the 2014 presentation of MediaLive. We are confident that this collaboration will strengthen the BMoCA's capacity to engage broad audiences with innovative art forms while raising awareness of Boulder's innovative arts and cultural landscape on a national stage. Thank you for your consideration of BMoCA's request for funding. Please do not hesitate to contact me with any questions.

Sincerely,

Michael Theodore

A handwritten signature in black ink that reads "Michael Theodore". The signature is written in a cursive, flowing style.

Michael Theodore  
Director, Center for Media, Arts, and Performance, ATLAS Institute  
Associate Professor of Music Composition and Technology, College of Music  
michael.theodore@colorado.edu  
303-735-1336

July 10, 2014

Matt Chasansky  
Boulder Arts Commission  
1101 Arapahoe Ave.  
Boulder, CO 80302

Dear Boulder Arts Commission,

On behalf of the Emergent Digital Practices Program at the University of Denver, I am pleased to submit this letter of commitment in support of Boulder Museum of Contemporary Art's (BMoCA) 2014 presentation of MediaLive. MediaLive is a four-day festival and symposium that celebrates the forefront of live audiovisual art through performances, panel discussions, and workshops.

MediaLive has been gaining significant attention and increased attendance since it began in 2012, and is the first and only digital arts festival of its kind in the state of Colorado. BMoCA has curated an exceptional list of 12 visiting artists and panelists for MediaLive in 2014. The annual, multi-day event creates unique opportunities for residents and visitors to participate in firsthand investigations of experimental music, glitch, performance, animation, video, and film. The Emergent Digital Practices Program is excited to partner with BMoCA to ensure that the visiting artists and guest speakers are supported with high-quality resources and widespread community outreach.

MediaLive complements our programming, enhances our services to the community, and advances our mission as a private university dedicated to the public good. The Emergent Digital Practices Program at the University of Denver is pleased to pledge its support of BMoCA and the 2014 presentation of MediaLive. We are confident that this collaboration will strengthen BMoCA's capacity to engage broad audiences with innovative art forms while raising awareness of Boulder's innovative arts and cultural landscape on a national stage. Thank you for your consideration of BMoCA's request for funding. Please do not hesitate to contact me with any questions.

S



Chris Coleman  
Director of Emergent Digital Practices

To: Boulder Arts Commission

05 August 2014

From: Jennifer Heath

1838 Pine Street/Boulder, Colorado 80302

[HeathCollom@comcast.net](mailto:HeathCollom@comcast.net) 303-444-1886

Re: *A History of the Visual Arts in Boulder: A Celebration*

Dear Commissioners:

With this Letter of Intent we hope to be permitted to apply for a Boulder Arts Commission Open Grant for *A History of Visual Arts in Boulder: A Celebration* (HOVAB), a project chaired by Karen Ripley Dugan, Sally Elliott, Margaretta Gilboy, Jennifer Heath, Joan Markowitz, and Barbara Shark (see signatories and bios below) – all long-term Boulder residents, artists, and/or curators.

With HOVAB, we propose to revisit Boulder's lively art past, beginning in the late 19<sup>th</sup> century with paintings by a group of Victorian women who called themselves the Blue Belles (and made art during summers in Chautauqua and Gold Hill), then continue all the way to Boulder's current contemporary artists, a long stretch designed for shape, depth, and context. We will also pay homage to those who were here before the white settlers, with a show of art and artifacts by Native Americans and Latinos.

Set to take place from September 29, 2016 through December 2016, HOVAB will be on view throughout the city, with multi-venue exhibitions and displaying the work of approximately 250 multicultural artists, including filmmakers. In addition, we are planning a self-guided walking tour (to sculptural, landscape, and architectural landmarks from, for example, Charles Haertling's "Sleeper House" to the Dushanbe Teahouse). Speakers, slide shows, panel discussions, interactive events, and other programming will also be presented. A website, with videos and photographs of the HOVAB project, and a catalogue with essays by historians and Boulder trailblazers will serve as thorough documentation (along with attendance figures and other information). Most exhibitions and programs will be free and open to the public, and, with extensive marketing through print and social media, will have community-wide impact.

As the project steering committee, we are coordinating venues and activities and will produce comprehensive publicity through the vast national and international contacts established across our many combined years of experience. The Boulder Museum of Contemporary Art, the Boulder Public Library, the Dairy Center for the Arts, the CU Art Museum, the Boulder History Museum, the Highland Gallery, and others have been contacted and are verbally on board (indeed, our dates are in synch with those made available to us by BMoCA). We will also invite film experts -- Jim Palmer (CU Film Studies and Conference on World Affairs), Joel Haertling (Boulder Public Library), Glenn Webb (Boedecker), others -- to choose and present screenings of work by filmmakers based in Boulder, including some who are world-renowned, such as Stan Brakhage. Film programming will take place at the Boulder Public Library, the Boedecker in the Dairy Center for the Arts, and the university.

The history of visual arts in Boulder is marvelously diverse. We will consider the historical, demographic, geographical, institutional, and political conditions that generated Boulder's artistic efflorescence, to look at varieties of cross-fertilization, how micro-schools of art emerged in Boulder -- like CrissCross in the 1970s -- art influences that affected social change locally and nationally --

such as Front Range Women in the Visual Arts -- as well as ideas and practices that coalesced around individuals and styles, and local, regional, national, and international interpenetrations.

Although Boulder has produced or nurtured a number of internationally celebrated “art stars,” who we will certainly highlight, we do not wish to restrict ourselves to those or present an aesthetic hierarchy, but rather concentrate on a deep investigation of the qualities and the artists whose work eventually led to making Boulder the vibrant place it is today.

