

Boulder Arts Commission Agenda
April 20, 2016, 6:00 p.m.
Canyon Meeting Room, Boulder Public Library

CALL TO ORDER

Approval of Agenda

REVIEW OF MINUTES

March 16, 2016

COMMISSIONER BUSINESS

Swearing In of the New Commissioner
Chair and Vice-Chair Appointments
Consent for Former Chair to Lead This Meeting

PUBLIC COMMENT

GRANT PROGRAM ACTION ITEMS

DISCUSSION OF ELIGIBILITY REQUIREMENTS FOR OPERATIONAL GRANTS – Richard

PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Christopher Seelie, Nonprofit Storytelling Conference, Chicago IL, \$1000
Ethan Hecht, Chorus America Conference, OH, \$1,000
Amy Buckler, Stratera Conference, Denver CO, \$450
Alexa Allen, School of Shoemaking & Design, Ashland OR, \$1,000
Cynthia Sliker, League of American Orchestras 2016 Conference, Baltimore MD, \$1,000
Emily Norman, Alliance Theatre's Toddler Takeover: An Arts Festival for the Very Young in Atlanta, GA, \$1,000

COMMUNITY PROJECT GRANTS

1. Process Review
2. Presentations by Applicants
3. Commissioner Response and Discussion
4. Call for Rescoring
5. ACTION ITEM: Approval of Grant Recipients

ARTS EDUCATION GRANTS

6. Process Review
7. Presentations by Applicants
8. Commissioner Response and Discussion
9. Call for Rescoring
10. ACTION ITEM: Approval of Grant Recipients

GRANT FINAL REPORTS

Laura Ann Samuelson, FY15 R3 Spark Grant, Goodnight, Courtney Love, Part 1
Colorado Film Society, FY15 R2 Arts in Education Grant, Boulder International Film Festival Youth Pavilion 2016
Diane Michel, FY15 R2 Arts in Education Grant, Marimba: A Cultural And Musical Experience

MATTERS FROM COMMISSION MEMBERS

FOR DISCUSSION: Organization Liaisons – Richard
FOR DISCUSSION: Letter, Art as Community Benefit – Ann

MATTERS FROM STAFF

FOR DISCUSSION: Manager's Update – Matt
FOR DISCUSSION: Public Art Policy Revision – Mandy

ADJOURNMENT

CITY OF BOULDER
BOULDER ARTS COMMISSION DRAFT MEETING MINUTES

Date of Meeting: Wednesday, March 16, 2016

Contact Information Preparing Summary: Mandy Vink, 303-441-4342

Commission Members Present: Richard Turbiak, Ann Moss, Felicia Furman, Tamil Maldonado

Library Staff Present:

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

Public Present: Marda Kirn, Courtney Huffman, Leah Pdzimek, Cynthia Ward, Elaine Schanbel, Karen Kelly, Chris Seelore, Eva Yao, Joy Rohde, Joanna Rotkin, Katie Elliot, Time Livita, Lisa Nesmith, Amy McIntosh, Louise Grauer, Alexa Allen, Bob Russen, Jenny Schuff, Lauren Sauryer, Becca Gallery, Isaac Lutz, Emily K. Harrison, Emily Norma, Marcio De Sousa, Brian Jack, Joan Bell, Edie Cheng, Kay Howarth, Coreina Chan, Barbara Beasley, Mark Villarreal, Amanda Berg Wilson, Charlotte LaSasso, Kari Abankwan, Greg Leliberle, Mare Trevathan, Liberty Shellman, Celia Macedo, Kate Klotz, Dan Curtiss, David Ortolano, Janet Mylott, Barbara Ervens, Amy Buchler, Jose Beteta, Cindy Sepucha, Dianne Orf, Dianele Acosler, Kurt Wilson

Type of Meeting: Regular

Call to Order: called to order 6pm

Acknowledge Greg and Linda; phenomenal help and wished for the best future
Introduction of Mark Villarreal, new Boulder Arts Commissioner

Agenda:

Review of Minutes

Approved, move grant file reports w/ scholarships to beginning
Motion: Felicia

Ann: Sign and support letter for art and community benefits with conclusion (Ann to review wording)

Felicia: move to accept; Ann second

Public Comment

Amy Steward Macintosh: register disappoint and confusion in process and results; email conversation and still considered for grant; Richard encouraged; then identified as ineligible; Ave would have been 3.33 w/o Richard's contributions. Ask to be re-scored.

Alexa Allen applying for Prof Development Scholarship, submitted and wanted to address questions: Trained as history major and furniture design and practicing leatherwork since. Scholarship for shoe-making school in Oregon to grow skill set 1. Contributes to Boulder by investing here, staying here; Collaborates with creative community and networking the craft and design in NoBo.

Grant Program Action Items

Grant Final Reports

Felicia: Moved; Ann Second; All in favor

Professional Development Scholarships

Richard: Ranked 1-4 - confirm ranking is acceptable. Ann determined it worked out fine.

Alexa Allen: School of shoemaking; Tamil scored as such because different to what we received but is innovative. Ann: didn't understand application and relevancy in the application. What is the threshold (art, craft, school) but interested in moving up. Felicia didn't judge art vs craft but as to how it would serve community and her experience to make an impact. Very different from the other two applications and nice to have a new place included. Tamil interested in seminar, open studio, gallery exhibit for community. Ann posed question to Matt. Matt: not a requirement but convening afterwards could be reimagined on a small scale. But also not a matter of how many people but instead what the person can contribute. Richard voted low due to contrary to professional development but not the experience is involved in community. Application felt inward and the budget of only \$10K from an artist's standpoint. However not the only opportunity to apply. Could strengthen with community engagement piece. Richard comfortable with scores as they are. Tamil: need to rethink the grants we are

giving: Professional Development vs Community Engagement. We the City are requiring more. Ann requests to raise experience to 3 and contribution to 2 (2.625). All others keep score as such. Grant applications are considered monthly.

Emily Harrison: Theater development (no further comments)

Cindy Sepucha: AFTA (no further comments)

Motion to Accept for Emily and Cindy: Ann; Tamil 2nd; all in favor

Operational Grants for Small-Midsize Organizations

Preliminary scores and applicants have 3 minutes:

Tamil: request to discuss eligibility parameters first/clarify and not within 3 min time; Matt: Staff determined to be eligible but doesn't affect all - keep conversation for the end? Richard: eligibility question is moot point now - don't worry about it in your conversation as concerned with Conflict of Interest. Conversation on criteria discussed among commissioners to reveal that it is not black and white. Ann: did City feel all were qualified prior to submitting to Commission. Commission is charged with heavy-handed decision as opposed to staff. Tamil: grants are reflective of Comm Cultural Plan.

3rd Law Dance/Theater: How movement-based activities

Increase in attendance and classes, events and positive responses; Surveys and feedback. Companion programs to show that movement can improve lives: Dance for Parkinsons; Dance for Agers; Means to a Beginning; Talk Back programming; discounted ticket program; Demystifying dance to help communities understand what dance can give them.

Ann raised capacity building from 3 to 4; Felicia remains; Richard raised capacity building to 4; Tamil remains
Overall Average Score: 3.18750

Band of Toughs (Janet, handout): Align w/ Boulder's priorities: provide artist with stipends significant cost to budget. Creativity in public realm: serendipitous encounters. 10 premiered in Boulder in non-traditional venues with unique technical challenges. Creative Identity: I miss my MTV at DCPA created incredible Boulder exposure. Revenue in 2015 to 2016: Venue request to move to 2016. Already made 49% of box office revenue in Q1. Error in Gov funding section (corrected budget provided). 14% growth Denver to Denver; 12% growth Boulder to Boulder. Overview of Strategic and Marketing Plan

Ann remains; Felicia remains; Richard raised capacity building from 1 to 4 and community priorities from 2 to 3; Tamil remains
Overall Average Score: 3.5

BaoBao Foundation: Grown from festival to foundation which includes festival, ensemble and library project. McKoomba Ensemble grown to 14-member ensemble from around the world. Dance classes, flute lessons, drum classes and perform throughout Boulder. None of the money is going to funding the library. Formal 501c3 status - big shift: provide expertise and pay performers a working wage. Artists charged with artwork.

Ann remains; Felicia raised Capacity Building to 3 and Comm Priorities to 3; Richard remains; Tamil remains
Overall Average Score: 3.5

Barrio E founded in 2012 with grown programming and has always been aligned with the cultural plan and builds on comm engagement. Funding will help achieve next steps, which includes additional staff person. 5-yr Strategic Plan and additional measurements. Barrio E's focus is in Boulder and Latino communities will continue to grow.

Ann remains; Felicia remains; Richard raised Capacity Building to 3, Comm Priorities to 3, Boulder focus to 4, and Evaluation to 2; Tamil excused
Overall Average Score: 3.3333

BDT Academy: Not Present

Ann remains; Felicia remains; Richard remains; Tamil remains
Overall Average Score: 2.5

Boulder Arts Matrix: Not Present

Ann remains; Felicia remains; Richard remains; Tamil remains
Overall Average Score: 2.31250

Boulder Chorale will be innovative. BCC In its 7th season, 50 years in community. Honored to be part of community and essential part of it for next generation of musicians and performers. Significant growth and reaching choir capacities. Grant would enable expansion and opportunity to collaborate. Grant put toward performance, education, and collaborative opportunities and keep costs low/financial aid. Outreach to Boulder included in marketing, advertisements and audition postings.

Ann remains; Felicia increased Comm Priorities to 4; Richard remains; Tamil remains
Overall Average Score: 3.93750

Boulder Fringe Festival very appreciative of opportunity.

Ann remains; Felicia remains; Richard remains; Tamil remains
Overall Average Score: 3.93750

Boulder Metalsmithing Association: not present

Ann remains; Felicia remains; Richard remains; Tamil remains
Overall Average Score: 3.06250

Boulder Music Institute: Expanding innovative new programs which includes 3D technology to symphony more compelling and attractive, 2nd to partner with BridgeHouse to bring classical music to homeless and psychologists collaboration, 3rd yr-long apprenticeship to give singers local - international work. Desire to expand international reach. Assist those that cannot afford lessons supplemented through scholarships and choir teachers for free lessons and career tracks. Strive for diversity through transgender members and do not limit singers to age.

Ann increased Capacity Building to 4; Felicia remains; Richard remains; Tamil remains
Overall Average Score: 3.06250

Boulder Opera: Innovations/Growth from grant include free opera at bandshell, children shows at the library and will be commissioning new works and works by local composers. Students also participate in workshops after performances. See handout for 2nd questions

Ann remains; Felicia remains; Richard increased Capacity Building to 4; Tamil increased Evaluation to 4
Overall Average Score: 3.8750

Boulder Samba School dedicated to Brazilian dance and culture. Provide Boulder public to traditional music, dance and education of Brazilian arts and culture. BSS provides to diverse community. \$4500 loss from first three festivals to bring top-level ensemble to elevate festival and has proven beneficial. Long-term goal strengthening organization structures and educational outreach.

Ann remains; Felicia increased Capacity Building to 3 and Comm Priorities to 3; Richard remains; Tamil increased Capacity Building to 4 and Comm Priorities to 4
Overall Average Score: 3.5

Boulder School for German Language Culture is new organization with presence in Boulder for decade +. Also offer art and theatre which is not offered by any other language school. Community outreach through events of German culture and work with high schools with for-credit German classes. 20% increase in one year alone.

Ann remains; Felicia remains; Richard remains; Tamil remains
Overall Average Score: 2.56250

Cindy Brandle Dance Company is registered in IL, but have been in Boulder for 6 years. Community focus on performing artists and traditional community. Connections connect dancers and non-dancers and performance piece based on contributions. Boulder and Beyond Dance Festival is hopeful creation with additional funding. More visibility, increased opportunities, and firm standing in community and desire to purchase higher-level software and create meaningful involvement.

Ann remains; Felicia remains; Richard remains; Tamil remains
Overall Average Score: 2.3750

Colorado Hip Hop Collective and there is not difference between physical location. Agree that a strategic plan is necessary to build. Success is strengthening business model and add to board. Need help with financial burden to refine business model. Grant will go only to rent and everything there after.

Ann remains; Felicia remains; Richard increased Capacity Building to 3; Tamil remains
Overall Average Score: 3.75

Colorado Mahlerfest: Not Present

Ann remains; Felicia remains; Richard remains; Tamil remains
Overall Average Score: 2.625

Eco Arts Connections: Bilingual program assist to address overall program goals in co-creation of artworks, new arts venues in mobile home parks and other underfunded venues, reach to other audiences and participation attendance. Organizational goals to coordinate youth programs, bilingual updates. Eco Arts does scouting work.

Ann remains; Felicia remains; Richard remains; Tamil increased Capacity Building to 3, Community Priorities to 3, and Boulder Focus to 3
Overall Average Score: 3.43750

Greater Boulder Youth Orchestra identifies success as more involvement in the community as initiated by the students. Desire to bring the orchestra to the community through small ensembles in which students choose venues. Maestro meetings developed for career-focused meeting opportunities. Create opportunity for kids from 45 schools so students can get to know one another.

Ann remains; Felicia remains; Richard remains; Tamil remains
Overall Average Score: 3.375

Joanna and the Agitators (hand out of marketing strategy); honest and engaged email list and fill classes to capacity regularly. Programs provide free performances, scholarship programs, etc. Success measured in updated website and social media marketing strategies. Focusing on adults 22 and beyond. Always looking to expand, broaden and diversify.

Ann remains; Felicia increased Comm Priorities to 4; Richard increased Capacity Building to 2; Tamil remains
Overall Average Score: 2.93750

Kutandara Center to expand opportunity for more collaborations. These are exceedingly expensive and only collaborate when artists can be paid working wage. Visiting artist program is reaching students in community. Use funding to expand visiting artist program. *Organization is right on the cusp of grant income thresholds but are not a 501c3 so they do not fit into large grants opportunity. Organization was charged to justify where they fit. Final decision to determine eligibility falls to BAC. There are additional grants available but not a catchall for non-recipients. Ann say yes and potentially apologize to attorney. Felicia keep included. Tamil keep in and scores will reflect recipients*

Ann remains; Felicia increased Boulder focus to 4; Richard increased Capacity Building to 4, Comm Priorities to 3, Boulder Focus to 4, Evaluation to 4; Tamil remains
Overall Average Score: 3.5

LOCAL Theatre Company would hire a part-time fundraising campaign manager/development director. TONE developed a devised work of art in the digital age. Living language is young adult on stage. Systems in place for audience query and rely on visual field studies. Local will continue to cultivate new relationships.

Ann increased Evaluation to 4; Felicia remains; Richard remains; Tamil increased Capacity Building to 3
Overall Average Score: 3.6875

Menorah: Arts Culture and Education: Not Present

Ann remains; Felicia remains; Richard remains; Tamil remains
Overall Average Score: 2.625

Motus Theatre continues to support priorities of the plan through artists supported, community engagement, etc. Artists hired are diverse and engaged. Collaborations have been brought to national press and first theater artists of the year. Strategic plan is shifting with new ED and delivered in April.

Ann remains; Felicia remains; Richard increased Community Priorities to 4; Tamil remains
Overall Average Score: 3.93750

NoBo Art District is non-profit and operates as such - not tax exempt but is a long-term goal. NoBo is fiscally sponsored by BCCA and grant was not submitted through this exemption partner. Collaborating with City of Boulder Neighborhood Grant for public engagement, interactive opportunities and cultural destinations. Apprenticeships for cross-generational collaborations. Participations extend beyond neighborhood and community.

Ann remains; Felicia remains; Richard increased Capacity Building to 3; Tamil remains
Overall Average Score: 3.750

Rocky Mountain Revels dance, chorus, performance, and musical performance. Cast of 30-50, age range of 7-70. Engage with diverse array of those from across Boulder - achieved in stipends. Cultural experience in the heart of downtown. Opportunity to reinvent with Artistic Director and partner with E-town with lower tickets, etc. More intimate and more connected to community.

Ann increased Capacity Building to 3; Felicia remains; Richard remains; Tamil remains
Overall Average Score: 2.68750

square product theatre was not applied through fiscal sponsorship because not needed. Most programming occurs in Boulder. Innovation is one of our strengths and desire to have pop-up events across Boulder venues. Need development, marketing, and administrative support for these. In process of re-evaluating structure of company. Want to go further into digital marketing. Frequently collaborate with entities around town and nation-wide. Bilingual marketing is occurring in Boulder Arts Week this year but shows are not yet bilingual. Focus on women and LGBTQ community.

Ann increased Capacity Building to 4; Felicia remains; Richard increased Capacity Building to 3, Evaluation to 4; Tamil remains
Overall Average Score: 3.43750

The Boulder Chamber Orchestra (emailed marketing plan). Community priorities in collaborations in Boulder community and individual cross-discipline artists. Bring in national and international artists. Underperformed and rarely-heard pieces to educate community and bring work back to light. Established 2-yr residency with Boulder High but interested in working with all.

Ann remains; Felicia remains; Richard increased Capacity Building to 4 and Comm Priorities to 3; Tamil remains
Overall Average Score: 3.68750

The Catamounts, NFP is already expanding concepts of inclusion to include different art forms and new voices. Recently collaborated with the Firehouse Arts Center and will collaborate together again. Reaching out with Tapestry Theater to integrate actors for Feed Simple to plum the depths of stories within the community.

Ann remains; Felicia remains; Richard remains; Tamil increased Capacity Building to 2
Overall Average Score: 3.56250

The Schiff Dance Collective space for any individuals to find power through movement. It is a place to belong where no one is ever turned away. 50% of audience stays to participate in post-act conversations. Community that supports and holds participants accountable. Desire to increase ethnic diversity, outreach at Aim and Earl Houses, participation in all programs. Represent Boulder as an arts organization that brings integrity to the community for those that have felt marginalized.

Ann remains; Felicia remains; Richard increased Capacity Building to 4 and Comm Priorities to 3; Tamil remains
Overall Average Score: 3.000

The Upstart Crow, LLC is approaching 38th year of productions with only 2 other theaters in existence when initiated. Biggest goal is to find Publicity Director. Current production of Our Town is 12 year olds and program is older than the Boulder Arts Commission.

Ann remains; Felicia remains; Richard remains; Tamil remains
Overall Average Score: 2.18750

Lemon Sponge Cake Ballet performed in various venues nation and world-wide with 11 new programs including Lemon Sponge Cake training program (year-long) and many more. Collaborate with Jerry Wingren, Dairy Center, Kinesis Dance. Not able to upload video so links submitted via pdf. Attendance drastic increase over 3 years.

Ann remains; Felicia increased Capacity Building to 4, Comm Priorities to 4, and Boulder Focus to 4; Richard remains; Tamil remains
Overall Average Score: 3.1250

Process to review scores reflected in each organization summary.

Diversity in Boulder talent is incredible, scoring was no easy feat. Only 10 grants to distribute

Band of Toughs (13), Boulder Samba School (11) and **Kutandara (15): 3.5**

January meeting of BAC determined that evaluation score would be tie breaker. Evaluation speaks to community priorities and impact which is why it is determined.

Grant Final Reports

Ann moves that we approve top 10 scoring of small to mid org:

Boulder Chorale

Boulder International Fringe Festival

Motus Theatre

Boulder Opera

Colorado Hip Hop Collective

NoBo Art District

LOCAL Theater Company

The Boulder Chamber Orchestra

The Catamounts

Kutandara Center

Felicia seconds; All in favor

Manager's Update: No questions

Introduction to Mandy Vink, Boulder's Office of Arts & Culture Public Art Coordinator

Greg's retirement celebration March 24 at 11:30 am - please rsvp

Suzi Lane's position will be a rehire to assist with administrative needs (ideally by May)

SAVE THE DATE for April 13th - Public Launch of Community Cultural Plan with Keynote by DJ Spooky

Liaisons Positions discussed, position assignments postponed for next meeting.

Adjournment 9:10pm

APPROVED BY:

ATTESTED:

Date

date



How do the BoTs contribute to Boulder's community priorities?



Let's focus on 3 for time's sake...

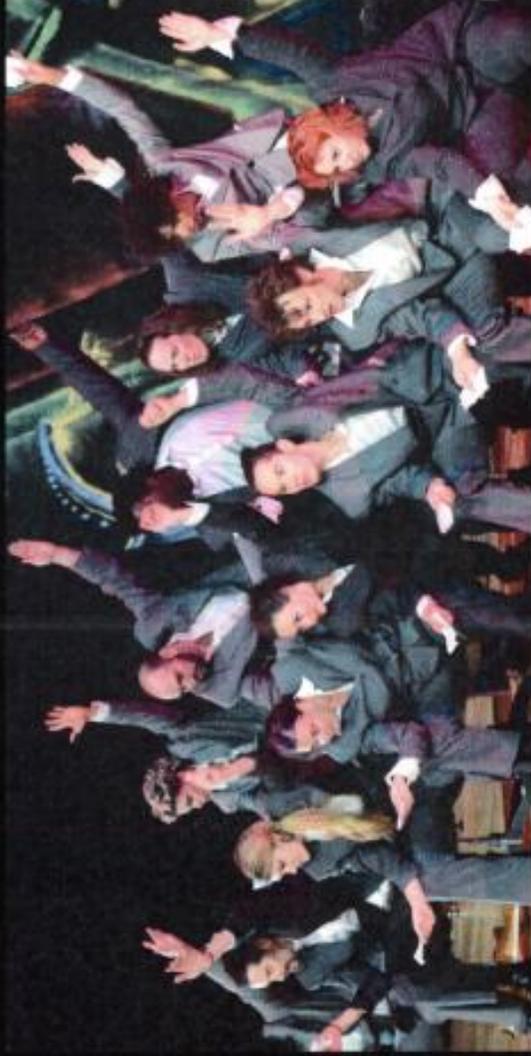


Supporting Artist & Creative Professionals

Average BoTs cast size since 2009 = 15 performers

Last production = 21 stipended performers

tattoo artists, aerial artists, street performers, puppet makers, electrical engineers, musicians, dancers, singers, video editors, visual artist etc..



