Boulder Arts Commission Agenda
June 17, 2015, 6:00 p.m.
Canyon Meeting Room, Boulder Public Library

CALL TO ORDER

Approval of Agenda

REVIEW OF MINUTES

May 20, 2015

PUBLIC COMMENT AND COMMISSIONER RESPONSE

GRANT PROGRAM ACTION ITEMS

OPEN GRANT LETTER OF INTENT

Immersion Journals, Inaugural Travel Writing and Photography Festival

GRANT & SCHOLARSHIP FINAL REPORTS

Barbara Beasley, FY15 Colorado Creative Industries Summit Scholarship Report
Laura Blegen, FY15 Colorado Creative Industries Summit Scholarship Report
Boulder Opera, FY14 R2 Arts in Education Grant, Operamania! Interactive Opera Education
The Catamounts, FY15 Major Grant, The Regional Premiere of DISNEY at madelife
Frequent Flyers Productions, FY15 Major Grant, Star Sailors

MATTERS FROM COMMISSION MEMBERS

MATTERS FROM STAFF

FOR DISCUSSION: Manager's Update
FOR DISCUSSION: Community Cultural Plan.

UPCOMING MEETING (Agenda Building)

6 p.m., Wednesday, July 15 , 2015—Canyon Meeting Room, Boulder Public Library

ADJOURNMENT

CITY OF BOULDER
BOULDER, COLORADO
DRAFT BOULDER ARTS COMMISSION MEETING MINUTES

Name of Board/ Commission Boulder Arts Commission

Date of Meeting Wednesday, May 20, 2015, at the Main Library

Contact Information Preparing Summary Greg Ravenwood, 303-441-4397

Commission Members Present Felicia Furman, Richard Turbiak, Linda Haertling, Tamil Maldonado
Commission Members Absent Ann Moss

Library Staff Present
David Farnan, Library & Arts Director
Matt Chasansky, Office of Arts and Culture Manager
Greg Ravenwood, BAC Cultural Grants Coordinator
City Staff Present None

Public Present Amy Tremper, Shane Wyenn, Tamara Layman, Paul Heffron, Jose Betete

Type of Meeting Regular

Call to Order The meeting was called to order at 6:00 p.m.

Public Participation Shane Wyenn, Development Associate of Bridge House, distributed literature and gave a briefing on the program's offerings. Bridge House had an art show with work created by their creative clients scheduled for June 11. Paul Heffron with Studio Arts discussed his organization's recent work with the City to pursue creation of artist work space.

Swearing in of New Arts Commissioner
Chasansky provided newly appointed commissioner Tamil Maldonado with the oath of office, which she signed. Maldonado's term on the Arts Commission runs from 2015 to 2020.

Review of Minutes
Haertling noted a correction to the minutes in that she was the nominating agent for the chair and vice-chair of the commission at the April meeting. She then motioned to approve the April 15, 2015, meeting minutes as corrected; Furman seconded and the minutes were approved unanimously.

Grant Program Action Items
Grant Budget Reports
Final reports on Brian Jack's FY15 R1 Spark Grant (Composing from the Opposite Shore), Local Theater Company's FY5 Major Grant (Local Lab 2015), square product theatre's FY15 R1 Spark Grant (Ham McBeth), Lindsey Wohlman's FY15 R1 Spark Grant (Audubon in the Atrium—Boulder Arts Week) and Lisa Bell's, Rachel Brand's and Kirsten Cohen's FY15 South by Southwest Music Conference & Festival Scholarships were reviewed. Furman motioned to approve all; Maldonado seconded and the motion passed unanimously. Furman requested that Wohlman add some photographs of her project to the final report. Turbiak asked about posting photographs taken by Cohen at SxSW and inquired about the possibility of an iTunes connection with the music groups that were sent to represent Boulder at the event.

Matters from Staff
Civic Area
Farnan discussed details on the update to the Civic Area Site Plan, noting the varying proposals for a performing arts building for the City. Council was expected to provide direction on the proposals in July. There was discussion on options for the outdoor performance spaces anticipated in the redesign of the civic site and also some discussion of the bandshell and whether or not it would be relocated. Many options for parking, including underground parking, were being considered.