As well as our own curation at BMoCA, the Dairy, the Boulder Public Library, and elsewhere, we will ask certain institutions to produce concurrent exhibits -- based on our suggestions and with our help -- that speak to their specific interests and expertise. These “self-curating” partners may include, for example, Boulder Artist Guild, Boulder Arts Alliance, Naropa University, and Henderson Museum of Natural History. We are now working closely with the CU Art Museum, which is simultaneously producing an exhibit of influential women artists from the 1890s to the 1950s, curated by art historian and Fine Arts Department chair Kirk Ambrose and museum Exhibitions Manager Stephen Martonis.

We are happily aware that other art forms in Boulder have equally long and brilliant histories – particularly dance, music, and poetry – and that artists from these disciplines have occasionally collaborated with visual artists, informing and inspiring one another. We intend to invite dancers and poets to arrange performances during the HOVAB project, should they choose, and to show other reminders of Boulder’s past, for instance, a screening of music critic Leland Rucker’s BAC-funded film, *Sweet Lunacy* -- an explosive history of rock ‘n’ roll in Boulder -- perhaps at the Boulder Theatre, a strategic jumping-off point for many bands’ eventual national recognition. We will also prevail upon Boulder’s TV Channel 8 to re-run documentaries it produced in the 1980s and early ‘90s profiling a variety of Boulder artists.

We hope you will seriously consider *A History of Visual Arts in Boulder: A Celebration* for a BAC Open Grant. This is a fulsome project and we are well aware that it will require an assortment of funding sources and sponsors, who we will be contacting across the coming months. The Boulder County Arts Alliance is our fiscal agent.

We feel HOVAB is not only important – as knowledge of our own history always is – but extremely exciting and may stimulate new and exhilarating ideas in the already dynamic Boulder community. Thank you.

Sincerely,



Jennifer Heath

*On behalf of the HOVAB Steering Committee*

Karen Ripley Dugan

Sally Elliott

Margaretta Gilboy

Joan Markowitz

Barbara Shark

## **A History of Visual Arts in Boulder** *Steering Committee Bios*

**Karen Ripley Dugan** worked first in Boulder at the Sun Sign, an art supply and craft store she owned with her husband. She then became the first paid and longest employed (12 years) director of the Boulder Center of the Visual Arts, now BMoCA. In 1992, she moved to the Boulder Public Library as Director of Cultural Programs. She worked there until the end of 2005 when she retired. Working in and for the arts was often difficult but something she loves doing.

**Sally Elliott** has been exhibiting locally and nationally for more than thirty years. She was a founding member of Front Range Women in the Visual Arts, which produced a renowned statewide celebration in 1987, including the visual arts, music, dance, and theatre. In June/July 2000, she helped organize a major anniversary exhibition at the Boulder Museum of Contemporary Art. She is a long-time member of Spark Cooperative Gallery in Denver where she exhibits yearly. In 2002, she was awarded a three-week residency at the Virginia Center for the Creative Arts, and in 2004, she received a fellowship from the Colorado Council on the Arts. In 1992, she received a Boulder Arts Commission Grant and in 1985 she was named an associate at the Rocky Mountain Women's Institute. She has been a visiting artist/lecturer at several colleges and universities across the United States and from 1999 to 2011 she was on the Drawing and Painting faculty at the University of Colorado-Boulder where she received the Professor of the Year award in 2006. Her work was juried into the 2006-2010 editions of *The American Art Collector* published by Alcove Books in Berkeley, California. Her art is in numerous private and public collections, including IBM Corporate Art Collection, United Airlines, Kenyon College in Ohio, Front Range Community College, and Kaiser Permanente in Denver, CO.

**Margaretta Gilboy** received her MFA from the University of Colorado-Boulder in 1981 and began her life as a professional artist by exhibiting with Boulder's Front Range Women in the Visual Arts and at Denver's Robischon Gallery. In 1983, she was awarded the Eugene M. Kayden Colorado Arts Award. Gilboy lived in Boulder from 1966 to 1984 when she returned to her native city, Philadelphia. After eighteen years of painting, teaching, exhibiting, and studying, she returned to Colorado. She has had numerous solo exhibits regionally and nationally and her work is in numerous public collections, among them the Denver Art Museum, the Philadelphia Museum of Art, The University of Colorado Permanent Colorado Collection, The State Museum of Pennsylvania, The Pennsylvania Academy of Fine Arts, and others. She currently teaches painting at the Art Students League of Denver and is represented by Goodwin Fine Art, Denver.

**Jennifer Heath** is an independent scholar, award-winning cultural journalist, critic, and curator. Her many touring exhibitions include *Water, Water Everywhere: Paeon to a Vanishing Resource* (the first in a climate-change trilogy), which began traveling in 2012; *The Veil: Visible & Invisible Spaces*, which toured the United States from 2008 to 2013; and the notorious *Black Velvet: The Art We Love to Hate*. In 2010, she curated a "locavore" show in Boulder, *Resurrections: ECO-logy & ECO-nomy: A Functional Trash-Art Exhibition*, accompanied by two satellite shows: *Rising Tides: Trashing the Ocean* and *Twilight's Last Gleaming: Nuclear Waste*. *The Map is Not the Territory: Parallel Paths—Palestinians, Native Americans, Irish* launched in 2013 in Washington, D.C., and is the foundational exhibition for a planned series of art shows about peace, justice, and reconciliation. Heath is the

author/editor of twelve books of fiction and non-fiction, including *A House White with Sorrow: A Ballad for Afghanistan* (Roden Press, 1996), *On the Edge of Dream: The Women of Celtic Myth and Legend* (Penguin, 1998), *The Echoing Green: The Garden in Myth and Memory* (Penguin, 2000), *The Scimitar and the Veil: Extraordinary Women of Islam* (Paulist Press, 2004), *The Veil: Women Writers on its History, Lore, and Politics* (University of California Press, 2008), *Land of the Unconquerable: The Lives of Contemporary Afghan Women*, with Ashraf Zahedi (University of California Press, 2011) and *Children of Afghanistan: The Path to Peace*, also with Zahedi (University of Texas Press, 2014).