Average cast size for 2015 of all other theatre companies applying for this grant = 7 performers



Creativity in the Public Realm

The BoTs have devised 10 original pieces:

- All 10 Shows performed in Boulder first before being produced in other cities
- For those 10 shows we have utilized 8 unique Boulder venues

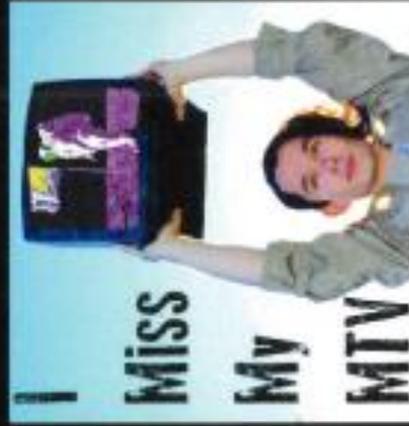
including Settler's Park, a privately owned warehouse we converted into a theatre, university spaces, empty office spaces, our next production will be outdoors in NOBO



- Producing in atypical venues presents technical and marketing challenges BUT BoTs are committed to producing this way (inspiration for us and serendipitous encounters)

Develop Boulder's Creative Identity

Produced *I Miss My MTV* at DCPA Studio Loft
Jan 2016 and received press from the
following media:



The Denver Post

5280

Westword

Colorado & Company

KGNU

AXS Ticketing

Denver Arts & Venues

CTG

Percentage of media outfits above that noted we were a Boulder-based company = 100%

Percentage of media above mentioned that the show premiered at the Boulder International Fringe Festival = 100%

Percentage increase of ave. audience size for *I Miss My MTV* compared to last Denver BoT show = 14%

Forged a strong relationship with Denver Theatre District & Denver Arts & Venues -
they want to support future BoTs shows - we want to continue to build our work in Boulder first



Prezi

Questions on our grant app

1. Revenue difference from 2015 to 2016 - why so extreme? budget corrections
2. How will you build 10% audience growth
3. Details around strategic and marketing plans

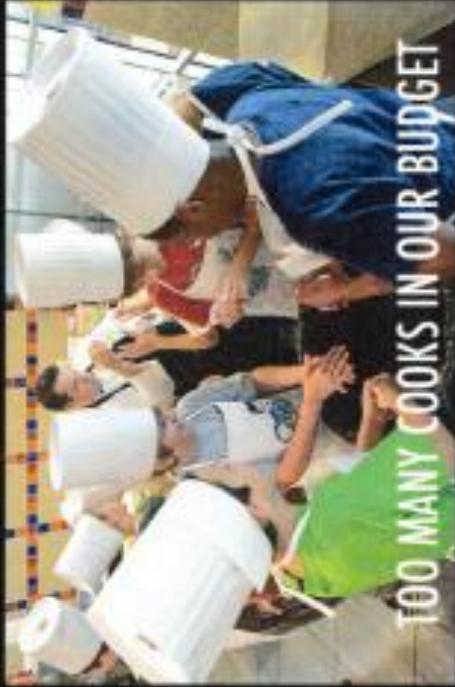


Large Revenue difference 2015 vs. 2016



1. Biggest reason 2015 and 2016 look imbalanced. Planned to produce IMMIMTV in 2015, but dates shifted to Jan 2016.
 2. Producing schedule in 2016 the most ambitious yet for the BoTs - **HUGE GROWTH YEAR FOR US DCPA + Boulder Fringe + Extension Runs**
 3. Producing in prime Denver Theatre District meant: increased ticket price, increased overhead and increased visibility in marketing -- thus larger budget than usual
- BOTTOM LINE: In Q1 BoTs have made 49% of our projected box office income (actuals) already for 2016**

Some Quick Budget Corrections



There was an error in the Government Support Section of our budget

APOLOGIES

We did mention we need a production lead right?

We are seeking additional government funding sources in 2016, but decided to budget conservatively

SEE UPDATED BUDGET IN PACKET FOR DETAILS

10% Audience Growth

Increasing visibility in neighboring cities

Audience size up 14% in Denver in 2016 vs. last BoTs Denver production



Electronic Reach - 2016 push

- email contact list has grown by 10%
- facebook likes 4.5%
- twitter followers 20%
- increased engagement on fb & twitter

Boulder audience growth

BoTs audience growth has been 12% year over year consistently



Newest strategies

- Flash Mobs - serendipity and marketing outreach
- Guerrilla Art Marketing
- Brainstorming on marketing experiments based on Cultural Track lessons

Strategic Planning

Money for Stipends



More Happy
Community Collaborators



More Friends & Family Buzz



BoTs

More Outdoor / Atypical Venue Events



Mobile Tech Infrastructure



Money for
Production Manager



Boulder Cultural Community & Audience Growth



More shows, more COMMUNITY reach and collaboration w/ more local businesses



Strategic Measures in next 3 years

SUPPORTED CREATIVES +



BoTs
 # of collaborators increasing each yr?
 Stipend amount increasing each yr?
 Internal survey: Boulder as an arts center?
 Sustainable home for you? support you need?
 How do we keep growing the culture?

PUBLIC REALM



More shows than old average in unique venues?
 Is the scale and attendance increasing each yr?
 Captured audience beyond usual theatergoers? How?

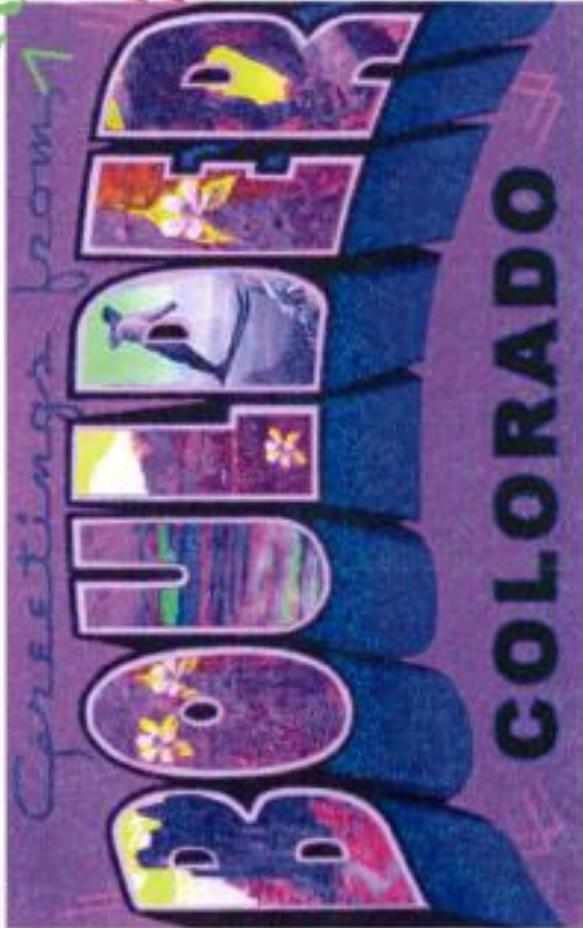
AUDIENCE GROWTH



Is audience growing at projected rate?
 Box Office Data analytics
 Live collaborative feedback
 Social Media analytics

VIBRANT

Audience data collecting:
 Are we increasing audience in our target demos?



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 CREATIVE IDENTITY



BAC Representative Ann Moss feedback from Boulder MTV Run:

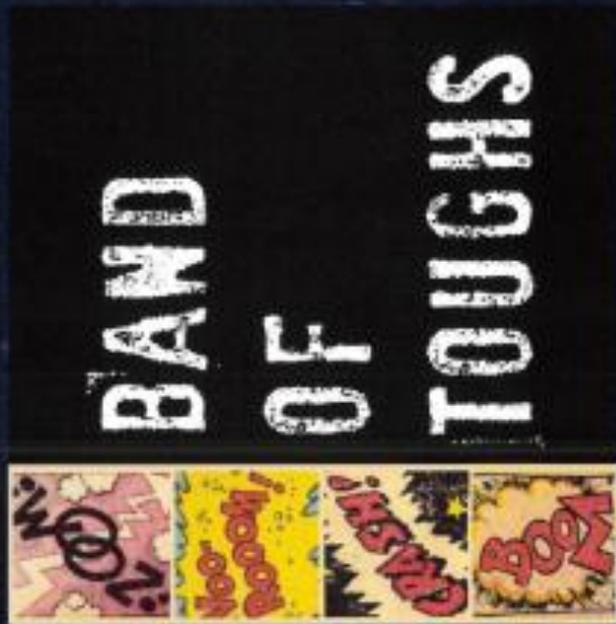
The performance of I Miss My MTV was terrific! I brought my husband (who can be somewhat critical), City Council member Macon Cowles and his wife Regina Cowles (heading Yes for 2A ballot measure). All of us thoroughly enjoyed the performance. I hope you guys are headed to Broadway or at least Off Broadway with that one! What a great performance! That performance space was perfect for your production! Good job getting it. I wish we could have that as a performance space throughout the year.

Thanks so much for all your hard work producing and performing such an exceptional production. I did send an email to Anna Salim, head of the BAC, and Matt Chasanskey and asked them to let others know that an extra performance of I Miss My MTV will be performed tonight. Hopefully you'll have a full house once more.

Thanks again for a show well done!



Thanks so much for
your time & continued
support



BAND OF TOUGHS

a theatre collaboratory

Community Goals	Target	Past
<p>Continue to attract diverse, multi-disciplinary artists</p> <ul style="list-style-type: none"> Increase artist stipends (retain veteran talent) (Note we are not paying company members, we are paying many local artist collaborators from diverse disciplines) Network with other artists/disciplines (aerialists, installation artists, more musicians/live bands, videographers) Value diversity as core component of our inventiveness/creativity (network in community) Invite artists not as performers, but devisers and collaborators (increase community investment in being an artist in Boulder) 	<p>Ensemble of 20 + artists (stipend average \$400)</p>	<p>Ensemble of 15 artists (stipend average \$300)</p>
<p>Build reputation of Boulder as artistic hub</p> <ul style="list-style-type: none"> Support Boulder Fringe Support/collaborate with fellow artists Support community advocates Obtain press coverage inside and outside of Boulder to promote Boulder 	<p>Premiere in 2016 Boulder Fringe as BYOV (outdoor/atypical space); Circus Center aerialists)</p> <p>We exceeded press coverage expectations in Jan/Feb 2016 in Denver and 100% of press mentioned Boulder or Boulder Fringe</p>	<p>Fringe Five 5ths, 2013 & 2014 Premier in Boulder Fringe., MonTra, Catamounts, Square, Quake; Out Boulder</p>
<p>Promote arts as essential to "Boulder lifestyle"</p> <ul style="list-style-type: none"> Business/event collaborations 	<p>NoBo Collaborations: What We Love Winery, Upslope; Quest Martial Arts;</p>	<p>PMD Realty, Centro, Zweig Brewing</p>
<p>Host Collaboratory sessions</p> <ul style="list-style-type: none"> Teach devising to others Host in-progress development sessions for local communities 	<p>Sustain and increase high school and college outreach</p>	<p>Society for Creative Aging, ATME Conference, Broomfield H.S., Teens Inspiring Community</p>
<p>Show up in unexpected places (serendipitous encounters with the arts)</p> <ul style="list-style-type: none"> Produce full-scale events/shows in atypical spaces Flash mob & guerilla marketing 	<p>Outdoor full-scale event planned in NoBo for 2016 Boulder Fringe</p> <p>Implemented in 2016</p>	<p>8 out of 10 productions were in unique/atypical venues</p>

BAND OF TOUGHS

a theatre cultural laboratory

Mission

Create theatrical events that are accessible, entertaining, and inspiring, with a serious dose of inventiveness.

What Makes Us Unique

- **big ensemble theatrical events in atypical spaces**
- conceived, developed and premiered here **in Boulder (original, devised work)**
- by a collective of **diverse, local, multi-disciplinary artists** (15 + per production)

Strategic Goals

	Target	Past
Grow audience base through producing visibility:		
▪ Produce in Denver market (increase company exposure, marketing and audience draw)	10% growth (like venues)	14% growth in Denver
▪ Premiere new devised work in Boulder every year (and host Collaboratory sessions)		12% growth in Boulder (like venues)
Grow audience base through marketing:		
▪ Implement project-based traditional marketing strategy (for Denver & Boulder)	Denver Exceeded Target: Denver Post, 5280, Westword, Colorado & Company, KGNU, Denver Arts District	Coverage in 2 to 3 local press (Denver Post, Westword, Examiner)
▪ Implement non-traditional flash mob & guerilla marketing strategy		
▪ Develop company-based marketing strategy		
▪ Increase email followers		
▪ (we have already seen 10% increase from LY)		
▪ Use social media, box office analytics and audience surveys to increase effectiveness; determine audience reach, zip code reach, etc.	Fully implement in 2017 based on analytics & Cultural Track Lessons from 2016	Developed Social Media strategy (2014)
Increase production capacity/capability:		
▪ Fund a production manager to help us scale to bigger producing challenges/budgets	1 large-scale event annually/2 to 3 community events	1 large scale event every 2 years/1 to 2 community events
▪ Acquire essential technical inventory to produce in atypical spaces		
Diversify funding:		
▪ Apply for more government funding (obtained SCFD eligibility for 2017, CCI funding, Denver Arts District)	10k gov't funding (ramp up additional 5k in 2017 & 2018)	10k gov't funding (in a good year)
▪ Commit to one donor/fundraising campaign	1 every year	1 every two years

MARKETING PLAN

Lead-Up Events:

- Six weeks prior - Press Release Distribution & Event Announcement
- Six weeks prior - Launch of Ticket Landing Site
- First Friday Art Walks – costumed flash mobs (2 First Fridays prior)
- Pearl's Cocktails & Dancing, Arvada Tavern 80s karaoke night – co-hosted events with flash mob, cross-marketing*
- Partner marketing - DTD – Pop-up Events with street team flyering*

Web / Social Media:

- Mailchimp E-Newsletters for BoTs fans – at ticket launch and again nearer opening
- Facebook & Twitter Posts & Updates
- Video Posts on Facebook
- Cross-marketing w/ DTD, CTG, Boulder Theatre Groups, Boulder Fringe, Naropa University, Community College of Aurora pages
- Calendar/Event Listing with event calendars including: Westword, DenverPost.com, Denver.com, 5280.com, Examiner.com, CTG., Boulder Daily Camera, Boulder Weekly, etc.
- Listing on discount ticket sites: Goldstar, Denver 2-for-1
- Cross-marketing with Jones Theater, Colorado Symphony*

Other DTD- and AVD-supported marketing*:

- DTD Email newsletters, plus featured newsletter about 2-3 weeks before opening
- DTD – Digital Screen Advertising
- Facebook event page, FB and Twitter chatter
- Featured in Presenting Denver newsletter
- Featured in Arts & Venues newsletter
- Galleria Light Board
- Outdoor Artwork for Backstage Coffee

Paid Advertising:

- Westword Email Newsletters – Promo and Music lists*

Street Team / Grassroots Marketing:

- Local Postcard / Poster Distribution
- Word of mouth through large ensemble cast, crew, and band

Boulder Fringe Promotion**

- Listing in Boulder Fringe Programs (40,000 copies distributed, 17,000 audience members)
- Banner ad on the Fringe website

Strategic marketing for audience growth 2017 and beyond

- Continue to build our Front Range audience through a tour of *As You Like It* to Fort Collins and/or Longmont in 2017
- This builds on the audience we connected with in our 2016 tour of *I Miss My MTV* to Fort Collins, and addresses accessibility issues cited in the Culture Track study by bringing our work to less frequently served areas of Boulder County
- Prototype a targeted Facebook advertising campaign for productions in 2017 (leverages low cost and highly targeted advertising, using social media which our audience members frequently cite as their source of information about our shows)
- Prototype an evening with childcare provided as outreach to parents of young kids (addressing the decline in participation by Gen X in the Culture Track Study)
- Prototype a pre-show social event designed to help audience members meet one another, promoted through social media (addressing the "Don't have anyone to go with" barrier for millennials in the Culture Track study)
- We will scale the most successful of these prototypes for marketing in 2018

*indicates *I Miss My MTV* specific marketing

**indicates *As You Like It* specific marketing

Band of Toughs: a theatre collaboratory
Budget Comparison - 2015-2016

	2015	2016																			
Income																					
100 EARNED REVENUE																					
100-1 Admissions																					
100-1-1 Performance Box Office	1,330.00	25,000.00	<div style="border: 1px solid black; padding: 5px;"> January 2016 Miss My MTV Box Office: \$11,800 (actual) / 5 performance / \$22/130 average audience </div>																		
100-1-2 Special Events Box Office	3,754.00	4,000.00																			
100-1-3 Tuition/Education	500.00	1,500.00																			
100-1-4 Outreach/Marketing Events	1,433.00	1,000.00																			
100-1-5 Other Revenue	0.00	0.00																			
Total 100-1 Admissions	\$ 7,017.00	\$ 31,500.00																			
100-3 Concessions																					
100-3-1 Retail/Merchandise	450.00	400.00																			
Total 100-3 Concessions	\$ 450.00	\$ 400.00																			
Total 100 EARNED REVENUE	\$ 7,467.00	\$ 31,900.00																			
200 CONTRIBUTED REVENUE																					
200-1 Individual Contributions	3,600.00	4,000.00	<div style="border: 1px solid black; padding: 5px;"> The screen shot below was a budget error. We are seeking additional government funding sources in 2016, but decided to budget conservatively and not assume them. Many cooks in the budget did not catch this error. We now have actuals for Denver Theatre Arts District Sponsorship (\$500 in 2015 and \$1,250 in 2016) which was incorrectly itemized as State funding. We are assuming \$10K in BAC funding. Correction is highlighted in yellow. </div>																		
200-2 Corporate Sponsorships	1,300.00	1,500.00																			
Total 200 CONTRIBUTED REVENUE	\$ 4,900.00	\$ 5,500.00																			
300 GOVERNMENT SUPPORT																					
300-1 City Grants (Denver + Boulder)	500.00	11,250.00	<div style="border: 1px solid black; padding: 5px;"> <table border="1"> <thead> <tr> <th>300 GOVERNMENT SUPPORT</th> <th>2015</th> <th>2016</th> </tr> </thead> <tbody> <tr> <td>300-1 City Grants</td> <td>0.00</td> <td>10,000.00</td> </tr> <tr> <td>300-2 County Grants</td> <td>500.00</td> <td>0.00</td> </tr> <tr> <td>300-3 State Grants</td> <td>0.00</td> <td>3,300.00</td> </tr> <tr> <td>300-4 Federal Grants</td> <td>0.00</td> <td>0.00</td> </tr> <tr> <td>Total 300 GOVERNMENT SUPPORT</td> <td>\$ 500.00</td> <td>\$ 13,300.00</td> </tr> </tbody> </table> </div>	300 GOVERNMENT SUPPORT	2015	2016	300-1 City Grants	0.00	10,000.00	300-2 County Grants	500.00	0.00	300-3 State Grants	0.00	3,300.00	300-4 Federal Grants	0.00	0.00	Total 300 GOVERNMENT SUPPORT	\$ 500.00	\$ 13,300.00
300 GOVERNMENT SUPPORT	2015	2016																			
300-1 City Grants	0.00	10,000.00																			
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300-4 Federal Grants	0.00	0.00																			
Total 300 GOVERNMENT SUPPORT	\$ 500.00	\$ 13,300.00																			
300-2 County Grants	0.00	0.00																			
300-3 State Grants	0.00	0.00																			
300-4 Federal Grants	0.00	0.00																			
Total 300 GOVERNMENT SUPPORT	\$ 500.00	\$ 11,250.00																			
Total Income	\$ 12,867.00	\$ 48,650.00																			
Gross Profit	\$ 12,867.00	\$ 48,650.00																			
Expenses																					
1000 CONTRACTED SERVICES																					
1000-1 Producing Manager	-	3000																			
1000-2 Publicists	300.00	1000																			
1000-3 Graphic Designer	400.00	1000																			
1000-4 Videographer	-	400																			
1000-5 Photographers	-	400																			
1000-6 Lighting Designers	200.00	1400																			
1000-7 Sound Designer	-	500																			
1000-8 Set/prop/video Designers	-	700																			
1000-9 Costume Designers	-	700																			
1000-10 Technical Directors	-	2000																			
1000-11 Directors	500.00	1400																			
1000-12 Choreographers	500.00	1000																			
1000-13 Music Directors/Accompanists	-	1400																			
1000-14 Stage Manager	200.00	500																			
1000-15 Actors/Dancers	800.00	10500																			
1000-16 Caterer	-	800																			
Total 1000 CONTRACTED SERVICES	\$ 2,900.00	\$ 26,700.00																			

2000 MARKETING & PUBLICITY		
2000-1 Advertising	650.00	247.5
2000-2 Distribution	250.00	200
2000-3 Printing	650.00	1500
Total 2000 MARKETING & PUBLICITY	\$ 1,550.00	\$ 1,947.50
3000 OFFICE EXPENSES		
3000-1 Office Supplies	150.00	150
3000-2 Printing & Copying	200.00	200
3000-3 Website Hosting	99.00	99
Total 3000 OFFICE EXPENSES	\$ 449.00	\$ 449.00
4000 PRODUCTION		
4000-1 Special Events	540.00	1100
4000-2 Scenic Materials	1,800.00	1800
4000-3 Props	950.00	1000
4000-4 Sound, Lighting, Projection Equipment	-	3500
4000-5 Costume	920.00	1000
4000-6 Performance Rights	300.00	300
Total 4000 PRODUCTION	\$ 4,510.00	\$ 8,700.00
5000 SPACE, FACILITY & EQUIPMENT RENTAL		
5000-1 Rehearsal Rental	0	500
5000-2 Venue Rental	0	2000
5000-3 Equipment Rental	0	1000
Total 5000 SPACE, FACILITY & EQUIPMENT RENTAL	\$ -	\$ 3,500.00
6000 TRAVEL		
6000-1 Airfare	0	
Total 6000 TRAVEL	\$ -	\$ -
7000 OTHER EXPENSES		
7000-1 Dues & Subscriptions	80	80
7000-2 Permits	60	100
7000-3 Fees	0	770
Total 7000 OTHER EXPENSES	\$ 140.00	\$ 950.00
Total Expenses	\$ 9,549.00	\$ 42,246.50
Net Operating Income	\$ 3,318.00	\$ 6,403.50

Advertising Expenses for I Miss My MTV hit in 2016. Some marketing available for 2016 through Boulder Fringe resources.

**The performances of *I Miss My MTV* were originally planned for the fall of 2015, but they were rescheduled for January of 2016 at the request of the sponsoring venue. Therefore, the box office revenue for this show appears in 2016. We were able to cover the expenses that we incurred for the show during 2015 with reserves from our savings account. Some expenses were accrued in 2015 but paid after the performances, so that we were able to cover them with box office proceeds.

Sunday, March 13, 2016 7:48:45 PM GMT-7 - Accrual Basis

Marketing Strategy and Calendar for Joanna and The Agitators:

Marketing Strategy:

Because I run and operate my organization in its entirety, I follow a strategic and methodical marketing plan that is out of the box, non-traditional, and up to date. This method of working is effective for me and the administration of my organization. My marketing strategy is based on the online business course I completed with Marie Forleo of B-School 2 years ago. B-School focuses on growing one's email list and staying in honest, engaged, and consistent communication with those on this list. As a result of taking this business course and following this marketing plan, I:

- Fill my classes consistently and quickly
- Sell out or fill my performance venues to capacity on a regular basis
- Continue to increase my conversion rate by 10-20% every time a newsletter is sent out advertising a class, performance or event
- Consistently achieve a 45-50% open rate with each newsletter I send out, even though the average open rate for this type of arts related email newsletter is between 17-22%

My newsletter is also making my organization more visible in terms of press. For example: I was recently interviewed on KGNU and CPR and was profiled by Boulder Magazine. These 3 media outlets contacted me to say: "I'm on your email list and I love getting your newsletters. I'm intrigued by what you are offering to our community. Can you come in for an interview? More people need to know about what you are doing."

Because the marketing model I am working from is based on building true and integral relationships with students, audience members, subscribers, and local media outlets through the weekly distribution of my newsletter, I am able to acquire, retain, and convert my customer base, and to reach a wide and more diverse audience and student body for my work:

Acquisition: New subscribers sign-up for my email list:

- Through my website
- Hearing about my newsletter from a friend, family member, or colleague
- Seeing a performance
- Attending a free class
- Learning about my work through local media outlets.
- Local outreach through flyers, postcards, postings on calendars, both on and offline
- Actively engaging with publicity and marketing opportunities by pitching myself to radio shows, blog posts, media outlets, and social media platforms

Retention: With a consistent 45-50% open rate, subscribers to my email list are an engaged and curious bunch. My organization is primarily built on repeat customers who return again and again to read my weekly newsletters, participate in a class, or attend a performance:

- 86% of my students are repeat customers
- 93% of my audience members are repeat customers

Conversion: As stated above, because of the newsletters I send out every Wednesday, the conversion rate for classes, events, and performances is between 10-20% on average.