Community Cultural Plan
Farnan noted the exceptional number of responses and participants from the community involved in the development of the cultural plan. Farnan spoke on the strategies identified in the plan: 1) supporting cultural organizations, 2) reinventing a public art program, 3) creating and enhancing spaces and facilities, 4) enhancing the vitality of the creative economy, 5) emphasizing culture in neighborhoods and communities, 6) supporting individual artists and creative professionals, 7) advancing civic dialogue, awareness, and participation, and 8) engaging local youth in the arts.
Chasansky reviewed the appendices of the cultural plan which provided information on the process timeline, creative vitality index findings, benchmark studies, public art spending and more. The vision elements were discussed and the commissioner agreed that the vision declarations of "creative vitality," "cultural identity," and "vibrant environment" were excellent distillations of the goals for the cultural plan.

Discussion of the strategies: The priority recommendations for support for cultural organizations were discussed. The commissioners debated the pros and cons of the proposal for an operational support grant. There was a discussion of the validity of allowing fiscal sponsorships for grants and also whether or not for profit organizations could or should be eligible to apply for grant funding for cultural arts endeavors.
Adjournment The meeting was adjourned at 8:57 p.m.
Date, Time, and Location of Next Meeting: The next Boulder Arts Commission meeting will be held at 6 p.m. on Wednesday, June 17, 2015, in the Canyon Meeting Room of the Main Library's north wing.

APPROVED BY:

_____
Board Chair

_____
Date

ATTESTED:

_____
Staff Secretary

_____
Date

TO: Members of the Boulder Arts Commission

FROM: Matt Chasansky, City of Boulder Office of Arts & Cultural Services

DATE: June 11, 2015

SUBJECT: Boulder Arts Commission Manager's Update

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1. Notes on the Agenda for June 17, 2015:

   For the agenda item discussing the Community Cultural Plan, we will first be discussing public art. Attached please find two important documents to consider: a) the pertinent sections of the draft plan and b) the interim public art policy. I will give a brief summary of the recommendations for public art and then will be ready for your questions and suggestions.

   After the discussion of the public art strategy, we will continue our conversation about the grants program elements of the Community Cultural Plan. Attached is a document prepared by our Chair (thanks, Richard!) which contains worksheets for the grants program recommendations and the pertinent sections of the cultural plan. Please familiarize yourself with them. During the meeting, we will be discussing each proposed element of the grants program and working through these documents as a group to more fully understand the proposals that are being considered.

2. Follow Up from Previous Meetings:

   Below, please find a response from Bill Obermeier, Executive Director of The Dairy, in response to the questions raised at the April meeting:

   Rental rates for office space has been set by comparing to market comparables and being lower than those as part of our mission to support arts organizations. Also factored in is our cost per square foot to operate the building, as well as precedence. Those combination of factors have resulted in our current rate structure.

   Rental rates for our theaters and event spaces have traditionally been way below market rates. But we must change that in order to be sustainable. So we have done market research and our rental rates for events for for-profit organizations will be market competitive beginning in 2016. For non-profits, we will be closer to market comparables, but still considerably below most other venues in town.

   We have looked at various venue rates including Etown, Boulder Theater, Chautauqua, CU, Nomad, Rembrandt Yard and others.

   Our assistance during construction is limited to helping them find alternative spaces. We are not in a financial position to sustain other arts organizations while we, ourselves, have no theater rental income.

3. Grants Update:

   We received a Letter of Intent for the Open Grant from the Catamounts and Boulder Ensemble Theater Company late last year. After considering the Commissions response, the applicants have decided to withdraw their Letter. Attached, please find the notice of that withdrawal.

Sections from the Draft Community Cultural Plan
Public Art

Draft: June 11, 2015

I.2 Strategy Two: Reinvent our Public Art Program

I.2.1 Program Areas:

A. Public Art Commissioning
B. Maintenance and Conservation Program

I.2.3 Goal:

Build on the success of the public art investments made by the City of Boulder Transportation, Parking, and Parks & Recreation Departments to establish a publicly transparent, sustainable, and innovative public art program.