**Joan Markowitz** was born in New York and resides in Boulder. She received her BA from Hunter College and her MA from the University of Colorado-Boulder. She is a former gallery owner, curator of the virtual Women of the West Museum, and was Co-Executive Director/Senior Curator of the Boulder Museum of Contemporary Art from 2005-2010. She is currently an independent curator.

**Barbara Shark** has been a resident of Boulder and Boulder County since 1974. She is an artist and co-owner of Shark's Ink., a fine-art print publishing company. Shark received the Daily Camera Pacesetter Award in 1990 and an AFKey Award with Bud Shark from the Denver Art Museum in 1995. She has served on the Board of Directors of Emergency Family Assistance Association, the Boulder Museum of Contemporary Art, and the Neodata Endowment panel. She showed her paintings in a solo exhibition at BMoCA in 2010.

**BOULDER** INTERNATIONAL  
**FILM** FESTIVAL      **march 5 - 8 | 2015**

2338 Broadway St., Boulder, CO 80304

phone 303.449-2289

fax 303.449.2274

August 14, 2014

Boulder Arts Commission  
1101 Arapahoe Ave.  
Boulder, CO 80302

Dear Members of the Boulder Arts Commission,

Thank you very much for the opportunity to submit a Letter of Intent for an Open Grant for the Global Town Hall/Call2Action Program at the Boulder International Film Festival (March 5-8, 2015).

The mission of the Colorado Film Society (CFS) is to encourage and celebrate the art of film by creating a dynamic forum for artistic, social and cultural awareness in the community. In ten short years, our main program, the Boulder International Film Festival, has become one of Boulder's largest and most well-attended arts and cultural events. We are proud to have honored and hosted some of the film industry's most talented artists including Shirley MacLaine, Alec Baldwin, Martin Sheen, William H. Macy, Blythe Danner, James Franco, Maria Bello, Peter Fonda, and Oliver Stone. BIFF surpasses attendance records each year (nearly 24,000 in 2014) bringing a much needed economic boost to downtown Boulder during a typically slow time of year. The Festival also energizes the Civic Focus, Planning, and Influence Areas with our programs which include the BIFF Youth Pavilion at the Boulder Public Library (over 1,000 students at BIFF 2014), select BIFF films screenings at the Library in the fall, and screenings and discussions during BIFF at our largest public venue, Boulder High Auditorium.

The Colorado Film Society shares the Boulder Art Commissions dedication to enriching the lives of the Boulder community through quality cultural arts experiences. We also share your commitment to foster a creative, innovative and culturally diverse community, which is exemplified through the Call2Action Program and the Global Town Hall at the Festival.

**Call2Action Program:** The Boulder International Film Festival recognizes that film can raise our awareness around the most pressing local and global issues of our time. These films compel us to take immediate action and right the wrongs in our world. The Call2Action program at BIFF is unique because it involves deeper exchanges between the filmmaker and community members, and also involves a local organization that shares the films mission. These groups co-present and introduce a film that addresses their interests, interact with and give the audiences specific 'action items', and are profiled in the BIFF program (60,000 distribution). After the film screening and Q & A at the theater, audience members convene in our 20' x 90' Call2Action tent outside our main venue for extended post-film discussions where the public is able to further engage with the visiting filmmakers and organizations to learn concrete ways to translate energy into action on important issues. Call2Action films often screen free for students, enhancing the appreciation of the medium of film in our youth and offering them the rare opportunity to meet and be inspired by the artists behind the films. At BIFF 2014, we partnered with 10 organizations including The Sierra Club, The Alzheimer's Association, The Music and Memory Project, Boulder Valley Women's Health Center, Facing History and Ourselves, GodLovesUganda.com, The Center for Resource Conservation and ReSource Yard, Intercambio, and Make a Hero. Films in the program originate from Colorado and all over the world and the subjects include a wide array of interests. Topics have included films on, racism, environment, dance therapy, immigration, health and wellness, disability, and LGBT rights, among many others. An example of a 2014 Call2Action Program includes:

[Alive Inside: A Story of Music and Memory](#) "No one wants to end up alone and isolated in a nursing home. It's hard enough to lose someone you love to Alzheimer's or other forms of dementia. It's terrifying to think you could end up there yourself someday." - Music and Memory Project. *Alive Inside*, which came to BIFF 2014 directly after winning the Best Documentary Audience Award at Sundance, is a heartwarming documentary that chronicles social worker Dan Cohen as he pushes back against a broken healthcare system to demonstrate music's ability to enable those struggling with dementia to reconnect with the world through music. The Call2Action

partner for the film was Dan Cohen's organization, the Music and Memory Project (MMP), which personalizes music players for nursing homes to help tap deep memories, bringing many dementia patients "back to life". After an unforgettable Q & A with a subject of the film, Dan Cohen was surprised with our first ever "Catalyst Award" of \$10,000 (donated by an inspired BIFF supporter), to help him bring this innovative program to nursing homes in Colorado. Post-festival, enthusiastic audience members answered the call for this grassroots, low-cost treatment and donated Ipods and even started an Ipod drive for the Music and Memory Project, helping to bring hope to dementia patients and their families.