Joint Ventures: Collaborations with active and successful artists in the region which allows me to share audiences and cross promote my performances, events, and classes.

Marketing Calendar, Joanna and The Agitators, 2016:

Weekly Calendar:

- **Mondays:** Email communication with individual subscribers, audience members, and students who have contacted me.
- **Tuesdays:** Post inspirational quotes, pictures, and thoughts about dancing, creativity, and imagination on Social Media platforms (Facebook for now, but with the help of a part-time assistant I plan to expand my social media outreach to Instagram, Twitter, Pinterest, and Periscope) and continue any email communication that follows.
- **Wednesdays:** Send out newsletter by 11am every Wednesday and continue any email communication that follows.
- **Thursdays:** Respond to comments that come in from newsletter
- **Fridays:** Re-Post newsletter on Facebook (again, I plan to expand this posting to other social media platforms besides Facebook) and continue to respond to comments that are still coming in from Wednesday's newsletter

Monthly Calendar

Twelve weeks before scheduled performance or event:

- Update website to reflect event or performance being presented

Six weeks before scheduled performance or event:

- Initial distributing of posters and flyers.
- Press Releases are distributed and phone calls are made to my media contacts.
- Events are submitted to print calendars.

- First mention of event or performance in newsletter: NOTE: *Event/Performance will be mentioned in each week's newsletter from now until the event/performance takes place.*
- Postcards and flyers continue to be distributed right up to performance or event.

Four weeks before scheduled performance and events:

- Begin to post about events on online calendars
- Follow-up with media contacts.
- Facebook event is created and "friends" are invited.

Two weeks before scheduled Performance or Event:

- Prepare for any interviews that have been scheduled
- Post from now until performance date on all social media platforms (Facebook for now, other social media platforms added in the next phase of growth for my organization)

Immediately Before Performance or Event:

- Final Email Blast
 - Final post, share, invite on Social Media
-

TO: Members of the Boulder Arts Commission (BAC)
FROM: Matt Chasansky, City of Boulder Office of Arts + Culture
DATE: April 15, 2016
SUBJECT: Boulder Arts Commission Manager's Update



1. Notes on the Agenda for April 20, 2016:

- A request was received by staff for the Commission to reconsider the eligibility of the operational grant that was assigned to the Kutandara Center at the March meeting of the BAC. After review by staff, the BAC chair, and the City Attorney's Office, it was agreed that the request was appropriate to forward to the full BAC for consideration. Attached, please find the original request, as well as the application for the Kutandara Center for your reference.
- Attached please find the Process Steps for Jury of both the Community Project and the Arts Education Grants, as well as the Preliminary Score worksheets.
- Attached please find the draft letter regarding "Art as Community Benefit" that has been written by Ann Moss for consideration by the full commission. (Thanks, Ann!) Also attached is an email from Chandler Van Shaack of the Planning Division which gives some context to Ann's letter.
- Attached please find the Interim Public Art Policy which will be referenced during the discussion of possible policy revisions.

2. Commission Business

City Council reviewed the recommendations of the BAC for Large Operational Grants on April 5. The grants were approved unanimously.

This meeting we welcome Mark Villareal to the BAC. Also, we will show our appreciations to Linda Haertling for her years of service to the community.

3. Staff Updates

On March [date] staff participated in an open house for the Civic Area project. Presented were preliminary concepts for arts programming overall, as well as ideas for new public art commissions. Copies of the presentation boards are attached in this packet.

Staff continues to participate on the update to the Boulder Valley Comprehensive Plan. Content is now being developed to update and improve references to cultural activity in the 2010 document, including how the Community Cultural Plan integrates. Three primary focus areas have emerged for these updates: economy, community well being, and the built environment. A study session with City Council is planned for May 24 to discuss this topic.

Thanks to members of the BAC and about 200 others in the community who participated in the Community Cultural Plan launch events on April 13 at eTown Hall.

Work continues on the 2017 division budget.

Work continues on the Boulder Community Hospital site engagement project.

Staff continues to participate in the steering committee to explore the formation of a regional cultural alliance.

- Grants, Organizational Support & Programs

Staff proceeded with administrative approval of a Macky Rental Assistance Grant for the Boulder Philharmonic Orchestra, 2015-2016 Season Finale & 2016-2017 Opening Night (2 dates).

City Council approved the large operational grants as recommended in a public hearing on their April 5 meeting. Immediately following the meeting, work began to process the agreements and payments to both these and the small/medium operational grants, as well as discussions with each organization about the liaison positions, reporting requirements, and participation in the Arts & Prosperity V study.

The deadline for applications to the Innovation Fund elapsed on April 13. Staff is now reviewing the applications for any problems prior to opening the jury, to begin shortly after the April meeting of the BAC.

- Public Art & Neighborhood/Community Programs

The status of the Development Fees Study was discussed with City Council at their April 12 Study Session. Staff's recommendation was to separate the study on a private art-in-public-places program from the other three components. This recommendation is due to the fact that the public art study is fundamentally different in timeline and structure. Council gave a nodding approval to the recommendation, and staff will now work on a plan to integrate this study, including further consultation with the BAC and Council with the process for developing both the public art policy and a funding structure for public art. We expect this process to take as long as 18 months to complete.

A walk-thru of The Hill "Event Street" was conducted with Sarah Wiebenson, Hill Community Development Coordinator, to identify potential locations for future public art.

Work continues on planning for public art projects in the Civic Area.

Current Public Art Projects:

- Emma Hardy debuted her Beetles on April 1 as part of Boulder Arts Week and kick-off to the Conference on World Affairs. She will be showcasing her Boulder Beetles at the Colorado Creative Industries Summit May 5 & 6.
- Roll Out Schedule of Experiments in Public Art:
 - Emma Hardy / *Boulder Beetles*: April 24 at Chautauqua, Surprise appearances during Wednesday Farmers Markets, 4th of July event in Jamestown, additional dates to be confirmed
 - Matthew Mazzotta / *Soup Mountain*: Artist-in-residence May – August with community events to take place in August
 - The Art Guys / *Boulder Urban Preserve*: June-July
 - Ethan Jackson / *Obscura*: August
 - Markus Dorninger / *Mapping Stories*: September 13-22
 - Mary Mattingly / *Military Vehicle as Public Space*: September – October
 - Michael Theodore / *Pulse Capsule*: Spring 2017
 - Dates tbd: Jen Lewin, Rebecca DiDomenico, and Ana Maria Hernando

Public Art Maintenance Projects:

- Due to a construction project on 13th Street in the University Hill retail district, one of Bill Burgess's totems was successfully removed in early April and will be reinstalled at a later date.
- A comprehensive plan is being developed for artworks in the Civic Area to protect the works for the upcoming work to be completed.

▪ Creative Economy & Creative Professionals Programs

Staff has begun discussions with Boulder County Arts Alliance on expanding their Business of Arts class series as part of the work plan for professional development tools described in the Community Cultural Plan.

Work continues on the Summit of Professional Artists.

▪ Civic Dialog Programs

Planning has begun for new public engagement opportunities to follow on the Community Cultural Plan launch event.

The Office of Arts + Culture will be presenting the "Good or Bad Public Art" Slideshow as a part of the Colorado Creative Industries Summit on May 6 in Carbondale.

Current Research Projects:

- Arts & Economic Prosperity V
- Art Assets and Community Sustainability with CU Denver
- Cultural Asset Mapping
- Artist Census

▪ Coming Up

April 30 – BAC review of Innovation Fund Applications begins.

May 11 – BAC online application review due!

May 11 – Boulder Valley Comprehensive Plan Open House, 3:30 – 7:30pm, Main Library.

May 12 – Grant scores and comments released to applicants.



Band of Toughs
4390 Laguna Place Unit L
Boulder, CO 80303

March 16, 2016

Dear Boulder Arts Commission and Staff,

We want to preface this letter by saying we wholeheartedly respect the Boulder Arts Commission and acknowledge that in this current funding cycle there are new grant categories and requirements that the commission is working with. We also acknowledge that there are always tough decisions to be made when the number of small/mid-sized organizations exceeds the amount of award funding available.

However tonight, fellow company members and myself attended a grant evaluation process in the meeting room at the Boulder Public Library that we believe resulted in an unfair and unethical final decision. Normally, we would gracefully accept voted decisions by the commissioners in full awareness and understanding of what it takes to review and evaluate grant applications, especially in a competitive environment.

In this particular round we were confused about how a policy that was not adhered to nor agreed upon by the commissioners bumped us from funding status in the top ten applicants of the Small/Mid-sized organization grant cycle. Again, we would typically just move on and look deeper at feedback and how we could do better next time. In this unusual circumstance, the “tie-breaker” that knocked us out of the top ten was determined based on the total score from the evaluation line in the scoring rubric. It was made clear to everyone in the room that this was indeed a method that was voted on and approved in the previous BAC meeting. We do not contest that portion of the decision in any way.

The portion of the process that directly contradicts the BAC’s published eligibility criteria was the fact that the group that won the 10th position in the scoring is outside what has been defined by the BAC as a “Small/Mid-sized Organization”. BAC policy clearly defines “Small/Mid-sized Organizations” as having operation budgets under \$200,000. The Kutandara organization has a budget of \$217,000 and should not have been evaluated in the same category as our organization. Additionally, the decision was out of line with the commission’s responsibility to arts constituents in the community and had an awkward and unfair result.

We know that there was a difficult decision and ultimate concession on the part of the commission to allow the group to compete in the evaluation for Small/Mid-sized due to questions about due process. We value and respect the commission’s concession in acknowledging their miscommunication and flexibility on the category policy with

regards to budget and business types. However, this decision has affected our company negatively in a way that is unfair and unusual compared to other companies in the room. Losing three years of potential operational funding in relation to decisions that contradict the written criteria is very difficult for our company to understand. In the preliminary notes it was noted 4 times that this group was “ineligible to be considered for this grant”. Several groups without stake in the final decision acknowledged their confusion with this decision after the meeting as well.

We realize that this is an awkward situation and the grant process is new and therefore has some shortcomings that will need to be addressed in the next few years. In the meantime, we believe that our organization is the only organization that is losing its funding based on a departure from written policy by the commission that would have otherwise been accepted in this grant cycle.

In the interest of keeping an ethical and equitable process, we are respectfully asking for a re-evaluation of the decision with consideration to the aforementioned details. Also, we do not want the Kutandara organization to be knocked out of the funding they were awarded but instead would like two other options to be considered:

1. *Kutandara* could stand a fair chance at being evaluated according to their stated operation budget and considered for funding in the Large Category based on the error that was made. This could possibly be covered by discretionary funds that the arts commission has in an effort to maintain equitability amongst the larger groups and take full responsibility for the error in the new process. In this scenario, the 10th position would then be awarded to the *Band of Toughs*.
2. *Band of Toughs* be accepted as the 11th applicant in the current Small/Mid-sized grant cycle with *Kutandara* remaining in the category as it was already decided. These funds could also come from the BAC discretionary fund.

Please let us know if you have any questions or need additional information on the events that took place tonight.

Thank you for your time, work and consideration.

Sincerely,

Janet Mylott, David Ortolano and Cynthia Ward
Co-Founders Band of Toughs
bandoftoughs@gmail.com

Applicant Information

Discipline

Music

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

Organization / Business

Kutandara Center

Applicant Mailing Address (1)

5401 Western Avenue

Applicant Mailing Address (2)

Suite B

City

Boulder

State

Colorado

Zip Code

80301

Phone

303-443-2969

Website Address

www.kutandara.com

Applicant Contact Name

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

Amy McIntosh

Phone No.

303-579-3283

Email

amy@kutandara.com

Grant Writer Name

(if different from above)

Phone

Email

Name of CEO or Executive Director

(if different from above)

Phone

Email

Date Established

01-01-1999

Mission Statement

Kutandara provides opportunities for people of all ages to experience the joy and connectedness of African music.

Geographic Area Served

Boulder County

Tax Status

For Profit

Federal Employee Identification Number (FEIN) if non-profit

20-2108158

Organizational Affiliations (For Individual Applicants Only)

Number of Full Time Employees	2
Number of Part Time Employees	1

Organization Narrative & Jury Evaluation

Institutional Narrative (20000 character limit)

ORGANIZATIONAL BACKGROUND

Kutandara Center was established in 1999 when co-founders Randy McIntosh and Amy Stewart McIntosh combined six private marimba students and a mutual vision of a multicultural music school. Kutandara Center began providing multicultural music experiences for kids and adults, allowing participants to deepen their understanding of themselves, their communities, and other cultures through music lessons, classes, workshops, demonstrations, and concerts. Kutandara means “to come together and have a good time,” and is Kutandara’s purpose.

Kutandara Center is comprised of a professional performance troupe and an educational center, and our music is based on the Zimbabwean marimba tradition. We learn, teach, and play entirely through the aural tradition (meaning that the music is not learned or played through music notation or tablature; songs are taught and learned by rote). 90% of the music made in the world is handed down through generations this way, and is a very rich experience different from our western tradition.

Our music affects and touches people in different ways. The sound of the marimbas physically resonates in the chest and heart cavity of those playing and listening. At Kutandara, we believe that our music inspires, transforms, and connects us to each other and our world. Because we believe this, we commit to seeking opportunities for others to share these experiences, honoring the traditions that create and sustain this music, using our collective gifts and talents to grow these experiences in new ways, connecting those around us to the peoples and cultures of Southern Africa, collaborating with others as we create communities around this music, recognizing and building the interdependence of the members of our community, engaging others in our success, and honoring their commitment to us and to each other.

In the 1960s, ethnomusicologists realized that Zimbabwe’s rich music traditions were being lost. In an effort to revitalize the people’s interest in traditional music, the Zimbabwean marimba was developed, based on keyboard instruments from surrounding regions, but not affiliated with any one tribe in Zimbabwe. The Zimbabwean marimba was deemed the new national instrument of Zimbabwe and Kwanongoma, a music teacher training college, was formed in Bulawayo. The marimba was introduced into the schools across the country in the 1970s as a way for young people to learn about their rich cultural and musical heritage. The Zimbabwean marimba and its accompanying repertoire came to the state of Washington in the 1980s with Dumisani Maraire, a visiting professor at Evergreen College and the University of Washington. The music took like wildfire and over the ensuing decades has spread across the US. Kutandara Center is one of the few professional performance and educational organizations teaching this music in the US today.

OVERARCHING ORGANIZATION GOALS

Our overall organizational goal is to address and carry out our mission of providing opportunities for people of all ages to experience the joy and connectedness of African music.

Kutandara strives to:

I. Elevate world music performance through:

- high-quality public shows and concerts
- collaboration with area arts organizations
- support of an in-house composer and arranger
- management of our professional performance troupe and
- maintenance of two professional music studios for rehearsals and recordings

II. Expand learning opportunities through:

- group classes and workshops and
- outreach programs to schools and community centers

III. Enhance an already thriving and connected community through:

- a well-funded scholarship program
- bi-annual benefit concerts for for outside organizations and
- a budding Zimbabwean visiting artist program

CURRENT PROGRAMS

Performance

Kutandara Center supports 2 music performance groups: Kutandara, consisting of the professional bands Kutandara Marimba Experience, Kutandara paGomo Guru, and Kutandara Kombi, and our Teen Performance Program, consisting of the bands Shamwari Tamba! and Vana Vedu. These

bands perform locally and in the western US, incorporating Zimbabwean culture, music, and stories.

Kutandara: Kutandara fuses ancient African music traditions with indie-pop, rock, jazz, gospel, classical, and world folk influences. Their exuberant and hi-energy polyrhythmic performances manage to be innovative and deeply-rooted at the same time.

Kutandara Marimba Experience: Kutandara Marimba Experience is our biggest sound, with a stage full of musicians. Audiences will hear drum set, electric mbira, guitar, electric bass, and percussion along with the 7-piece marimba orchestra in a Kutandara Marimba Experience concert.

Kutandara pa Gomo Guru: Kutandara paGomoGuro is our professional 7-piece marimba orchestra, including bass, baritone, tenor, alto, and soprano marimbas. The sound is pure marimba, as it is taught and performed in Zimbabwe.

Kutandara Kombi: Kutandara Kombi is our “little” band (just like a kombi is a little bus...or mini van...in developing countries). Audiences will hear drum set, electric mbira, guitar, electric bass, and percussion along with a 3-piece marimba trio in a Kutandara Kombi concert. Kombi plays a mix of traditional Shona mbira tunes, contemporary Zimbabwean pop songs, and an eclectic variety of current top forty jams.

Teen Performance Program: The Teen Performance Program consists of two auditioned performance bands, Shamwari Tamba! and Vana Vedu. Both groups use a 7-piece marimba orchestra with drum set and percussion.

Vana Vedu: Vana Vedu ("Our Children") is considered the JV teen band, and is the perfect stepping stone to Shamwari Tamba! Members play at a high level of musicianship, but are, in general, younger and less experienced than the varsity players in Shamwari Tamba!

Shamwari Tamba!: Shamwari Tamba! ("Friends, Dance!") is considered the Varsity teen band. The groups meet twice weekly and include high school students ages of 14-18. Shamwari Tamba! plays both traditional and contemporary songs on marimba, as well as original compositions written by Music Director Randy McIntosh and teen members.

Education

Currently, Kutandara Center offers 15 classes each week, with approximately 150 students enrolled. Classes are taught aurally, using no written music; instructors encourage students to learn by ear and make little or no written reminders for themselves.

Classes for Kids: Children are welcome to begin learning marimba in group classes when they turn 6 or have completed kindergarten. Beginning youth students are grouped by age to insure peer-to-

peer contact and age-appropriate skill development. Children start in Level 1 Giraffe (ages 6-8/grades 1-3) or Elephant (ages 9-12/grades 4-6) classes. As children progress, they graduate to Level 2 Zebra (ages 7-9/grades 2-4) or Hippo (ages 9-12/grades 4-7) classes, Level 3 Lion (ages 10-13/grades 4-7) classes, and Level 4 Baboon (ages 11-14/ grades 5-8) classes.

Classes for Teens: As children become teens, they crave more challenge, connection, and opportunity to share what they've accomplished with an audience. Many young adults audition for and become part of our Teen Performance Program. Teens who have never studied at Kutandara and are just starting out are welcome in our beginning adult classes, and can transition into our Teen Performance Program when ready.

Classes for Adults: Adults begin studying marimba in an introductory class or workshop. Adult groups form and stay together for many years and move through our song and skill levels together. The average length of an adult student's study at Kutandara is 5 years; after a group is together for 1 year, they receive a unique name and form a bond as a group.

Custom Workshops: Marimba workshops are offered for groups of family, friends, neighbors, or co-workers for a fun, energizing, and connected experience. Workshops are tailored for any occasion and serve as a powerful team building experience. Typically, workshops are 2 hours in length and are tailored to the age and experience of the participants. By the end of a custom workshop, participants are playing a song together.

Zimbabwean Culture Intensives: Shona language, customs, and cooking intensives are held several times each year and coincide with Guest Artist visits.

Cultural Exchange

Because we honor, respect, and love Zimbabwean music, we want to highlight and share it as much as possible. Kutandara is not (at present) a nationally touring organization, but we do travel regionally and network with other prominent Zimbabwean marimba communities around the country (Austin, Seattle, Portland, Santa Fe, Eugene, Santa Cruz). When we travel the region, the country and the world, we represent Boulder. We ARE Boulder. We help people see people see Boulder in a positive light as a community that values culture and musical diversity.

Our directors Randy McIntosh and Amy Stewart McIntosh have traveled to Zimbabwe staying in villages and homes of master musicians and learning much about traditional music, culture, and rural life. They also provided medical and food relief to villages and individuals during their stay. It was an enriching and life-changing experience, and the basis for continued exchange and service. Today, Kutandara continues down this path by facilitating cultural exchanges with Zimbabweans. We host benefit concerts for charities doing work in Zimbabwe, and provide Zimbabwean teachers with opportunities for income through instruction and performing, as well as a forum for sharing their life stories. Through this outreach, understanding of Zimbabwe is enriched and we continue to build

cultural bridges with its people.

Community Concerts

Kutandara hosts community concerts each year to benefit those who need our help and about whom we care deeply—both locally and across the globe. Some concerts benefit charities working in Zimbabwe, while others concerts benefit local organizations working in Boulder.

Examples of recent concerts include:

October 2015 – Colorado Haiti Project (Louisville)

April 2015 – Legacy of Learning (Boulder)

March 2015 – Rise and Shine (Zimbabwe)

September 2014 – Lomagundi Medical Clinic Fundraiser (Zimbabwe)

September 2014 – Boulder Human Society's Doggie Dash (Boulder)

May 2014 – Eisenhower Elementary School's Big Build Day (Boulder)

April 2014 – BVSD Trip Tracker (Boulder)

March 2014 – Legacy of Learning (Boulder)

January 2014 – Tariro: Health and Hope for Zimbabwe's Orphans (Zimbabwe)

Visiting Artists

Kutandara Center hosts visiting artists from around the country and abroad. Over the years, Kutandara has helped to bring dozens of artists and teachers to Boulder, enriching Kutandara Center students' musical and cultural experience, as well as enriching the Boulder community through performances and cultural talks. In 2009, Kutandara Center directors hosted the international music festival 'ZimFest' on CU's campus and in the heart of downtown Boulder.

EVALUATION

Kutandara self-evaluates internally using a combination of several assessment tools. We look at organizational strengths, weaknesses, opportunities and threats (SWOT), and we evaluate different areas of the organization using those categories. Specifically, we evaluate the areas of organizational structure, management/administration, educational environment, community impact,

and finances. After identifying the “SWOT” for each area, we assess whether specific items are “Met,” “Needs Work,” or “Should be Eliminated.” As an example, in assessing best practices, we re-examine the organizational handbook that explains policies (“Met”) but decide that several areas need improvement (“Needs Work”) and decide that the changes will be made by a specific date. With our programming, we evaluate using a logic model incorporated into strategy maps. (For example, we specify program, needs, needed changes, and completion). Program evaluation is carried out by Randy and Amy with the assistance of the volunteer board of advisors, as well as input from students and parents. We carry out the evaluation process quarterly. We look at where we stand in each of these areas and make decisions about specific changes that need to be made.

About 2 years ago, Randy and Amy completed the Strengths Finder Inventory to assess each leadership qualities and contributions. (The results of the inventory appear in the attachments). The result of this process has been a clear, clarified delineation of skills that has helped us to divide the work of the organization much more efficiently.

COLLABORATION

Kutandara collaborates with local groups and nonprofit organizations at every opportunity.

In 2014, with the BVSD Trip Tracker Program and the Boulder Cargo Bike Cooperative, Kutandara Center moved a 10-piece marimba orchestra using cargo bikes and trailers. A fundraising concert, performed at the High Peaks Elementary School, was organized by Boulder Valley School District to celebrate their Trip Tracker Program, which allows students to log alternative transportation trips in exchange for “Trip Tracker Dollars” that can be used at various retailers throughout Boulder with Kutandara being one of them.

Kutandara also partners with BVSD to give free music to BVSD staff through the BVSD Staff Eco-Pass program. Teachers and administrators are welcome to up to 3 music CDs per person for personal and professional use. We have also worked with the Boulder Valley School District Multicultural Music and Youth Leadership Program at New Vista High School and Horizons K-8. This school-based program introduces Boulder County public school children to an important genre of world music, while focusing on group music skills and community music. A set of marimbas was purchased by BVSD and is still actively used in classes, most notably at New Vista High School and Horizons K-8.