I.2.4 Community Priority:

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

I.2.5 Challenges:

Sustainable Funding - There is a strong level of community support for increased funding to support arts and culture, including public art. Neighboring cities, such as Denver, Loveland and Fort Collins have had success integrating art into all aspects of the public realm. On a national level, cities such as Seattle, Chicago and Kansas City have passed bold measures to ensure that funding for public art is a priority and a securely committed for the future. At this time, city staff continues to investigate funding for public art programs throughout the State of Colorado. (Please see appendix six.) Funding available for public art as a result of the passage of 2A will generate approximately $600K through 2017. This works out to an average annual contribution nearly equal to 1% of CIP based upon the 5-year average of actual capital expenditures. Other possible financial increments are noted in the chart, below.

Percentage for Art	Dollar Amount
1.00%	$ 299,906
0.75%	$ 224,930
0.50%	$ 149,953
0.25%	$ 74,977

Long term sustainable funding beyond 2017 will require further investigation. It is a recommendation of this plan to seek a commitment of general fund support for 2018 based upon an average of 1% of CIP expenditures. It is also staff's recommendation to research other sources of revenue including impact fees, accommodations tax, and private funding generated by development to supplement or enhance general fund support for public art. Many cities have utilized city/public funding to encourage more aggressive philanthropic campaigns, and it is staff's expectation that the CCP will proceed in this manner. City staff

recommends ongoing evaluation of revenue options through the course of this plan to ensure a vibrant public art program.

Unified Approach - The City of Boulder has invested money in public art over the past decade. The dollar amount expended shifts from year to year depending upon city projects. A review of the past five years of public art expenditures in Transportation, Parks and Recreation, and Downtown & University Hill shows that the city has expended on average approximately $128K per year on public art. This funding does not have a consistent revenue source, but the departments listed above have consistently and aggressively pursued funds to add art to significant capital improvement projects. These public art projects are mostly 'ad-hoc' and project specific. A public art policy will recommend taking an integrated approach to folding these programs into a seamless, public process with community selection committees to solicit and review artist's submissions and approval from the Arts Commission and the Office of the City Manager. It is vital that the public process not serve as a disincentive to city departments seeking additional funding within Capital Improvement Project budgets for arts. On the contrary, it is staff's expectation that sustainable and secure funding for public art could be used to supplement funding for these project-specific programs.

Capacity - (To be addressed in the final draft.)

I.2.5 Priority Recommendations:

- Best Practices and Innovation - Utilize the most advanced approaches to public art. - In thinking of the full life cycle of a project, consider the most profound processes and don't be afraid to take risks. Be nimble in the selection process. Consider maximizing access to the public process through careful communications and technology. Explore new ways of doing public art including temporary commissions, innovative media, new approaches to site, and the most sophisticated approaches that artists are deploying.

- Sustainable Funding - Structure funding to be sustainable over many years. Public art needs to be considered in terms of decades: well after the time horizon of this plan. This funding should not only be secure, but also flexible and at an adequate level to maintain a desirable level of new commissions on a regular basis.

- Staffing - (To be addressed in the final draft.)

I.2.6 Partners: (To be addressed in the final draft.)
I.2.6 Operational Framework: (To be addressed in the final draft.)
I.2.7 Action Items: (To be addressed in the final draft.)

CITY OF BOULDER
***
POLICIES AND PROCEDURES

EFFECTIVE DATE: Aug. 1, 2011

Interim Policy on Public Arts

Jane S. Brautigam

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** –A 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 free and clear of any liens to the City 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.

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 to appropriate course of action. This could include the 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.

Cultural Grants Worksheets

June 11, 2015

Grant: "Institutional Support – Large Cultural Organizations"

CCP Strategy: I.1 Support for Cultural Organizations

This strategy will take into account the needs of long-standing institutions while continuing to invest in new ideas and emerging organizations.

Program Area: I.1.1 Support for Cultural Organizations

Goal: I.1.2 Have a substantial and positive impact on the ability of Boulder's large-sized cultural organizations to advance their operational capacity, promote organizational resiliency, and encourage innovation for the benefit of the community.