**Global Town Hall:** To expand awareness of the Call2Action program, we united a group of interested volunteers and community leaders to assist in planning for a new element of the Call2Action Program, the Global Town Hall. The Global Town Hall at BIFF 2014 was a groundbreaking 90-minute interactive live video event which was streamed online using Google Hangouts for free world-wide access (both live and post program), and was hosted by Nick Forster, the founder of the national radio show eTown. The committee helped select the subject and film for Global Town Hall, which was the BIFF Call2Action film *God Loves Uganda*, a powerful story that explores the role of the American Evangelical movement in fueling Uganda's terrifying turn toward biblical law and the proposed death penalty for homosexuality. "I thought about following the activists - brave and admirable men and women- who were fighting against these policies" said Oscar-winner Roger Ross Williams about his film, "but I was more curious about the people who, in effect, wanted to kill me." Community members were able to engage in a cutting-edge conversation about the film and the disturbing international trend toward anti-gay legislation with filmmaker Roger Ross Williams and activists who participated from Uganda and from around the world. Coincidentally, the very day of screening and Global Town Hall, Ugandan President Museveni surprised the world by saying that he would sign the sweeping anti-gay legislation, prompting an immediate global outcry, and a moving and unforgettable Global Town Hall. To view the program, go to:  
<http://www.biff1.com/community/global-town-hall/>

Support from the BAC would enable the Boulder international Film Festival to: (1) expand the Global Town Hall, reach a broader audience, activate and inspire the local community, and deepen partnerships with the City of Boulder, the Civic Area, community groups and Boulder businesses. Funding would be used for the implementation of a high level marketing plan to grow the free live and post program local and international audience, and for administrative costs which includes venue rental, production, operations and technical costs; and; (2) to enrich the current Call2Action program and further attract high quality films by helping to fund travel costs for the artists and subjects behind these films, who are more motivated to attend the Festival with help with travel costs. These guests provide the rare opportunity for the community to have a live dialog with those behind the films, and include producers, directors, activists, scientists, environmentalists and other professionals. **This interaction is part of the magnificent richness of film festivals, and is what has made BIFF into an unforgettable experience—a place for our community to be entertained, to learn and to be inspired.**

Note: The CFS has developed a system that helps filmmakers take the social consciousness that their films raise out of the theater and into the world. We wanted to share what we've learned and have completed a free open-sourced "Call2Action Toolkit" to assist other festivals in creating similar programs. For the rollout, we collaborated with Naropa University's Master's Degree Program, who marketed and built a network of festivals interested in utilizing the toolkit. To date, seven festivals in the U.S. and internationally (including the America's Latino Festival in Boulder) have used the toolkit.

Great storytelling has the unique and creative ability to educate, integrate and involve the entire community to teach us about our world. With the Boulder Art's Commission and the City of Boulder's partnership, **we can establish Boulder globally and locally as an innovative leader in arts and cultural programming**, foster a diverse and creative community, further energize and invigorate Downtown Boulder and the Civic Area, and enrich the lives of adults and youth in our community through the power of film.

Sincerely,



Kathy Beeck  
Co-Founder and Festival Director



## BOULDER ARTS WEEK

**In-Kind Breakdown: Boulder Arts Week 2014**  
**Submitted to the Boulder Arts Commission as a supplement to the**  
**Final Grant Budget Report**  
**August 14, 2014**

**Boulder County Arts Alliance (Fiscal Sponsor): \$5,000**

- Marty Wright (IT support, calendar): 10 hours @ \$75/hr = \$750
- Crystal Polis (admin support): 20 hours @ \$15/hr = \$300
- Thomas Horn (map, IT support): 10 hours @ \$15/hr = \$150
- Charlotte LaSasso (admin, artist support, steering committee): 152 hours @ \$25/hr = \$3,800

**BMoCA: \$15,000**

- grant writing/research: \$2,500
- staff time for special events during BAW (closing party, extended hours): \$2,000
- staff time for steering committee, planning and design of event: \$10,000
- free admission (loss of revenue for free admission): \$500

**Boulder Bach Festival: \$2,000**

- Marcia Shirmer (steering committee): 40 hours @ \$50/hr = \$2,000

**Boulder Chamber: \$10,000\***

- Deborah Malden (steering committee): 152 hours (detailed breakdown below) @ \$50/hr = \$7,600
  - General planning, due diligence, and implantation support: 40 hours
  - Management: hiring and project manager oversight/support: 30 hours
  - Celebration of the Arts planning (Fundraiser for Boulder Arts Week): 30 hours
  - Coordination of survey development, implantation, and evaluation: 40 hours
  - Post event follow-up support (final reports, marketing and development, due diligence, and engagement): 12 hours
- Rental Fee and Tech Support: Boulder Theatre, Celebration of the Arts (Fundraiser for Boulder Arts Week 2015): \$2,400

\*In-Kind breakdown does not include the following:

- Marketing support through Chamber website, e-blasts, and social media
- Space made available for meetings and the community cultural plan symposium
- Planning and participation in the Urban Land Institute salon at The Armory

**CU Presents: \$5,000**

- Focus of E.D. message in CU Presents program magazines w/ logo (spring quarter): \$1,000
- Complimentary 1/2 page ad in above magazines (9,000 copies): \$1,250
- Logo inclusion in 2 full-page CU Presents advertisements in *The Daily Camera's* Friday Magazine: \$750
- Joan McLean Braun (grant writing/steering committee): 40 hours @ \$50/hr = \$2,000

**Prairie Mountain Publishing (*The Daily Camera*): \$13,000**

Print advertising as follows:

PRINT 3.4" wide x 2" tall with color

*DAILY CAMERA*

2/28 Friday Mag; 3/2 Life & Arts; 3/4 Sec A; 3/6 Sports; 3/7 Friday mag; 3/9 Life & arts; 3/12 Essentials; 3/14 Friday mag; 3/17 local; 3/19 Essentials; 3/29 Sec A; 3/21 Sports; 3/22 church page; 3/24 sports; 3/25 Local; 3/27 Sec A; 3/28 Sports; 3/29 Local; 4/1 Sports; 4/2 Sec A; 4/3 Local

*LONGMONT TIMES-CALL*

3/7 Day & night (Friday mag in that paper); 3/9 Sunday paper; 3/14 Day & Night; 3/16 Sunday Paper

*COLORADO HOMETOWN WEEKLY*

3/12, 3/19 (only publishes Wed, Reaches 15,000 homes in Erie, Louisville & Lafayette)