In 2013, with Boulder Chorale and Frequent Flyer Productions (with support from Second Wind Fund of Boulder County, Colie’s Closet, and The Hope Coalition), we produced a special work premiered at The Dairy called ‘Metamorphosis.’ This included a stage with a full marimba orchestra, a choir and an aerial dance group overhead. Metamorphosis, an innovative work by composer Randy McIntosh, tells a powerful story of crisis, hope, and renewal.

In 2009, with Zimfest Association, University of Colorado, and the City of Boulder, we produced the

Zimbabwean Music Festival, an annual celebration of Zimbabwean music and culture. Zimfest is the largest annual gathering in North America of students, teachers, performers, and fans of Zimbabwean music.

From 2001-2008, with Boulder Chorale, we collaborated on Misa Tariro (Mass of Hope). Work began in 2001, shortly after composer Randy McIntosh returned from Zimbabwe. Its completion was commissioned by the Boulder Chorale and debuted in its entirety with support from Boulder Arts Commission (2008) and Boulder County Arts Alliance's Neodata Endowment (2007).

INCLUSIVENESS

Kutandara is a true cultural organization. We are based entirely on a non-Western tradition of making and performing music, and our community understands and promotes this ethic. We are all about sharing the traditional music of Zimbabwe with as many people as we can reach. Why Zimbabwean music? Because it is accessible – people can learn a few basics and be making music within ten minutes. Anyone can do this – kids, youth, adults, and seniors. People with mobility challenges, kids with ADD, and people with sensory integration disorders respond well to this music, and parents often report seeing differences in focus and emotional state.

Ethnically and racially, Kutandara reflects the population of Boulder with slightly higher “minority” participation. We are mostly white with about 15% mix of people of color (African American, Latino, Asian and other). We are sometimes asked (by other white people) about whites teaching and performing African music (“appropriation”). Our response is that our authentic love, respect, and honoring of this music is our reason for doing so, and we invite anyone of any background or financial circumstances to participate and make music with us. We have participated in many discussions and accessed much information about the politics of race, and are very aware of the Boulder demographic in which we live and work. We have concluded that doing specific actions to “reach out” to Latino, African American, or other “marginalized” populations keeps us separate and them marginalized. We operate with and promote inclusivity of every person, regardless of any perceived differences. We were welcomed and included in Zimbabwe (our directors actually were the only white people in every village they visited), and this experience has led us to emulate that warmth and openness at Kutandara. Our strategy is to let the music speak for itself. Music dissolves differences and fosters connection and respect.

BOARD/GOVERNANCE

Randy McIntosh and Amy Stewart McIntosh own Kutandara Center an LLC/ S-Corp. Randy serves as Music Director, and Amy serves as Program Director. As part of her role as Program Director, Amy facilitates an informal, volunteer board of advisors for feedback, insight, and support. Very early in the organization's history, we put together what we then called the “kitchen cabinet,” meeting informally for dinner, but taking seriously the counsel of this group. We now meet more formally with this Board of Advisors. In 2011, we put into place financial transparency with annual

reporting and the creation of a scholarship fund for those in financial need. We have been fiscally sponsored by the Boulder County Arts Alliance since 2011, and this has allowed us to offer scholarships to 20% of our students each year. 100% of current board members are donors, and 100% of board members in the previous term were donors.

Kutandara Center is considering becoming a not-for-profit organization. The way we operate and govern is more non-profit than for-profit. Preserving the vision and culture of Kutandara is a consideration, so we have taken the time to move deliberately and thoughtfully. Kutandara is sustainable, has a strategic plan in place, and is moving toward the future.

VOLUNTEERS

Because Kutandara is a community organization, we welcome assistance from volunteers who contribute time and energy to a variety of tasks. Parents, friends, and fans staff ticket and merchandise tables, help with IT, office tasks, database, graphic design, photography, and assorted tasks related to our annual fundraiser. Parents help to search for performance opportunities for kid and teen groups and provide help with venue tasks. We have not tracked volunteer hours up to this point (but have begun to do so for the future). We estimate (conservatively) that in 2015, about 30 volunteers gave about 500 hours to Kutandara.

PLANNING

Our planning process is tied to our organizational evaluation. We use hard data (retention, total number of students, available space, number of performances) to decide whether to expand (or cut) programs, classes, and ensembles. We are moving toward application for federal 501c3 status for the community and scholarship arms of Kutandara. We plan to hybridize the organization as a social enterprise, linking the LLC and 501c3 together in order to best serve the community while maintaining stability and increasing capacity.

FOR PROFIT BUSINESSES

Kutandara Center is an LLC/S-corp, but we manage our organization with community and service at the forefront of all that we do. If we are awarded grant funding through the BAC culture grants, we will use the funds to increase our capacity for educational outreach through workshops, demonstrations, and educational performances. It will be possible to connect grant funding directly to these activities since these measure are already in place in our current system of reporting internally, and can easily be expanded to include grant tracking.

Capacity Building (3000 character limit)

Support from the Boulder Arts Commission would be an incredible boost to Kutandara and the work we are doing in the community and the region. Because we are moving toward a unique hybridization of our school and community programs, we are in a position to leverage the grant

support with new funders, new audience members, and new donors. Unrestricted funding will be used to solidify our infrastructure and increase our capacity to offer more programming, serve more students, create more collaborations, and increase our ability to share this music.

We are unlike other local performing/teaching organizations since we are focused on one specific type of music. Boulder could become better known as a destination for Zimbabwean marimba music, attracting more guest artists for longer periods of time. Kutandara's creative identity is innovative, unique, and globally expansive. It not only represents Boulder's inspired and sophisticated approach to cultural participation, it takes it to a deeper level by inviting local, regional, and global communities of people into conversation about music, tradition, cultural differences and commonalities, appropriation, and equality. These challenging and enriching topics require delicate handling, time, and resources to navigate mindfully. The grant funding will increase Kutandara's ability to do just that through enhanced education materials, forums, and outreach as well as increased participation in national and global music competitions, festivals, and events such as North America's Zimfest, the International Marimba Competition in South Africa, and Ted Talks, all of which are currently on the table. Each year, Kutandara leads its students to far and away places to perform, exchange, and radiate the music they make.

In 2009, Kutandara hosted North America's Zimfest (the largest annual gathering in North America of students, teachers, performers, and fans of Zimbabwean music) on CU's campus and in the heart of downtown Boulder. This event brought people from all over the world to Boulder to perform and share their passion and purpose. Grant funding will increase the likelihood that this cultural and economic impactful event might happen again in Boulder in the future. The organization and commitment needed to host will require additional funding for Kutandara to begin exploring the idea. In other words, "more hands make light work" which naturally leads to more staff, students, and volunteer outreach that may potentially (partially) be funded by the grant.

Community Priorities (3000 character limit)

Kutandara contributes to the "civic dialog" community priority through its important and unique cultural exchange role in Boulder. Kutandara is continually working to deepen diverse cultural understanding, build community and strengthen commitment to civic engagement through music. The grant funding will increase Kutandara's ability to reach out to every person in Boulder and beyond with more public concerts, collaborative projects, scholarships for local students, and cultural exchanges with Zimbabweans. These additional resources will help Kutandara stay focused and committed to bringing people together - - to build a more just society by speaking without words through the authentic sounds and movements of African music.

Maintaining a fertile and supportive environment for creative music making, expression and experience is engrained in Kutandara's culture and mission. Boulder families have grown up in this community of making, listening and dancing to African music. It's a daily experience that expands and enriches lives, especially within the Boulder teen population. Imagine a group of 10+ teens confidently entering a stage filled with large, wooden marimbas of various sizes. A student begins

to fire up the crowd by telling a story, a story of Africa and its connection to the teens before them. When the music begins the crowd goes wild, not only with the joy and energy of the marimba sound, but by the high level of musicianship and collective experience the teens are delivering. It becomes apparent that the students of Kutandara's Teen Performance Program are the cultural leaders of tomorrow, as the seeds have already been planted. These students not only master music, they master life through a non-traditional approach that teaches goal setting, leadership, collaboration, boundaries, communication, mentorship, and community service. Many former teen band members are currently traveling the globe sharing marimba music and cultural ideas through personal and organized exchange programs. Funding will help us expand this innovative leadership.

As audiences experience this music, the gap of diversity in Boulder begins to close. It is no surprise that the lively, vibrant music of Africa is flourishing in Boulder, leaving a lasting impression on visiting guests from all over the country and world. This expression of culture in the public realm amplifies the vibrancy of Boulder as a cultural destination for people of all ages and backgrounds. Woven into this mix is also a strengthening of culture in our own local neighborhoods and communities. The grant funds will not only contribute to creating more serendipitous encounters through public concerts, it will help fund programs that increase accessibility and engagement. Guest artist appearances and workshops at public and private schools, churches, and neighborhood venues, will engage and deliver an "authentic expression of diversity" in an important and meaningful way.

Boulder Focus (3000 character limit)

As our music is rooted in African tradition, Kutandara is equally as rooted in Boulder. We have been operating in Boulder since June 2003, and before that we were in Lafayette January 1999-May 2003. We are actively offering education programming at our location 5401 Western Avenue, Suite B in Boulder in which 95% of our student population lives in the City of Boulder and nearby surrounding areas that are within Boulder County. As our student base has evolved and developed over time, its identity physically and socially reflects Boulder's character and sense of place heightening our commitment to keeping our studio in the city and continuing to focus on serving the Boulder population.

Our students perform all over the local region and at a number of uniquely Boulder events. Some examples from the last year include:

- Boulder Creek Festival (Boulder)
- Boulder Beer (Boulder)
- Second Wind Fund's EMERGE 5K @ Boulder Reservoir (Boulder)

- St Julien (Boulder)
- Laughing Goat Coffee House (Boulder)
- Nyland Co-Housing's House Concert Series (Lafayette)
- Regis University's Concert Series (Denver)
- Trident Café (Boulder)
- Louisville Farmer's Market (Louisville)
- Longmont's Rhythm on the River (Longmont)

When we perform outside of Boulder, whether it's Nederland, Fort Collins, or Evergreen, our Boulder roots are evident. We feel that we are representing Boulder, highlighting our cultural diversity and character.

Our collaboration with other organizations, such as BVSD, Boulder Chorale, City of Boulder, CU, and Frequent Flyer Productions, also plays an important role in how our programming serves Boulder. These partnerships provide a level of participation in community life that not only builds and strengthens Boulder's creative identity, it shares the process to creatively and constructively provide a high level of local programming and service to Boulder at large.

Proposed Outcomes and Evaluation (3000 character limit)

If we are fortunate to receive funding, we would create a grant coordination and tracking line item in our logic model. If \$10,000 over 3 years is awarded, our evaluation measure would be to expand our Logic Model (the evaluation method we use for the Education Program), and include inputs, activities, outputs, and outcomes directly tied to the grant funding. For example, a portion of the grant award will support teen ensembles, including an increased number of educational concerts and performance opportunities. The tracking would look something like this:

Input Activity Output Outcome Cost and ROI

Ensemble:

Shamwari Tamba! 18 rehearsals 5 new pieces 3 concerts; \$2100/

1500 new audience \$3000 tix;

4 new students

It will be possible to connect grant funding directly with class, workshop, or ensemble activities since the measure is already in place and could easily be expanded to include grant tracking. Data is collected by the Program Manager and entered into Excel spreadsheets according to ensembles, classes, exchanges, etc. Progress is currently reviewed monthly, and that will continue with the addition of input from advisory board. Outcomes are weighed in relation to inputs and outputs, and changes to schedules, repertoire, and concerts are made (if necessary). This structure and practice will continue with new attention to line items specific to the grant funding.

We closely track our scholarship program, which supports 20% of our 160 students. 20% of the grant funding could be applied to our Scholarship Program and could be targeted to Boulder students.

Proposed Outcomes (not in order of priority; all of these are of equal importance to the organization): 1) over the next three years, we would like to increase our students by 35% (approximately 10-12% per year; 50 students over three years), while maintaining the 20% of scholarship supported students; 2) increase visibility of the teen performing ensembles; adding two concerts per year over three years and increasing audiences by 1,500-2,000; 3) build on current relationship with BVSD reaching 2 new schools per year with marimba programs; 4) increase visibility of professional Kutandara ensembles, reaching 2,500 new audience members (regionally); and 5) increase resources for scholarship program (additional \$9,000 over three years supporting 50 new students).

Required for applicants without nonprofit status. (3000 character limit)

Kutandara was inspired by the co-founders' experiences with Zimbabwean music in community settings. The folk music of Zimbabwe is sung and played by and in communities; the performing and teaching of this music interweave and complement each other. When Kutandara was created, we had this ideal in mind, and it truly better fits the nonprofit model than a business. We manage our organization with community and service at the forefront of all that we do.

We are musicians first, and we incorporated, learning business skills along the way.

As explained in our strategic plan, we are in the midst of gathering information to modify the legal structure of our LLC/S Corp into more of a social enterprise, whether that is a 501(c)(3) structure or a non-profit/business hybrid, and this change will take place over the next several years. Already in place is our fiscal sponsorship with Boulder County Arts Alliance. Through them, we receive donations for the scholarship program. All contributions collected at our annual Moon & Stars

fundraiser go directly to support the education and scholarship programs.

If we are awarded grant funding through the BAC culture grants, we will use the funds to increase our capacity for educational outreach through workshops, demonstrations, scholarships, and educational performances. It will be possible to connect grant funding directly to these activities since these measure are already in place in our current system of reporting internally, and could easily be expanded to include grant tracking. To evaluate the grant's success, we will expand our Logic Model to include inputs, activities, outputs, and outcomes directly tied to the grant funding, reviewing these results quarterly and making adjustments to further increase the success our our programs in achieving our goals.

Attachments

Click the Upload button to upload new files. Enter title and description.
Click Submit. Your files will appear below the folder name and folder size.

Hover over the thumbnail of a file, click and hold to drag it to a different place in the order. Hover the mouse icon under the thumbnail to Edit a file. Hover the mouse icon under the thumbnail to Move or Copy a file to a different folder.

The system may require you to save between uploading files. If you encounter difficulty, click Save at the bottom of the page and attempt again.

[Cover Letter](#)

[Strategic Plan](#)

[Budget-2016Budget](#)

[Budget-2015P&L](#)

[Major Contributors](#)

[In-kind Contributions](#)

[Board of Advisors](#)

[Proof-Eligibility List](#)



[Proof-Eligibility 1](#)



[Proof-Eligibility 2](#)

[Anti-Discrimination Statement](#)

[Staff List](#)

[Annual Report](#)

[Strategic Plan](#)

[Other-Budget and Governance Narrative](#)

[Other-Director Strengths](#)

Budgets Please provide a year end statement for the last completed fiscal year and a budget for the upcoming fiscal year. This will be used by the jury to demonstrate your eligibility.

Attached

Major Contributors For the previous two fiscal years, list major contributors (foundations, businesses, government, individuals) with amounts. Do not include names of the individual donors.

Attached

In-kind Contributions Summary of significant in-kind donations (donated goods and professional services) received by the organization for the last fiscal year.

Attached

Directors/Advisors List Include the following information for each member: Position(s) (officer and committee positions); Occupation and name of employer and/or affiliation(s); City or county of

Attached

residence; Term end date for each member

Proof of IRS Federal Tax-exempt Status. Also called a Letter of Determination. See “Eligibility Requirements” on alternative documents for submissions in lieu of non-profit verification. This will be used by the jury to demonstrate your eligibility. Attached

Anti-discrimination Statement Attached

Staff List Include only key staff with their qualifications and length of service with the organization. Do not include job descriptions or resumes. Attached

Annual Report or Strategic Plan (Optional) Attached

Evaluation Results (Optional)

Other (Optional) For Profit Businesses, please provide relevant information to understand your budget and governance model Attached

Signature & Submission

I certify that all information contained in this application and attachments is true and accurate. All funded activities must provide equal access and equal opportunity in employment and services and may not discriminate on the basis of disability, color, creed or religion.

Icertify

First Name

Amy

Last Name

McIntosh

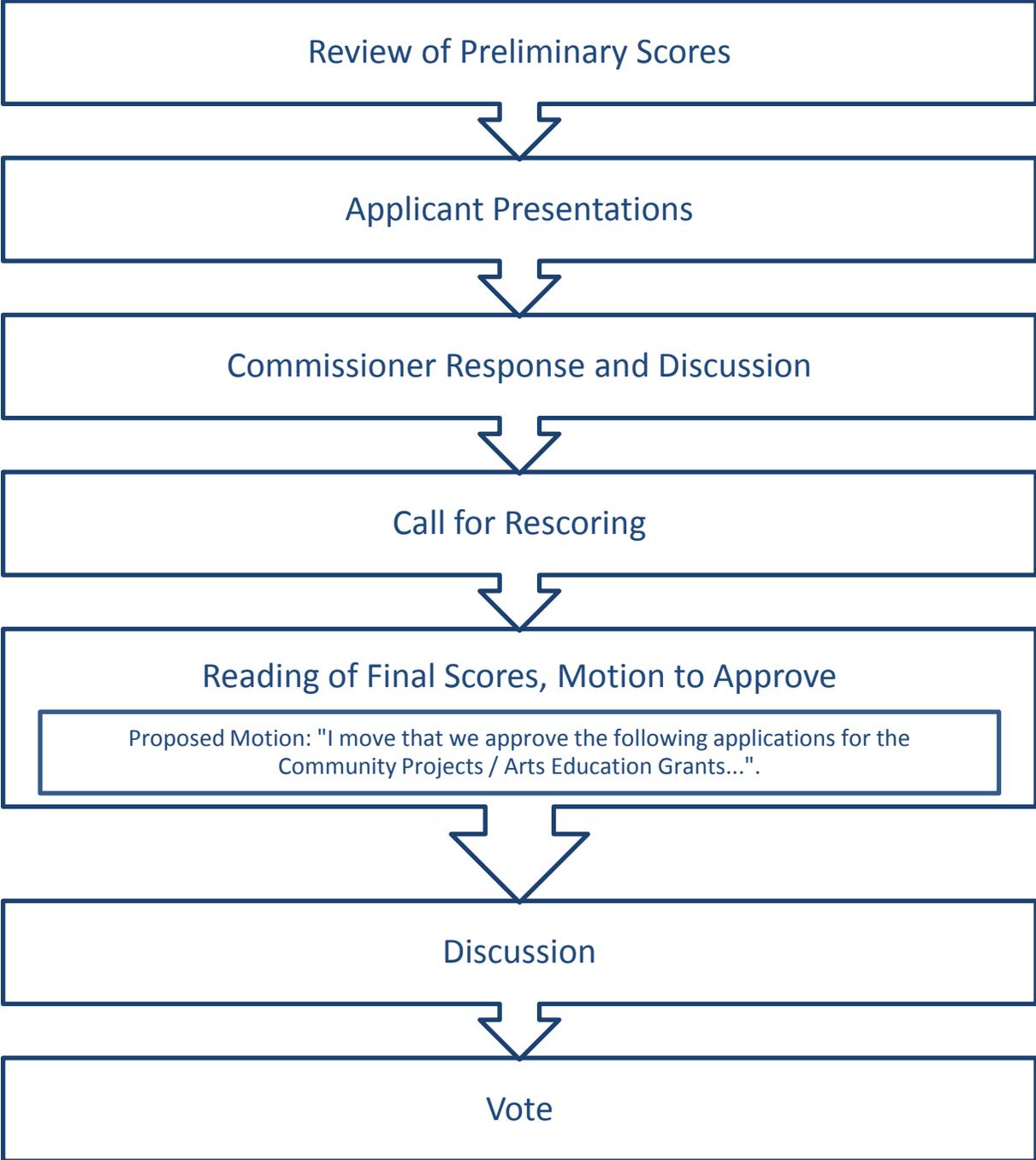
Date of Submission

02-10-2016

Kutandara Center, LLC
Profit & Loss Budget Overview
January through December 2016

	Jan - Dec 16
Ordinary Income/Expense	
Income	
Gifts	16,481
Class Tuition	197,053
Workshops & Lessons	13,750
Performances	20,180
All Other Income	10,446
Total Income	257,911
Gross Profit	257,911
Expense	
Director Compensation	114,637
Staff Compensation	23,325
Accounting & Office Expense	67,215
Auto	3,461
Interest and OD Expense	1,628
Travel & Meals	8,633
All Other Expenses	20,699
Total Expense	239,597
Net Ordinary Income	18,314
Net Income	<u>18,314</u>

Boulder Arts Commission
Process Steps for Jury of Community Project and Arts Education Grants



Community Project Grants -- Lisa Fasullo (Free Motion)

Average of All Boulder Arts Commissioner Scores: 3.08

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	4	4	4	4	4	4.0
Felicia	2	3	4	3	4	3.2
Richard	1	2	1	1	4	1.8
Tamil	4	4	4	3	4	3.8
Mark	2	3	2	2	4	2.6

Questions and Comments from the Arts Commissioners

Community Priorities

I so want to say "yes" to this project. The idea as described in the application is certainly what the BAC had in mind when we created this grant category. But the application does little to further this beyond the idea. Focus needs to be given on how the event(s) will be produced as envisioned, if it can, and address the Community Priorities more specifically. Application offers a project that is too broad in scope for the city to feel any comfort in being the sole financial contributor through this grant.

Seems like, if it were received and attended by the community, that this project could meet all the Community Priorities and most specifically amplify the vibrancy of the bandshell and the Civic Area in a positive manner.

I love the idea of people of all walks of life coming out to dance on the stage of the bandshell during the summer. How will you attract people to dance at the bandshell? What's the marketing plan? Great idea but doesn't really meet many of the criteria.

Cultural Offerings

I give credit to the potential of what the idea of this project would offer Boulder culturally. But the application appears to offer very little that this criterion could be met in practice.

This seems like an exciting, new project that makes it easy and free for people of all demographics and skills to have fun in a healthy manner. Great that it's outside in an area that truly needs scheduled events that are well attended in order to be vibrant.

I would like to see monies coming from somewhere else too like Parks and Rec like paying for the clean up. What is the partnership with Planning and Development? A good way to add strength to argument to

preserve the Bandshell.

Full Access

Application appears to offer little understanding of the various barriers to participation in the event(s) that this criterion seeks to address. Visions of the entire Boulder community dancing as one, breathing organism in the heart of town needs to filter through the reality of why people may not come. The application doesn't offer how the implementation of the project meets those challenges to make the event inclusive on a number of levels.

Seems totally accessible. I don't quite understand how the need for bathrooms will be solved but I assume it will be.

Very accessible.

A list of groups and communities that will be engaged would compliment this request.

Proposed Outcomes and Evaluation Strategy

Application appears to speak too vaguely to this criterion to be meaningful.

Good evaluation strategy. I assume you're tracking the numbers of participants and demographics to each program but could you explain that further? I'm glad to see City Parks is allowing use of the bandshell for free - that's critically important.

Trying to survey the crowd of dancers seems like an impossibility.

Boulder Focus

Community Project Grants -- Kat Gurley

Average of All Boulder Arts Commissioner Scores: 2.60

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	3	2	2	4	4	3.0
Felicia	2	2	3	2	4	2.6
Richard	2	1	1	1	4	1.8
Tamil	2	3	2	2	4	2.6
Mark	3	3	3	3	3	3.0

Questions and Comments from the Arts Commissioners

Community Priorities

Although application highlights three of the Community Priorities I don't find it speaks well enough to them. I appreciate the sharing of performances, but isn't that the basic benefit of such a company? I'm not seeing any reason to feel any of the priorities will be well advanced further through this project.

Seems like this performance and related music are innovative and does foster innovative thinking. I'm unclear about how it provides an authentic expression of diversity; please explain. Wild Heart does go beyond Boulder and shows strong dance and music talent.