Community Priority: I.1.3 Support the resiliency of large-sized cultural organizations to enhance their ability to benefit the community.

Maximum Award: $??? (Grant Category Budget: $???)

Cycle:

Deadline to submit application:

Application Requirements:

- Boulder cultural organizations with an annual operating budget of $350K or greater.
- *Other…*

Criteria:

(Specific to Goal [?])

(Specific to Community Priority [?])

DRAFT

Grant: "Institutional Support – Mid to Small Cultural Organizations"

CCP Strategy: I.1 Support for Cultural Organizations

This strategy will take into account the needs of long-standing institutions while continuing to invest in new ideas and emerging organizations.

Program Area: I.1.1 Support for Cultural Organizations

Goal: I.1.2 Have a substantial and positive impact on the ability of Boulder's mid- to small-sized cultural organizations – at various stages of their life cycle, including new and emerging organizations - to advance their operational capacity, promote organizational resiliency, and encourage innovation for the benefit of the community.

Community Priority: I.1.3 Support the resiliency of mid- to small-sized cultural organizations to enhance their ability to benefit the community.

Maximum Award: $??? (Grant Category Budget: $???)

Cycle:

Deadline to submit application:

Application Requirements:

- Boulder cultural organizations with an annual operating budget of less than $350K.
- *Other…*

Criteria:

(Specific to Goal [?])

(Specific to Community Priority [?])

DRAFT

Grant: "Investments in Innovation, Entrepreneurship, and Risk-taking"

CCP Strategy: I.1 Support for Cultural Organizations

This strategy will take into account the needs of long-standing institutions while continuing to invest in new ideas and emerging organizations.

Program Area: I.1.1 Support for Cultural Organizations

Goal: I.1.2 Have a substantial and positive impact on the ability of Boulder's cultural organizations to advance their operational capacity, promote organizational resiliency, and encourage innovation for the benefit of the community.

Community Priority: I.1.3 Support the resiliency of cultural organizations to enhance their ability to benefit the community.

Maximum Award: $??? (Grant Category Budget: $???)

Cycle:

Deadline to submit application:

Application Requirements:

- *Other…*

Criteria:

(Specific to Goal [?])

(Specific to Community Priority [?])

DRAFT

Grant: "Building Leadership Capacity for More Effective Management"

CCP Strategy: I.1 Support for Cultural Organizations

This strategy will take into account the needs of long-standing institutions while continuing to invest in new ideas and emerging organizations.

Program Area: I.1.1 Support for Cultural Organizations

Goal: I.1.2 Have a substantial and positive impact on the ability of Boulder's cultural organizations to advance their operational capacity, promote organizational resiliency, and encourage innovation for the benefit of the community.

Community Priority: I.1.3 Support the resiliency of cultural organizations to enhance their ability to benefit the community.

Maximum Award: $??? (Grant Category Budget: $???)

Cycle:

Deadline to submit application:

Application Requirements:

- *Other…*

Criteria:

(Specific to Goal [?])

(Specific to Community Priority [?])

DRAFT

Grant: "Rental Assistance"

CCP Strategy: I.3 Create and Enhance Spaces and Facilities

Program Area: I.3.1.B. Rental Assistance Grants

Goal: I.3.2 Improve the conditions of visual and performing arts organizations and their audiences that are currently challenged by gaps in venues. Mitigate the barriers to innovation and sustainability that are encountered due to affordability of space.

Community Priority: I.3.3 Amplify the vibrancy of Boulder's cultural destinations: the museums, performance venues, events, districts, studios, maker spaces, and other facilities. Work to fill in the gaps and address issues of access and affordability.

Maximum Award: $??? (Grant Category Budget: $???)

Cycle:

Deadline to submit application:

Application Requirements:

- *Other…*

Criteria:

(Specific to Goal [?])

(Specific to Community Priority [?])

DRAFT

[???] Grant: "Individual Artist Support" [???]

CCP Strategy: I.6 Fostering the Environment for Individual Artists and Creative Professionals

Program Area: I.6.1.B. Artist and Creative Professional Support and Recognition

Goal: I.6.2 Boulder will increasingly attract artists and creative professionals for all it has to offer, not only in beautiful surroundings and quality of life, but also in the ability to thrive in the creative sector.