*BROOMFIELD ENTERPRISE*

(publishes on Sun & Thur)

3/16; 3/20

*COLORADO DAILY*

3/21

PRINT 5.17" wide x 3" tall with color

*DAILY CAMERA*

3/16 Life & Arts; 3/19 Essentials; 3/21 Friday Mag

*LONGMONT TIMES-CALL*

3/21 Day & Night; 3/28 Day & Night

*COLORADO HOMETOWN WEEKLY*

3/26

*BROOMFIELD ENTERPRISE*

3/23; 3/27

PRINT 6.93" wide x 6' tall with color

*DAILY CAMERA*

3/23 Sec A; 3/26 Essentials; 3/28 Friday Mag; 3/30 Local Sunday

*LONGMONT TIMES-CALL*

3/30 Sec A

COLORADO DAILY

3/28 (rack day and will be available Fri Sat & Sun)

**The Dairy Center for the Arts: \$17,654\***

- Steering Committee hours:
  - Bill Obermeier: 135 hours @ \$27.16 /hr = \$3,666.60
  - Beth Smith: 120 hours @ \$27.16 /hr = \$3,259.20
  - Deven Shaff: 95 hours @ \$27.16 /hr = \$2,580.20
- Grant Writing:
  - Beth Smith: 25 hours @ \$27.16 /hr = \$679
- Funder Presentations:
  - Beth Smith: 22 hours @ \$27.16 /hr = \$597.52
- Programming Coordination
  - Deven Shaff: 90 hours @ \$27.16 /hr = \$2,444.40
- Media Negotiations
  - Bill Obermeier: 12 hours @ \$27.16 /hr = \$325.92
- Agency Creative Development
  - Bill Obermeier: 22 hours @ \$27.16 /hr = \$597.52
- Event Planning (Opening Party)
  - Bill Obermeier: 14 hours @ \$27.16 /hr = \$380.24
  - Beth Smith: 30 hours @ \$27.16 /hr = \$814.80
  - Deven Shaff: 65 hours @ \$27.16 /hr = \$1,765.40
- Venue Acquisition
  - Bill Obermeier: 8 hours @ \$27.16 /hr = \$217.28
  - Deven Schaff: 12 hours @ \$27.16 /hr = \$325.92

\* The original estimate of In-Kind Support we received from The Dairy, as indicated in our original Grant Budget Report submission, was \$16,000. Upon further assessment, Executive Director Bill Obermeier believes \$17,654 is a more accurate final tally of in-kind support provided by Dairy staff for Boulder Arts Week 2014.

**Vermilion Design + Interactive: \$3,500**

- Design Services (logo, rack card, posters, & ads): 40 hours at \$75/hr = \$3,000
- Printing services\* (posters, full color): \$500

\*in the budget we submitted, you will see a note in the expenses section that posters were provided in-kind, but this amount is not reflected in the In-Kind Support section and should have been. It was an oversight on our part.

**Brian Lewandowsky/CU Leeds: \$2,000**

- Data analysis and Survey Report Preparation: 26.67 hours at \$75/h = \$2,000

**Downtown Boulder, Inc.: \$2,000**

- Anna Salim (steering committee): 80 hours @ \$25/hr = \$2,000
  - 40 hours dedicated to marketing
  - 40 hours dedicated to programming/artist communication

**IN-KIND TOTAL: \$75,154**

# Pro Forma Income Statement

	Year 1	Year 1 (As Proposed)	Variance
<b>Project Revenue</b>	<b>ACTUALS</b>	<b>AS PROPOSED</b>	
Cash on Hand: what cash funds does each of the partners plan to invest in this project?	\$0	\$ 1,090	-100%
ABC Grant Income (80% in Year 1 and 20% in Year 2)	\$20,000	\$ 20,000	0%
Other Grant Income	\$2,167	\$ 3,000	-28%
Sales directly associated with project: ticket sales, sales of related merchandise, advertising revenue, etc.	\$26,208	\$ 9,110	188%
In-kind	\$2,250	\$ 2,250	0%
Other			
<b>TOTAL Expected Revenue</b>	<b>\$50,625</b>	<b>\$ 35,450</b>	<b>43%</b>
<b>Project Expenses</b>			
Administrative Costs	\$2,096	\$ 2,290	-8%
Professional Fees	\$1,825	\$ 3,550	-49%
Equipment Costs and Rentals	\$16,805	\$ 10,443	61%
Publicity and documentation	\$762	\$ 1,625	-53%
Artists and Personnel Costs	\$13,832	\$ 8,475	63%
In-kind	\$2,250	\$ 2,250	0%
Other	\$8,955	\$ 0	100%
<b>TOTAL Expected Expenses</b>	<b>\$46,525</b>	<b>\$ 28,633</b>	<b>62%</b>
<b>PROFIT EXPECTED FROM PROJECT</b>	<b>\$4,100</b>	<b>\$6,817</b>	<b>-40%</b>

**Project Title:** FEED Integration and Expansion

<b>Pro Forma Income Statement</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>
<b>Project Revenue</b>	<b>ACTUALS</b>	<b>BUDGETED</b>	<b>BUDGETED</b>
Cash on Hand: what cash funds does each of the partners plan to invest in this project?	\$0	\$0	\$0
ABC Grant Income (80% in Year 1 and 20% in Year 2)	\$20,000	\$5,000	\$0
Other Grant Income	\$2,167	\$2,492	\$7,865
Sales directly associated with project: ticket sales, sales of related merchandise, advertising revenue, etc.	\$26,208	\$30,998	\$38,768
In-kind	\$2,250	\$2,588	\$2,976
Other	\$0	\$1,325	\$5,000
<b>TOTAL Expected Revenue</b>	<b>\$50,625</b>	<b>\$42,403</b>	<b>\$49,608</b>
<b>Project Expenses</b>			
Administrative Costs	\$2,096	\$1,800	\$2,700
Professional Fees	\$1,825	\$0	\$0
Equipment Costs and Rentals	\$16,805	\$10,829	\$13,800
Publicity and documentation	\$762	\$2,407	\$2,500
Artists and Personnel Costs	\$13,832	\$11,333	\$12,350
In-kind	\$2,250	\$2,588	\$2,976
Other	\$8,955	\$7,931	\$8,500
<b>TOTAL Expected Expenses</b>	<b>\$46,525</b>	<b>\$36,888</b>	<b>\$42,826</b>
<b>PROFIT EXPECTED FROM PROJECT</b>	<b>\$4,100</b>	<b>\$5,515</b>	<b>\$6,783</b>