Community priorities are not strong. Did not address what specific benefits to the community or how success will be measured.

Cultural Offerings

Application doesn't seem to make the case that the project is exciting, new, or remarkable. I don't feel the project fills any particular gap for the community at this time.

The work appears to be exciting and an interesting dance performance. However, Boulder has numerous dance groups - please explain how your dance will fill a gap in the offerings already provided and will be new/remarkable.

Don't feel like it fills a gap. Not particularly exciting, new or remarkable compared to other submissions. Did not see the issue of vulnerability addressed in video. How does one address vulnerability through dance? I couldn't see it.

Full Access

Application doesn't seem to address with much degree barriers to community participation and how the project will lower them. ADA accessible- but that's covered primarily by The Dairy. Affordability? No context to speak enough how this impacts accessibility.

Performance is accessible but I'm unclear how affordable it will be to people and how diverse groups will be encouraged to attend.

Appears to be affordable for most. What about ticket discounts for those who can't afford the \$20 ticket? Meets other aspects of access.

Proposed Outcomes and Evaluation Strategy

Strategy to evaluate the project appears very vague. What's to be measured and why? Very little to offer in benefits or impacts to the community.

Seems appropriate and peer review is a good idea.

Goals don't seem to address community benefits.

Boulder Focus

Community Project Grants -- Kelly Russack (The Boulder Creative Collective)

Average of All Boulder Arts Commissioner Scores: 2.92

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	4	3	4	2	4	3.4
Felicia	3	3	4	2	4	3.2
Richard	1	1	1	1	4	1.6
Tamil	4	4	3	3	4	3.6
Mark	2	3	3	2	4	2.8

Questions and Comments from the Arts Commissioners

Community Priorities

Application attempts to speak to this criterion but doesn't address at all the Community Priorities as clearly listed and referred to in the CPGrant application. The applicant states, "The BCC will support the artist from start to finish in their work." The emphasis throughout the application is how the community may engage with the artist rather than how the artist engages with the community. Wrong approach particularly if the city is being asked to fund more than the full expenses of this project.

Seems like a supportive environment for a diversity of artists to work on their own with input and support from others at the facility. Great to add a new art collective space and bring art related vibrancy to that warehouse area of Boulder. Seems like it does allow for an authentic expression of diversity.

Provides support for artists. New temporary arts space. How many artists will be involved? Will there be performance artists? What is urban vernacular? Describe facility. Does it have a stage? Some photos of the outside and inside would be helpful. Who will jury the call? Why is request for \$10,000 when budget is less than \$8,000.

Lack of collaboration with any other arts organization.

Cultural Offerings

Application appears not to make the case that the community is "craving" this sort of project. There appears to be nothing exciting, new, or remarkable about this project from the community's viewpoint.

Certainly helps Boulder fill the gap in venues. Looks like a nice flexible space. I'm a little unclear about how you ensure the offerings are quality and really exciting; please further explain.

There is always a need for more venues. It's exciting to have a pop up venue in Boulder. New way of bringing artists together.

I am intrigued about this: The Pop-Up will host a number of creative endeavors including a custom built half-pipe for skateboarders, mural opportunities for graffiti artists

Full Access

The BCC:Warehouse is not very accessible. Yes, there is parking. Yes, there's the Goose Creek bike path. But the two bus stops are a distance to walk from/to with no sidewalks to walk along. Application speaks to this criterion with little understanding or appreciation of how to address the barriers to community participation.

Sounds like with the grant funding underserved artists will find an affordable place to work. Space sounds like it's accessible.

Appears accessible.

Proposed Outcomes and Evaluation Strategy

The application states that the goals of the project are "first and foremost to support the artists and to help guide them throughout their process with a successful outcome." And what's the outcome? And means to evaluate that? But more importantly, any community benefit appears secondary (and cursory) to the intent of the project.

Sounds like a good approach to video the artists and their work but how will you record information related to the community and the ways in which the Warehouse art benefits the community?

Evaluation strategy is weak. Video will be documentation of event.

Boulder Focus

Community Project Grants -- Maren Waldman

Average of All Boulder Arts Commissioner Scores: 2.12

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	2	2	4	3	1	2.40
Felicia	2	2	2	2	4	2.40
Richard	1	1	1	2	1	1.20
Tamil	2	2	2	2	3	2.20
Mark	2	2	2	2	4	2.40

Questions and Comments from the Arts Commissioners

Community Priorities

Perhaps because the application seems to present a project still in development, its contribution to the success of the Community Priorities appear vague and unfocused. Not enough of a case is made that progress on any of the Community Priorities will be clearly achievable to warrant further investment by the city.

The benefits seem to the senior population and to the public that sees the public performance and I'm sure the experience will be good for the artists involved in the program but please help us better understand how you'll reach out to diverse populations and people that are in need of the free programs.

Fascinating project but venues should be secured or at least envisioned before submittal of application. Application to OSMP should have been submitted sooner. They have very specific rules that could shape the event.

160 individuals participating if classes fill up. intimate footprint/impact to the community

Cultural Offerings

Application states that the project addresses a need for a better connection between the arts and the environment. However, the application doesn't make a strong case that the project will effectively help fill that gap - or in an exciting, new, or remarkable way.

This project enhances the offerings for seniors in Boulder and sounds interesting for them. However, many senior homes and related facilities, plus the rec centers have classes that are somewhat similar, they exercise the body and mind through some sort of exercise. I know this project is more focused on nature but please provide more information on how the program will entice seniors to participate,

especially the seniors that have limited access to a program like this.

It certainly increases the variety of cultural offerings but I don't know if it fills a gap. There are some similarities to Boulder Creek CityDance. I assume workshops similar to these are also offered for a fee as part of your business? Is this an annual event or an ongoing program? Who are you thinking will be the scientist dream supporting facilitator and why do you need one?

Full Access

This application would be stronger if barriers to participation were better understood, identified, and communicated; and, how the project plans to lower those barriers to benefit greater community participation. Perhaps project as presented in the application is too early in the development stage to speak clearly to this criterion.

Seems affordable for those in need and I assume the places chosen will have good accessibility.

Proposed Outcomes and Evaluation Strategy

Application offers a series of general goals but are lacking in any specificity as to what is expected to be achieved by participants through this project. Similarly, data collection methods are identified for each goal in the application, but for what purpose? What does success of each of these goals actually look like and how do we know they've been specifically achieved?

Seems appropriate.

How will you determine who comes to the workshops free? What criteria will you use to select outdoor spaces? How will Boulder residents know about workshops? What will you do with the postcards and other documentation after event?

Boulder Focus

Although applicant is a Boulder resident, the application doesn't offer any specifics as to where the workshops/immersions are happening or who is participating. Project seems too much in the development stage to speak specifically to this criterion.

There aren't confirmed venues; therefore how do we know you'll be able to do the project, especially the public event? A letter from the City Parks Department would have been helpful and more insurance that you can take the group to the parks and open spaces without a permit.

I'm not sure how this project will benefit the community. There is specific effort to include the elderly. But what is your definition of elderly and how will you determine who is steady enough to get to the site and perform on what might be rough terrain? What is your reason for including the elderly.

Community Project Grants -- Band of Toughs

Average of All Boulder Arts Commissioner Scores: 3.44

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	4	4	3	4	4	3.80
Felicia	4	4	4	4	4	4.00
Richard	2	4	2	2	4	2.80
Tamil	3	4	2	2	4	3.00
Mark	3	4	3	4	4	3.60

Questions and Comments from the Arts Commissioners

Community Priorities

Application appears to align with a number of the Community Priorities. But after looking at the success measures, I'm unable to see how the community is clearly impacted by these series of performances. Impact seems to ripple off of the performances than have any direct community effect.

Meets all the Community Priorities but especially fosters innovative thinking, unique collaborations and use of an unusual space in a creative manner. This type of event could really help develop Boulder as a creative center for the arts and help expand the Fringe more into the north part of the City.

Sounds like crazy fun on a summer night of madness which will be entertaining and artistically adventuresome.

Cultural Offerings

This project seems exciting, new and could be remarkable plus it sounds like lots of fun. Boulder needs more projects that use unconventional spaces and I like how the project integrates food, music, dance and the audience into the event.

Boulder needs events like this to rattle and ratchet up creative ways to present classical theater.

Full Access

Application offers an event that appears broadly accessible but too generally applied. How well do they know who their audience is and isn't? How well do they know their needs? What barriers to participating in AYLI are they looking to diminish for the benefit of the larger community?

Affordability was well addressed but I'm unclear how accessible this event space will be for people with

disabilities. Also, how will you reach out to diverse populations to encourage them to attend?

Appears accessible.

Proposed Outcomes and Evaluation Strategy

Baselines (where we're at -> where we'll be) would provide better context and show specifically what success will look like and how that success would impact the community?

Seems thorough.

Ample evidence to show the benefit to the community.

Boulder Focus

I appreciate that your proposed venue is NOBO, There needs to be more of these cultural events spread across Boulder

Community Project Grants -- Boulder Asian Pacific Alliance

Average of All Boulder Arts Commissioner Scores: 3.32

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	3	3	4	3	4	3.40
Felicia	3	3	4	4	4	3.60
Richard	3	4	3	2	4	3.20
Tamil	4	4	4	4	4	4.00
Mark	2	2	3	2	3	2.40

Questions and Comments from the Arts Commissioners

Community Priorities

Benefits to the community seem more broadly applied than to speak to specific impacts.

The event enhances attendees knowledge of Asian cultures and helps bring together the Asian people in the local area but I'm not sure how this festival helps Boulder further develop its creative identity or how it fosters innovative thinking? The festival does amplify the vibrancy of the Boulder mall but it doesn't seem to reach beyond the mall with any of its activities.

Are there any professional artists involved or are all the performances by amateurs?

Cultural Offerings

The festival does diversify the cultural offerings in Boulder but I'm not sure that much will be new or remarkable beyond all the other years the festival has taken place.

The festival has been running for several years. What's exciting, new or remarkable about this year's festival?

Full Access

It's a free, summer street fair in the middle of the Pearl Street Mall. Do they really need to know who their audience isn't for this to succeed? It doesn't look that way. How do they determine accessibility to be inclusive to the many members of the community?

Easily accessible and free.

Fully addressed questions.

Proposed Outcomes and Evaluation Strategy

Application states a number of goals but doesn't offer any specifics as to what success of meeting those goals will look like?

Perhaps you could help us better understand how the benefits to the community will be measured?

Fully addressed questions.

Boulder Focus

Fully addressed questions.

Community Project Grants -- Boulder Ballet

Average of All Boulder Arts Commissioner Scores: 3.36

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	4	3	4	4	4	3.80
Felicia	3	3	4	4	4	3.60
Richard	1	1	1	1	4	1.60
Tamil	4	3	4	4	4	3.80
Mark	4	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Community Priorities

I'm initially scoring this low pending further discussion with the BAC. The application and supporting materials speak to the consolidation of BB's different education and outreach programs into a single Youth Movement program as the purpose of this grant funding. That seems to align more with organizational support than support of a particular community project. Therefore points of their application appear to be awkwardly applied to the criteria.

Seems like an excellent program that reaches out to many different youth and could really help youth be more healthy and happy with their bodies. Seems like a highly supportive approach and reaches out to many that might not otherwise have access to dance.

Seems weak on meeting community priorities. Appears to be a method for consolidating existing programs and outreach.

Cultural Offerings

I'm initially scoring this low pending further discussion with the BAC. The application and supporting materials speak to the consolidation of BB's different education and outreach programs into a single Youth Movement program as the purpose of this grant funding. That seems to align more with organizational support than support of a particular community project. Therefore points of their application appear to be awkwardly applied to the criteria.

We have numerous dance organizations in Boulder working with you but BB seems really far reaching in terms of who it reaches and the numbers it reaches. Without all these youth classes and outreach the City would likely feel a gap in this type of cultural offering it has. I'm not quite sure what's exciting, new or remarkable from what's been done in the past?

BB is the main source of teaching ballet in Boulder. If they weren't here there would definitely be a gap; but I'm not convinced this project is particularly exciting, new or remarkable.

Full Access

I'm initially scoring this low pending further discussion with the BAC. The application and supporting materials speak to the consolidation of BB's different education and outreach programs into a single Youth Movement program as the purpose of this grant funding. That seems to align more with organizational support than support of a particular community project. Therefore points of their application appear to be awkwardly applied to the criteria.

Seems like a great approach to try to make all children of any ability comfortable. It seems like a good outreach program in the schools but I'm wondering how parents know that they get assistance, if needed, for youth classes beyond the school room?

Very accessible.

Proposed Outcomes and Evaluation Strategy

I'm initially scoring this low pending further discussion with the BAC. The application and supporting materials speak to the consolidation of BB's different education and outreach programs into a single Youth Movement program as the purpose of this grant funding. That seems to align more with organizational support than support of a particular community project. Therefore points of their application appear to be awkwardly applied to the criteria.

Seems like an excellent approach to evaluating the outcomes.

Boulder Focus

Community Project Grants -- Boulder Dance Coalition

Average of All Boulder Arts Commissioner Scores: 3.16

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	3	3	4	2	4	3.20
Felicia	4	3	4	4	4	3.80
Richard	2	4	3	2	4	3.00
Tamil	3	4	4	2	4	3.40
Mark	2	2	3	2	3	2.40

Questions and Comments from the Arts Commissioners

Community Priorities

The application appears to align with a number of the Community Priorities. But specific results aren't identified nor how they'd support these priorities. Benefits to the community seem more broadly applied than to speak to specific impacts.

This festival does support diverse cultural organizations and brings to life the dances and music of many different cultures. Please provide a little more information on how you will measure success and use the information to plan for the follow year's event.

Appears to contribute to several of the priorities.

Cultural Offerings

This event does bring together the dance and music of diverse cultures that might not otherwise be experienced in Boulder. Please explain all that is new besides the addition of Romanian food and what will make it especially exciting and remarkable.

Fills a gap in the variety of international dance presented.

Full Access

It's a free, summer street fair in the middle of the Pearl Street Mall. Do they really need to know who their audience isn't for this to succeed? It doesn't look that way. How do they determine accessibility to be inclusive to the many members of the community?

Nice that it's free and easily accessible to all.

Very accessible.

Proposed Outcomes and Evaluation Strategy

Application states objectives and measurements but offers no context from which to determine festival is successful. What does success specifically look like?

I understand that it may be difficult to obtain some information since it's open to all on the mall and doesn't have an enclosed setting but could you better explain your evaluation strategy and how you will use the results to plan in the future.

Evaluation strategy seems reasonable.

Boulder Focus

Community Project Grants -- Boulder Philharmonic Orchestra

Average of All Boulder Arts Commissioner Scores: 3.92

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	4	4	4	4	4	4.00
Felicia	4	4	3	4	4	3.80
Richard	4	4	4	4	4	4.00
Tamil	4	4	4	3	4	3.80
Mark	4	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Community Priorities

This is very well written grant with a great idea that will reach all the Community Priorities and hopefully really help broaden their audience and bring quality orchestral music to a larger population of Boulder and the surrounding area.

The idea of free for all tickets is intriguing but concerned if people can't afford to buy ticket why will they buy tickets next time when they are not free. Does it come off as a one shot deal. Or is the idea that people getting free tickets once will enjoy the performance so much they will reprioritize their arts spending. What about the other factors that might prevent someone from attending like being a white music form in a place where mostly white people go. This is not a criticism just a recognition of some of the difficulties in increasing size and diversity of audience.

Cultural Offerings

Really like that this grant will reach out to the masses of people in Boulder in new ways. Although not all populations of the City walk the Boulder Creek trail this idea of playing along the trail should reach many and inspire them to go to a concert. The organization seems like they will do quite a bit of advertising so hopefully they'll reach many that might not otherwise be able to afford or know to go experience the Phil. It's an exciting idea to have so many free tickets and play along Boulder Creek.

The Stroll - to creek path encounters address accessibility concerns extremely well.

Full Access

Seems highly accessible to anyone.

I'm concerned about the acceptability to diverse groups of Macky. Have you thought about how many

free tickets a person can apply for? For the entire family?

Very well presented. Touches on all of these important topics.

Proposed Outcomes and Evaluation Strategy

The strategy seems well defined.

Boulder Focus

As with the Conference on World Affairs, BPO is another opportunity to build upon existing success.

Community Project Grants -- Boulder Photo Festival

Average of All Boulder Arts Commissioner Scores: 2.24

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	3	2	3	3	1	2.40
Felicia	2	3	1	3	1	2.00
Richard	1	1	1	1	4	1.60
Tamil	3	3	3	2	3	2.80
Mark	2	3	3	2	2	2.40

Questions and Comments from the Arts Commissioners

Community Priorities

I'm initially scoring this low pending further discussion with the BAC. This application appears more organization than project oriented.

The event seems like it'd help create a supportive environment for photographers with workshops to help foster innovative thinking. It's unclear how many people would be drawn to the event and the economic benefit to the community; please explain. From the website it appears the quality of the photographs are excellent and could help develop Boulder's creative identity

If international, it could develop Boulder's identity in becoming an innovative world leader....Support artists with classes, etc. Need more detail about what other venues, how much does pass cost, workshops, how many people are expected to attend, More specifics on cultural offerings. How many artists exhibited. Other monies. How much is CVB's sponsorship. What will partners be doing for festival. Brochures from Telluride events.

Cultural Offerings

I'm initially scoring this low pending further discussion with the BAC. This application appears more organization than project oriented.

Boulder has some events where photography is shown, especially related to nature and landscapes of unique places so I'm not sure how much of a gap this offering will fill? It'd be good to better understand how this will be exciting to the community, what will make it remarkable and in what ways it will fill a gap in Boulder?

Doesn't seem to be another event like it in Boulder.

Full Access

I'm initially scoring this low pending further discussion with the BAC. This application appears more organization than project oriented.

Some free passes will be provided to make it affordable to some in need and the Millennium is accessible. I'm unclear about the diversity of groups that will be served?

Question not answered.

Proposed Outcomes and Evaluation Strategy

I'm initially scoring this low pending further discussion with the BAC. This application appears more organization than project oriented.

Seems appropriate but I wonder how you plan to use the information you receive to make changes for the following years?

Evaluation strategy seems adequate.

Boulder Focus

Will be...

Not in Boulder yet. No secured venue - so is this a valid application?

Hasn't established in Boulder yet.

New kid in town. I don't want to discourage his plan because he is moving to town, after all Boulder International Film Festival was once the new kid in town. He needs to research Month of Photography that is supported by a majority of the arts venues (profit & non-profit) in Denver. Utilizing/collaborating with this established event would be a prudent move. Additionally Eric should be collaborating with the Photo departments at CU and Boulder High School/BVSD.

Community Project Grants -- Boulder Samba School

Average of All Boulder Arts Commissioner Scores: 3.68

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	4	4	4	4	4	4.00
Felicia	4	4	4	4	4	4.00
Richard	2	4	2	3	4	3.00
Tamil	4	4	4	4	4	4.00
Mark	3	4	3	3	4	3.40

Questions and Comments from the Arts Commissioners

Community Priorities

The application appears to align with a number of the Community Priorities. But we don't know how CBF identifies specific results and how they support these priorities. Benefits to the community seem more broadly applied than to speak to specific impacts.

Meets nearly all of the Cultural Plan Community Priorities - will help festival be more sustainable, seems to be highly supportive environment for artists, really helps contribute to authentic expression of diversity, helps Boulder become regional and international leader in Brazilian music, can experience in diversity of spaces/some more serendipitous than others, enlivens City.

They are producing a festival of Brazilian music which is unique in Boulder. Success measured by various metrics.

Cultural Offerings

Helps fill the City's gap in education, knowledge and exposure to Brazilian music, dance, culture; should be exciting to see.

Attention to international music/dance form not usually available in Boulder.

Full Access

Application offers an event that appears broadly accessible but too generally applied to the community's needs. A stronger application would offer a clearer awareness of any barriers that may be keeping particular community members from attending. For example, one concern is affordability and CBF looks to address this through the grant. But affordability for whom? Are there members of the community that CBF knows this is an issue for? And what are they doing to reach out and accommodate them? How well

do they know their potential audience members and their needs?

Appears to be well planned in terms of times for performances/workshops, very easily accessible in some places like the Boulder Mall. Grant would help offset some costs for organization that will be passed on to ticket purchasers.

Adequately addressed.

Proposed Outcomes and Evaluation Strategy

Application offers a comprehensive series of goals with data collection methods that will help evaluate successes. However, we don't know specifically what those successes are meant to look like.

Seems clear.

Adequately addressed.

Community Project Grants -- Bridge House

Average of All Boulder Arts Commissioner Scores: 3.56

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	4	4	4	3	4	3.80
Felicia	3	4	4	2	4	3.40
Richard	4	4	3	3	4	3.60
Tamil	4	3	4	3	4	3.60
Mark	3	4	3	3	4	3.40

Questions and Comments from the Arts Commissioners

Community Priorities

Application speaks to this criterion in a more narrative and impactful way than it appears it could if it itemized its response to the individual Community Priorities.

Creates a supportive environment for the artists and allows them to interact with other populations in the city in a positive manner. Giving the homeless artists a way to produce and sell their art benefits the homeless artists, professional artists involved and the community-at-large. Seems like success can be measured not merely by the sales but by confidence building it provides to the artists themselves. Helping the homeless gain confidence and successes benefits everyone in our community.

Best prioritizes the civic dialogue about the ability of culture contribute to the Economy, social offerings, the environment, and the authentic expression of diversity.

Cultural Offerings

There doesn't seem to be any other cultural offering that helps the homeless create art, have an outlet to sell what they produce or to work with a very skilled artist to help guide them. Hopefully the number of homeless artists participating can be significantly expanded as the program progresses and the show/sales event can be expanded and include more of the community.

Fills the gap for the 200 homeless artists, which is a remarkable undertaking.

Full Access

Project offers a twist to the traditional way we've looked at accessibility. But the bottom line is that the artists will be unable to sell their work if they don't have an audience/interest in their work. Application assumes the audience will be there. It would be stronger if we were told who the audience is and how

they're being attracted to the project. Are there any barriers to participation that could keep the broader community away and how are they being addressed?

This free program for the homeless is a great way to help them express themselves in a positive manner. I assume the facility where the art show takes place is accessible to all. How is outreach done to ensure a broad diversity of people in Boulder and the surrounding area know about the art show?

All provided, but how to get the audience to come to the exhibit. Is there a marketing plan?

Proposed Outcomes and Evaluation Strategy

Application offers clean and straightforward expectations. Application would be stronger if it offered what success of the event would specifically look like? For example, though it's not stated for how many years this event's been produced, is there an idea from experience of what the sales "targets" would be to judge success against?

Could you please explain how many homeless artists participate and how much art work is likely to be for sale so we can better understand the scale of the event and the number of people in the program?

Doesn't address evaluation strategy.

Boulder Focus

Community Project Grants -- Colorado Music Festival

Average of All Boulder Arts Commissioner Scores: 3.24

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	4	4	3	4	4	3.80
Felicia	4	4	4	4	4	4.00
Richard	3	4	2	2	4	3.00
Tamil	2	2	2	3	3	2.40
Mark	2	4	3	2	4	3.00

Questions and Comments from the Arts Commissioners

Community Priorities

Application speaks to the Community Priorities very broadly. Application would be stronger if we'd be told how project moves these priorities forward more specifically.

Meets several of the Community Priorities well. It does seem like it'd create a positive supportive environment for artists and foster innovation. Programs seem highly innovative. The program should also help develop Boulder's creative identity to the region and beyond due to the caliber, uniqueness and the range of professional performers. The programs are highly diverse and should help contribute to the authentic expression of diversity.