Community Priority: I.6.3 Build a city that is a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them.

Maximum Award: $??? (Grant Category Budget: $???)

Cycle:

Deadline to submit application:

Application Requirements:

- *Other…*

Criteria:

(Specific to Goal [?])

(Specific to Community Priority [?])

DRAFT

Grant: "Arts in Education"

CCP Strategy: I.8 Engage Our Youth

Program Area: I.8.1.B. Arts in Education Grants

Goal: I.8.2 At the end of the nine-year CCP, the young people who are now studying the creative pursuits will find Boulder the perfect place to grow into cultural leaders.

Community Priority: I.8.3 Build a city that is a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them.

Maximum Award: $??? (Grant Category Budget: $???)

Cycle:

Deadline to submit application:

Application Requirements:

- *Other…*

Criteria:

(Specific to Goal [?])

(Specific to Community Priority [?])

DRAFT

Grant Guidelines/Process

General Application Requirements

Residency: *[TBDD]*
Current Text: *Applicants must be either individuals residing in, or organizations/businesses headquartered in, Boulder. Note: Addresses with a postal zip code beginning with 803 will be considered as residing in Boulder. Post office boxes are not accepted.*

Non-profit Verification: When required as part of grant eligibility, applicants must provide formal IRS documentation of their 501(c)3 status or formal IRS documentation indicating a pending application. Click here to see samples of these types of documents. An alternate course, if not a 501(c)3, is to apply through a Boulder-based fiscal sponsor. See details on this process here.

Contractual Age: All applicants must be of legal contractual age as defined by the State of Colorado (18).

City of Boulder Conflict of Interest: City of Boulder employees are not eligible to receive grant funding for personal proposals. Funding for City of Boulder programs, and/or collaborations may be considered.

Good Standing: Applicants must be in good standing with the Boulder Arts Commission having met agreed-upon deadlines for any previous BAC-sponsored project, and/or made good faith efforts to comply with BAC requests regarding previous projects.

Civil Rights Act Compliance: All applicants must comply with Title VII of the U.S. Civil Rights Act of 1964 and Section 504 of the Federal Rehabilitation Act of 1973 to the end that no person in the United States shall, on the grounds of race, color, national origin, physical or mental handicap, sex or religion, be excluded. *[Be sure to fully update text re Federal and Colorado requirements.]*

Time Frame: *[TBDD]*
Current Text: *Major and Spark Grant projects must be completed by December 31 of the year of award. Arts in Education Grant projects are allowed to carry over to the subsequent year.*

Location: The product (performance, piece of art, etc.) funded in whole or in part by the BAC must be provided to the Boulder community. Any product that receives other funding may be held in another municipality or area, provided that at least one performance is provided within Boulder Valley as defined in the Boulder Valley Comprehensive Plan, and is for the direct benefit of the residents of the Boulder community.

Venue Confirmation: *[TBDD]*

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Current Text: *Letters of confirmation from each and every venue mentioned in your grant proposal (Item #6 on the Project Information page of the application) must accompany the application whether for rehearsal or performance or any other aspect. The letters must include dates and fees (even if the space is being donated free of charge, in which case the value of the donation should be acknowledged), and should come on letterhead from the venue, signed by the manager or owner. Click here for sample venue confirmation text. Business contracts with all of this information can be accepted instead of a letter. Email correspondence is not acceptable. If the applicant owns or operates a venue in question, that should be stated clearly.*

Partner/Collaborator Agreement: *[TBDD]*
Current Text: *Letters of commitment from each and every collaborator mentioned in your grant proposal (Item #7 on the Project Information page of the application) must accompany the application. Collaborators are considered to be those taking an active role in producing or performing, not those who are providing funds or in-kind services. The letters must include reference to the applicant, project and project date(s), and must simply detail what the collaborator is doing or providing. The letter should come on appropriate letterhead from the collaborator and be signed by the individual or the head of the organization. Click here for sample collaborator commitment text. Email correspondence is not acceptable.*