**Project Title:**



## Grant Budget Report

**INSTRUCTIONS & DEADLINES:** To receive the remaining 20 percent of grant funds (excluding Mini-grants which are awarded 100% at the outset), please complete the grant budget report form in its entirety. Reporting for all grants should be turned in within 30 days after completion of the project.

If a grant project cannot be completed within 30 days of completion of the project, a formal letter should be presented in advance of that report due date explaining the delay, when completion of the project is anticipated and when the project's grant budget report will be filed. The Arts Commission will review grant budget reports and letters at its December meeting and provide a response. Twenty percent funds are not assured for projects delayed beyond the originally proposed timeline.

Failure to follow these procedures may jeopardize the balance of grant funds and eligibility to apply for future BAC grant awards. If you have questions, contact the BAC liaison at 303-441-4113.

Submitted reports will be reviewed by the Commission at the next opportunity. Approved reports will generally result in direct mail of the final 20% grant funds. Reports which are not approved will result in a letter specifying the revisions and/or further information required.

Arts in Education Grant  
 Mini-Grant

Major Grant  
 Theater Rental/Marketing Assistance Grant

### 1. Identifying Information

Grant Recipient:	EcoArts Connections
Project Title:	Stories for a New Future
Total Amount Awarded:	\$3,000
Date Awarded (month and year):	December 2012
Mailing Address:	PO Box 356
Contact Name for Organizations:	Marda Kirn
Email & Phone:	<a href="mailto:info.ecoarts@gmail.com">info.ecoarts@gmail.com</a> , 303.449.2128 office, 303.359.3811 cell

If the grant budget report was completed by someone other than above, please provide name and contact information here:

### 2. Provide a brief project description including the number of performances/days of event or other deliverables. If the final outcome(s) of the project differed from your description in your original grant application in any way, please give details.

EcoArts Connections (EAC) developed, produced, and presented Stories for a New Future (SNF), an interdisciplinary arts, science, and sustainability project at Manhattan Middle School (MMS) Oct 2012-May 2013 with follow-up through July, 2013. The program began with brainstorming sessions with arts and science teachers on ways they could collaborate on sustainability topics. More than 450 students attended an all-school assembly with performances and presentations by dancer/choreographer Michelle Ellsworth, actress/director Dee Covington, and graffiti artist/muralist Jolt to see how sustainability themes could be woven into performing and visual artworks of the highest quality. The artists gave multiple workshops in MMS dance, theatre, and visual arts classes during MMS school time that were attended by 35 dance students, 68 theatre students, and 90 visual art students, resulting in student created works. The dance and theatre works were performed by students to a full house at the December Manhattan Arts Fest performance. The five 4x8 portable murals were exhibited at the National Center for Atmospheric Research, with a viewership of 10,000 according to NCAR. They are now on permanent display at MMS.

SNF also included 4 field trips of MMS students to NCAR to see the MMS student art on exhibit, the science displays, and a docent-led VisLab presentation (The visualization lab combines art, science, and technology – the VisLab experience was created especially for youth at EAC's request and is not usually open to the general public). The 4 MMS field trips were as follows. The groups were of all races/ethnicities unless otherwise stated: one trip of 30+ Latino students, one of 60+ art students, one of 30+ science students, and one of 6 Latino and 1 Asian students. This last was a special trip in collaboration with KGNU Radio, with arts reporter Nikki Kayser teaching the students how to interview each

other at NCAR about the student-created murals, followed by a tour of KGNU's radio station and studios where they could see how live and recorded music is played on the radio and interviews are done at the station. Kayser then made a radio news story using the student-made interviews and voices that was aired on KGNU Radio.

**3. List your project goals as described in your original grant application and rate how well those goals were met. What method(s) did you use to evaluate your project?**

Our project goals as stated in our application were 1) to teach art skills, aesthetics, and arts appreciation that address sustainability in exciting, new ways; 2) to focus on "real world" problems through the connection of art and science, bringing school-learning into "real life" and enabling students to make a difference in their own communities; 3) to bring arts and science teachers together to develop new, collaborative ways of arts-integrated teaching; and 4) to improve self-esteem and build community among under-served students, especially Latino and Native American students.

We were able to reach all of our goals with the exception of reaching Native American students with a special series of video workshops led by Ava Hamilton (Arapaho) and Emilie Kintner (Boulder History Museum Educator). We did not have enough sign ups so had to cancel the series. The feedback given was that students really wanted to take it, but we did not realize that we would have had to provide transportation to the workshops from multiple schools and then home. It turned out that this was essential for low-income students to participate, in families where both parents work (often 2 and 3 jobs) and don't have the wherewithal to transport their youth. Otherwise SNF was a great success with choreography created by the students and woven together by Michelle Ellsworth, and a play created by students and then shaped and directed by Dee Covington. The murals that the students created under Jolt's guidance were really terrific (see attached work samples).

**4. How many people participated in your project and how does this compare to what you projected in your original grant application? Include a demographic breakdown of audience/participants, volunteers, paid staff.**

450 students with approximate demographics of 66% White, 23% Latino, .7% African American, .7% Native American, and 6% Asian (these are the school's statistics). 10,000 viewership at NCAR (statistics are from NCAR but no demographics are available) EAC's volunteers are White and Latino. Paid staff of 1.4 is White We originally projected 17,000 viewers, but that was based on an exhibit run of 2.5 months and NCAR unexpectedly reduced the exhibit time length to 1.5 months.