It is great to see CMF really stretch and take risks. I think the project will be a great success.

Cultural Offerings

These programs sound like they'll be highly unique, exciting, new and innovative. They seem very diverse and original.

Provides another way to present classical forms in new and exciting ways.

Full Access

Application offers a series of events that appear broadly accessible but too generally applied to the community's needs. A stronger application would offer a clearer awareness of any barriers that may be keeping particular community members from attending. How well do they know their potential audience members and their needs?

How affordable are the programs? What is being done to ensure a broad audience can attend the

performances, especially people that may not have much expendable income? Seems like with the diversity of programs it should be a draw for diverse groups if it's made affordable and well advertised to diverse populations.

No info on ticket pricing

Proposed Outcomes and Evaluation Strategy

Application offers a number of goals and ways to evaluate their success. But we don't know specifically what that success will look like?

Seems appropriate.

Adequate description.

Boulder Focus

Community Project Grants -- Greater Boulder Youth Orchestras

Average of All Boulder Arts Commissioner Scores: 2.84

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	4	3	3	4	4	3.60
Felicia	3	3	3	4	4	3.40
Richard	1	1	1	1	4	1.60
Tamil	3	3	2	2	4	2.80
Mark	2	2	3	3	4	2.80

Questions and Comments from the Arts Commissioners

Community Priorities

I'm initially scoring this low pending further discussion with the BAC. The activities as presented in the application seem more organizational in nature than for a specific community project -> benefit. Broad brushstrokes offered of a number of programs but appears little detail.

They clearly stated how they would meet the Community Priorities. It seems good that they will move out more into the community and play in many more parts of the City.

Would like to have more detail on out of the box locations. Is there a list of specific places available. Any discussions with any locations?

Cultural Offerings

I'm initially scoring this low pending further discussion with the BAC. The activities as presented in the application seem more organizational in nature than for a specific community project -> benefit. Broad brushstrokes offered of a number of programs but appears little detail.

Please help us better understand the gap this project will fill. It seems like there are other organizations where at least some of this type of instruction can occur? Please explain a little more about how this program will be exciting and remarkable to the people of Boulder.

Does it fill a gap? Not sure. Perhaps for students but what about for audiences? Don't see the project as particularly exciting or remarkable.

Full Access

I'm initially scoring this low pending further discussion with the BAC. The activities as presented in the

application seem more organizational in nature than for a specific community project -> benefit. Broad brushstrokes offered of a number of programs but appears little detail.

The known venues seem accessible and the organization shows that it welcomes a broad diversity of people. How do you reach out to the parents and youth, that might have affordability issues, so they know about the program and understand that they can get financial assistance?

Although tickets to Maestro Meetings are free how will you attract audience? How will chamber groups' presentations be marketed? Not seeing strong marketing plan.

Proposed Outcomes and Evaluation Strategy

I'm initially scoring this low pending further discussion with the BAC. The activities as presented in the application seem more organizational in nature than for a specific community project -> benefit. Broad brushstrokes offered of a number of programs but appears little detail.

Seems appropriate.

Answer complete

Boulder Focus

Community Project Grants -- Interweave Dance Theatre

Average of All Boulder Arts Commissioner Scores: 3.28

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	4	4	4	3	4	3.80
Felicia	3	3	3	2	4	3.00
Richard	2	4	1	1	4	2.40
Tamil	3	3	2	4	4	3.20
Mark	4	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Community Priorities

Application speaks to a number of the Community Priorities but I don't find it speaks well enough to them. I'm not seeing reason to feel any of the priorities will be further advanced through this project.

This project seems like it is highly supportive of artists and helps them create unique, highly creative work. The project meets most, if not all the Community Priorities from helping to expand Boulder's creative identity related to contemporary dance to amplifying the vibrancy of our public spaces.

Boulder Mall happening will provide serendipitous encounters with the arts.

Cultural Offerings

Really like the way it will create experience all along the mall and not merely in one spot which will separate it from the circus type activities that normally happen there. The collaboration and diverse phases seems really exciting, new and unique.

Can't say that it particularly fills a gap in the variety of cultural offerings. There are some exciting aspects to the collaborations but is it new or remarkable?

Full Access

Application appears to speak to this criterion in vague terms. Application doesn't give a sense that IDT knows who its audience members are or who they could be. What are their needs and how is IDT looking to become more accessible to them by addressing them?

Seems like the organization is making an effort to make the shows affordable and accessible to diverse groups.

Addresses most aspects of access.

Proposed Outcomes and Evaluation Strategy

Application appears vague as to what specifically the benefits to the community will be, let alone how to measure and evaluate them. Application is not clear how the audience members' reactions or survey responses lead to any impact on the community.

Not a real clear relationship between your goals and outcomes, perhaps you can explain your evaluation strategy a little more?

Question not really answered.

Boulder Focus

Community Project Grants -- JLF Boulder

Average of All Boulder Arts Commissioner Scores: 3.92

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	4	4	4	4	4	4.00
Felicia	4	4	4	4	4	4.00
Richard	4	4	4	2	4	3.60
Tamil	4	4	4	4	4	4.00
Mark	4	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Community Priorities

Great collaborative gathering that supports artists and a broad diversity of cultures and ideas. There are exceptional benefits to the Boulder community due to the broad diversity of people, topics and the accessibility to all. The accepting nature of the event welcomes everyone in the City.

Very important festival for Boulder. Free to community.

Cultural Offerings

This conference clearly fills a gap that Boulder had for a long time related to strongly supporting literary arts. This conference is exciting and highly innovative in the diversity of topics it covers and the authors and musicians it brings to Boulder.

There is no similar festival in this region.

Full Access

It's affordable to all and clearly reaches out to diverse populations. The library is accessible and with good planning it showed it could handle the crowds. It's also nice the way the festival uses the Civic Area and hopefully will use it even more this year.

All aspects considered.

very in-depth description the outreach efforts of this festival

Proposed Outcomes and Evaluation Strategy

For their final report for last year JLF submitted a thorough goal/evaluation scheme focusing on what

they're measuring success against in 2016. If that was adapted and included, application would be stronger.

Seems well thought out and should provide the information you need to know how to move forward and plan for future years.

Boulder Focus

Great potential for this to grow

Community Project Grants -- NatureMoves

Average of All Boulder Arts Commissioner Scores: 2.76

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	3	3	3	4	3	3.20
Felicia	4	4	4	3	4	3.80
Richard	1	1	1	1	4	1.60
Tamil	2	2	4	3	3	2.80
Mark	2	2	3	2	3	2.40

Questions and Comments from the Arts Commissioners

Community Priorities

Although application aligns the project to each of the Community Priorities, its contributions to their success appear vague and unfocused. Not enough of a case is made that progress on any of the priorities will be clearly achievable.

This seems like an interesting, innovative project that certainly is serendipitous and amplifies the vibrancy along Boulder Creek. It's unclear how many people from the community would benefit from this event and how they would know to come to the event. The event doesn't seem to reach out to engage many artists from the community. The event will create serendipitous encounters with the arts.

What a fascinating proposal. Would like information about how the 2015 event went. What were issues if any. Only concern is about the restrictive policies of OSMP that will only allow 45 people total to participate in groups of 16. I assume the number of onlookers are not part of the 45 total. Another restriction is that the event cannot be advertised except as a way to take registrations to participate. Will this limit the amount of outreach to the general public? Please note that the OSMP's permit says the event will take place from 5:30 am to 7 am, which must be a typo. Recommend correcting with OSMP.

Cultural Offerings

Application states that the project addresses a need for a better connection to nature through the arts. But the application doesn't make a strong case that the project will achieve that in an exciting, new, or remarkable way.

This project does provide a unique approach to experiencing nature through dance and music and does seem like it'd be fun and interesting. It appears the event has been happening for several years, what is new about it this year?

This event fills the gaps of serendipitous encounters with art and use of non traditional event location. Although it's been done before I would say it is unique as each encounter with the particular landscape is different .They are modeling event after Anna Halpern's work. She is a well respected international artist who performs and teaches in various outdoor environments to bring people closer to nature and inform her choreography.

Full Access

We have no idea that the applicant knows who their audience/participant members will be. Then how do you speak to accessibility and barriers to participation?

Some spaces like Red Rocks aren't easily accessible but I assume the public with accessibility issues can engage in the event along the nearby trail and in other areas along the way. How will this event be advertised and what will you do to reach out to diverse groups and encourage them to join the event?

Because of OSMP regulations, the event can't be fully promoted but that's why the regs exist--to deter large groups from misusing the landscape. Even though its availability to the general public is likely to be low, I think it is important to support projects that break boundaries. With the right publicity, the general public can learn about the event and experience the event by seeking out the event sites and experimenting in their own way.

Proposed Outcomes and Evaluation Strategy

Application offers a series of goals but are lacking in any specificity as to what is expected to be achieved by participants in the project. In turn, how does the project impact the broader community?

Seems like an excellent strategy.

Thank you for your efforts to explain how you would evaluate this project. I can imagine the difficulty of bringing out clipboards with surveys to fill out by the participants and the onlookers at a Red Rocks.

Boulder Focus

Doesn't seem like a lot of time is focused on programs in Boulder compared to other organizations?

Community Project Grants -- Public Works Theatre Company

Average of All Boulder Arts Commissioner Scores: 2.60

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	3	3	3	2	4	3.00
Felicia	3	3	2	3	3	2.80
Richard	1	4	1	1	4	2.20
Tamil	3	3	3	3	3	3.00
Mark	2	2	2	2	2	2.00

Questions and Comments from the Arts Commissioners

Community Priorities

Application appears to speak to this criterion vaguely and doesn't seem to specifically align with the Community Priorities listed and referred to in the CPGrant application. Impact measured against the priorities seems light.

They clearly meet several of the Community Priorities by doing innovative work in a new location. The show should benefit some of the community's youth population but please help us better understand more about the project (e.g., number of shows, numbers in audience, demographics, outreach). How reach diverse populations?

Does not rise to the top of Community Priority list.

Cultural Offerings

We have quite a bit of theater in Boulder and some for families. Please help us better understand how this fills a gap in Boulder?

I'm sure there is some gap in performances designed for children.

Full Access

Application is vague in speaking to this criterion. It seems PWT needs to develop a better understanding of who their audience is and isn't. Could their project be more accessible? How would they identify barriers keeping potential audience members from attendance?

Please help us better understand how you are reaching out to a diversity of groups and how people that may have affordability issues can afford to see the performances.

How will other outside of the school become aware of the program? Perhaps more of an Arts in Education grant.

Proposed Outcomes and Evaluation Strategy

Application doesn't make clear, beyond the presentation of the performance, how the outcomes of the project benefit the community.

Please help us better understand how you will use your information to move forward. It seems like the BAC is being asked to fund a lot of this project without additional funding from other sources, are other funding sources available?

How will benefits to the community be measured?

Boulder Focus

80% work in Boulder.

Serving Boulder with this one program.

Community Project Grants -- Turning the Wheel

Average of All Boulder Arts Commissioner Scores: 2.80

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	2	2	4	3	4	3.00
Felicia	3	2	4	2	4	3.00
Richard	1	2	1	1	4	1.80
Tamil	4	4	3	4	4	3.80
Mark	2	3	2	2	3	2.40

Questions and Comments from the Arts Commissioners

Community Priorities

Application aligns the project to the Community Priorities in broad generalities. Seems to offer little for the community to benefit from beyond the performance.

Somewhat hard to understand this grant application. Perhaps you could help us better understand how the cast is chosen, how the production is created and what the production is really like. Please help us better understand how you will ensure the production is a quality experience for the cast and the audience. Without a better understanding of the project it's hard to know what Community Priorities are being reached. Please help us better understand how you will measure success.

This project supports artists and the resiliency of the organization.

Cultural Offerings

Application doesn't appear to how show this project will fill this gap. Use of multi-media - but what makes the programming exciting, new, or remarkable.

Please help us better understand how this project fills a gap in the current cultural offerings in Boulder and why it will be exciting and new.

What is exciting, new and remarkable about your project. Community dance probably started by Liz Lehrman over 25 years ago is wonderful but not new.

Great bringing together Boulder's youth and elderly with these performances

Full Access

Application is too vague and general. Accessibility is based on a greater understanding of who your audience is and isn't. Why are they participating, why not? What barriers need to be diminished that allow them to participate? Then what strategies do you effect achieve that?

The project seems to reach out to diverse populations and affordable tickets are made available to some. Please help us understand the accessibility of the Rocky Mt. Theater.

How much are tickets? How many seats in theater?

Proposed Outcomes and Evaluation Strategy

Although application offers ways in which evaluation data will be collected, we don't know why? What does success specifically look like?

How will you use the data collected to understand how best to move forward in the future?

What are the goals for this project and how will the benefit to the community will be met.

Boulder Focus

Community Project Grants -- University of Colorado Boulder

Average of All Boulder Arts Commissioner Scores: 2.96

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	3	4	3	4	4	3.60
Felicia	1	1	2	2	4	2.00
Richard	1	1	1	1	4	1.60
Tamil	4	3	4	3	4	3.60
Mark	4	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Community Priorities

I'm scoring this low pending further discussion with the BAC. Request for funds still appears organizational in nature but with the focus narrowed to CWA's arts programming. (Earlier LOGrant was denied.)

Since it's already over I'm unclear how to review this grant? Is it a good precedent to fund a project that has already been completed? Does funding it now show support for a project that may have gone beyond its budget? With that said the project meets many of the Community Priorities.

What is the who, what, where and when of this application? The grant narrative gives little evidence of the specifics of the art and culture offerings. Which of the listed artists are performing? Which are on panels? What is the breakout of the \$30,000 budget. With 38 applications to carefully read and rate in this BAC grant round, it is unfair to expect the panelists to seek out information from a 72 page program to determine what is included in the arts programming.

I would like to see more diversity in the programming

Cultural Offerings

I'm scoring this low pending further discussion with the BAC. Request for funds still appears organizational in nature but with the focus narrowed to CWA's arts programming. (Earlier LOGrant was denied.)

Many good art and cultural offerings and it's exciting to be moving some of the art events off campus and more into the City. The conference has been here for many years so it's not filling a gap but it's keeping what's been a good event going.

Please let me know what gaps you are filling. What is exciting, new and remarkable about the CWA this

year?

The CWA has an incredible reach beyond Boulder. A good example of building on existing success.

Full Access

I'm scoring this low pending further discussion with the BAC. Request for funds still appears organizational in nature but with the focus narrowed to CWA's arts programming. (Earlier LOGrant was denied.)

Free and many of the venues are easily accessible. I'm unclear what CWA does to encourage diverse groups to attend but it does have diverse groups as speakers in the conference.

Seems to serve a diversity of ages but what of students of color? How will they be reached? What's in it for them? How will they know about DJ Spooky? Any special marketing efforts?

Proposed Outcomes and Evaluation Strategy

I'm scoring this low pending further discussion with the BAC. Request for funds still appears organizational in nature but with the focus narrowed to CWA's arts programming. (Earlier LOGrant was denied.)

Seems appropriate; good the art and cultural programs are being separated out.

What is goal of art offerings? Is there a theme?

I would like to see more strategies on how to capture underrepresented groups.

Boulder Focus

Community Project Grants -- Via Mobility Services

Average of All Boulder Arts Commissioner Scores: 3.12

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	2	3	4	3	4	3.20
Felicia	4	4	4	4	3	3.80
Richard	2	1	1	1	3	1.60
Tamil	3	3	4	3	3	3.20
Mark	4	4	4	3	4	3.80

Questions and Comments from the Arts Commissioners

Community Priorities

I'm scoring this low right now because it's not clear to me how the project aligns with the Community Priorities. How does this project create a supportive environment while fostering innovative thinking and leadership? How does this project begin to build this model? How does this project engage the public in the discussion on the authentic expression of diversity in our community, the need for accessible cultural experiences, and their concepts of who can be an artist? How is that discussion engaged and where does it go? The production of the project is very active but the public component seems very passive.

Working with professional photographers and writers should be a great experience for the people with the stories and via versa; will those interactions be happen? This project is an authentic expression of diversity by focusing on stories of people with disabilities. Will the 25 people selected for stories interact with each other to help build a supportive environment for these seniors? The location of the exhibit should help amplify vibrancy in that area. Do you know who will be photographing the people and helping write the stories; how many are from the City of Boulder; are they skilled at working with people to obtain their stories and illustrate them through photography? How will the story portion be presented; will there be recordings or written words or....?

Meets the priorities listed. Questions. What photographers and writers have you been interviewing or have in mind to do the work. Are they Boulder Residents? What does this statement mean: the project will be innovative in its inclusion of artists who have a disability relating to others with disabilities. Is their disabling relating to those who have disabilities?

putting on display the talents of people with disabilities could challenge public perception.

Cultural Offerings

I'm scoring this low right now because the application's not clear on the scope and focus of the project. Is this just a photo exhibition of 25 persons living day-to-day with serious issues of mobility? Are these 25 persons artists? Or are they using art to overcome their challenges? To what degree? Are the

photographers mobility-challenged? How do VSA artists collaborate in the project? The application offers a wide range of what this project can be - a photojournalism exhibit of people challenged by mobility issues to an exhibit by and about persons with these issues. Where the project falls on such a spectrum will help determine how new, exciting, or remarkable the project is.

The project is good in that it'll focus on a diverse group of people that are likely to have wonderful stories - this group is seldom heard. To understand better whether the project will be exciting, and remarkable it'd be good to know a little more about the artists and how they intend to do the project (stories and photography of the stories).

This is an authentic expression of diversity. Very exciting project.

I would like to see other options for the display of the photographs, and personal stories. Has Via considered: 1 their website 2 other online collaborations 3 placards displayed on their buses, and vans. Alternative venues for the display will add to the value / accessibility of a pictures on the wall format.

Full Access

Although the subject matter of the project focuses on people who are mobility-challenged, the application appears to limit the focus of accessibility to the Via site on N63rd Street. That's a very narrow definition. The application does not offer any information on who their intended audience is and why? How do they build enough interest in the exhibit to get people there?

The exhibit space seems highly accessible and the show is free. I assume the photographers and writers will be going to the people's homes and to the story tellers favorite places to gain the stories and images needed?

Adequate description.

Proposed Outcomes and Evaluation Strategy

The application doesn't offer what outcomes the project is seeking to achieve beyond stating that its primary goal is to impact the way that visitors perceive the subjects of the exhibit. But what does that impact look like? And how does that impact translate into a community benefit?

How will you obtain information on the impact the project had on the 25 people telling the stories and the impact on the photographers and writ

Boulder Focus

Via is a Boulder-based organization serving the Boulder/Denver-metro area. Project doesn't seem to be too Boulder-centric.

A Boulder County organization partnering with a statewide organization.

Via is one of those organizations that solves problems. I feel that artists working in collaboration with Via would help artists be viewed as problem solvers, not just decoration makers.

Community Project Grants -- World Singing Day

Average of All Boulder Arts Commissioner Scores: 3.16

	Community Priorities	Cultural Offerings	Full Access	Evaluation	Boulder Focus	Average
Ann	3	3	4	3	4	3.40
Felicia	3	3	4	3	4	3.40
Richard	1	4	2	2	4	2.60
Tamil	4	3	4	4	4	3.80
Mark	2	2	4	2	3	2.60

Questions and Comments from the Arts Commissioners

Community Priorities

Application aligns project to two of the Community Priorities. However, it doesn't go further to show how those priorities will be built upon beyond the day of the event as is stated. For example, if this is to be a template that other communities would model their events on, how to you approach building the larger movement? It appears to be a guess.

This event expands Boulder's identity to the region and beyond since it engages people in places all over the globe. The event also provides the opportunity to bring together diverse groups of people. I'm not quite clear how people around the world know how or when to participate? Please help us better understand how it provides a supportive environment for artists that fosters creativity.

Adding FACE to the project will attract more people. But will FACE not take away a bit from the community nature of the event? Also it adds to the budget. It struck me that Downtown Boulder Inc. should be sponsoring this event.

Cultural Offerings

There isn't anything exactly like this event and it's nice to bring people together to join in a positive music experience for a short time. Please help us understand more how this event will be lasting and exciting beyond the singing moment.

People like to participate in the arts so it fill this need to be a part of a community celebration.

Would like to hear music from all over the world.

Full Access

It's a free event taking place on the Pearl Street Mall. Seems accessible enough. But accessibility is built upon knowing who your participants are and aren't. Who is your audience? What barriers have been diminished that allow them to participate? How do you get to a diverse group of 500? 2000?

Seems like a strong effort is being made to bring in diverse groups and having the event at the Court House lawn is accessible.

Proposed Outcomes and Evaluation Strategy

Application offers a very simple means of evaluation. Perhaps that's the point. But I'm unable to see any significant benefit impacting the community.

Seems appropriate. Seems like a lot of \$ to pay for FACE; are they critical? Who else is providing funding, except for some food?

How will people have the presence of mind to fill out surveys.

Arts Education -- Catharine Brand

Average of All Boulder Arts Commissioner Scores: 2.6250

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	2	3	2	4	2.75
Felicia	3	2	2	4	2.75
Richard	1	1	1	4	1.75
Tamil	3	3	3	4	3.25

Questions and Comments from the Arts Commissioners

Benefit to Students

Application doesn't address this criterion beyond passive viewing of film. Students view film - so what?

The topic for the film sounds interesting but I don't understand the qualifications of the film maker so we can be sure that the product will be high quality. I'm also unclear how the film will be distributed; please explain a little more about the outreach process to ensure the film is seen by many that may be interested and used by teachers.

Subject sounds fascinating and documenting the subjects' work is a worthy endeavor. Like the applicant, I don't know if there is corresponding curriculum component that would serve or directly benefit students. What new skills or experiences will be offered? More research needed to determine how film will enhance the curriculum.

Complementing Curriculum and Offerings

Application doesn't adequately answer to this criterion. Offers a very narrow viewpoint - one teacher, one school, how many students? Appears to be too much of a boutique project to align with general curriculum and offerings.

If the film could be really interesting to many music students; I could see how it could add to the curriculum of many music classes.

I don't think the applicant has thought this through.

Proposed Outcomes and Evaluation Strategy

A stronger application would've addressed more than inspiration.

I don't understand how you will evaluate the success of the film, please explain.

This question needs to be addressed. Also how would film be marketed and distributed through school system.

Boulder Focus

Arts Education -- Paula Kehoe

Average of All Boulder Arts Commissioner Scores: 2.4375

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	2	2	3	3	2.50
Felicia	3	3	3	3	3.00
Richard	1	1	1	2	1.25
Tamil	3	3	3	3	3.00

Questions and Comments from the Arts Commissioners

Benefit to Students

Application appears to focus funding toward the development of the components of the workshop modules/action guides. Application isn't clear on how (or how much) direct instruction is delivered to students and how that aligns with this criterion.

This grant was hard for me to follow. I had trouble understanding exactly what will be occurring where and exactly who will benefit from the different activities. I'm unclear whether children will be involved in translating the book into Spanish or if that's done by adults or is it CU students? I couldn't quite figure out if the CU student project to create new community service projects was clearly focused on art projects or that an art project might be one of the new additions? The clearest art related activity was the painting class at Eldorado State Park but I don't think that Park is within the city limits?

Hard to tell what's going on. Sort of a mish mash of activities. How many kids participate?

Complementing Curriculum and Offerings

Application appears to refer to the CDE arts standards as a hook. But a stronger application would perhaps offer greater collaborations with the BVSD with a stronger and clearer alignment with curriculum?