Exclusions: *[TBDD]*
Current Text: *Funds will not be provided for: Projects that have occurred before the grant deadline, capital projects, fundraising events, the purchase of alcohol, receptions, equipment purchases, general operating budgets and/or salaries for employees, performance seasons, debt reduction, travel, art therapy, undergraduate or student projects or production of promotional materials such as a compact disc, videotape, brochure, etc.*

Application Method: *[TBDD]*
Current Text: *Applications will only be processed through the Arts Grant Program website: www.boulderarts.org. With the exception of the Open Grants, applications received in any other way will not be considered.*

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Application Review Process and Details

Review Process

Deliberation: Grant proposals are reviewed at the next Boulder Arts Commission (BAC) meeting after the application deadline and funding decisions are announced at the meeting.

Evaluation of Applications: Funding in previous years does not imply continued support. Each application is reviewed anew in the context or current policies and applications. Applicants that have received repeated funding should be aware that the BAC looks for indications of growth and a fresh approach to their work. Though grant categories each have a more specialized list of goals and criteria, each proposal will be evaluated in light of these general criteria:

Evaluation Criteria and Scoring Schema Weights: *[TBDD]*

Scoring Criteria: All grants are reviewed by the BAC against an established set of weighted funding criteria noted under the entry for each of the Grant Categories.

Grant Awards

Notifications and Dispersal of Funds: Staff notifies all applicants of recommendations and declined proposals, and begins the process of having checks cut and collecting any necessary supporting documents and information. Recipients are notified when checks are ready to be picked up and must make an appointment to sign contracts and pick up grant checks.

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

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

Award Limitations: *[TBDD]*
Current Text: *An individual or organization/business may only be awarded one grant per year. An individual may not be awarded a grant on behalf of an organization/business if that entity has already been awarded a grant. Additionally, award of a Major Grant in a given year will make the recipient ineligible for Major Grant competition in the subsequent year.*

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

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PERA Impacts: Retirees affiliated with the Colorado Public Employees Retirement Association will be impacted by a withholding requirement enacted by the Colorado State Legislature, if awarded a City of Boulder arts grant. Details are available on the PERA website. See "Disclosure of Compensation."

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

Issuance of Funding Checks: All project grant categories are initially funded at 80 percent of the grant amount awarded. The remaining 20 percent of the grant awarded is paid out upon receipt and BAC approval of the Grant Budget Report which is required one month after the project is completed. Failure to submit a final Grant Budget Report will result in permanent loss of the final 20 percent funds and also in ineligibility to apply for future grants.

Contract: When the check is ready for pick-up, the recipient will be contacted by staff to make an appointment to sign a grant project contract with the City of Boulder. In the contract, the recipient will indicate the completion date of the project and the date a grant budget report will be submitted to the BAC through the online system (required one month after the project is completed).

Acknowledgement of BAC Funding: All publicity for BAC-funded projects must include the following credit line: This project is funded (or funded in part) by a grant from the Boulder Arts Commission, an agency of the Boulder City Council. In lieu of the credit line, the BAC logo may be used.

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Required Reporting on Funding Projects

Timeframe for Reporting: The grant budget report is due one month after the project is completed.

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

Extension Requests for Reporting: If circumstances change in any way that will delay the applicant’s ability to complete the project and the report promised in the contract, it is the applicant’s responsibility to notify the BAC in advance of the original report deadline. The named applicant in the grant proposal must submit a

letter to the BAC by email to culturegrants@boulderlibrary.org with an update on the project status and a request to change the project completion date and report due date (specific dates are required in the letter).

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

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

DRAFT

Sections from the Draft Community Cultural Plan
Cultural Grants

Draft: June 11, 2015

I.1 Strategy One: Support for Cultural Organizations

I.1.1 Program Areas:

A. Support for Cultural Organizations
B. Sponsorships / Partnerships
C. Leadership Development and Convening

I.1.2 Goal:

Have a substantial and positive effect on the ability of Boulder's many cultural organizations to advance their operational capacity, promote organizational resiliency, and encourage innovation for the benefit of the community.

I.1.3 Community Priority:

- Support the resiliency of cultural organizations to enhance their ability to benefit the community.