**5. Describe whether your audience development plan/marketing strategy was effective or not. If it differed from the proposal plan, provide details. What factors assisted you in reaching your targeted audience? What factors, if any, were a hindrance?**

We marketed the program through flyers, word of mouth, teachers, t-shirts, social media and through the cross-marketing of our collaborator NCAR. We ended up not promoting it through press releases because the reporters at newspapers where we have had great coverage in the past for our activities for adults advised us that as much as they would love to write about our youth programs, but that the cutbacks in editorial space requires that they stay focused on arts activities for adults. We were able though to get terrific coverage through KGNU radio.

**6. How did your project contributed to the overall economic vitality of the City of Boulder? How is this measured?**

This was an in-school youth project so no opportunity for our youth to spend money as a direct result of our program. 10,000 people saw our exhibit but we don't have the wherewithal to measure how many came to NCAR especially to see the exhibit and how many just saw it while they were there (nor does NCAR have this capacity to measure).

**Provide details on any takeaways—things learned, and/or breakthroughs you can share with the arts community in Boulder via the City of Boulder Arts Commission.**

Many wonderful things resulted from this project but three stand out: 1) having the students see their art work in a non-school venue was really exciting for them; 2) showing students how they could apply their art skills to science in the VisLab was really memorable and gave them ideas for how they could pursue art and have a fall-back day job if art alone didn't pay the bills; 3) giving opportunities for Latino students to be together in an all-Latino group (instead of being dispersed among the White kids) made the youth less shy and more comfortable to ask questions and offer comments.

## Project Budget

Additional budget documents may be submitted, but this budget form must be filled out in this exact order.

<b>PROJECT INCOME</b>	<b><u>Proposed</u></b>	<b><u>Actual</u></b>	<b><u>Variance</u></b>
Sales	0	0	0
Cash donations	2,550	3,720	1,170
Grants (other than BAC)	2,230	1,060	(1,170)
BAC Grant	3,000	2,400	(600)
In-kind	2,220	2,220	0
<b>Total Project Income</b>	10,000	9,400	(600)

<b>PROJECT EXPENSES</b>	<b><u>Proposed</u></b>	<b><u>Actual</u></b>	<b><u>Variance</u></b>
Administration	1,550	1,973	423
Production	1,750	655	(1,095)
Rent (facilities/equipment)	400	472	72
Marketing/Publicity	500	618	118
Artist Fees (honoraria)	3,580	4,062	482
In-kind	2,220	2,220	0
<b>Total Project Expenses</b>	10,000	10,000	0

<b>PROJECT PROFIT/LOSS</b>	<b><u>Proposed</u></b>	<b><u>Actual</u></b>	<b><u>Variance</u></b>
	0	600	(600)

**Please provide an explanation of any significant variances (over 20 percent) between your proposed and actual budgets.**

Production expenses were less than we anticipated (students created costumes out of their own clothes, made props from found materials, etc.) and with those savings we were able to have more artists' time than anticipated and pay for other unanticipated budget overages. Administrative costs were up because it took way more administrative time to organize the teachers, the program, etc. than anticipated. Marketing was higher because we printed t-shirts which weren't in our original budget.

**What did your project cost per participant** (i.e., total project expenses divided by number of participants?)

96 cents per person

**Submit supplementary materials displaying credit of BAC grant funding** (such as advertising, schedules, news/media clippings, programs, etc.). Media files (audio, video) are not requested. See attached.

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I certify that the information contained in this Grant Budget Report is true and correct to the best of my knowledge.

I certify our use of the Boulder Arts Commission credit line in project advertising, signage and programs.

I certify that I listed our event on the Boulder Arts Resource Web calendar.

---

Signature of Fiscal Agent/Artist

---

Date

# STORIES FOR A NEW FUTURE

an arts/science/sustainability project & exhibit

April 1 – April 30, 2013

The works you see here on the Gallery III walls are part of "Stories for a New Future," a project of EcoArts Connections, created in collaboration with science and arts teachers, students, and staff at Manhattan Middle School, and visiting artists.

"Stories for a New Future" is a sustainability-focused, science-informed, and arts-expressed project that so far has reached more than 450 students at Manhattan with special workshops involving 35 dance, 68 theatre, and 90 visual arts students.

The murals on the sustainability topics of Air, Food, Habitat, Travel, and Water were created by Manhattan Middle School students under the guidance of visual artist Jolt with input from Manhattan Middle School science and art teachers.

Additional works, made from 100% reclaimed scraps, were created by Manhattan Middle School students under the guidance of the Boulder-based Scrap Sisters and Manhattan art teacher Dawn Deming.

"Stories for a New Future" also included sustainability-inspired dance and theatre works that were performed at Manhattan last December, under the guidance of actress/director Dee Covington dancer/choreographers Michelle Ellsworth and Sonya Smith, with the assistance of Manhattan drama teacher Mona Estrada and dance teacher Susan Simonds.

Manhattan science teachers helping to inform the project's performing and visual artworks were Andrew Feeney, Kim Greene, and Brooke Smith.

THANK YOU TO ALL THOSE WHO HAVE MADE THIS PROJECT POSSIBLE

## COLLABORATORS



Manhattan  
Middle School



UCAR science education



Colorado  
Creative  
Industries

## FUNDERS

The Schramm Foundation

Our Anonymous Angel



## ADDITIONAL FUNDERS



The Community Foundation  
BOULDER COUNTY

Carson-Pfafflin  
Family Foundation

John G. Duncan  
Charitable Trust



WITH SPECIAL THANKS FOR THEIR ASSISTANCE TO

Hermin Agic | Limary Bonilla | Jessi Burg | Linda Carbone | Dee Covington | Victor Creazzi  
Dairy Center for the Arts | Dawn Deming | Michelle Ellsworth | Mona Estrada | Andrew Feeney  
Robbyn Fernandez | Nancy Golaszewski | Brent Graham | Jolt | Kim Greene | Becca Hatheway  
Barb Miller | Raj Pandya | Peg Volpe Posnick | Sabit Redzik | Susan Simonds | Brooke Smith | Sonya Smith

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August 15, 2014

Dear Boulder Arts Commission Members,

Enclosed is my final report for my Arts-in-Education 2012/13 project. I apologize that I am only now getting it to you.

I'm thrilled to see that now there are all kinds of instructions on what will happen if one does not complete a report by the deadline date. This is terrific!

Most of these were not there when I was due to submit my report.

I wanted you to know that I did not complete my BAC Arts in Education final report by the deadline date for several reasons that I wanted to explain to you, with suggestions in case others have come up with this dilemma.

1. I've had the great honor of receiving BAC grants since 1979 and of reading wonderful congratulations letters for (omg) 35 years.

Confessions:

- This was my first Arts-in-Education grant. My brain and internal grants reporting clock are both trained to get BAC final reports in for Major Grants by the end of the calendar year, so they weren't tuned in to a new deadline other than December 31<sup>st</sup>.
- I didn't read the letter beyond the congratulations and the amount awarded so I missed the part about a different final report deadline, and I missed the part about the loss of funds.

My fault – guilty as charged!

Suggestion: Maybe put the information in bold in the congratulations letter about loss of the final 20% ??

2. The BAC is the *only* granting agency I've ever come across in 3.5 decades that does not mail the contract ahead so grantees can read it carefully before signing.

It doesn't even say in the awards letter about actually reading the contract, just about signing it. This might seem trivial, but it's an important omission.

When you go to pick up your check, you get to read the contract for the first time then and there.

You (or at least I) scan the contract as fast as you can, because you don't want to keep Greg waiting and/or you're busy, so it's easy to miss really important information (or at least it was for me).

Suggestion: Consider sending 2 copies of the contract to the grantee, instructing him/her to read the contract, sign both copies, keep one copy for their own records, and return the second one to the BAC, and upon receipt the BAC will mail out the check.

3. On the contract, the place that gives the warning about the loss of the 20% is easy to miss in two ways.

- First, you're scanning as quickly as possible so as not to keep Greg waiting and/or because you're busy.
- Second, the warning comes right after the fill-in-the-blank for the project end date – which you haven't thought to bring with you and you don't remember because each granting agency has different rules about project start and end dates so you have to ask Greg to look them up for you (thank you Greg) when you never wanted to have to bother him in the first place. So while you're focused on those missing dates, it's easy to have the warning blend right back into less important details – which it's not!

Suggestions:

- Mail the contract out in advance so people can look up the project dates on their grant applications AND put the grant final report deadline in their calendars right then and there.
- OR remind people in the awards letter to bring their project dates and calendars with them because they will be required to fill in their project end date and final report due date when they pick up their check. In this way grantees can be better prepared to do this and they don't need to bother Greg to look this information up.
- AND/OR on the contract put the information about the loss of funds in a different place than right after the fill-in-the-blank project dates so it's not so easy to skip right over while you're trying to remember or get the dates.

AND/OR put the loss of funds information in a separate paragraph and not in parentheses (as if it's not that important).

AND/OR put the information about the potential loss of funds in bold.

My guess is that the BAC has initiated these very strict rules about loss of funds in the hopes of having people send in their final reports on time.

I completely empathize and understand this need. When I was the Director of the Colorado Dance Festival, we co-administered a re-granting program for individual artists in a six state region that was funded by the Rockefeller Foundation, the National Endowment for the Arts, and the Andy Warhol Foundation. I remember how wonderful and how challenging it was, and how we wanted to practically kiss applicants and give them grants if they just followed the directions correctly.

If the goal though is to get the final reports in on time, I'm not sure that the current policy is the best way to go. I have to say that when I found out that I would lose the 20% of our grant (\$600) because I missed the final report deadline, I was absolutely devastated. I felt stabbed in the heart, especially after all the work I'd done on this project and for the arts in general in Boulder over these many long years – and it was my own fault because I missed the information.

It never occurred to me that the BAC, whose goal is to support artists and arts organizations of the highest quality would, unlike any other granting organization I've ever known, actually cut off funds because of not getting a final report in by a certain date.

Many granters, including the National Endowment for the Arts, the highest and perhaps the most respected government granting agency in the country, bar grantees from submitting new grant applications unless old reports are all up to date. This is fair.

Many granters withhold a final percentage of the grant until they get the final report. This is fair.

In both of the above instances, the grants also have report deadlines but the granters don't withhold or take away the money they have granted if that deadline hasn't been met.

They know that the grants they give are far less than what the grantees need or deserve for a given project. They know that in most (maybe all?) cases, the grantees work far harder for their funding than what their grants pay for. They do not penalize artists and arts organizations for not being good or timely report writers. They want them to focus on creating, teaching, producing, presenting, discussing, writing about, and inspiring the arts.

I'm saying all this to you now in the hopes that you might consider reviewing your policy of irrevocably withholding the final 20% of a grantee's grant if they miss the final report deadline. This is not fair. The work has already been done. And the goal is not to fund reports but to fund quality arts, artists, and arts organizations, right?

If there's a way you can reconsider giving me the final 20% of my Arts-in-Education grant I would of course be very grateful. I could really, really use the money. But more importantly though, if you could review your policy of irrevocably withholding money from grantees because of their final reports, that would be really wonderful.

In the meantime, thank you again for all the really important work that you are doing on behalf of the arts, and the support you have given us all. You have helped to make so many great things happen in our fair city!

Sincerely,

Marda Kirn  
EcoArts Connections