It'd be helpful if the applicant could clarify what gaps this project will fill within available programs for youth and who the youth are that are involved and where they come from for the Art Ed projects?

Don't get the sense that it fills a gap.

Proposed Outcomes and Evaluation Strategy

Application offers the development of and delivery of many program components - workshop modules/action guides. But it appears to be unclear as to what specific outcomes are expected through the students and how they align with the purpose of this grant.

Would measurement techniques need to be different based on the different programs to clearly understand the outcomes?

Program has a lot of disparate parts. Is this an ongoing program?

Boulder Focus

Application doesn't tell us more specifically who the students are or where they're coming from so it's Boulder focus is less clear.

Eldorado Canyon State Park isn't in the City limits but I assume all the rest of the locations are.

Arts Education -- Janice Osburn

Average of All Boulder Arts Commissioner Scores: 3.3750

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	4	4	4	4	4.00
Felicia	4	4	4	3	3.75
Richard	1	1	1	4	1.75
Tamil	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Benefit to Students

Application appears to focus on the teacher as the "student" through the teaching of this "job-embedded" professional development program. So it appears to me that the 280 children aren't directly benefiting, nor is their growth as cultural participants or in the creative industries.

Seems like an excellent way to teach students about serious issues in a fun and interesting way. They will learn how to express themselves in a deeper way and hopefully gain more confidence. Could you please explain how this project will teach and benefit teachers at the school?

Teaching the teachers. Will this program be on-going? Approximately how many children are expected to benefit?

Complementing Curriculum and Offerings

Application doesn't appear to correlate their answer to this criterion with purpose of this grant.

There seems to be little or no drama at the school so this would clearly fill a current gap.

Places emphasis on teaching the teachers.

Proposed Outcomes and Evaluation Strategy

Needs to clarify who the "student" is. Also seems to need to align program goals with purpose of grant. How does new skill set in learning translate into direct growth as cultural participants or in the creative industries?

Good approach.

Answered question.

Boulder Focus

School is in Boulder.

Couldn't get a sense of the applicant's focus.

Arts Education -- Sabine Smead (Boulder Community School of Integrated Studies)

Average of All Boulder Arts Commissioner Scores: 3.3125

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	4	4	4	4	4.00
Felicia	4	3	4	4	3.75
Richard	1	1	1	4	1.75
Tamil	4	3	4	4	3.75

Questions and Comments from the Arts Commissioners

Benefit to Students

Application appears to focus on the teacher as the "student" through the teaching of this embedded professional development program. So it appears to me that the 350 children aren't directly benefiting, nor is their growth as cultural participants or in the creative industries.

This project seems like a great approach to deepen children's learning and teach teachers how to teach deep drama. Seems like it'll benefit many, including the parents and the school as a whole.

Good application dealing with complex issues.

Complementing Curriculum and Offerings

Application doesn't appear to correlate their answer to this criterion with purpose of this grant.

This project seems like it goes really far into the thinking and expression of ideas and gets at deeper feelings, emotions and thoughts/solutions. Seems like a fun and inspiring way for a diversity of children to learn. This project seems to go beyond the available curriculum and enhances the school's offerings.

I'm not sure if there aren't other programs in this grant round that are not doing something similar.

Proposed Outcomes and Evaluation Strategy

Needs to clarify who the "student" is. Also seems to need to align program goals with purpose of grant. How does new skill set in learning translate into direct growth as cultural participants or in the creative industries?

Well developed evaluation statement.

Boulder Focus

Good evaluation approach.

Arts Education -- Avery Turner

Average of All Boulder Arts Commissioner Scores: 3.3125

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	4	3	4	4	3.75
Felicia	4	4	4	4	4.00
Richard	1	1	1	4	1.75
Tamil	4	3	4	4	3.75

Questions and Comments from the Arts Commissioners

Benefit to Students

Although I won't diminish what such a program will offer its students, the application doesn't align its answer to that of this criterion, which is more focused. After participating in these classes how are the students directly benefiting in their growth as cultural participants or in the creative industries?

The two improv methods proposed sound like they could really help students that are experiencing problems, need a quality outlet and need a fun way to gain self esteem. The skills learned from doing Contact Improv and Playback Theatre should directly benefit the students.

Answered fully. Addresses real life skills while focusing on the nuances of improve.

Complementing Curriculum and Offerings

Application doesn't answer to the focus of this criterion - enhancement/gap fill of generally available curriculum and offerings (i.e., school-based). Perhaps application would be stronger if collaborations with schools were developed.

Neither of these approaches to dance and theater are current offerings and seem to be a unique way to reach students in a positive way. Working closely with about 35 students for 10 classes has the potential to help them especially since I assume it'll be pretty personal - on the other hand not that many students, in all, will be reached. Perhaps you can better define if there are spin off affects to help others, engage their families, teach teachers how to teach these unique methods?

Not many programs in the AIE grant program use improvisation.

Proposed Outcomes and Evaluation Strategy

Evaluation doesn't align with criterion if what we're looking for is direct benefits to students' growth as cultural participants or in the creative industries.

Good approach, really like the surveys happening before and after the programs.

Boulder Focus

Arts Education -- Blue Moon Dance Company

Average of All Boulder Arts Commissioner Scores: 3.5625

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	4	4	3	4	3.75
Felicia	4	4	3	4	3.75
Richard	3	2	2	4	2.75
Tamil	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Benefit to Students

BMDC has offered this program (or very similar) to the students at Manhattan MS for a number of years. Application would be stronger if it showed how this program has inspired students to pursue and participate in the cultural arts beyond the semesters' activities. What has happened beyond the school work/performances, especially if you're working with students who usually have no dance training to start with?

This project seems like it'll have numerous benefits to students related to dance and musical theater production. It seems like a great project since the students will learn dance technique, choreography and actually produce dances for the music winter festival.

Answers question adequately.

Complementing Curriculum and Offerings

Application isn't clear on how this program is filling the "huge gap in the curriculum" and what this program does to achieve that.

Seems to help fill the gap of dance in the school, including the diverse elements of dance one needs to learn to create and perform a piece, especially a piece tied to theater/musical theater.

Definitely fills in gap.

Proposed Outcomes and Evaluation Strategy

I'm reading this application and what I'm understanding is that the students are to meet certain requirements that serve as the basis of decisions as to what performances are included in the show(s), and how their grades are impacted. What are those requirements? And what are the benefits to the students? Application would be stronger if we saw how meeting these "requirements" sparks/inspires

students in further participation in the cultural arts (and creative industry). From students to first-time dancers - the fun and joy don't seem to be communicated well.

Will there be any evaluation done by the students to understand what they liked, didn't like and how what improvements they feel should be made? Do parents/the public get a chance to see any of the performances?

Teacher will evaluate. But how will benefits to students be measured?

Boulder Focus

Arts Education -- Boulder Museum of Contemporary Art

Average of All Boulder Arts Commissioner Scores: 4.0000

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	Conflict	Conflict	Conflict	Conflict	Conflict
Felicia	4	4	4	4	4.00
Richard	4	4	4	4	4.00
Tamil	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Benefit to Students

Answer complete

Complementing Curriculum and Offerings

Specifically addresses needs of Boulder Prep

Proposed Outcomes and Evaluation Strategy

Answer complete.

Boulder Focus

Arts Education -- Boulder Opera

Average of All Boulder Arts Commissioner Scores: 3.6875

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	4	4	3	4	3.75
Felicia	4	4	4	4	4.00
Richard	2	4	3	4	3.25
Tamil	4	3	4	4	3.75

Questions and Comments from the Arts Commissioners

Benefit to Students

There are participant schools listed but confirmation letters from only two of them. Are the others pending? If not, how are they participating in the project. There are a mix of preschools listed with the elementary schools. From what schools are the 3rd and 4th graders coming from? Of the 1500 students served, how many are the 3rd and 4th graders? What do their post-production workshops actually look like? It seems that a lot is expected to be accomplished within an assembly format - within what parameters? Class length? Class size? Level of interaction versus passive observation?

Opera is unique to the school curriculum and provides students a chance to see and/or create visual art, dance, theater and music. Work in the medium of opera can be overwhelming but it seems Boulder Opera has figured out a way to make it engaging, memorable and fun for young people.

Well presented proposal. Why is the applicant apply for a grant when they are showing a \$3,610 profit?

Complementing Curriculum and Offerings

Opera for youth is a unique program that is not likely to be available in schools. It will be a special offering that seems to engage the students well.

Significantly fills in gaps.

Proposed Outcomes and Evaluation Strategy

How do you define/measure the benefits of the workshops to the 3rd and 4th graders?

Evaluation model seems appropriate. How will you use the data you find to make changes/improvements?

Adequate answers questions.

Boulder Focus

Arts Education -- Colorado Film Society

Average of All Boulder Arts Commissioner Scores: 3.9167

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	Conflict	Conflict	Conflict	Conflict	Conflict
Felicia	4	4	4	4	4.00
Richard	4	4	4	4	4.00
Tamil	4	3	4	4	3.75

Questions and Comments from the Arts Commissioners

Benefit to Students

Answer complete.

Complementing Curriculum and Offerings

Answer complete.

Proposed Outcomes and Evaluation Strategy

Answer complete.

Boulder Focus

Arts Education -- Colorado Shakespeare Festival

Average of All Boulder Arts Commissioner Scores: 4.0000

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	4	4	4	4	4.00
Felicia	4	4	4	4	4.00
Richard	4	4	4	4	4.00
Tamil	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Benefit to Students

There seems to be numerous direct benefits to many students - from seeing a famous play done by professionals to learning through discussion and improvisation about bullying and responding to it. They could gain appreciation for acting/theater and how to show empathy and caring.

Adequately answered.

Complementing Curriculum and Offerings

This is a unique way to focus on addressing bullying and violence prevention. Hopefully students will find the experiences enjoyable and educational.

Adequately answered. The whole budget is only \$3,000. A lot o bang for the buck.

Proposed Outcomes and Evaluation Strategy

Great to ask the students, the teachers and the performers.

Adequately answered.

Boulder Focus

Arts Education -- Friendship City Projects

Average of All Boulder Arts Commissioner Scores: 3.4375

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	4	4	3	4	3.75
Felicia	4	4	4	4	4.00
Richard	1	2	1	4	2.00
Tamil	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Benefit to Students

Application would be clearer (and stronger) if it focused on the one aspect of the project - the mural design and how it aligns with the purpose of the grant - than a general view of the overall program/visit. After all is said and done, what we seem to be looking at is funding limited to the design of a mural, which will then be painted at a later date in both Jalapa (spring/summer 2017) and Boulder (2019). It appears that it will involve two painters/mural artists, arts educator VSchick, and 20 current Boulder HS students. What happened to Casey Middle and Shining Mountain? These 20 students - will they be ones implementing the 2017 mural in Jalapa? Are they then also implementing the 2019 mural in Boulder? Focusing and elaborating on these basic elements of the project would provide a sense of continuity and a better scope of the portion asking to be funded. How do the two musicians/dancers align with the purpose of the grant? Do they? And the 100+ Boulder students reached?

Bringing wonderful artists from Nicaragua into several of the schools to work directly with them on developing a mural design will directly benefit the students, teachers and families involved. The experiences gained from this interaction will most likely be memorable moments of a life time for some.

Adequately answered.

Complementing Curriculum and Offerings

Application appears vague in addressing this criterion. Is there a better way to communicate the specific relationship between the mural design portion of the project and the school-based criteria?

This is a unique opportunity for Boulder and the schools participating and certainly expands the offerings available.

Working with artists of other cultures.

Proposed Outcomes and Evaluation Strategy

This part of the application appears weak - how do the participating students (the 20 or the 100+) benefit and how is that to be measured. How does that align with the grant's purpose? Application appears to show how the community as a whole is participating in the broader program events rather than on the students directly involved in the mural design. And why is the Boulder Arts Council (I'm assuming us) providing the evaluation form?

I'm not clear how you will evaluate your program. Please provide more information how you'll know from the students and others involved how successful your project was.

Adequately answered.

Boulder Focus

This is a great sister city exchange.

Arts Education -- LOCAL Theater Company

Average of All Boulder Arts Commissioner Scores: 3.8750

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	4	3	4	4	3.75
Felicia	4	4	4	4	4.00
Richard	3	4	4	4	3.75
Tamil	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Benefit to Students

Application would be stronger if it aligned further with the purpose of the grant and addressed how the students' experience of this project may shape their futures in cultural participation and creative careers.

It's great to provide quality theater based on a book directed at the age of the students. Good approach to link theater with collaborative writing, conversation and performance opportunities.

This is a significant program with direct benefits to students and community.

Complementing Curriculum and Offerings

This project provides a unique approach to literature, communication and acting and will enhance the offerings for students. Since students are so programmed and transportation to events is difficult in schools - please help me better understand how you can be sure the students are given the time and necessary transportation to be part of the program.

Limited arts access for Latino and other students in these schools. Fills in a major gap.

Proposed Outcomes and Evaluation Strategy

Good evaluation strategy.

Adequately answered.

Boulder Focus

Arts Education -- OpenArts

Average of All Boulder Arts Commissioner Scores: 3.6250

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	4	4	4	4	4.00
Felicia	4	4	4	4	4.00
Richard	2	4	3	4	3.25
Tamil	3	3	3	4	3.25

Questions and Comments from the Arts Commissioners

Benefit to Students

It's not clear as to how the program actually works. How much classroom time are we looking at? What does a typical schedule look like? Divide 200+ students by six-plus artists - that appears to equal a class ratio of 2 (educator/artist) to 33+ students? How many hours is the artist working? (Working off your budget I'm calculating the six artists are each available for about 30 hours/school year or 15 hours/semester - is that correct?) How does this new program relate to the EdLinks program already in motion and how has that succeeded? What was the reasoning behind the expansion of the program? Will this new version be expanded beyond Boulder HS? Into the middle-school grades? How will that be determined?

Having professional artists, with a different background than the art teacher, will expand the student's knowledge and exposure to visual art and teach them additional skills related to the visual arts. For the students to have the opportunity to work closely and for an entire semester with a professional artist, different from the art teacher is a unique offering.

Sufficiently answered question.

Complementing Curriculum and Offerings

This project will enhance the offerings at BVSD for students at a critical time - when they are beginning to think about what they might like to do in the future.

Sufficiently answered question.

Proposed Outcomes and Evaluation Strategy

Students are critiqued by educators. Educators are critiqued by administration. Who holds the artists accountable and how?

Well done evaluation strategy. It will be great if you can follow the students beyond their time in the class.

Very well throughout evaluation scheme.

Boulder Focus

Arts Education -- Parlando School for the Arts

Average of All Boulder Arts Commissioner Scores: 3.9375

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	4	3	4	4	3.75
Felicia	4	4	4	4	4.00
Richard	4	4	4	4	4.00
Tamil	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Benefit to Students

Project will directly affect children that otherwise would be unable to afford or have access to lessons and travel to those lessons. Seems like it would reach students in real need, either because they are too advanced or need extra assistance.

What is different about this project from your past outreach programs? The ability for students have more private time with Parlando teachers?

Complementing Curriculum and Offerings

Helps fill the gap in the curriculum and hopefully will really help students with special needs. It's not a totally unique program that students would otherwise have no exposure to but it does help supplement music education in the schools.

The project is a program enhancement for the ongoing Parlando outreach to the schools.

Proposed Outcomes and Evaluation Strategy

Evaluation process seems good.

Adequately answers question.

Boulder Focus

Arts Education -- Project Yes

Average of All Boulder Arts Commissioner Scores: 3.1875

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	3	4	4	4	3.75
Felicia	3	4	4	4	3.75
Richard	1	1	1	2	1.25
Tamil	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Benefit to Students

I'm not looking to diminish this program or its benefits. But the program is therapeutic in nature and doesn't focus on the purpose of this grant - increase the exposure of students to...experiences that may shape their future in cultural participation and creative careers.

This project sounds like it would be a great benefit to the youth it serves. Beyond learning to paint or do other art projects it seems like a great way to build trust in others and gain confidence in themselves. I don't understand how you select the artists, please explain. Will they be from Boulder; are they trained to teach and work with youth with special needs? It seems the artist needs to be extra sensitive to the student's needs to be able to work well with them. Do you train them?

Do the artists not get paid? Don't get a good sense of how many artists are involved or how much time they spend with students.

Complementing Curriculum and Offerings

Application doesn't say how it does this. Please remember this grant is school-based in design and the curriculum and offerings should show that collaboration.

It doesn't sound like these youth would receive any art classes without this program so it definitely and positively fills a gap.

Works with kids outside the school system.

Proposed Outcomes and Evaluation Strategy

Twenty workshops at JAC. Twenty workshops at Attention Homes? What happened to EFAA? How many "students" will be served overall? Evaluation regimen is provided it appears very vague and non-committal. More importantly success appears to be therapeutic and not aligned with the goals of the

grant.

Seems like a good evaluation system, under the circumstances.

Applicant does a good job of explaining tracking and evaluation.

Boulder Focus

I know the Attention Homes and the Juvenile Assessment Center sites are physically located in Boulder. But the application doesn't really answer this criterion clearly or simply.

The two organizations where the art projects will be taking place are in Boulder. Where do the artists come from?

Arts Education -- University Hills Elementary School

Average of All Boulder Arts Commissioner Scores: 3.6250

	Benefit to Students	Complementing Curriculum	Evaluation	Boulder Focus	Average
Ann	4	4	4	4	4.00
Felicia	3	3	4	4	3.50
Richard	3	3	2	4	3.00
Tamil	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Benefit to Students

This has been a program at UniHill Elementary for the past 40 years. A stronger application would perhaps offer examples of how many, if any, students grew through the program in alignment with the purpose of this grant - how were their futures in cultural participation and creative careers shaped through this program?

Great project that seems really rewarding for all. Excellent mix of skills and learning with writing (two languages), drawing, choosing cover/inside patterns, binding, creating the story.

Sounds like a great project. Are there any artists involved?

Complementing Curriculum and Offerings

All funding for this program appears to be coming from BAC. This has been a 40-year program. Where did funding come from in previous years? Last year? What happens if BAC doesn't fund the program this year?

Elementary school kids creating a book in two languages with art work should definitely enhance school offerings from writing to book production.

Does not come across clearly.

Proposed Outcomes and Evaluation Strategy

This has been a program at UniHill Elementary for the past 40 years. A stronger application would perhaps offer examples of how many, if any, students grew in alignment with the purpose of this grant - how were their futures in cultural participation and creative careers shaped through this program? Further, if the entire student body participates in the program, how does the outcomes differ from class-year to class-year? What is expected of a 5th grader that's not expected of a 3rd grader? How does the student evolve

in the program from K to 5th?

Good approach. Like that the students will also be surveyed.

Answers question suitably.

Boulder Focus

April 8, 2016

From: Boulder Arts Commission
Subject: Cultural Arts Defined as a "Community Benefit"

Dear City Council Members:

Thank you for asking city staff to place a high priority on redefining "community benefit" to include cultural arts-related uses. It's in all of our interests, from the developers to city staff, Council and community members, to have a clear guide that identifies the cultural arts-related uses that will be considered community benefits and how those benefits will be measured and guaranteed.

We are particularly concerned with how vague community benefit is currently defined in the Boulder Valley Comprehensive Plan. This was illustrated through the recent planning review of the Armory site in North Boulder. Packard and Dierking, LLC offered an opportunity to create an artistically vibrant space serving as an anchor to a future North Boulder Creative District. It seemed well-vetted through the community. However, it appears that the developer and their ideas for the Armory site were stifled without clear criteria and measures as to how cultural arts-related uses align with community benefit. Hopefully, with well-defined community benefits, which include the cultural art uses, that these issues can be easily resolved in the future.

The recently implemented *Community Cultural Plan* provides an excellent guide for the city to use in expanding the definition of community benefit. Six major priorities were identified that, once implemented, will clearly benefit us all. A few examples that could arise within these priorities include the need for artist-oriented affordable housing, a diversity of artist workspaces, various types and sizes of performance spaces, outdoor performance and art market areas, affordable gallery spaces and flexible community spaces for a broad diversity of uses ranging from poetry readings to artist workshops and educational seminars.

It's absolutely critical for the city to provide incentives that encourage diverse sectors of the community to help fill gaps related to the cultural arts. Filling these needs will surely improve the quality of life for the residents and guests of Boulder, which will definitely be a community benefit. Broadening the definition of community benefit to include cultural arts-oriented improvements is also critically important so that the city shows strong support for not only our artists and creatives, but for the health and vitality of our entire community. The city would be creating a strong path toward realizing our community's priorities.

We will be glad to review revisions to the community benefit definition, or help in other ways, to ensure cultural arts-uses are considered as benefits for zoning exemptions. Please let us know how we can best assist in this effort so these badly needed changes can happen efficiently and effectively.

Thank you,

Boulder Arts Commission
Ann Moss, Vice Chair

From: "Van Schaack, Chandler" <VanSchaackC@bouldercolorado.gov>
Subject: RE: Art and Community Benefits
Date: March 24, 2016 at 12:13:38 PM MDT
To: Ann Moss <annmoss50@gmail.com>

Hi Ann,

Apologies for the delayed response. Things have been extremely busy around here lately. I will try to respond to your questions as best I can, although as I mentioned in my presentation to the Arts Commission, the whole "community benefit" discussion is largely still in its infancy due to a lack of clear direction in our adopted plans, policies and regulations.

1. What is considered a community benefit now, as the regulations currently stand?

Currently, the main discussion of community benefit is found in section 1.24 of the 2010 Boulder Valley Comprehensive Plan (BVCP). This section deals with annexation of properties into the city, and subsections (d) and (e) state:

d) In order to reduce the negative impacts of new development in the Boulder Valley, the city will annex Area II land with significant development or redevelopment potential only if the annexation provides a special opportunity or benefit to the city. For annexation considerations, emphasis will be given to the benefits achieved from the creation of permanently affordable housing. Provision of the following may also be considered a special opportunity or benefit: receiving sites for transferable development rights (TDRs), reduction of future employment projections, land and/or facilities for public purposes over and above that required by the city's land use regulations, environmental preservation, or other amenities determined by the city to be a special opportunity or benefit. Parcels that are proposed for annexation that are already developed and which are seeking no greater density or building size would not be required to assume and provide that same level of community benefit as vacant parcels unless and until such time as an application for greater development is submitted.

e) Annexation of substantially developed properties that allows for some additional residential units or commercial square footage will be required to demonstrate community benefit commensurate with their impacts. Further, annexations that resolve an issue of public health without creating additional development impacts should be encouraged.

Currently, annexation is the only formal process through which the city actively seeks and attempts to quantify "community benefit." It is important to note that annexation is a legislative process (meaning that it requires council to adopt an ordinance), so it allows for broader negotiations than the majority of our development review projects which are quasi-judiciary and require decisions to be based on specific review criteria. If a non-annexation development project requests exceptions or modifications to the land use code which can only be provided through an ordinance (i.e., the first iteration of the Armory, which included a request to essentially double the allowable density on the site and incorporate a variety of land uses which would otherwise be prohibited by the zoning), then council has the ability to ask for/ require additional "community benefit" as part of the overall negotiation prior to adoption of an ordinance. Again, the only language in any of our adopted codes pertaining to community benefit is in the BVCP section included above, so typically community benefit falls within one of those categories (additional affordable housing is the most common form).

2. What does a developer gain by providing community benefits? In what cases and why do developers seek community benefits?