I.1.4 Challenge:

Institutional Support - This plan recommends increased funding for cultural organizations and institutions that are not necessarily owned by the city; yet have the potential to significantly contribute to the community vision. A metric for identifying which institutions would qualify for support has not yet been developed. Several nonprofit institutions already receive some level of city funding in the form of annual support. That level of funding is typically less than 1/50th of the operating costs of these institutions. It is easy to assume that many of Boulder's long time 'legacy' institutions that provide a community benefit, bring tourist to town, and provide an economic benefit would receive an increased level of support if they continue to meet the goals of the Community Cultural Plan. Institutional support will allow these legacy institutions and some emerging and innovative nonprofits increased stability and allow them to advance operational capacity and encourage innovation.

For the past twenty years, the Office of Arts and Culture has been a grantor organization that funds programming, with a grant making capacity in 2015 of $225,000. The primary recipients of the city's arts and culture grants have been individual artists or groups who need funds to create or perform a program. While some projects have succeeded beyond expectations, the overall grants program has had limited success in altering the sustainability of the cultural landscape of Boulder. Consideration may need to be given to altering the grants program away from primarily funding individual projects and toward institutional support for organizations. This shift would definitely impact some individual artists and nonprofit groups who are used to seeing the Office of Arts and Culture as a funding source for programming.

I.1.5 Priority Recommendations:

- Funding - Establish a focused, sustainable, and adequate revenue source that increases the Office of Arts and Culture's annual grant and institutional support funds from its current level of $250K per year to $1.2M per year by 2023.
- Grants Process - Reorganize the structure and processes of the grants program in a strategic manner in which the grants respond to the vision for the Community Cultural Plan and the goal of this strategy. This strategy should take into account the needs of long-standing institutions while continuing to invest in new ideas and emerging organizations. Structure the grant-making strategy over the nine years of this plan to specifically recognize the unique characteristics and needs of:
    - Large Institutions
    - Mid and Smaller Organizations at various stages of their life cycle, including new and emerging organizations
    - Investments in innovation, entrepreneurship and artistic risk
    - Building leadership capacity for more effective management

I.1.6 Partners: (To be addressed in the final draft.)
I.1.7 Operational Framework: (To be addressed in the final draft.)
I.1.8 Action Items: (To be addressed in the final draft.)

I.3 Strategy Three: Create and Enhance Spaces and Facilities

I.3.1 Program Areas:

A. Municipal Venues for the Arts
B. Rental Assistance Grants

I.3.2 Goal:

Improve the conditions of visual and performing arts organizations, and their audiences, that are currently challenged by gaps in venues. Mitigate the barriers to innovation and sustainability that are encountered due to affordability of space.

I.3.3 Community Priority:

- Amplify the vibrancy of Boulder's cultural destinations: the museums, performance venues, events, districts, studios, maker spaces, and other facilities. Work to fill in the gaps and address issues of access and affordability.

I.3.4 Challenges:

Civic Area Venue - The Civic Area planning process has included the community's vision for a small to medium sized performing arts facility and community space. In the 2013 Civic Area Vision Plan consideration was given to building a performing arts facility on the east or west end of the park. At a study session in March 2015, City Council directed staff to fully investigate the feasibility of renovating and/or redeveloping the north library building site on the western part of the park to accommodate a performing arts venue. Staff anticipates presenting the results of the analysis in July 2015.

In concert with the Civic Area plan, an independent nonprofit, the Boulder Center for Performing Arts (BCPA) contracted with performing arts consultant Duncan Webb to conduct a community needs assessment for performance venues in Boulder. Duncan Webb's study was completed in 2014 and makes a strong recommendation that Boulder can support a medium sized performing arts center. BCPA continues to refine a complete business plan for operation of the facility. Their stated intent has been to form a partnership with the city for land prior to executing a capital fundraising campaign.

As part of the Civic Area planning process, the city contracted with the Cultural Planning Group (CPG) to conduct an independent analysis of the BCPA study in February 2015. This analysis confirmed many of the findings of the Duncan Webb study. CPG agrees with the BCPA study that a performance space that accommodates at least 500 seats is optimal and is needed in Boulder. The BCPA plan projects that additional 'black box' space is required in the facility to meet their program. While CPG agrees that building conjoined space is a 'nice to have,' it does not contend that such space is essential. In addition, a black-box-style space is included in the plans for the renovation of The Dairy Center for the Arts.

Conversations between city staff and the BCPA board are ongoing. Over the past month the conversation has focused on how the city and BCPA can partner on plans for a performing arts center if it were to be located on the site of the current North Library building. At its latest meeting, the BCPA board indicated it would only be willing to partner with the city on the project if plans included a minimum of 500 seats, and a robust plan for parking on the site was executed in conjunction with build out of the performance space.

The Civic Area Vision Plan also recommended the continued exploration of a blend of indoor and outdoor "arts facilities" as an integral and important component of the Civic Area. Of note; housing the Boulder Museum of Contemporary Art [BMOCA] in a new facility such as the Municipal Building or in an expanded facility at its existing location remains a part of the planning process and would respond to the community's interest in expanded arts and cultural venues within the city.

Fill In the Gaps - Community feedback also notes the need for rehearsal and flexible space. Staff should fully investigate the feasibility of incorporating rehearsal and small performance spaces into the city's current facility assessment. The recreation centers are an example of city facilities that are easily accessible, well staffed, and have adequate parking. These facilities may have space that could be evaluated to see if it could meet some of the community's rehearsal and performance space needs. Executing a plan to incorporate rehearsal and performance space within the city's current facility inventory could likely be done at a fraction of the cost of new construction downtown. Staff will collaborate with Facilities and Asset Management and Parks and Recreation on this issue.

I.3.5 Priority Recommendations:

- Convene a community working group to assess performing and visual arts venues within the Civic Area.

- Pursue existing and potential new opportunities within existing city facilities to include cultural venues.

I.3.6 Partners: (To be addressed in the final draft.)
I.3.7 Operational Framework: (To be addressed in the final draft.)
I.3.8 Action Items: (To be addressed in the final draft.)

I.8 Strategy Eight: Engage our Youth

I.8.1 Program Areas:

A. Youth Council
B. Arts in Education Grants
C. Mentoring Program

I.8.2 Goal:

At the end of this nine-year plan, the young people who are now studying the creative pursuits will find Boulder the perfect place to grow into cultural leaders.

I.8.3 Community Priority:

- Build a city that is a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them.

I.8.4 Partners: (To be addressed in the final draft.)
I.8.5 Operational Framework: (To be addressed in the final draft.)
I.8.6 Action Items: (To be addressed in the final draft.)

From: Chasansky, Matthew
To: Chasansky, Matthew
Subject: FW: Withdrawalof Open Grant LOI by Stephen Schweitz
Date: Thursday, June 11, 2015 10:53:33 AM

From: boulderensembletheatrecompany@gmail.com [mailto:boulderensembletheatrecompany@gmail.com] **On Behalf Of** Stephen Weitz
Sent: Friday, May 22, 2015 12:28 PM
To: Ravenwood, Greg
Subject: Open Grant LOI

Hi Greg,

As you might remember, we submitted an LOI with the Catamounts for the September cycle of the Open Grant regarding a temporary theater space. We would like to formally withdraw that LOI as both organizations have pursued other opportunities while the Dairy renovations are going on. Please let me know if there's anything else we need to to to inform the Commission.

Thanks,

Stephen

--
Stephen Weitz
Producing Ensemble Director
Boulder Ensemble Theatre Company
303-351-BETC
www.BETC.org

ANNOUNCING SEASON 10:

"Outside Mullingar": A regional premiere by John Patrick Shanley
"The Few": A regional premiere by Samuel D. Hunter
"The SantaLand Diaries" by David Sedaris, Adapted by Joe Mantello
"Vera Rubin: Bringing the Dark to Light": A world premiere at Fiske Planetarium
"Ideation": A regional premiere by Aaron Loeb
"Cyrano": A new adaptation by Michael Hollinger and Aaron Posner at Lone Tree Arts Center
Generations: A new play competition and reading

Tickets and info at www.betc.org.