In the case of annexation, provision of community benefit (emphasis on affordable housing) is required to achieve annexation. There are no “additional” benefits provided to a developer or landowner other than being allowed to annex into the city. In the case of a development project that voluntarily requests an ordinance to allow for modifications to the land use code (these are very rare), any community benefit required by council would be intended to be roughly proportional to what the developer was asking for. Therefore, the provision of additional community benefits would allow the developer to receive the modifications to the land use code that they were requesting. I will emphasize again that there is no formal process outside of annexation for determining what counts as a community benefit and how much community benefit should be provided. Rather, council and city staff negotiate with applicants on a case by case basis until council feels like they have struck an appropriate balance between what the developer is asking for versus what they are providing to the community.

3. How does the system/process work in order to get community benefits? How are community benefits measured? For example, if a developer provides a certain percentage of affordable housing, what does he get in return?

Please see my response above. There is no hard and fast science to the provision of community benefit. In annexation, a property is typically required to provide 200% of the required affordable housing; however, for other projects requesting an ordinance it is much less structured. This is in effect the issue which has led to increased discussion of community benefit in recent council meetings – the expectation and parameters of community benefit are largely undefined, which makes it difficult for both developers and city staff to incorporate it into their discussions during the review of a project.

4. How hard is it to add art related facilities to the City’s regulations so they are included as community benefits?

Any new regulations or policies relating to community benefit would require, at a minimum, a change to the land use code, and may require a change to the BVCP. In either case, this would involve extensive community engagement and multiple readings by city council.

5. How does the City ensure that the developer implements the community benefits that have been negotiated and approved?

As mentioned above, in annexations the allowable community benefits are all typically tangible or quantifiable things, either in the form of affordable housing or land for some public purpose, so it is easy to measure exactly how much the city is getting and to ensure that it serves the intended purpose. There is no formal process outside of annexation for monitoring or implementation of community benefits.

6. What if the desired community benefits are provided and then they don't work? Can the developer change his uses to include things not considered a community benefit? For example, let's say artist work space was approved as a community benefit and the space didn't work for artists and was difficult to rent for that purpose. After a certain period of time could the space be rented for something else, like a coffee shop, that isn't considered a community benefit?

This is a scenario that has not yet happened to my knowledge, and which the code and BVCP do not address in any way. Typically, an ordinance includes specific legal language pertaining to the community benefits being provided, although since this is most commonly affordable housing there are standard ways of ensuring that such affordable housing is not converted to market rate housing at a later date (i.e., deed restrictions put in place at the time of annexation that exist for a pre-set amount of time). While I do not know of any examples, if a specific use is approved through an ordinance process as a community benefit, there would be language in the ordinance restricting the use of that land to the agreed upon use, with legal ramifications for noncompliance (i.e., if the artist space was turned to a coffee shop, the city could revoke the development approval and bring legal action against the developer). Again, there is no set process for this, and projects requiring ordinances are still reviewed and negotiated on a case by case basis.

Thanks and please let me know if you have any further questions on this matter. As I mentioned at the Arts Commission meeting, the best way to put this issue on council's radar is to contact members of council and address council at council meetings. I am happy to discuss this further with you if you would like.

Best,

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Chandler Van Schaack

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CITY OF BOULDER

POLICIES AND PROCEDURES

EFFECTIVE DATE: Aug. 1, 2011
Revised August 25, 2015

Revised Interim Policy on Public Arts


Jane S. Brautigam, City Manager

I. GENERAL POLICY

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

II. PURPOSE

Public art can significantly contribute to the cultural and economic vibrancy and traditions of the Boulder community. This policy was created to increase the likelihood of attaining such goals and to ensure that appropriate and uniform consideration is given to the financial obligations, safety concerns and community interests associated with public art decisions. It provides procedures for City responsibilities beginning with acquisition of public art through deaccessioning (removal) of the art. Enjoyment of such art is entirely left to the beholder.

III. APPLICABILITY & SCOPE

This policy applies to all departments within the City that work with art that is currently part of the City's public art collection or that is proposed for inclusion in that collection and that is or has been displayed, or is proposed for display, on City-owned or managed property. However, the scope of the policy's application does not extend to:

- A. **Functional Art** - Artworks that have been integrated or incorporated into projects or facilities that primarily serve a functional purpose such as retaining walls, windows, floors, ceiling, or underpasses.

- B. **Indoor Art** - Artworks that are displayed on the inside of a City building that has closely regulated access and is closed at regular times on one or more weekdays.

- C. **Performance Art** - Live performances of music, film, dance, or any other expressive activity performed by individuals.
- D. **Temporary Private Displays of Art** - Artworks temporarily displayed by private entities on City-owned or -managed property where the owner of such artwork has or intends to: retain ownership of the work; assume all responsibility associated with that display; remove it within a short period of time, and; receive any necessary City permit required to display such artwork.
- E. **Leased City Facilities** - Artworks that are displayed at City facilities leased to another entity.

IV. DEFINITIONS

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

- A. **Artwork** - Physical paintings, sculptures or works or designs in any media created for the purpose of expression.
- B. **City's Public Art Collection** - Artwork that has been acquired and approved through the City's acquisition process with the specific intention of being physically placed in a public setting and accessible to the community.
- C. **Collection File** - A currently existing or future database or physical record of the City's public art collection. This may include photo documentation of the artwork, title, artist, dimensions, media, value, provenance, display location, maintenance information, and any other pertinent details about the artist and/or artwork.
- D. **Commission** - The City of Boulder's Arts Commission.
- E. **Deaccessioning** - The act of removing artwork from the City's public art collection through any method (i.e. sale, return to the artist, donation, auction, demolition). This includes the removal from its public site, removal from a maintenance cycle, and transferring of all associated records, both hard copy and electronic, into the City's deaccessioned collection file.
- F. **Deaccessioned Collection File** - currently existing or future database and /or physical record of any artwork removed from the City's public art collection. These records will normally explain the reason for the removal, the method of removal used, and ultimate disposition of the works.
- G. **Donated Public Art** - Existing artwork that has been given to, and accepted by, the City, free and clear of any liens, for inclusion in its art collection.

- H. **Donated Funds** - Financial contributions that have been given to the City with or without the expectation that they be used for the purchase or commission of one or more specific pieces of public art.
- I. **Donated Services** - Unremunerated contribution of services to the City for the partial or complete creation or maintenance of public art.
- J. **Public Art** – Artwork displayed in an open exterior area or inside any building in an area designated as a public common area.
- K. **Unauthorized and Abandoned Public Art** – The surreptitious and anonymous, creation and installation of public art on City-owned or -managed property without the City's approval. This can consist of reclaiming space and changing its dynamics with images or counter images, such as the placement of sculptures in public squares or images on walls.

V. **LIMITATIONS**

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

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

In addition, the City shall recognize that artists have certain rights related to City-acquired art by virtue of the federal Visual Artists Rights Act of 1990 ("VARA," 17 U.S.C. §106A, et al.) including and not limited to prohibited modification or destruction of that artwork. The City will also recognize that an artist may waive their VARA rights pursuant to a contractual agreement.

VI. **ACQUISITION OF PUBLIC ARTWORK**

- A. **Methods of Acquisition** - The City may acquire artwork through a variety of means, including through competitive or non-competitive purchases or commissions as well as through donation. The City shall not accept any Donated Public Art until a comprehensive final Policy on Public Art is adopted by the city manager.
- B. **Funding for Acquisitions** - Except in the case of donated services, donated funds or donated public art, the individual department operating budget will serve as the primary funding source for acquisitions.
- C. **Acquisition Criteria** - The following criteria shall be used when considering

acquisition of artwork by purchase, commission or donation:

- 1) ***Inherent artistic quality:*** The assessed aesthetic merit of the piece as an artwork, independent of other considerations.
- 2) ***Context:*** The compatibility of the artwork in scale, material, form and content with its surroundings. Consideration should be given to the architectural, historical, geographical and social/cultural context of the site.
- 3) ***Ability to Install and Maintain:*** The anticipated cost required to install the artwork as well as the anticipated cost and amount of maintenance and repair and the City's ability to provide that maintenance. Particular consideration will be given toward whether or not the proposed artwork includes an adequate maintenance plan. Any proposed artwork that is determined to require extraordinary operations or maintenance expense is subject to prior review by the appropriate department director.
- 4) ***Public Safety:*** Each artwork should be evaluated to ensure that it does not represent a hazard to public safety. Generally, such evaluation entails coordination with the City's Risk Manager.
- 5) ***Americans With Disabilities Act:*** Each artwork should be evaluated to ensure that it complies with applicable building codes and physical accessibility requirements including the American With Disabilities Act.
- 6) ***Accessibility by the General Public:*** Consideration should be given to the accessibility of the artwork site so as to ensure the broadest possible public access to the artwork. However, under special circumstances, such as concerns for security, the artwork may be located in public locations with limited access.
- 7) ***Diversity:*** The City is committed to acquiring artworks that reflect diverse cultural communities and perspectives. To that end, the City shall seek artwork from artists of diverse racial, gender and cultural identities, and strive for diversity in style, scale, and media. The City shall also encourage both experimental and established art forms and recognize emerging artists whenever feasible.
- 8) ***Feasibility:*** Proposed public art shall be evaluated relative to the feasibility, constructability and receipt of convincing evidence of the artist's ability to successfully complete the work as proposed. Factors to be considered include, but are not limited to: project budget, timeline, artist's experience,

soundness of material.

- 9) **Community Support:** The level of current or anticipated community support, acceptance or opposition of the proposed artwork is to be evaluated.
- 10) **Uniqueness:** To ensure that the artwork is not be duplicated, the City shall require the artist to warrant that the work is unique and limited to an edition of one unless stated to the contrary in a contract.

D. **Selection** - A decision to add artwork to the City's public art collection, regardless of the manner in which it is to be acquired, requires adherence to the following selection process. It is incumbent on the departmental staff proposing the acquisition to communicate the need to initiate this process to the Library/Arts Director or his/her delegee.

- 1) **Public Art Selection Panels:** A Public Art selection panel shall be convened by the Library/Arts Director, or his/her delegee. While certain acquisitions may require less members, the panel should normally include a representative of the Arts Commission, an independent artist, an arts professional/educator, a representative of the sponsoring City department, and one community and/or neighborhood member or facility user. A conservator and a member of an appointed board and/or elected official may also be invited to participate as a selection panel member. Members of the Arts Commission are encouraged to serve on at least one selection panel per year. In order to avoid a tie-vote on the panel, an odd number of members are recommended for the panel. The panel shall be moderated by the Library/Arts Director, or his/her delegee.
- 2) **Decision-Making:** Final decisions to select public art shall be made by the City Manager and follow the following process:
 - i. **Recommendation by Public Art Selection Panel** - A recommendation on whether public art conforms to the acquisition criteria shall be made by the City's public art selection panel. If the panel recommends in favor of acquisition, a presentation of that recommendation, along with documentation of how the criteria were met, shall be provided to the Commission.
 - ii. **Review by Commission and Advisory Boards** - A review of the selection panel's recommendation shall be conducted by the Commission and, when applicable, one or more of the relevant city advisory boards. The Commission and boards may choose to support or disagree with that recommendation. In reviewing the

recommendation, the Commission and boards are not expected to repeat the work of the selection panel but to ascertain whether the selection panel properly followed the acquisition process detailed in this section and appropriately applied the acquisition criteria to the work in question.

iii. **Decision** - The selection panel's recommendation and any input provided by the Commission or advisory boards shall be forwarded in writing to the City Manager. The City Manager may decide to approve, reject, or delay an acquisition based on whether he or she determines the acquisition process was adequately followed.

E. **Contracts** - A contract or waiver shall be concluded before acquisitions are finalized and will require coordination with the City Attorney's Office. Of specific importance is ensuring that the contract or waiver addresses the potential implications of the Visual Artists Rights Act on the obligations and responsibilities assumed by the city in accepting such artwork.

F. **Unauthorized and Abandoned Public Art** - The City is under no obligation to review or consider for acquisition unauthorized and abandoned public art. Instead, the City Manager may choose, at his or her full discretion, to remove it using any of the options described below in Section X or to consider it for acquisition consistent with the process outlined by this Section VI.

VII. DOCUMENTATION OF COLLECTION

Proper documentation of the City's Public Art Collection should, at a minimum, address and detail the following information about each artwork whenever possible:

A. Identifying information about the artwork, including:

- 1) Title of artwork, (edition, if appropriate);
- 2) Artist's name, address, phone numbers, email address, website address;
- 3) Date completed;
- 4) Measurements/Weight;
- 5) Narrative description of artwork including media/fabrication materials;
- 6) Purchase price and insurance value;
- 7) Artist's biography;

- 8) Other descriptive or identifying information;
- 9) Location of artwork;
- 10) Photographic, architectural/engineering documentation of the artwork in its displayed location, and;
- 11) Information detailed on identification plaques.

B. Conservation information of the artwork, including:

- 1) Materials, and sources of the materials, used in the artwork;
- 2) Methods of fabrication and the name of any individual other than the artists who was involved in the construction or creation of the artwork;
- 3) Installation specifications;
- 4) Method and frequency of required maintenance, and;
- 5) Additional contacts for maintenance issues, if warranted.

C. Administrative information about the artwork, including:

- 1) Legal instrument of ownership transfer (including provenance details, i.e. gift, donation of the artist, etc.);
- 2) Origin of the funding used for acquisition of the artwork;
- 3) Artist contract;
- 4) Risk documentation;
- 5) Significant agencies or organizations involved in the acquisition, their roles and responsibilities, contact information;
- 6) Significant dates;
- 7) Permits and project costs, key personnel involved in selection/installation process;

8) Insurance information;

The City's Public Art Collection should be inspected on an annual basis to develop a report that represents the current conditions of the artworks.

VIII. SITING AND ACCESS

- A. **Public Access** - Artworks in the City's Public Art Collection should be sited on City-owned or -managed property in a manner that ensures public access to such works.
- B. **Transfer of Property** - When City-owned artworks are sited on property that has been or will be conveyed to another entity, the City may either remove the work prior to the conveyance of the property or enter into an agreement with that entity to specify the rights, responsibilities and remedies of all parties with regard to stewardship, maintenance, and presentation of the artwork.
- C. **Transfer of City Land** - When a transfer of the land on which the City artwork is located, or a transfer in city management of such land occurs, an evaluation should be conducted to determine the appropriate course of action. This could include re-siting of the artwork to City land or negotiating with the non-City owner to assume the ownership and responsibilities over the artwork. If title to the object is conveyed, the artwork will be formally deaccessioned in accordance with Section X, below.

IX. CONSERVATION, PRESERVATION AND MAINTENANCE

- A. **Conservation and Preservation of Existing Artwork** - The City should by its own qualified staff or through a professional services contract with an arts conservator specialist:
 - 1) Develop a comprehensive inventory and maintenance plan/program of all existing artwork in the City's public art collection;
 - 2) Conduct an annual inventory update and periodic conservation/preservation assessment of its public art collection, and;
 - 3) Develop an annual plan to assure a regular schedule of maintenance for its public art collection.
- B. **Maintenance Plan for New Acquisitions** – All public art contracts entered into after the date of this policy's execution shall be required to include a maintenance plan that outlines how the proposed artwork is to be maintained, and what materials and maintenance procedures are needed to conduct routine maintenance of the artwork (cleaning schedules and minor repairs).
- C. **Maintenance Funding** – Individual department operating budget will serve as

the primary maintenance funding source for the maintenance of each department's public art collection.

X. DEACCESSIONING

A. **Grounds for Deaccessioning**- The following are examples of grounds that the City may use to deaccession artwork from its public art collection.

- 1) **Theft** - A piece was stolen from its location and cannot be retrieved.
- 2) **Damage Beyond Reasonable Repair** - The public art has been damaged beyond repair, damaged to the extent that it no longer represents the artist's intent, or damaged to the extent that the expense of restoration and repair are found to equal or exceed current market value of the public art. This determination will be made by the Library/Arts Director or his/her delegee with input provided by the artist, if possible.
- 3) **Lack of Suitable Site** - The public art is not, or is only rarely, on display due to lack of a suitable site.
- 4) **Site Alteration** - For site-integrated or site-specific works of art, the site for which the public art was specifically created: is structurally or otherwise altered and can no longer accommodate the public art; is made publicly inaccessible as a result of new construction, demolition, or security enhancement, or; has its surrounding environment altered in a way that significantly and adversely impacts the public art.
- 5) **Site Acquisition or Sale** - For site-integrated or site-specific public art, the site for which the public art was specifically created is sold or acquired by an entity other than the City.
- 6) **Temporary Acquisition** - The public art was acquired as a semi-permanent acquisition and the City's predetermined period of obligation is terminated.
- 7) **Safety** - There is a documented history of incidents that show the public art is a threat to public safety.
- 8) **Disassociation Under VARA** – The artist legally exercises the right of disassociation granted by VARA, preventing the use of his or her name as the creator of the public art.
- 9) **Excessive Maintenance** - The public art requires excessive maintenance. This determination will be made by the Library/Arts Director or his/her delegee with input provided by the artist.

10) **Comparable Quality** - The public art is of inferior quality relative to the quality of other works in the collection or the City wishes to replace the public art with a work of more significance.

11) **Provenance** - At the time of accessioning, complete information on the provenance of the public art was not available and more information has since become available indicating that the public art should not be part of the City's Public Art Collection.

B. Deaccessioning Advisory Committee - As needed, a deaccessioning advisory committee should be convened by the Library/Arts Director, or his/her delegee. At a minimum, the committee should consist of the City's Arts Manager and the departmental custodian in charge of maintaining the work of art under consideration. Additional City and non-City professionals may be added to the committee with consideration given to the expertise necessary to review the grounds under which deaccessioning is being considered.

C. Procedures for Deaccessioning

1) **Notice to Artist** - Artists whose works are being considered for deaccessioning should be notified by first class mail using the address provided by the artist, of the process being used for such consideration and their ability to provide input on the matter.

2) **Recommendation by Deaccessioning Advisory Committee** – The deaccessioning advisory committee should create a recommendation and a report on art that it is proposed for deaccessioning that includes the following information:

- a) The grounds for the proposed deaccessioning, accompanied by such other documentation and information as may be relevant;
- b) Identification of the existence or non-existence of VARA limitations as determined by the City Attorney's Office;
- c) Acquisition method, cost and estimated current market value;
- d) Documentation of correspondence with the artist;
- e) Photo documentation of site conditions (if applicable);
- f) In the case of damage, a report that documents the original cost of the public art, estimated market value and the estimated cost of repair;
- g) In the case of theft, an official police report and a report prepared by the agency responsible for the site of the loss, and;
- h) Suggested removal approach and justification for that option.

3) **Review by Commission and Advisory Boards** – A review of the

recommendation on deaccessioning should be made by the Commission and, as relevant, the appropriate departmental advisory boards. In the event the artist disagrees with the comments of the Commission and/or advisory boards, the artist may request further consideration of the matter. This request must be filed in writing with the Library/Arts Director, or his/her delegee, within 30 days of the Commission's deaccession comments, and it must be based on information that was not considered during the Commission's meeting on the deaccession.

- 4) **Decision-** A decision to deaccession public art shall be made by the City Manager after he or she has had an opportunity to review the recommendation and all comments by the Commission and advisory boards. The City Manager may decide to accept, reject or delay a deaccessioning recommendation based on whether or not he or she determines the deaccessioning process described above was adequately followed.

D. **Removal Options** - Any contractual agreements between the artist and the City regarding resale should be honored. To the extent removal is not addressed by a contract, the City may choose to use any of the following methods to remove public art that was either deaccessioning or never accessioned.

- 1) Trade through artist, gallery, museum, or other institutions for one or more other public art(s) of comparable value.
- 2) Long term/indefinite/permanent loan to museum collection or governmental agency.
- 3) Sale through art auction, art gallery, dealer, or direct bidding by individuals. Any revenue generated from such sale shall be directed to the budget of the Library/Arts Director, or his/her delegee.
- 4) Gift to another governmental agency or museum.
- 5) Destruction or recycling of materials comprising the public art. This method should only be used as a last resort after considering the possible historical significance of relics of the work. If this method is used, it is recommended that no piece be recognizable as part of that public art.

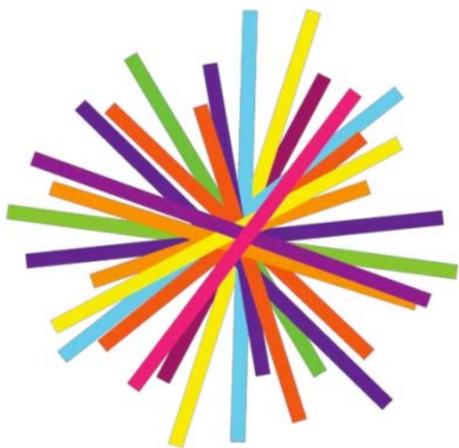
E. **Deaccessioning Collection File** - Documentation of the above grounds, decision and removal option should be preserved in the City's Deaccessioning Collection File.

XI. CONSTRUCTION AND INTERPRETATION

Employees who have questions concerning the interpretation of application of this policy should be directed to the City Manager's Office or the Library/Arts Director.

XII. EXCEPTIONS/CHANGE

This policy supersedes all previous policies covering the same topics. Only the City Manager may grant exceptions to this policy. This policy may be reviewed and changed by the City Manager at any time. It is adopted as an interim document with limited scope in anticipation that a more comprehensive final policy will be developed in the near future.



Civic Area Cultural Programming

The community has a vision for the Civic Area as a “place for community activity and arts”. When fully realized this vision will include a diversity of experiences, with many serendipitous encounters with the arts.

Already a cultural center for Boulder, the Civic Area will be enhanced with further investments in cultural activity including destinations, events, and visual experiences . The goal is to create a highly-programmed environment in which anyone can expect to have an entertaining, enlightening, edifying visit; without checking a calendar or website, you will know that wonderful things will be happening when you visit the Civic Area.

A SELECTION OF CONCEPTS FOR CULTURAL ACTIVITY IN THE CIVIC AREA:

Public Art
Permanent and temporary installations throughout the park.

Art Walk
An “art on the streets” experience with sculptures that rotate annually.

Farmers Market, Market Hall

Dushanbe Tea House

Main Library, Art Cinema, Makerspace

Cultural Festivals
New and returning outdoor events full of food, folk and fine arts.

BMoCA

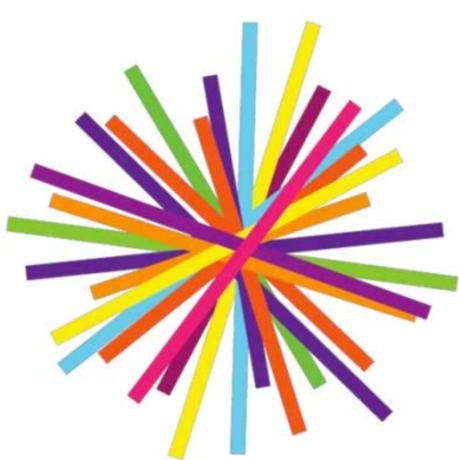
Performing Arts
Music, dance & theater in 3 locations.

Street Performers

Outdoor Cinema

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Civic Area Public Art

As imagined by the Civic Area Vision Plan, and reasserted in the Community Cultural Plan, the Civic Area will be filled with vivacious, thought-provoking experiences with public art.

Artists will be selected through an open, competitive process in several phases through the life of the Civic Area project. Goals for public art in the Civic Area include careful consideration of scale and substance, finished artworks that are a point-of-pride in their quality and unique character, a healthy diversity of experiences, and works that are thoughtful additions to the beautiful environment of the Civic Area.

CONCEPTS FOR PUBLIC ART PROJECTS IN THE CIVIC AREA:

