

**Boulder Arts Commission Agenda
June 15, 2016, 6:00 p.m.
Canyon Meeting Room, Boulder Public Library**

CALL TO ORDER

Approval of Agenda

REVIEW OF MINUTES

April 20, 2016

PUBLIC COMMENT

Note: public comment is open to all topics, except for the “2017 Grant Program” agenda item, below, for which a separate public hearing will be included.

GRANT PROGRAM ACTION ITEMS

PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Brenda Alderete, Moog Festival, Durham NC, Request: \$1,000
Susan Boorman, Movie Maker Academy, Online module, \$1,000

INNOVATION FUND

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

GRANT FINAL REPORTS

Stephanie Fida, FY14 R2 Arts in Education Grant, World Music Drumming (Attached)
Alexa Allen, FY 16 Professional Development, School of Shoemaking and Design
Imagination Makers, FY15 R1 Arts in Education Grant, Arts Education Partnership at Boulder School

2017 GRANTS PROGRAM BLUEPRINT

PRESENTATION: Lessons from the Community on the 2016 Grant Program – Matt

PRESENTATION: Staff Recommendations on Priority Issues to Address – Matt

PUBLIC COMMENT

FOR DISCUSSION: What are the priority improvements that should be considered for 2017?—Ann

MATTERS FROM COMMISSION MEMBERS

FOR DISCUSSION: Fact Finding Mission on Artist Live/Work Spaces – Felicia, Mark, and Richard

MATTERS FROM STAFF

FOR DISCUSSION: Manager’s Update – Matt

FOR DISCUSSION: Subcommittee on the Public Art Policy Revision – Matt

ADJOURNMENT

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

Date of Meeting: Wednesday, April 20, 2016

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

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

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:

Lisa Curtis, Jan Osburn, Maren Waldman, Louise Grauer, Eva Yao, Sabine Smead, Sally Eckert, Melinda Harrison, Alexandra Dujardin, Amy Trempe, Amy Buckler, Wrenn Combs, Emily Norma, Emily Messina, Jamie Adams, Megan Mathews, Alana Shaw, David Ortolando, Heather Woolley, Scott Johnson, Heather Stenner, Brenda Pearson, Emily Kelton, Celia Macedo, Suzanne Schmidt, Avery Turner, Chris Seelie, Amy McIntosh, Travis La Bry, Jessie Friedman, Deborah Malden, Kathy Kucsan, Kevin Schluder, Natalie Portman-Marsh, Marcio deSousa, Jane Houssiere, Adrenne Amata, Kelly Russack, Cindy Sepucha, Jim Schwartzkopff

Type of Meeting: Regular

Call to Order: called to order 6pm

CALL TO ORDER

Acknowledgement of Linda Haertling, exiting commissioner

REVIEW OF MINUTES

Approval of Minutes

COMMISSIONER BUSINESS

- Swearing In of the New Commissioner: Mark Villarreal
- Chair and Vice-Chair Appointments: Richard nominates Ann as chair, Ann nominates Richard as vice chair: unanimous. Keep Richard as chair for April meeting due to grant cycle
- Consent for Former Chair to Lead This Meeting

PUBLIC COMMENT

Sally Eckart, Boulder Art MAtrix: Arts as quantifiable component in development in regards to Bus Stop development/Artery. How do we inform what we want at this space?

Jenna / Band of Toughs: Object to decisions from last meeting. An exception was made for Kutandara and reviewed in weight class. How many additional organizations did not apply because eligibility requirements should be interpreted as concrete/objective.

Amy Steward McIntosh/Kutandara: Thank you for the award, trust best decision

GRANT PROGRAM ACTION ITEMS

DISCUSSION OF ELIGIBILITY REQUIREMENTS FOR OPERATIONAL GRANTS – Richard

Request received to reconsider eligibility with review by staff, BAC and City Attorneys Office.

Commission apologized City Attorneys Office determined that threshold of \$200K must be honored – COA determined they are ineligible. (COA only used Arts Commission criteria and nothing else) Next steps: remove process

Motion to rescind Kutundara. Approved Unanimously

Motion to grant BOT with Organizational Grants: Approved Unanimously

PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Christopher Seelie, Nonprofit Storytelling Conference, Chicago IL, \$1000

3.0

Ethan Hecht, Chorus America Conference, OH, \$1,000

3.0

Amy Buckler, Stratera Conference, Denver CO, \$450

4.0

Alexa Allen, School of Shoemaking & Design, Ashland OR, \$1,000

3.5

Cynthia Sliker, League of American Orchestras 2016 Conference, Baltimore MD, \$1,000

4.0

Emily Norman, Alliance Theatre's Toddler Takeover: An Arts Festival for the Very Young in Atlanta, GA, \$1,000

4.0

All 3.5 and above approved!

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

Lisa Fasullo/Free Motion: not present

Score remains: 3.08

Kat Gurley: not present

Score remains: 2.60

Kelly Russack/Boulder Creative Collective: Ambition to pay artist for work, time and materials with an exhibition and studio visits through open call opportunity. Grant will support these components

Score remains: 2.92

Maren Waldmann: Postcards to the Earth: Interpersonal relationship with mother nature. Personal contact with others changes individual actions, shared with others through art. Barrier for program is exposure to project

Score remains: 2.12

Band of Toughs: Shakespeare reimagined to 3 locations which blurs the line between audience and actors. Will be toured to additional communities.

Turbiak changed score: Community Priorities to 3, Evaluation to 4; score increased to 3.56 from 3.44

Boulder Asian Pacific Alliance: Free Annual Boulder Asian Festival Aug 13/14: Support Asian Pacific arts in Boulder in a smaller, intimate scale.

Score remains: 3.32

Boulder Ballet: Youth Movement: youth program to be expanded, pre-professional class, middle school dance, autistic and sensory-friendly programs and classes
Moss increased Cultural Offerings to 4; Furman increased Community Priorities to 4; Score increased to 3.44 from 3.36

Boulder Dance Coalition: Annual International Festival and measures of success through vendor evidence
Villarreal increased Cultural Offerings to 3; Score increased to 3.20 from 3.16:

Boulder Philharmonic Orchestra: Free Ticket pilot program to monitor evaluation program further supports openness and welcomeness in the program
Score remains: 3.92

Boulder Photo Festival: not present
Score remains: 2.24

Boulder Samba School: **photo hand out, see attachments** 2016 Colorado Brazil Fest offers 12-15 dance and music workshops. Grant will allow lower ticket price to underrepresented populations and covers close to 20% of festival costs
Villarreal increased Community Priorities to 4, Full Access to 4; Score increased to 3.76 from 3.68

Bridge House: Clients are free to make and sell art, connects clients to larger artworld and evolves and grows through art therapy groups and experience of being homeless.
Turbiak increased Evaluation to 4; Maldonado increased Cultural Offerings to 4; Score increased to 3.64 from 3.56:

Colorado Music Festival: Artistic Currents is response to “get out of Chautauqua and quit playing classical music” such as partnering with a musician that wrote a song based on a Craigslist ad
Score remains: 3.24

Greater Boulder Youth Orchestra: not present
Score remains: 2.84

Interweave Dance Theatre: Choreographers create original works and is a blend of theatre, comedy and dance which serves broad audience through various modes of outreach
Turbiak increased Full Access to 2; Score increased to 3.32 from 3.28:

JLF Boulder: Significance and vision of program for Boulder as cultural destination from a world-wide perspective (free international literature festival)
Turbiak increased Evaluation to 4; Score increased to 4.00 from 3.92:

NatureMoves: Boulder City Dance: dance and activities along Boulder Creek inviting to dancers and non-dancers of all ages
Score remains: 2.76

Public Works Theatre Company: “Lost and Found” is new work of physical theater for youth with a spectrum of theatrical styles
Turbiak increased Full Access to 2; Maldonado increased Community Priorities and Cultural Offerings to 4’s; Villarreal increased Full Access to 3; Score increased to 2.76 from 2.60.

Turning the Wheel: 14 artists signed up to collaborate via film, musicians, singing, facilitators in school system to interface culturally
Moss increased Community Priorities to 3; Turbiak increased Community Priorities to 2; Villarreal increased Community Priorities to 3, Boulder Focus to 4; Score increased to 2.96 from 2.80.

University of Colorado Boulder: Conference on World Affairs is a very unique offering to the community and the world. Grant would enable them to remain viable as state funds are diminishing. Goal is for full access and wide diversity of arts and content for free
Score remains: 2.96

Via Mobility Services: "25 Stories" features artists with disabilities and is a one-time community project. They will be partnering with VSA Colorado.
Turbiak increased Cultural Offerings to 2, Boulder Focus to 3; Maldonado increased Cultural Offerings to 4; Score increased to 3.24 from 3.12.

World Singing Day: Goal for World Sign Along (Oct 22) is to be larger than Boulder Boulder, foster awareness of how fun it is to sing, encourage folks who otherwise were rejected in singing. Partnering with FACE as lead group and communities in the region hope to partner.
Moss increased Cultural Offerings to 4; Turbiak increased Community Priorities to 2, Evaluation to 3; Maldonado increased Cultural Offerings to 4; Score increased to 3.32 from 3.16.

21 received, 3 will be awarded. In the instance of tie, tie breaker will be determined through evaluation score
3 recipients:

JLF \$10K
Boulder Phil \$10K
Boulder Samba \$5K
Bridge House \$5K

Ann motion, Tamil 2nd
Discussion?: \$30K available, awarded to Top 4
Unanimous

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

Catharine Brand: Raising funds for film about David Goodrich, string maker and story teller
Score remains: 2.6250

Paula Kehoe: ****handout**** Youth and Art Education for Social Causes: integrates art edu and workshop development
Score remains: 2.4375

Janice Osburn: Benefits the 280 students of Flat Irons Elementary School; Teachers are excited about gain through Imagination Makers: Expand MLK, Jr program from music room to class rooms
Turbiak increased Benefits to Students to 4, Complementing Curriculum to 4, Evaluation to 4; Score increased to 3.93750 from 3.3750

Sabine Smead: Imagination Makers to incorporate drama into the classrooms to benefit students
Turbiak increased Benefits to Students to 4, Complementing Curriculum to 4, Evaluation to 4; Score increased to 3.87500 from 3.3125

Avery Turner: Students to become creative and cultural leaders in Boulder and worldwide; provides 35-55 adolescents/class to improvisational forms with seasoned teachers, both therapeutic and artistically
Moss increased Complementing Curriculum to 4; Turbiak increased Benefit to Students to 2; Score increased to 3.43750 from 23.3125

Blue Moon Dance Company: *handout* Only professional dance program available at Manhattan Middle School students passionate with desire to be in this dance program
Turbiak increased Benefits to Students to 4, Complementing Curriculum to 4; Score increased to 3.75 from 3.5625

BMoCA: Art Lab teacher is Jason Garcia, formed incredible mentor program
Score remains: 4.00

Boulder Opera: Outreach program to different schools, students partner with performers, students play with props and costumes, performers reenact their stories
Turbiak increased Benefit to Students to 3; Score increased to 3.7500 from 3.6875

Colorado Film Society: Film diverse topics that benefit students, and students speak with filmmakers and producers. Program reached 1K students last year
Score remains: 3.9167

Colorado Shakespeare Festival: not present
Score remains: 4.00

Friendship City Projects: not present
Score remains: 3.4375

LOCAL Theatre Company: Adapt a young adult novel to the stage: providing exposure to theatre at a young age and literacy in the arts
Score remains: 3.8750

OpenArts: *handout* Teachers partner with artist for collaborations that address state standards and provide time to build curriculum and student time. Bring Boulder artists into as many schools as possible.
Turbiak increased Benefit to Students to 4, Evaluation to 4; Score increased to 3.81250 from 3.6250

Parlando School for the Arts: Resources for music teachers and students whose families cannot afford private lessons. Provide lessons on-site during the school day for students with financial and travel limitations
Moss increased Complementing Curriculum to 4; Score increased to 4.000 from 3.9375

Project Yes: not present
Score remains: 3.1875

University Hills Elementary School: One of the most diverse schools in Boulder County – celebrate diversity through this program: create stories, illustrate, etc. Rainbow Press is no longer funded through school, instead through PTA.
Score remains: 3.6250

RECIPIENTS

BMoCA

Shakespeare

Colorado School for the Arts

Janice Osburn

Unanimous Approval

GRANT FINAL REPORTS

Supplemental Information was handed out from Ana Maria Hernando

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

Unanimously Accept Reports

MATTERS FROM COMMISSION MEMBERS

FOR DISCUSSION: Organization Liaisons – Richard

^Tamil added BIFF

^ insert Mark's

FOR DISCUSSION: Letter, Art as Community Benefit – Ann

Letter to City Council in support of community benefit: thank them and address significance

MATTERS FROM STAFF

FOR DISCUSSION: Manager's Update – Matt

^Matt to share studies on May agenda

FOR DISCUSSION: Public Art Policy Revision – Mandy: Overall policy topics are currently being reviewed by the COA and a draft summary will be presented to BAC at next meeting. The updated policy will reflect:

- Transparent process
- Consolidated and streamlined
- Serve as a guiding document for the entire life of a project, not just the commission

Timeline:

- April 2016: Preliminary draft
- Summer 2016: Gather input for policy
- August 2016: Present to Council
- October 2016: Final presentation/acceptance by City Manager

ADJOURNMENT

Adjournment 9:24

**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 Kim, 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:



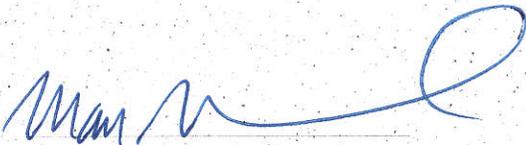
ATTESTED:

04.20.2016
Date

date

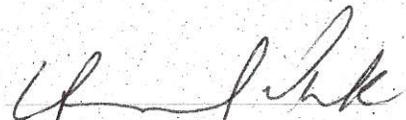
STATE OF COLORADO)
)
COUNTY OF BOULDER) SS.: **OATH OF OFFICE**
)
CITY OF BOULDER)

I, Mark Villarreal, do solemnly swear (affirm) that I will support the Constitution of the United States of America and of the State of Colorado and the Charter and ordinances of the City of Boulder, and faithfully perform the duties of the office of a member of the Arts Commission which I am about to enter.



Mark Villarreal

Subscribed and sworn to before me this 20 day of APRIL, 2016.



Board Secretary

SALKA POETRY PROJECT PODCAST

Last year I was awarded the Spark Grant and, as a result, started the Salka Poetry Project Podcast Series. We made a total of three podcasts with the hope to continue this project in the future. It was a very fruitful experience, and, I feel strongly that we have only begun to uncover the richness that Boulder's artist community has to offer. I look forward to future projects.

With this in mind, below are the numbers needed to complete the grant report. I was originally supposed to send them to Greg, but with his departure, here they go to you. We first were going to publish the podcasts in late November and December, but we then realized that those are busy times for people to sit and listen. So we ended up sending the first one in the second half of January, and continued from there.

The following is data gathered from our e-newsletter mailing system -- the medium used to generate interest and promote our podcast series.

Over the span of seven separate announcements, we reached 1,205 people and within that group, our newsletters were opened a total of 3,463 times.

We were heard in places across the globe including: the United States, Mexico, Argentina, Peru, Canada, Spain, Norway, Italy, Thailand, Germany, Chile, Panama, Belgium, France, Japan, and the United Kingdom.

Here are some of the comments we got:

-Wonderful! So glad we all have more opportunity to see your beautiful art - the manifestation of your sublime heart in the physical world- Love, J.

-So great!!! That was really fun to listen to. You ooze inspiration.

-Thank for sharing this piece of you. I will listen tonight. J.

-Nice presentation about the podcasts. I'll listen to the first one here in Hawaii. Love, B.

-I've been listening to your first podcast and am touched and enriched by it. Thank you for creating and sharing this with me! Best wishes, M.

-Real nice. Congratulations to you with this project.

-Thanks so much for letting me know about the Podcast. I loved learning about the bookstore and the "poetic revolution." Congratulations on the project.

-Absolutely beautiful! All of it! Thank you!

Dear BAC,

Im writing to clarify my arts education grant application entitled Youth & Art Education for Social Causes. The grant funding would provide much needed resources for three initiatives. It takes art education outside of the traditional classroom setting and integrates art education into City of Boulder agencies and would be provided to City of Boulder residents.

1. The funds would provide **200 families, The Spanish translation and printing**, of the 2015, two time national award winning book, by Paula Kehoe, entitled **The Super Cool Ultra Fun Kids Activity Book: A Creative Book for Creative Brains printed for Boulder Safehouse Progressive Alliance for Nonviolence's (SPAN) Family Skill Building Group**. These are children who do not have the resources or opportunities to take traditional art classes and the book is used as a tool for families to connect with one another under the guidance of SPAN staff.

2. **Eldorado State Park Art in the Park: Pastel Painting Workshops entitled "Blooming Pastels" & "Pastel Drawing River Project"**. Both workshops will include an environmental educational component about the Eldorado Canyon Park Ecosystem & Watershed. Funds would support **workshop development, supplies and execution to 30 students**. Workshops will be advertised to City of Boulder citizens through Eldorado State Park.

3. Art for social cause workshops and action guide development. **Develop and Deliver Workshop Modules and Interactive Action Guides for Tween/Teens: The Workshop entitled, "The Busy Tween/Teen Guide to Creating Project Based Community Service"**, would **teach Science Discovery Program : STEM Youth Volunteers (30 kids)** step by step, the process of finding & creating meaningful community based volunteer opportunities. The workshop consists of four components: History of Service Learning and Past Project Examples, Brainstorming Ideas, Step-by-Step Needs Assessment, Planning and Implementation, and an Evaluation component. Graphic Facilitation will be used during the workshop. **Once this workshop and action guide have been developed, executed, implemented and evaluated, it will be offered to other youth agencies.**

I believe what sets my application apart from other applications is that I'm creating new alliances with agencies that have not implemented arts education into their curriculums in the past. Therefore, aside from the activity book,, the workshops are an opportunity for these agencies to test new ideas and curriculums.

I hope this has answered some of your questions in regards to my application.

Sincerely,

Paula Kehoe

Open Studios EdLinks Grant Proposal

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?) Artists will spend approx. 24-25 hrs in classroom (student contact hours), with another 3-5 planning with teachers. See attached budget breakdown. How does this new program relate to the EdLinks program already in motion and how has that succeeded? EdLinks of the past was appreciated by most who participated, but lacked concrete goals and evaluation of those goals and also only allowed each artist to spend 5 hours in the classroom. The new EdLinks is directly tied to Colorado state education standards for visual art and allows for more student contact and planning time for the visiting artists. What was the reasoning behind the expansion of the program? The expansion of the program was at the request of teachers who have made use of EdLinks in the past and want it to grow to meet the needs of their students. Will this new version be expanded beyond Boulder HS? Into the middle-school grades? How will that be determined? Yes!! We would like to start at BHS and expand to any school/teacher who would like to make use of the program.

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. Yes! This is exactly why we decided to expand the program beyond the 5 hour maximum - to make the time artists spend with the students more impactful.

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? All participants in the program will be surveyed to determine if the artist's time with students and teacher is achieving the goals set forth at the outset of the semester. Midterm surveys and checkups from teachers, students, administration will help determine if any changes need to be made. Final evaluation of the artists performance will help determine how to proceed with future semester-long arrangements and whether or not to ask that artist back. All artists will undergo mandatory background checks required by BVSD for any student contact.

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. We really hope that one-on-one discussions and surveys of students will create a relationship that will last for years to come and yield some evaluation information down the road.

Grades: High School
Subjects: Visual Arts
Time Required: Long-Term Unit - Semester-long project with guest artist

Lesson Overview

The EdLinks guest artist program brings a professional artist into the classroom to share media, modalities, process, etc with students and teacher in the creation of a long term project in which the guest artist will help guide along with classroom teacher that will culminate in a formal critique of student work and written mini defense of project.

Learning Objectives

students will:

- **recognize that the visual arts are a means for expression, “Observe and Learn to Comprehend” (Standard 1)**
 - students will analyze, interpret, and make meaning of art and design critically using oral and written discourse
 - students will explain, demonstrate, and interpret a range of purposes of art and design, recognizing that the making and study of art and design can be approached from a variety of viewpoints, intelligences, and perspectives
 - students will make informed critical evaluations of visual and material culture, information, and technologies

- **learn specific criteria to discuss and evaluate works of art, “Envision and Critique to Reflect” (Standard 2)**
 - students will critique personal work and the work of others with informed criteria
 - students recognize, articulate, and implement critical thinking in the visual arts by synthesizing, evaluating, and analyzing visual information

- **learn new media and modalities, “Invent and Discover to Create” (Standard 3)**
 - students will develop and build appropriate mastery in art-making skills using traditional and new technologies and an understanding of the characteristics and expressive features of art and design
 - students will create works of art that articulate more sophisticated ideas, feelings, emotions, and points of view about art and design through an expanded use of media and technologies

- **be introduced to artist as professional and experience continued exposure to creative thinking, “Relate and Connect to Transfer” (Standard 4)**
 - students will explain, compare and justify that the visual arts are connected to other disciplines, the other art forms, social activities, mass media and career in art and non-related arenas
 - Students will transfer the value of visual arts to lifelong learning and the human experience

Featured Artworks

- Examples of artwork by guest artist in specific medium
- Photo examples of artwork in same/similar medium from online sources, i.e., Getty, Smithsonian, National Gallery, Tate, MOMA, etc.

Example Schedule of Semester-long Lesson

Lesson: Artist is introduced to students, share work, share photo examples of similar work (similar media, topics, etc.)

Lesson/Practice: Introduction to new media: demonstration, practice with students.

Practice: Students practice, play with new media

Practice: Students formulate project that incorporates new media and/or topics introduced by guest artist. Student project is discussed and approved by teacher and guest artist.

Lesson: Teacher and artist discuss with students how to look critically at a piece of art, using the artists work and photos of example art. Thinking critically about one's own work and the work of others is modeled for students. Formate for final critique is discussed and parameters set for critique environment.

Practice: Students execute project. Teacher and guest artist offer guidance, feedback, troubleshooting, advice, critique during creation process.

Practice: Students write paper defending their art (a la Masters Thesis defense), discussing their intent, process, composition, message, expression, etc...

Final critique: Students, teacher, guest artist(s) meet for formal critique. Students explain work, talk about their process, etc. Product art is critiqued using methods students learned

*Guest artist's student contact time (c.25 hours total) is spent with students during portions of all aspects of the semester-long project when appropriate (as agreed upon with classroom teacher), setting aside a couple hours for final critique with students.

	Budget- EdLinks at BHS 2016/2017					
	3 art educators, 6 artists, 1 artist/teacher/semester					
	EXPENSES					
	administrative	\$500		artist/semester		
	artist pay	\$5,200		c. 4 hours planning		\$120
	materials	\$1,200		c. 25 hours in classroom		\$750
	TOTAL:	\$6,900		c. 29 total hours/artist		\$870
	INCOME					
	BAC Art Education Grant	\$3,000		x3 artists		\$2,610
	In-kind donation of materials	\$800		x2 semesters		\$5,220
	El Pomar Grant (portion)	\$2,300		TOTAL ARTIST PAY		\$5,220
	Individual donations	\$800				
	TOTAL:	\$6,900				

BLUE MOON DANCE COMPANY

Fwd: MMS Staff- Blast from the past....a visit from a former student
Nicole Serrano
Pat <bluemoondanceco@hotmail.com>;10:33 AM

----- Forwarded message -----

From: **Sarah Hultgren** <sarah.hultgren@bvsd.org>
Date: Thu, Apr 14, 2016 at 4:36 PM
Subject: MMS Staff- Blast from the past....a visit from a former student
To: Manhattan MS Staff <mam-staff@bvsd.org>

How exciting and encouraging to receive a visit from Gina Medina this afternoon. I know she was happy to say "Hi" to many of her Manhattan teachers.

Gina was in my 6th grade Modified Math class and now she is in her 2nd year at Regis University, majoring in Business. She already has a job lined up as a Dance Instructor in California after she graduates from college. Gina plans to use her Business degree to build her business as she continues her passion. Tracy Ayers planted the seed for her love of Dance and she believes it has kept her motivated to be successful in school!

Way to go, Tracy, and way to go, Gina!

Sincerely,

Sarah

Gina, Grade 6

Gina was bummed to not see some of her teachers from Aug., 2007- May, 2010 who have moved on, so if you know of personal emails of any teachers from this time, Gina has asked that we please forward this email to inform them she stopped by.

Sarah Hultgren
Manhattan Middle School

Project Vision



- **Shakespeare reimagined as an outdoor adventure (3 locations)**
- **Outdoor venue - NOBO - Circus Center grounds outside**
- **Beer, snacks and a campfire atmosphere on late summer evening**

Community Partners

TELEPHONE



Boulder International Fringe Festival (BoTs 5th Fringe Project!)

Circus Center - venue & artistic partner

Local Businesses:

Upslope Brewing

What We Love - The Winery

The Tasterie Truck (smores!!)

Local Artists:

18-25 musicians, circus performers, performers from all sorts of backgrounds

Local Outdoor Tour (future):

Denver Arts & Venues & Fort Collins Downtown Development Authority



BoTs Outdoor Midsummer Production - What we learned

HUGE POTENTIAL FOR COMMUNITY REACH

- Average audience size for Midsummer was double our projections
- 16% Increase in first-time BoT event attendees
- Significant jump in children 8-15 (4% of overall audience)
- Increase in families attending together

OUTDOOR SETTING SPARKS COMMUNITY EVENT (vs. stodgy old play)

- Shows off Boulder's incredible natural backdrop
- INNOVATION & CONNECTION
 - Audience loved connecting with our cast
 - ex. walking down trail after show with the actors
 - ex. performers leaping into audience's arms, traveling

- Progressive / experiential shows very "hot" right now

- Taking a classic and making it physical and accessible has educational value - unlocks Shakespeare



Quick Community Quotes

Most memorable Boulder International Fringe Festival show I've ever seen....
Fear not, Shakespearophobes – it's short and sweet and there are perfectly
absurd fight scenes

The setting was awesome, the performance was outstanding, the crickets and the
moonlight read their lines perfectly. Thank you to all the cast and crew... you made
the adventure possible for me.

70 yr old audience member

I would recommend this play to other kids and other grown ups.

9 yr old audience member



Community Reach & Goals



Local businesses - profit on food and beer / exposure

Fellow Boulder Arts Orgs - increase audience / exposure

- Fringe first-timers** - fun give-aways for Fringe virgins
- Students** - most effective historically -- attending classes & workshops so we're targeting 5 student events before opening (new targets are: Tara HS, Boulder HS, Frequent Flyers, Sept School, Broomfield HS, Naropa)
- Senior Population** - attend 2 VIVA, SCA or other senior community events before opening
- Outdoor lovers / non-theatre going public** - flashmob marketing, NOBO Arts District, Shakespeare meet up groups, attend Brewery events
- Denver and FOCO newer BoTs fans** - market show to non-Boulder residents (14% increase in overall audience in 2016 so far)

Artists - Collaborate, Employ (stipends) 18-25 performers

Quick Notes on Accessibility of Performance

Boulder Circus Center Grounds

- primarily flat
- private property - we can install items to assist in audience comfort and transitions (walkways, seating in each location, etc)

Volunteer Staff

- 3-4 house managers each performance to help audience movement and any special needs

Pricing

- \$15 highest ticket price
- Discount dates and Fringe Passes
- CSF average around \$36-\$40 per ticket
- Group rates for student / senior groups we meet

Measuring Impact & Reach



2014 Fringe Baseline (MTV)

2016 AYLI Goal

Attendees	612 Attendees	675 or 10% growth
Target Marketing: Workshop / Class Visits	3 workshops	7 workshops / class visits
Audience Stats	<p>18% Students</p> <p>7% Seniors (less for Midsummer)</p> <p>12% Community Artists</p> <p>53% General Audience*</p> <p>10% Discounted Tix</p>	<p>Student increase by 5%</p> <p>Senior maintain at 7% (despite outdoor venue)</p> <p>* Start collecting new stats</p> <ul style="list-style-type: none"> - Fringe Virgins (goal 5 each perf.) - BoTs Virgins (goal 5 each perf.) - Circus Center Virgins (goal 5 each perf.) - NOBO Residents 7%
Partnerships	<p>Beer Sales - \$550</p> <p>Food Sales N/A</p>	<p>Beer/Wine Sales - \$950 goal</p> <p>Food Sales - \$500 goal</p>
Flashmob Marketing	0	3 Flashmobs around Boulder
Cast Growth	\$9725 total in artist stipends	\$13550 in artist stipends
Cast Diversity	<p>No cast member over 55 yrs old</p> <p>2 students</p>	<p>1-2 members over 55 yrs old</p> <p>3-4 students</p>
Emails and Social Network	<p>E-newsletter subscribers increased by 4%</p> <p>post show</p> <p>Social Media 7% increase</p>	<p>5% E-newsletter growth</p> <p>10% increase in Social Media followers</p>

Community Project Grants—Colorado Music Festival

Updates to Series Proposal

Since submitting the original proposal CMA & CMA staff have developed additional opportunities in connection with the Blackbird, Fly program (second program on the series) – which addresses issues of identity, tolerance and acceptance through a duet between two Haitian immigrants – to help reach diverse audiences.

So far, two collaborations are taking shape: 1) A workshop with Justice High School (a BVSD Charter School designed for at-risk youth); 2) Initial conversations with Motus Theater on their ongoing project “One Action/One Boulder,” a community conversation project focused on immigration issues.

CMA & CMA Justice High Workshop with Artists from Blackbird, Fly

Currently in its third year, the CMA & CMA Music Therapy program hosted at Justice High School provides weekly, hour long in-school sessions for approximately 25 at-risk youth throughout the school year. The Music Therapy program coincides with JHS’ curriculum, which is designed expressly to serve youth who are disconnected from the traditional school system because of juvenile delinquency, drugs & alcohol, or other factors. Taught by a highly qualified board certified music therapist, the program utilized music interventions to accomplish goals including increasing emotional awareness, expression and regulation, as well as the improvement of a wide array of social, behavioral and life skills.

Curriculum components include a wide variety of collaborative music-making opportunities such as drumming, rapping, song-writing, and the use of technology to create and record music. For many students who have experienced severe trauma or abuse, this nonverbal musical expression is the only method by which they can effectively communicate their emotions. During their time in Boulder, the artists of Blackbird, Fly will hold a songwriting/composition session with these students employing various genres from classical violin, to hip-hop and spoken word.

In Summary

By creating this new series, which is innovative in its approach and steeped in issues of our time, we believe the series moves several of Boulder’s community priorities forward: 1) the partnerships that are beginning to unfold from the artistic vision of the programs presented on the series are contributing to the overall sustainability of organizations to benefit the community. 2) the programs utilize the power of the arts to encourage cross-cultural conversation on the important issues of our time. This concept helps to develop Boulder’s creative identity in becoming a world leader in cultural matters.

We believe this project has the potential to continue to expand in many directions. We are grateful for your consideration of funding it in its inaugural year, so that it may have the chance to develop in the years ahead.

TO: Members of the Boulder Arts Commission (BAC)
FROM: Matt Chasansky, City of Boulder Office of Arts + Culture
DATE: June 9, 2016
SUBJECT: Boulder Arts Commission Manager's Update



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

- Innovation Fund

Attached please find the jury process for review of applications to the Innovation Fund. Also attached are the score sheets for this process. We will be printing copies for your use during the meeting. In order to save paper, please do let us know if you would prefer to view these only on your device.

- Grant Final Reports

Attached please find the grant report for Stephanie Fida. It was not possible for this report to be posted to the online system.

- 2017 Grants Program Design: Findings from the Community

The 2016 Grants Program was a bold step forward. The Community Cultural Plan articulated the desire in the community, among stakeholders to the grants program, and among city staff that the program be re-imagined with the following goal in mind:

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.

To contribute to this goal, staff held a series of focus-group discussions during multiple commission meetings towards the end of 2015. These discussions provided for robust discussion about the overall direction, as well as the details, which resulted in the structure of the 2016 grants program. The key changes were a) the assigning of most of the funding to operational grants, b) a more flexible and applicant-focused process, and c) robust reporting. Many aspects of the grant application and jury processed were changed in the context of these three key improvements.

Also critical to the restructuring of the grants program was the discussion among commissioners on how these improvements would develop over the course of the Cultural Plan. The changes to the grants program were intrepid, and thus would need to include an understanding that it will take years of experimentation, assessment, and progress to fully realize their potential. This discussion for the June meeting of the BAC is the first step in those iterative improvements.

At the June meeting, staff and the BAC will host the first of several conversations with members of the community with the goal of making substantial improvements to the current program for the 2017 cycle of grants. To do this, our first conversation will be focused on identifying the priority challenges for which staff should begin working on solutions.

With this in mind, I have conducted a series of conversations with individuals who applied to grants in order to gather feedback on how things went in 2016. There were things that went well, and we will capitalize on those healthy directions. However, no small number of people who applied to grants felt that there were urgent improvements needed. My findings from these conversations will be the subject of a presentation at the June meeting. However, in order that commissioners have time to fully consider each point, I have summarized my findings in the attached document.

Of note is that I spoke with people on the promise of anonymity. This was done to ensure that the subjects of my interviews would speak candidly about their experience. It is my hope that, in addition to these notes, these people who are so passionate about the role of culture in our community will also speak during our meeting so that you can hear from them directly.

Please see the attachment, below, for a summary of my presentation.

- Fact Finding Trip on Artist Live / Work Spaces

On June 1, staff organized a tour of the Loveland Feed & Grain live/work development and the Downtown Artery in Fort Collins. In addition to several commissioners were members of City Council, staff from the Office of Arts and Culture and Housing Division, local developers, and community members. The goal of the event was a fact finding mission to these successful developments and to spark conversation about how such projects might be possible in Boulder. We will ask members of the BAC who attended this event to speak about their experience during the meeting. Below are links to the websites for both destinations.

<http://www.downtownartery.com/>

<https://www.facebook.com/LovelandFeedAndGrain/>

- Subcommittee on the Public Art Policy Revision

As work continues on the drafting of the final Public Art Policy, staff plans to consult with city staff and stakeholders. During the June meeting of the BAC, we will ask if one or two commissioners would like to participate in these advisory sessions.

2. Staff Updates

Work continues on the short- and long-term plans for the Civic Area. Staff will be participating in discussions this month about the proposed “market hall” in the east end of the area, as well as continued conversation about the concept proposed by members of the BAC that an arts focus be explored. Work has also resumed on a public art master plan for the Civic Area, including addressing the current sculptures for possible relocation.

Members of staff and a number of leaders from the community attended the Colorado Creative Industries Summit. This two-day long summit in Carbondale was a convening of many arts professionals and government officials from across the state.

Together with the Bonfils Stanton Foundation and Arts & Venues Denver, staff has made progress on the feasibility study for a regional cultural alliance. The steering committee has identified Corona Insights for a contract to conduct the study. Next steps will be to convene advisory groups and conduct interviews in order to establish a framework for conducting the study.

At the request of the Dairy Arts Center and the Boulder Museum of Contemporary Art, discussions have begun on the renewal of lease agreements for those facilities.

The Office of Arts + Culture manager has accepted seats on both the Convention and Visitor’s Bureau Board and as an ex officio board member to the new CREATE BOULDER organization.

Staff continues to participate on the update to the Boulder Valley Comprehensive Plan.

Work continues on the 2017 division budget.

Work continues on the Boulder Community Hospital site engagement project.

The staff of the Office of Arts and Culture welcomes the new team member in the City Manager’s Office, Deputy City Manager Tanye Ange. Tanye will join the team on August 1.

We also welcome Laura A. Smith, our intern for the summer.

- Grants, Organizational Support & Programs

Staff conducted listening sessions with applicants to grants to inform possible improvements for the 2017 grants cycle.

A significant issue occurred with the grants website. The issue was resolved, and no data was lost.

Work has begun on the next Summit of Cultural Organizations, tentatively scheduled for July 13.

Work continues on the Arts and Prosperity 5 study. Please encourage cultural organizations to participate!

Work has begun on the reporting process for grant recipients.

- Public Art & Neighborhood/Community Programs

Internal Public Art Policy updates are underway after meeting with City Department Heads on June 7. The meeting was positive, with a resounding support and eagerness towards the next steps. All departments are currently reviewing a draft policy with feedback due June 20, and the next department-wide meeting is scheduled for July 7th. As noted above, we are requesting that two commissioners to join this working group. A progress update will be presented during our July Boulder Arts Commission meeting, and a request has been made to present a similar update to all affected boards and commissions within the month of July. The policy draft will be presented to the City Manager at the beginning of August.

Current and Upcoming Public Art Projects:

Experiments in Public Art:

- A launch of *Experiments in Public Art* will take place in mid-August, featuring many of the commissioned artists and a few public installations.
- Emma Hardy will be showcasing her Boulder Beetles at the Jamestown 4th of July celebrations. For more information visit <http://boulderarts.org/experiments-in-public-art/participating-artists-emma-hardy/>

Staff met with Boulder Parks & Rec and Transportation to discuss a few upcoming opportunities. Significant projects will not be announced until the completion of the Public Art Policy update.

Public Art Maintenance Projects:

Conservation of a diptych by Marilyn Nelson was complete, as this diptych will be included in the History of Visual Arts in Boulder. Nelson's diptych is one of many city-owned pieces included in the History of Visual Arts in Boulder exhibitions. This survey runs September 29 – January 15th and showcases over 300 artists in 16 venues, spanning over 121 years of Boulder's art history. For more information visit hovabcelebrations.org

■ Creative Economy & Creative Professionals Programs

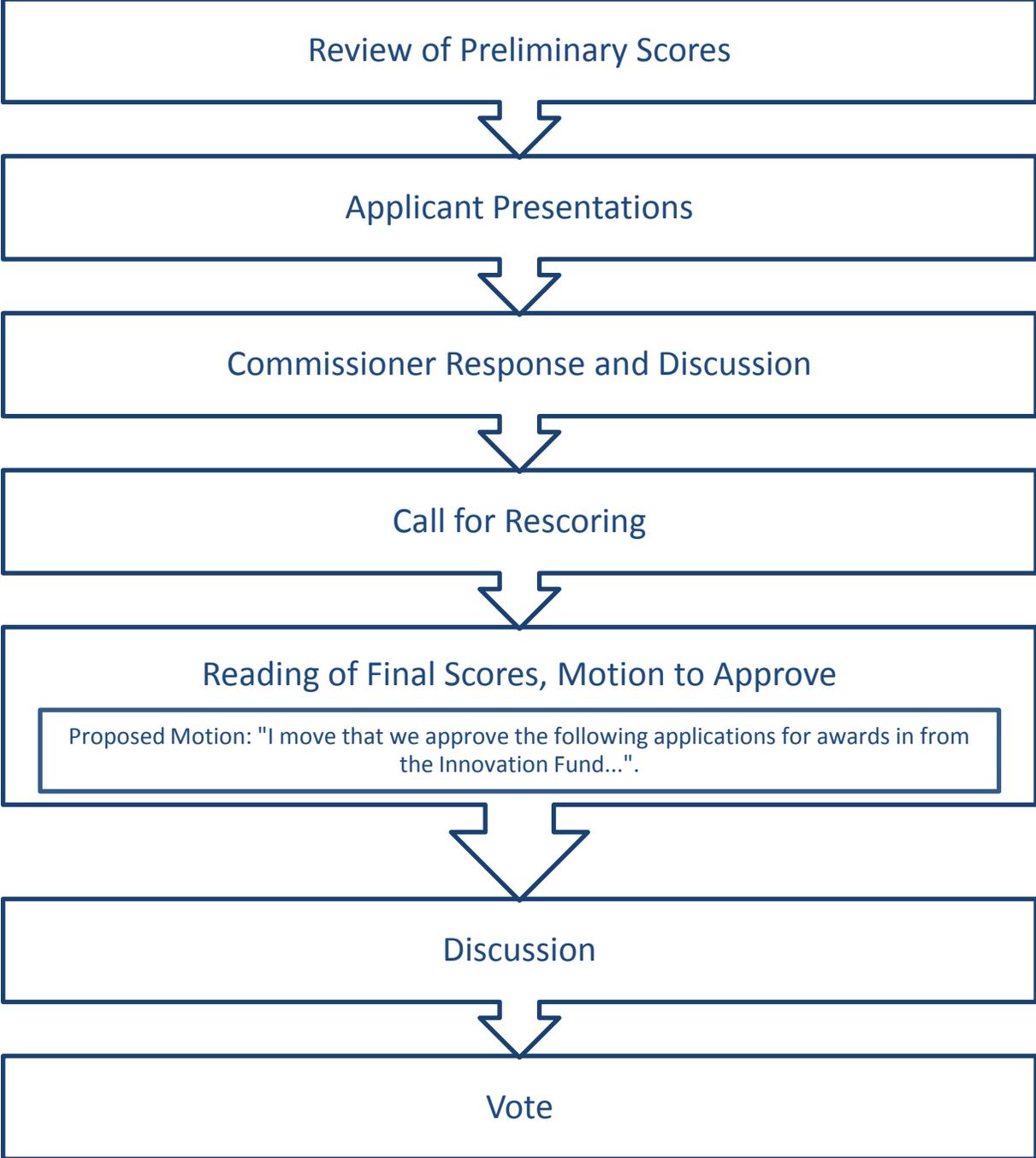
As noted above, staff facilitated a tour of artist live/work space in the region. On the tour were members of City Council, BAC members, stakeholders in the community, and city staff.

As of the writing of this memo, staff is working on the Forum for Professional Artists to take place on June 14, 2016. This program is in partnership with the Boulder County Arts Alliance, the Hemera Foundation, and activists in the community. The goal is to facilitate a discussion about the challenges faced by artists in Boulder. We hope that this will lead to a regular convening of professional artists.

Staff is working with the Boulder County Arts Alliance to evaluate the results of this year's Dance Month promotional campaign, and discuss if it is possible to roll out these types of targeted campaigns to other disciplines.

Work continues on Boulder Arts Week, and plans for the 2017 event.

Attachment One
Process Steps for Jury of Innovation Fund Applications



Innovation Fund Grants

David Cumming

Average of All Boulder Arts Commissioner Scores: **2.08**

	What is the experiment?	How will you conduct the experiment?	What do you hope to learn?	What might the impact be?	Boulder Focus	Average
Felicia	2	3	2	2	4	2.60
Tamil	2	2	2	2	4	2.40
Ann	2	2	2	2	2	2.00
Richard	1	1	1	1	2	1.20
Mark	2	2	2	2	3	2.20

Questions and Comments from the Arts Commissioners

What is the experiment?

From the application materials provided it appears that OWM is a startup content marketing company. Application states that the \$4K requested will be used for advertising to gain a following. It appears to me that the business itself is the experiment and that the Rendezvous workshops, although possibly unique in the self-actualizing tools it uses, are a part of their model.

Please help us better understand your theory and why it is a new and creative concept.

Not sure what the experiment is. It sounds like a marketing workshop. Is the workshop free? How do you persuade folks to participate? How many people will be in the workshop?

A lot of sweeping ideas, and I see a lot of over-reach. Really needs specifics with measurable goals

How will you conduct the experiment?

It appears that the "experiment" comes down to the development and launch of content marketing campaigns along with ongoing feedback and evaluation to tweak the ongoing process. Again, it appears more generally applied to the business concept. Application lacks any recognition of challenges or risks.

What challenges will you face and how will you overcome them?

Is there a risk involved? Is the Rendezvous outside of what you normally do?

long on philosophy, short on specifics. Measurable goals would provide a path to success.

What do you hope to learn?

The applicant hopes to learn if the Rendezvous workshops work. But regardless of the abundance of words and syllables, applicant doesn't provide answers to the points. I don't know what success specifically looks like. What tools/methods will be used to measure specific results? I would think that a marketing company should be able to provide this. Further, the application states that the project will be completed and reported on by year's end. But application also states that outcomes are known not for six months to a year, a perhaps "far into the future." Then how does the project complete by the end of the year?

Will you follow your participants far into the future; if so how? How will you get participants; especially artists? What makes this really unique; aren't there already programs like this that get at helping individuals and businesses?

Can you be more specific about what you will learn and offer a vision of how to apply what you learned.

What might the impact be?

Application offers too vague an answer to this criterion.

How is this focused on art and culture? What will you do differently based on your implementation of this program? Please explain more about how this project will impact Boulder.

How will you measure the success of the workshop in the short run and the long run? How will you incorporate what you learn. Will you share it with other businesses?

Boulder Focus

Business is based in Eldorado Springs. Business isn't just focused on Boulder organizations. It can't be to be successful. (Not yet registered with SOS' office.)

Please explain more how you will focus on Boulder?

Innovation Fund Grants

Joshua Doolittle

Average of All Boulder Arts Commissioner Scores: **2.28**

	What is the experiment?	How will you conduct the experiment?	What do you hope to learn?	What might the impact be?	Boulder Focus	Average
Felicia	3	3	3	3	4	3.20
Tamil	1	1	1	1	2	1.20
Ann	2	2	2	2	2	2.00
Richard	4	1	1	1	2	1.80
Mark	4	3	3	2	4	3.20

Questions and Comments from the Arts Commissioners

What is the experiment?

Appears to align with an expanded community view of supporting creative industries – in this case design (if we use CCI creative sector definitions as our reference). It experiments with building and fine-tuning a housing system utilizing a new technology – bamboo a-framing. Further, the plan is to open-source the technology internationally through on-line instructional guides and educational clinics.

Do you have a letter confirming where the experiment will take place? Has the city confirmed the homeless location?

Is there a broader view of the experiment? Will you be talking to city housing, Bridge House to discuss needs of homeless? Or is the experiment only to determine viability of technique.

How will you conduct the experiment?

If you look at the budget and what's stated in the application, the extent of the experiment seems limited to building the prototype "somewhere" in Boulder. And the prototype would stand for five years or longer to test its strength, durability, and wind resistance. That seems to be it. Nothing further is said of the educational component(s) of the concept. Although applicant says there are no challenges to be faced (it's his 4th full-scale prototype using this framing), he later states that there will be inevitable challenges in moving from a small-scale model to a full-scale prototype and that the challenges have already been calculated into the

scaling. There appear to be inconsistencies in the application. If there are challenges, what are they? And what's the risk mitigation?

Please tell us a little more about how you'll study the success and failure of the bamboo structure. What will the two open sides be covered with? Will it be studied during all seasons; if so how will the experiment work during different times of year?

What do you hope to learn?

The applicant states that he's hoping to learn how to mass produce these structures. How do we get here already from a prototype standing the test of time "somewhere" in Boulder? What's the learning curve? What does success look like? How/what are the specific measures the project is being evaluated against? Applicant doesn't say.

Please provide us with a little more evaluation criteria. Will there be different criteria for studying having it Boulder and in tropical climates?

Is creating a successful prototype enough? Are there collaborators that can help look at the big issues?

This reminds me of "The Dome Book" from the late 60's early 70's. Alternative ways to build with alternative materials should always get some airtime.

What might the impact be?

It's not clear to me how the applicant's building of the prototype leads to the impacts stated in his request. What happens if BAC doesn't fund the request?

I'm not sure of the impact on Boulder unless it is used for homeless shelters. it seems to be more of a solution for the tropics rather than Boulder. I can see that it might become a good model for other places and perhaps give Boulder a good name as the place it was created.

What are your next steps after building the prototype? Have you talked to the planning department or buildings department about permits and viability of option for Boulder?

I would score this higher if more real world examples of need are listed, not just the overall history of bamboo. examples beyond homeless issues: temporary firefighter camps, emergency medical pavilions, rock concerts. What does that community in Utah look like?

Boulder Focus

Possible potential as base of operations for an international business but direct focus seems minimal. Although Boulder may serve as a pioneer by providing transitional housing for the homeless through this program, it still appears more of an idea at this stage.

It seems like it's more focused on helping in other places than Boulder and doesn't seem like it's that reflective of our local environment.

Innovation Fund Grants Ethelyn Friend

Average of All Boulder Arts Commissioner Scores: **2.56**

	What is the experiment?	How will you conduct the experiment?	What do you hope to learn?	What might the impact be?	Boulder Focus	Average
Felicia	2	2	2	1	4	2.20
Tamil	2	2	2	2	4	2.40
Ann	3	4	3	2	4	3.20
Richard	1	1	1	1	4	1.60
Mark	3	3	4	3	4	3.40

Questions and Comments from the Arts Commissioners

What is the experiment?

Not a new management concept. Not a new technology. An ongoing, untried programmatic practice? It doesn't appear if that's the case here. Not to diminish the work, but isn't this more in line with an exploration of the artistic form and process? Isn't that what artists normally do? I'm not seeing this as innovative within the intent of the InnoGrant.

How will you produce the mix of improvisation and opera so it doesn't look unfinished or poorly integrated. How do you make a smooth performance.

I don't see what the experiment is. There is a memorized libretto but the score will be improvisational? Why?

Personal need for artistic challenge. Growth as an instructor

How will you conduct the experiment?

The execution appears to be straightforward – in line with the exploration of an artistic idea/theme through design and performance. Challenge and risk mitigation appears narrowly confined within the artistic process. Meanwhile, if this has been “tested and highly successful” as the application states, what's the risk? What's the experiment?

Seems appropriate and thought through.

How/why do you conduct the improvisation during rehearsals? I don't understand the importance of doing this experiment.

What do you hope to learn?

It's not clear what the applicant is looking to specifically achieve. The evaluation method is defined generally as "feedback" of project participants without offering what the range success will specifically look like. Too vague.

What might the impact be?

Please describe a little more about what a successful project will look like.

Not a strong statement of innovation.

Good educators will look for ways to be students again. "As an artist, this project represents both a huge step and a broad risk in the area of responsibility and community building. As a solo performer, I have worked within my own visions without the complex negotiations involved in group collaborative efforts. Although I have been part of a large team of teachers and performers at Naropa University, and have as an actor worked in large casts successfully, this if the first time I have written work for a large ensemble. It is an exciting brink to be standing on, and I believe it will impact my work as a teacher as well as performer."

What might the impact be?

What is the concept to be proven? Impact on project participants appears vague. Couldn't the points stated be generally applied to any artistic work?

Please explain more about what might happen if your project is successful - next steps. How will it benefit the Kinder community.

What are the benefits to the people of Boulder?

completion target dates listed as 4-10-16 & 4-30-16. Should these be 2017?

Boulder Focus

Innovation Fund Grants Brian Jack (Boulder Bassoon)

Average of All Boulder Arts Commissioner Scores: **2.92**

	What is the experiment?	How will you conduct the experiment?	What do you hope to learn?	What might the impact be?	Boulder Focus	Average
Felicia	3	3	3	3	4	3.20
Tamil	3	3	2	3	4	3.00
Ann	3	2	2	2	4	2.60
Richard	3	2	1	1	4	2.20
Mark	4	3	3	4	4	3.60

Questions and Comments from the Arts Commissioners

What is the experiment?

Concept focuses on technology and programming. Applicant adds that the collaboration is a new management concept but with little elaboration - I'm not convinced it adds much weight to this request.

Please explain your theory a little more so we can better understand exactly what you want the funds for.

Experiment is to see if they can develop an audience for multi-media mash up, electronic and classical music. It's risky but is it innovative. What are the innovative audience development techniques being experimented with?

I like the risk of pushing audience boundaries. Also the musicians, filmmakers stretching other artistic muscles.

How will you conduct the experiment?

The steps to prove the concept appear to be clearly listed. But challenges are focused primarily on the artistic development of the concept, while mitigation of these challenges is directed toward audience development. Importantly, I'm not convinced that one performance during Boulder Arts Week is enough to fully test the concept. Application would be stronger if success of

the concept was tested throughout the season.

The methodology isn't that clear, please explain more about how you'll test the idea and mitigate risks.

Answer more focused on what success will look like. What really is the experiment? Will you be using any new marketing techniques to discover new audiences?

more detail regarding the controls that will be in place that would lead to your desired outcome. Maybe add a social media component?

What do you hope to learn?

Other than that the audience will provide "feedback" there is very little from which to measure and evaluate the success or failure of the concept. There is no specificity provided as to what success would look like. And from only one performance?

Please better explain your methodology. Seems like you'd need more concerts/showing to study success?

How do you understand success or failure? Will you learn what marketing techniques helped to attract audience.

The before and after discussions with the audience is a strong part of this. I would like to see more detail about how those would be managed.

What might the impact be?

It's not clear to me that the impacts of the concept can be measured against one performance during Boulder Arts Week. Seems to me such a concept needs at least the full season to proof. And if the proposed grants aren't secured (79% of revenues), what happens then?

How many people do you feel you'll reach and what are their demographics?

Does the group want to become a group? Or is this a onetime collaboration. Is the impact more mash up performances in Boulder? Will more musicians be willing to experiment--inspired by your success?

Cross disciplines will build a larger / diverse audience base.

Boulder Focus

Innovation Fund Grants

Gabriel Pastrana

Average of All Boulder Arts Commissioner Scores: **2.36**

	What is the experiment?	How will you conduct the experiment?	What do you hope to learn?	What might the impact be?	Boulder Focus	Average
Felicia	3	3	3	3	4	3.20
Tamil	2	2	2	2	4	2.40
Ann	2	2	2	2	4	2.40
Richard	1	1	1	1	4	1.60
Mark	2	2	2	2	3	2.20

Questions and Comments from the Arts Commissioners

What is the experiment?

This is an experiment in building cultural participation. But it's the same issue all cultural artists/organizations experiment with for each performance, for each season - partly, how to build my audience? I'm not finding anything innovative about the project at all.

please better explain why this project is unique and innovative.

If you successfully determine that the public will engage in the building of an artistic experience, then what?

I am looking for the innovation here. Granted there is a big serendipity component, this needs to have more structure so that there are improved odds for success.

How will you conduct the experiment?

Again, I'm not finding anything innovative about this project. No unique idea is being tested. No challenges/risk mitigation addressed. Maybe what this project needs to build from is a well-developed marketing plan.

what processes will you use to engage the public in the performance and in feedback loop.

Adequately described.

There should be more detail regarding how you will conduct the experiment. This section needs to be more in depth than the description of the play.

What do you hope to learn?

The application offers no specifics as to what success would look like, other than the 1000 social media views of the performance. There are valid questions/audience behaviors to explore, but not elaborated further within the parameters of the InnoGrant.

Please explain more about how you will measure success and how that will affect future productions.

What do you do next with what you have learned?

What might the impact be?

Application's point is too vague to be of value. I don't see how this one, documented performance moves the needle for the applicant or the Boulder community. (Applicant requests over \$11K - the entire budget for the project. And if the grant is not awarded?)

It'd be helpful to know more about how the project will really engage the public in a deep and engaging way.

If the impact is to create a sense of communal engagement, then what next? What impact will it have on Boulder long term?

Boulder Focus

Innovation Fund Grants

Ellie Swensson

Average of All Boulder Arts Commissioner Scores: **2.96**

	What is the experiment?	How will you conduct the experiment?	What do you hope to learn?	What might the impact be?	Boulder Focus	Average
Felicia	2	2	2	2	4	2.40
Tamil	4	3	4	4	4	3.80
Ann	3	3	3	3	4	3.20
Richard	2	1	1	1	2	1.40
Mark	4	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

What is the experiment?

The application states that the experiment is to test the major tenets of the CCP first hand – a micro-test of the macro-approach of the CCP? Wow! Really? What does that mean? Less grandiosity would bring application more into line with what the project sounds like it could be - an interesting adaptation of a residency program for writers collaborating with artists of other disciplines. That said, I question the programmatic innovation as presented in the application. How is this different from the creative process(es) of other artists and cultural organizations? I would think that if this project is the culmination of a three-year discussion of a number of Boulder arts community stakeholders, the whats, whos, whens, wheres, whys, and hows would be better fleshed out.

Sounds like an interesting concept. Please better explain how you will select the artists/participants. How will you ensure the work is high quality?

Don't really understand what the experiment is. Is it to see what happens when writers are working alongside other kinds of artists. Is the out that they will development collaborations.

How will you conduct the experiment?

It would've been very helpful if the application offered what the final "product" would look like that tests the idea/concept? Much could stem from that. Also, it seems that the challenges would

be greater than just program and facilities management. And even if that is the primary challenge, the application would be stronger if it stated what those specific risks were and how the applicant was prepared to meet them.

How will you use the data you receive to improve the project in the future and know how to move forward? How do you plan to integrate other organizations such as BMoCA, Naropa into your process?

Don't understand what the experiment is.

I would like to know strategies on how to engage underrepresented groups and sectors, groups in isolation? and efforts for accessibility of low-income groups/individuals. I understand there is a free cost, my question is more about how to attract, market and make it available/accessible to these groups?

I agree that your proposal is what the Cultural Plan is expecting." The 6-month scope of this experiment serves as a microcosm to test the elements of the Cultural Plans macro-approach."

What do you hope to learn?

Application states the project will offer what makes a sustainable, diverse, and engaged arts community work. Though no specifics are provided as to what that success actually looks like. What do the measurements look like? How are they being evaluated?

Please see question 2 above, plus please explain a little more about what success will be like. Will you also be trying to understand how well the space worked and when it was most and least successful? Will you be able to keep using that space if it works well.

What are the measures of success? 3 new collaborations or such? What are the outcomes specifically.

Appreciate the time spent fostering relationships with the following: Boulder Fringe, BMoCA, Boulder Public Library, CU Museum of Art, Boulder Arts Week, Naropa and CU students and professors.

What might the impact be?

How do we know any of this? And what is the impact to the CCP? Further, what I find paradoxical is that the project is set up to test the CCP but its execution is only focused on how it affects the arts community – a common trap. It doesn't offer how the project then impacts the broader Boulder community. If you can't speak to that, how are you testing the CCP? (And if BAC doesn't fund this request?)

Please explain more about how this project will benefit Boulder, you and the entities/individuals involved.

Don't feel like this question is addressed very clearly. Explain what theory is, please.

This is one of the Cultural Plan goals - "The goal of this project is to create an infrastructure which empowers a diverse group of Boulder writers to explore the full potential of the written word in community with painters, sculptors, designers, photographers, architects, and more working in the BCC's surrounding studios. It also invites the Boulder community as a whole to participate in creative practice."

Boulder Focus

We know the project is based in Boulder. But we don't know where the participating writers are coming from, particularly important if we the project isn't intended to benefit the broader Boulder Community.

Innovation Fund Grants

artopolis

Average of All Boulder Arts Commissioner Scores: **2.00**

	What is the experiment?	How will you conduct the experiment?	What do you hope to learn?	What might the impact be?	Boulder Focus	Average
Felicia	1	1	1	1	4	1.60
Tamil	3	3	2	2	4	2.80
Ann	2	2	2	2	4	2.40
Richard	1	1	1	1	1	1.00
Mark	2	2	2	2	3	2.20

Questions and Comments from the Arts Commissioners

What is the experiment?

At the risk of sounding like a Philistine, after you take all the adjectives and adverbs out of the application, I read that the “experiment” comes down to arts appreciation through a multi-media, multi-disciplinary event. Even though it’s being produced through the lens of the applicant’s Synthesis theoretical model, I’m not seeing anything here that aligns with the intent of the InnoGrant – funding to experiment with a new management concept, new technology, or an untried programmatic practice.

How will you manage the project so the shows are cohesive and high quality? Please explain more about how this is a unique programmatic model. How do you get members?

I'm having a hard time seeing reality in this proposal or even what they are trying to achieve. There are no specifics. Who are the "we?" Who are the other artists that will participate? What will they be participating in? Is it a series of workshop?

A lot of sweeping ideas, and I see a lot of over-reach. Really needs specifics with measurable goals

How will you conduct the experiment?

Conducting the “experiment” comes down to producing the event. Much of what the applicant

provides here is too theoretical to be of any worth. An outline of a clear and concise operational/marketing plan would've provided perspective of the project. Further, applicant hasn't demonstrated that they'd be able to produce such an event. Other than the supplemental documentation provided through the application (which includes two letters of recommendation dated late 2009 that appear used to extend his visa) there is no on-line reference to the Art Gate project or Web site, or anything beyond the simple Artopolis Web site (unless you're a number of Artopolis-named eateries across the country).

I'm a little unclear how you will get the audiences you desire and the people for the workshops. Please explain more about the management of the project in terms of how you will pull all the parts together to make a unified show yet with individual expressions? How will you set the standard for excellence?

Answered inadequately. Don't understand what applicant is trying to do. They say they are going to create a low cost space but the budget seems to mainly support producing a film.

long on philosophy, short on specifics. Measurable goals would provide a path to success.

What do you hope to learn?

Although application offers a couple of target points, there are no tools offered to evaluate success. The brief reference to questionnaires appears to fail to capture the broad scope of what the applicant states success would look like.

Please expand on how you will measure success and use the data to make future improvements?

Project is so broad and jumbled I can't understand what they hope to achieve or how it will have a positive impact on Boulder.

What might the impact be?

Too vague to be of any value. And on an \$11.7K budget?

I really like the idea of creating a collective art space but I'm having a little trouble understanding how it will truly sustain itself; how much involvement do other organizations have now; how many members do you expect to have; what if your sales are lower than expected?

There really is no project or program here. Too vague. Who will be participating in this?

Boulder Focus

Although the applicant lives in Boulder, I have difficulty in believing his project in anyway is intended to benefit Boulder than serve as a launch pad for greater recognition nationally and internationally for the applicant.

Innovation Fund Grants Boulder Digital Arts

Average of All Boulder Arts Commissioner Scores: **3.12**

	What is the experiment?	How will you conduct the experiment?	What do you hope to learn?	What might the impact be?	Boulder Focus	Average
Felicia	3	3	2	4	4	3.20
Tamil	4	3	4	4	4	3.80
Ann	4	4	3	3	4	3.60
Richard	1	2	2	1	4	2.00
Mark	2	2	3	4	4	3.00

Questions and Comments from the Arts Commissioners

What is the experiment?

I'm not convinced that producing a festival is actually an innovative experiment within the intent of the InnoGrant, even though featured are the juried exhibits of digital artists.

Sounds really great. This could have the potential to be an excellent yearly event. Good to have at Dairy and have their support.

BDA is a wildly success business that has created in Boulder a place to learn and grow in the digital world. It has a great reputation and enthusiastic following. Although a festival would be a great addition to the community, I don't see it as particularly innovative. The technology may be innovative, the goal of the experiment seems limited. It seems like they could get serious corporate sponsorships to fund the festival. Concerned that budget does not reflect the true costs of producing the festival. Experiment is not compelling.

I don't see the experiment being innovative, while agreeing that this festival would serve as an acknowledgement for innovation in the digital arts. Certainly has the ability to germinate into something like BFF or CWA.

How will you conduct the experiment?

The steps to produce the festival appear straightforward. Although the applicant states that the

biggest challenge is in curating the work for the viewer, the biggest challenge to me is how to attract the viewers to begin with. The application offers little to explain how and why a particular audience would be attracted to the event. Marketing seems too passive.

Testing success will be important. Please explain a little more about how that will be done. Challenges are well explained.

Explanation is adequate.

It seems that it will bring a new component with the Digital Arts Festival. I would like to see sparking interest in teens, maybe adding workshops for youth, a contest, or other ideas to involve possible future digital artists. Also I would like to know how this event can be inclusive with underrepresented and low income individuals, maybe providing equipment or seminars to interested individuals (?)

This score is directly tied to the experiment score.

What do you hope to learn?

Application states what success is based on, but not what it would look like. Specific measures of what is being evaluated would provide context.

Please explain in a little more depth how you will acquire information on the event's success and how you use the information to move forward.

I not sure what you learn other than if there is an audience for a digital festival. I think that answer is yes and hope BDA will pursue corporate sponsorships to fund the event.

What might the impact be?

Although the applicant emphasizes their excitement in producing the festival, the application doesn't really speak to any potential benefits to BDA or the community through this festival - as an innovative experiment. There is hope that children will start careers in the digital arts after "seeing this stuff," but the application doesn't go further. And is the Dairy really impacted?

Will this event happen yearly if it's successful or will other positive programs spin off from it?

There would be benefits for the digital folks in Boulder in coming together to show their work to each other and the community.

This is something that deserves support as the following comments indicate: inclusive as possible and inspire many people to submit. Involving many non-traditional "digital" groups, including youth, LGBT, military veterans, and senior citizen categories. At the end of the day, we actually hope it might actually start a few careers after kids see some of this stuff! Another nice

bonus is that the Dairy Arts Center will have the opportunity to present within its walls the rapidly-growing artistic medium of digital art in all its many forms, further illustrating how the Dairy represents "all" kinds of art.

Boulder Focus

Innovation Fund Grants Boulder Ensemble Theatre Company

Average of All Boulder Arts Commissioner Scores: **3.28**

	What is the experiment?	How will you conduct the experiment?	What do you hope to learn?	What might the impact be?	Boulder Focus	Average
Felicia	2	4	4	4	4	3.60
Tamil	3	3	2	2	4	2.80
Ann	4	4	4	4	4	4.00
Richard	1	2	2	1	4	2.00
Mark	4	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Questions and Comments from the Arts Commissioners

What is the experiment?

I'm not convinced that this networking effort to increase participation through a targeted business sector is innovative - a new focus and hopefully more effective perhaps, but not an innovative programmatic practice. This is the core of building cultural participation, a strategic framework discussed throughout the arts community for over 15 years. To state as part of the application that "no other arts organization has a program that will build relationships through networking and arts events" is incorrect. Arts organizations are doing this all the time. Because the target is the technology community doesn't make it innovative.

This is really worthwhile experiment and can potentially help not only BETC and other art related entities.

Application was well written and persuasive--up to a point. It's an innovative approach to expanding audience. But I don't see that a pre show cocktail party is enough of an incentive for tech folk to buy tickets on Tuesday except that maybe other tech people will be there. The experiment seems to not do enough to incentivize the proposed ticket buyers. Attendance goal of 400 seems high for year one. I would suggest that you offer discounted or two for one tickets to employees of the companies you have been able to connect with. This effort is a very difficult

endeavor for any arts organization and I applaud BETC for being willing to try to infiltrate start up and other companies in Boulder. I would love for this plan to succeed but I'm not convinced the idea includes enough incentives. Actually, when I first read the application, I thought about a different but similar effort sponsored by the Dairy for the ROs (and themselves). A Tech Tues at the Dairy, where the tech folks could choose between a film, a play or a performance in the Gamm, see a special tech art exhibit and have a party on the deck or in the lobby. People will be attracted to the newly renovated Dairy (a curiosity factor) and be introduced to the Dairy's ROs over four or five Tech Tuesday's. Nonetheless, this proposal needs to be bigger in scope and collaborative to be successful.

Proactive, instead of waiting for the audience to find you, you go searching for them.

How will you conduct the experiment?

Straightforward audience development strategy looking to deepen individual and corporation participation in BETC. Challenges and risk mitigation generally addressed.

I think your approach is good to really focus on tech related people and see how best to encourage them to go. Your direct contact appeal k with hopefully be worthwhile.

BETC has clearly described how they will conduct the experiment.

BETC has found a niche to provide a social event catering to the tech sector.

What do you hope to learn?

I'm not doubting BETC has the tools to evaluate success. But specific success is only being measured by how many are attending the Tech Tuesday events. What are the other participation targets? Repeat attendance? New donor gifts? Volunteer time? What does building on-going relationships for future support actually look like?

Your approach to measure results seems appropriate.

Well presented evaluation plan.

What might the impact be?

Impact on BETC and the Boulder community is very generally stated - such could be said for any arts organization in Boulder. I'd assume these practices are already operationalized within BETC through their marketing and development efforts – just a more focused target in this case.

I hope the project is successful and helps BETC and other art organization's and does get the tech groups more engaged in the arts. Your results could affect the performances you develop in the future.

The benefits would be huge for BETC and I think for the entire arts community if it were successful.

It seems that it is for the exclusive benefit of BETC's.

Good that the BETC has identified were to start fostering donor and audience relationships.

Boulder Focus

Innovation Fund Grants Boulder MUSE Foundation

Average of All Boulder Arts Commissioner Scores: **2.88**

	What is the experiment?	How will you conduct the experiment?	What do you hope to learn?	What might the impact be?	Boulder Focus	Average
Felicia	2	3	3	3	4	3.00
Tamil	4	3	3	3	4	3.40
Ann	2	2	2	3	4	2.60
Richard	1	1	1	1	3	1.40
Mark	4	4	4	4	4	4.00

Questions and Comments from the Arts Commissioners

Questions and Comments from the Arts Commissioners

What is the experiment?

The applicant states that they wish to experiment with how to increase exposure of and participation in the MUSE program by members of the in-need Latino community. Fine. But such a marketing program that lacks much detail is not innovative. Neither is an unexplained “innovative approach to management.” The Boulder MUSE program holds a large and ambitious vision. It’s thinking big and that’s where the innovation may be living. But the focus of the application on implementation from year one into the second comes off as very constrained and limited and does not do the potential of the program justice. I’ve difficulty committing city funds to this program as addressed through their InnoGrant application.

Please explain more about why this is a unique project and a new management concept. This seems like a typical project applied for under the art and Ed grant category.

Certainly the merits of this program are laudable but it would be more appropriate as an Education grant.

Is your goal of doubling enrollment and increasing to 80% the number of financial need students attainable?

How will you conduct the experiment?

The experiment as defined through the application is focused on marketing. It is not the implementation of the MUSE program itself. Therefore, a series of steps on how the program will be implemented and evaluated is irrelevant. Important is what the outreach to the target community looks like? How? Why? There appears to be an inherent conflict in targeting the program's participants. MUSE wants to focus only on in-need families and their children, but the principal at Columbine Elementary wants to include all children. Why is MUSE only focusing on the Latino community as in-need. This is the part of the application that appears patronizing to me. They appear to be building a program "for" the "in-need Latino" community, and how beneficial it is "for" them. This is contrary to proven, successful strategies in building cultural diversity. The program should be developed "with" members of the community and "with" their desires addressed. Otherwise, no matter what your outreach looks like it's not going to work.

Please explain more how you specifically plan to engage Latino parents beyond the normal approaches you've been using. It seems a special outreach approach is needed since they and their children lack engagement now. How will you encourage the parents to complete the surveys? How do you reach out to the ones that didn't fill out the survey?

Good concise list of action steps

What do you hope to learn?

The applicant has failed to align their answers to this point to the actual experiment.

I'm unclear about how you will get parent's and children's perception of the program to increase by 40%, please explain more.

Outreach and action with a population that does not see the value will be challenging. Building on your past success / allies at Columbine should bear fruit.

What might the impact be?

The applicant has failed to align their answers to this point to the actual experiment. The impact appears to be minimal.

If your theory is proven to work will you need funds beyond your donor to continue? Please explain more about how you might change your program based on what you learn.

Impact on students would be high but application more suitable for an Education grant.

I understand one of MUSE 's interest is to introduce music, including classical music to Latinos. It is also good to be mindful that not been exposed to that musical genre or to instruments within that genre, does not mean that Latinos are not exposed to music, they may be exposed to other cultural musical genres.

"Concerning Columbine parents, the hope is that conducting this experiment will create a higher consciousness about what MUSE's musical education brings to their lives. It is our hope that our efforts to communicate with them will ease parents' anxiety about being outsiders in a program that they may not feel is historically an integral part of their culture". Very thoughtful. Good to have a goal for broader outreach in BVSD

Boulder Focus

Although the pilot program is focused on Columbine Elementary in Boulder, I took a point off because the applicant's answer to this criterion comes off as too "great-white-hopeish." They could've just said yes.

Innovation Fund Grants

Lemon Sponge Cake Contemporary Ballet

Average of All Boulder Arts Commissioner Scores: **2.88**

	What is the experiment?	How will you conduct the experiment?	What do you hope to learn?	What might the impact be?	Boulder Focus	Average
Felicia	4	4	4	4	4	4.00
Tamil	3	3	2	3	4	3.00
Ann	3	3	3	4	4	3.40
Richard	1	1	1	1	4	1.60
Mark	2	2	2	2	4	2.40

Questions and Comments from the Arts Commissioners

What is the experiment?

I'm not looking to diminish the work of LSCCB, but I'm not certain as to what the innovative experiment is here. I'm seeing a request to fund an outdoor production of a new work. It's not a new management concept and it's not an emerging technology. And if the production of "White Fields" aligns clearly with the core mission of LSCCB, is it an untried programmatic practice? Especially when similar components have already been used for the "White Mirrors" production in Denver last fall. The request doesn't seem to be aligned with the intent of the InnoGrant. Perhaps it's more appropriate as a project grant. (Or funded through the city's public art dollars?)

Sounds like an excellent dance in a different outdoor performance space. It fits the innovation category as a cultural activity to engage in civic conversation in a new venue for performance arts. However, it would help if you'd better explain the experiment and what makes different from your other performances in terms of research and sending out a message?

This project demonstrates a huge risk for the company (untried programmatic practice) and an incredible opportunity for Boulder. The experiment is multi fold. Can this international dance company, which performs in opera houses in Europe, be successful performing at an outdoor untested venue in Boulder? The experiment is also about whether the neighborhood arts district can successfully support a major performing arts event in their community. It is also a test for Boulder. Will we support a major local dance company of high artistic quality in creating and

performing a new and controversial piece in an up and coming arts focused neighborhood? What does it take to produce this kind of event? Can Boulder make room for artistic excellence in the realm of public art without drowning the project with rules and regulations?

Needs more detail on how this outdoor performance benefits all Boulder citizens. More specifics on the following: transformation of Holiday Park, help build character and quality to the site and surrounding area. Its certain inspire an increase in site-specific, public art.

How will you conduct the experiment?

There appears to be no experiment to be conducted other than what's involved in developing and performing an LSCCB production, and what's already been tested and proven then over the past 16 years.

The steps are clear but could you help us better understand what you're testing and how that will be done? What are you doing to really get at the impact you may be having related to gun violence?

Applicant adequately describes how the performance will be produced and what challenges must be faced in producing literally outside of a mainstream venue. Can you describe in more detail the educational programming?

How many times it will be shown? It would be best if it was a series of events. Other parks and locations in mind? How underrepresented and low income groups will get informed about this event? Expensive. Any other secured funds?

What do you hope to learn?

There are means to evaluate the production that would appear to be used for any LSCCB seasonal performance – but no specific measures. So I'm not clear as to what success will specifically look like and how that's applied against the InnoGrant's purpose.

Please help us better understand how you will measure the results of you experiment.

I think the take away for the company and Boulder is whether we can/will support risk-taking original choreography in a unique public setting. LSC, the neighborhood and city will learn about what it takes to produce and support a high quality, outdoor, free to the public, art event of new work than can be produced annually in North Boulder or another location. LSC will use quantitative and qualitative measures (tools) to understand success or failure.

good examples showing the variety of marketing outreach and the addition of a documentary filmmaker, but needs more details on what you hope to learn.

What might the impact be?

Isn't the production of "White Fields" already operationalized in LSCCB programming? It's who they are. Perhaps more could be elaborated on the production's impact on anti-gun violence

efforts.

The potential impacts could be excellent since you're also making a film, developing education programs and having discussions.

The project provides access to dance of high artistic quality to all of Boulder. Free and open to the public. It is sure to be a draw of audiences from surrounding communities and Denver. This project can demonstrate the viability of presenting high quality performance in an unconventional venue advancing many of the community priorities of the cultural plan especially--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. This is an incredible opportunity for Boulder to "amplify the vibrancy of Boulder's cultural destinations." It will also engage the civic conversation about gun violence; it is Art presented in new and/or uncommon venues; it includes Creative place-making activity as well as programs for underserved communities through its free ticket policy Funding this project at this time is especially important as little of the BAC's largess has been awarded to the dance community this year. It would take a secure annual funding source to "operationalize" (what a word) an annual performance free and open to the public.

Should provide details of past success, ex: outdoor / interactive performance of White Mirror.

Boulder Focus

LSC is a local dance company that performs locally and internationally.

Innovation Fund Grants Spark Boulder

Average of All Boulder Arts Commissioner Scores: **2.96**

	What is the experiment?	How will you conduct the experiment?	What do you hope to learn?	What might the impact be?	Boulder Focus	Average
Felicia	2	2	2	2	4	2.40
Tamil	4	3	3	4	4	3.60
Ann	4	4	3	4	4	3.80
Richard	1	1	1	1	2	1.20
Mark	4	3	4	4	4	3.80

Questions and Comments from the Arts Commissioners

What is the experiment?

The “experiment” is to create the Spark Boulder Proto Lab – a new maker space on The Hill. Very interesting and possibly worth pursuing further. But it seems that Spark Boulder is looking for the city to be an investor in their start-up business, which appears to me to be contrary to what the intent of the InnoGrant is. Perhaps they should be directed with a business plan to the city’s economic vitality offices or the Boulder Economic Council at the Chamber. Further, by stating that their program’s multi-disciplines are “entrepreneurship, technology, education, innovation, professional development,” I question how aligned they truly are to the cultural arts community. And BAC would be the sole investor?

The co-working space for people doing physical products seems good. How do people join and how much does it cost? It seems the current maker type spaces are quickly getting over crowded how will people schedule use/how will the space and use of equipment be managed? What exactly are you testing? How will you have funds for long term/day-to-day maintenance? How will you market the space? Please provide some examples of the type of innovations you're hoping will be created at your space.

What is the experiment? Why is building a photo lab innovative? Who will use the lab? Budget does not look like the expenses of a photo lab.

Good to provide an alternative maker space that fills gaps with existing spaces

How will you conduct the experiment?

Seems misaligned with the intent of the InnoGrant. What may be more appropriate is that their business model/plan be better developed and shopped elsewhere for start-up investors.

Seems like an appropriate way to test the idea but wouldn't some longer term tracking be needed to see how successful the companies/products have become?

What is the experiment?

I would like to see pictures of the space.

The scalable ability is a good contingency to have in place. Need to provide specifics regarding marketing campaign for donations. use of social media perhaps?

What do you hope to learn?

Seems misaligned with the intent of the InnoGrant. What may be more appropriate is that their business model/plan be better developed and shopped elsewhere for start-up investors.

How will you market and advertise the space so the community at large knows about and appreciates what you're doing?

Not compelling.

How will this project will be engaging underrepresented groups in our community? Any Strategies.

What might the impact be?

Seems misaligned with the intent of the InnoGrant. What may be more appropriate is that their business model/plan be better developed and shopped elsewhere for start-up investors.

It seems like there is a gap in providing equipment and space for hardware entrepreneurs in Boulder and that this might help.

Impact seems small. How many people get to use this lab? Who are they?

Boulder Focus

Although they are located on The Hill, I'd like them to clarify their business status. They say they're a non-profit (501[c]3) but the CO Secretary of State's Web site does not appear to recognize them in that way. (Nor can I find them on Guide Star.) Instead, the most recent filing with CO identifies them as a Foreign Limited Liability Company with their principal office in Chicago (Delaware jurisdiction), while their registered agent (Corporation Service Company, a legal service) is headquartered in Denver. The person filing the documentation is a notary based in San Francisco. Hmmm.

Innovation Fund Grants square product theatre

Average of All Boulder Arts Commissioner Scores: **3.16**

	What is the experiment?	How will you conduct the experiment?	What do you hope to learn?	What might the impact be?	Boulder Focus	Average
Felicia	3	3	3	4	4	3.40
Tamil	3	3	3	4	4	3.40
Ann	4	3	4	4	4	3.80
Richard	1	1	1	1	4	1.60
Mark	4	3	3	4	4	3.60

Questions and Comments from the Arts Commissioners

What is the experiment?

I'm not looking to diminish the work of square product. But I'm not seeing the organizing of a season's productions under a common theme as innovative. It's not experimenting with a new management concept, or a new technology. And although a thematic element to the season is new for square product, I don't see it really aligning with the InnoGrant as an untried programmatic practice.

This project seems like a good experiment that will hopefully engage many people in important and hopefully meaningful discussions.

Not sure what the experiment is. Are you working with local groups like Boulder Coalition and Alliance on Race and Showing Up for Racial Justice (Boulder). SURJ is a national network of groups and individuals organizing White people for racial justice. BCAR meets to face racism. Racism affects everyone. BCAR holds a space for all to dialogue freely. Through nonviolent communication, critical thinking, learning and activism, we achieve right relationship, racial and social justice. Also, you might speak with the folks who produced the Immigration + Arts program about dealing with difficult subject matter as well as the YWCA, with its goal of eliminating racism. You will need a professional facilitator to facilitate Q&A and other meetings especially if the audience is not all Anglo.

I believe Power and Privilege is a needed topic to discuss. It seems expensive. Are the other grants secured?

A thematic schedule with an edge in the content looks like it will challenge the audience and the theater company.

How will you conduct the experiment?

There appears to be no experiment to be conducted other than what's involved in developing, marketing, and performing a square product theatre performance season.

Can you provide a little more information so we clearly understand how you will test the concept and how you'll utilize the information you gather for future productions, discussions, collaborators, set design, etc?

I would like to see these presentations in locations in which under-privilege people participate or are active. How many times will you show it?

What do you hope to learn?

There are vaguely stated means to evaluate the season's success - but no specific measures. So I'm not clear as to what success will specifically look like and how that's applied against the InnoGrant's purpose.

Sounds like you should be able to learn what ways work best to reach Boulder audiences related to difficult topics and hopefully help you move forward in new ways.

Will there be an effort to attract an audience who has first hand experiences with white privilege?

Need to flesh out the social media component that your audience and the community will be using.

What might the impact be?

Seems rather vague and generally stated. If we don't know what success specifically looks like, how do we know impact?

It's good that it includes local residents, students, professionals from outside of Boulder and new ways to get at the discussions which should all help broaden the conversation, broaden Boulder residents and help all involved.

Any effort to get people talking about white privilege is worthy as few white Americans have any idea of their inherent racism. Will you have an action plan to recommend to the audience for dealing with privilege?

Having your audience / community drive the content of the next season sounds like a great &

challenging outcome.

Boulder Focus

Submitted by Stephanie Fida on May 31st, 2016

World Music Drumming Grant Report

Financial Accounting

I purchased the Remo 12 tubano package from West Music at a cost of \$2641.90, and with shipping the total came to \$2861.20. The rest of the money has been set aside to put toward more drums once we receive the remainder of the grant money. Below is a copy of the purchase receipt:



Please Note: This email has been generated by an automated service. Do not reply to this email to respond. Please contact West Music customer service at service@westmusic.com with any questions.

Order Confirmation Information

Order #351584 Order Date: 5/26/2015 4:09:20 PM

This is a receipt for the order you placed with West Music. Once your order has shipped, you will receive a shipping confirmation email with tracking information. For added security, we may contact you about your order.

In-Store Pickup Orders - Don't Head To The Store Yet!

If you selected in-store pick up at one of our Iowa or Illinois locations, your shipping confirmation email will indicate that your items are ready for pick-up. Store locations and hours can be found [here](#).

Thanks again for shopping at West Music.

Shipping and Billing

Billing Info

Columbine Elementary
Columbine Elementary School
3130 Replier St.
Boulder, CO 80304
USA
stephanie.fida@bvsd.org
720-561-2500

Shipping Info

Stephanie Fida
Columbine Elementary
3130 Replier St.
Boulder, CO 80304
USA
203-215-7054

Order Details

Product Name	Availability	Ship Via	Qty	Price
Remo RT-WEST 12 Tubano Package (204087)	In Stock, Ready to Ship!	Standard	1	\$2,641.90
Shure SM58S Vocal Microphone w/On-Off Switch	In Stock, Ready to	Standard	1	\$104.00

(630150)	Ship!			
Total Merchandise:				\$2,745.90
Total Taxes:				\$0.00
Additional discounts applied:				\$0.00
Total Shipping:				\$219.30
Order Total:				\$2,965.20

School Day/After School Use

The goal for this grant money was to provide instruments to students in order to implement the World Music Drumming curriculum in the 2015-2016 school year, and in doing so engage more students in learning to play an instrument with a large group. In our Title I school where resources are meager, we are not able to provide all students with identical instruments during all musical activities. With this grant, we are moving closer to having enough large drums (with the capacity to play low and high tones) for all students. With our new set of 12 drums, our inventory now stands at 16 large sized (tubano and conga) drums, plus 2 medium sized djembes, 2 bongos, and 10 small sized hand drums. It was wonderful to have access to a sufficient amount of drums for the entirety of the school year. I unpacked our new drums in August 2015 and they saw continuous use all school year until I put them away on the last day of school in May 2016!

In Kindergarten and 1st grade, I used our tubano drums to teach ensemble skills (specifically beginning and ending together) and to improve fine motor skills. Students learn the difference between high and low sounds that these drums can create (not all drums can create high and low sounds; one of the reasons why I chose to purchase these drums), and use different parts of their hands to create these sounds.

I also used the drums to teach some introductory improvisation skills in 2nd, 3rd, and 4th grade. Improvisation requires students to listen carefully and create their own rhythmic patterns that fit into a specified space and time. Improvisation becomes much more accessible on drums since most students can easily master hand techniques, and do not need to be concerned with playing different pitches (as on piano, guitar, and xylophone).

During the spring of 2016, 4th grade worked on both Ensemble 1 and 2 from the World Music Drumming curriculum. These ensembles have students practice patterns of high and low sounds on drums, and then introduces layering in many different parts at once. When there are 3 drum parts, along with cowbell, shaker, and agogo bell parts happening simultaneously, it helps students to hone both listening and teamwork skills.

Furthermore, we were able to integrate drums into our grade level concert programs this year. With our first grade, we did a program of all African music. It was great to have authentic looking and sounding drums for this performance in particular. Students were very motivated to try out to play the drums in a small group during this performance. For graduation, several of our 5th graders were able to use the drums to accompany "Waving Flag" which added a rhythmic layer

to the singing performance. (5th graders only participate in instrumental music instruction in our school, so this was their only chance to use our new drums this year)

I was not able to secure funding for a African drumming specific after school class this school year. However, late last spring Columbine Elementary was chosen to be the pilot school in the Boulder Valley School District for an El Sistema style after school music program that is free to all students in our school. This program includes choral, instrumental, and music theory instruction. As one of the teachers for this program, it has been helpful to have drums available to teach rhythmic concepts and small ensemble skills to our group which serves students from 1st to 5th grades.

Overall Effect/Successes

Receiving this grant has given our school access to another musical medium that has diversified how we are able to teach concepts in the classroom, improved behavior, and been beneficial for the multitude of learners in our school. With these new drums, we were able to expose most of our Kindergarten through 4th grade students (approximately 450 students) to African drumming techniques.

I noticed that my students are always very excited when I tell them we will be working with drums that day. They are eager to explore the different sized tubanos, so we switch instruments throughout class. Students take pride in moving the drums from storage and especially like to “put them to sleep” (cover them up with blankets) when they are done.

The World Music Drumming curriculum stresses teaching/learning through an aural tradition, and is incredibly kinesthetic in nature. This is incredibly beneficial for our students who are English language learners (ELLs) as they do not need to learn how to read music (yet another language) in order to participate. We have a large population of ELLs, and I noticed that two of my newest students (Spanish and Vietnamese speakers) had no problem following along with what I was teaching.

Furthermore, I have many students that come from high poverty and traumatic family situations, and these students remain very focused in class when we are playing drums (and much less so when they are not playing drums). I believe they are invested because drumming is fun and perceived as a “cool” instrument to play. For some of my students, I believe it is a form of therapy to be able to hit an instrument and create beautiful music (whereas when they hit other things/people they get in trouble).

My main evaluation method was that which I already use in my classroom. BVSD employs a 4 point system in order to evaluate students on benchmarks in the classroom. 4 indicates excellent understanding, 3 indicates basic understanding and means a student has reached the grade level standard, 2 indicates they are just below the standard, and 1 indicates that they need much more practice before they reach the standard.

In Kindergarten and 1st grade, I evaluated my students by asking if they could create low and high tones on the drum (technique) and if they could start/stop together. For 2nd and 3rd grade I asked each student if they could perform self created, improvised 4 beat patterns on demand. Most students achieved 3's and 4's on these tasks throughout 2 trimesters.

In 4th grade, I asked students to memorize parts and play individual parts in a musical ensemble where 5-6 different rhythmic layers are occurring at the same time (see videos). As ensemble work utilizes listening and playing skills, more students were in the 2 and 3 range, with only a small handful receiving 4's.

Although I thought 4th grade was successful with the tasks put before them, I would have liked to get through more complicated ensembles. This school year we got through the first 2, mostly due to time constraints. Next year, I hope to start earlier and give the drums more exposure in class so students are quite comfortable playing in ensembles with multiple parts and instruments. And I would ultimately like to perform one of the World Music Drumming Ensembles in our grade level concert.

Since these drums now reside in Columbine Elementary's music department permanently, every student in our school will get a chance to play them throughout the upcoming school years. This means that hundreds of students will have exposure to drumming techniques. Although this does not directly affect the economic vitality of the city of Boulder, it does contribute to everyone's education and life experience. If a child's love of music is fostered through drumming, perhaps that means they will participate in band, or play in church, or ultimately choose music over being involved in a gang.

Videos:

1. Ensemble 1: 4th graders practicing multi part ensemble with drums.
2. Ensemble 2: 4th graders performing for another 4th grade class.



Ensemble 2 World Music Drumming



Ensemble 1 World Music Drumming

Attachment Four

Summary of Interviews

The 2016 cycle of Boulder Arts Commission (BAC) grants is a major step forward in recommendations from the Community Cultural Plan. The goal of making these changes was a bold experiment. As stated in the memo, above, the new program was primarily designed to take a big step in fulfilling the goal of the Support our Cultural Organizations Strategy:

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.

In order to do this in a manner that was productive, well stewarded, and a good return on the investment of the Public Trust, staff and the members of the BAC agreed to deploy certain principles:

Focus on operational grants guided by the "six principles of operational grants" set out by the Alliance of State Granting Org...

Ensure that the process was oriented to the applicant, rather than for the convenience of either staff or the BAC.

Design the grant categories, funding amounts, and reporting structure to truly matter to the organizations and the community.

With the majority of the first cycle of this new system now behind us, it is clear that the experiment was a success. The principles above are proved valid, and the progress towards the strategic goal is clear. The grant program is in its infancy and, for it to mature during the next nine years of the Cultural Plan, we need to take this opportunity to bolster the things that went well, and improve on the shortcomings.

In order to get broad input about what went well and what needs improvement, I conducted a series of individual and small group meetings in April and May of this year. I spoke with more than 20 people about the experience folks had with applying for, and having their applications juried, in the 2016 grants cycle. It was my goal with each interview to a) compile all thoughts on what areas of the grants program needed improvement, and b) to gather honest and forthright opinions by guaranteeing the anonymity of the conversation. Some had received grants, most had not. But, all had valuable criticisms and ideas that will be useful in the discussion of how to take steps for improving the 2017 grants cycle.

A few notes:

First, in the interest of making sure every opinion I heard is articulated, a small number of the people I interviewed simply felt that their application was worthy of an award, and were upset that it was not funded.

There is some contradictory information in the summary. This is only because I made an attempt to express every opinion I heard, even if I received incongruous suggestions. Also, there are several issues which have been the subject of discussion in past BAC meetings.

Finally, please know that these are only observations about the problems people told me were important to solve. I received many suggestions for improvements, and no doubt the members of the BAC have

their own thoughts on what to do next. However, the purpose of this document, and of the presentation and discussion at the June meeting, is to set forth the priority problems to solve. We will get to the discussion of solutions in a future meeting.

Summary of Findings:

A. Communications. Many people expressed the opinion that staff and the members of the BAC could have done a much better job in communications. This is true both of the clarity of communicating the process and in the tools for conveying information that were built into the process.

1. Clarity of Guidelines and Eligibility. People I interviewed reported many mixed messages on the criteria for calculating and reporting their budgets, on how the distribution amounts would be calculated, on how decisions would be made in the case of tied scores, and other issues. While the process had been established for these areas, we did not do a good job making sure that information was available.

In some cases, we purposefully built in flexibility to the process. For instance, we allowed applicants who did not appear to meet eligibility criteria to make their case to the full commission, rather than be rejected outright by staff without recourse. It was observed that, where this flexibility was included, staff did not do an adequate job in communicating and clarifying these steps for applicants or to commissioners.

Related to this was the fact that a few people experienced contradictory recommendations from staff and members of the BAC.

2. Scoring Criteria/Rubric Unclear. The lack of clear scoring criteria and a published rubric put organizations at a disadvantage in how to write and present their grants.
3. Clear Point of Contact. It was suggested that there be a single point of contact for questions about the grants, and that commissioners should not be in contact with applicants.

B. Application and Jury Processes.

1. Timing Issues. Some observed that there was too little time for both the development a strong application, and for the commissioners to properly review those applications.

In addition, the timing of project and eligibility was observed to be clumsy. The eligibility criteria states that, for project grants and scholarships, people may apply if the project takes place after the grant deadline. However, there were a few projects and scholarships for which the project took place after the grant deadline, but also before BAC review.

2. Number of Jury Questions and Scores. Many applicants felt that there were significant limitations to having a set of only three or four jury questions. That fact, combined with the fact that the scoring was limited to 1-4, creates a rubric that ties the commissioners hands on how nuanced and clear their scores could be to reflect the variety of applications they reviewed.
3. Juror Comments. Though generally seen as a positive tool for the applicants, many people expressed the opinion that the juror comments were only useful if it was a requirement for every juror to supply a clear question when they gave a low score.

One person observed that these juror questions were uncomfortable, as everyone could see the negative comments that were associated with their application.

4. Three Minute Presentations. There were mixed thoughts on the new process step which allows applicants to provide presentations in answer to the jury comments. Some felt this was a good step forward in providing for some response and interaction between the BAC and the applicants. Others thought that this was inadequate, and did not provide for the back-and-forth that was desired.
5. Expertise and Sophistication of the Jury. Many comments were made to me about the challenges that commissioners face as jury members.

Most people wished that there were a way for the members of the BAC to visit events, exhibitions, and performances from every organization that applied. This is admittedly not possible. However, it is a fact that first-hand experience with the work of these organizations was not always something the jury had available in making decisions.

A few individuals felt that the jury comments, and discussion during the meetings, were inexperienced and exposed a lack of understanding among commissioners about certain disciplines or about non-profit management. (I will note that, while acknowledging this observation, qualifications for application to be a member of the Boulder Arts Commission do not include a comprehensive knowledge of all arts disciplines or experience with non-profit management.)

It was widely observed that the small number of jurors caused problems due to the outsized influence that every juror's scores have on the outcome of a decision.

It was the opinion of some people that certain members of the BAC have biases that affected the scoring and decisions. Some felt that the jury members should be completely impartial and without any form of bias. A few people had a more nuanced view, acknowledging that bias or preference will always occur, and that it can sometimes be healthy to the mix of personalities on a commission. However, they point out that any specific agenda that is reflected in the scoring should have been clearly part of the grant categories or application so that organizations had the opportunity to address that initiative.

6. Common Grant Questions. There was general praise for the inclusion of language and questions from the Colorado Common Grant. One person felt this was biased towards large organizations and at the expense of small groups.
7. Jury Comments. There were several issues people brought up around the structure and use of the jury comments:

As stated above, it is troubling to many people that jury members gave low scores but did not provide questions or justifications for the applicant to address in their presentation. Further, what is written in the comments section needs to be clear. And, if an issue is going to affect the score, it cannot be left out of the comments section.

One person observed that the jury comments, available for everyone to read, can be insulting and embarrassing.

Many people felt that a critical piece of dialog between jury members was missing in the rescoring step of the process. They observe that knowing the thought process behind a change in score is necessary for transparency. On a related note, a few folks pointed out that the purpose of the rescoring is to discuss new information that has come up from the presentations.

For that to work, it is necessary for the jury members to discuss what was presented, and put forward arguments that might convince others to revise their perspective.

8. Scoring practices. A few individuals said that scoring between commissioners should be consistent. One person offered a more specific description, saying that the justifications for a score, even if it differs widely from that of other jury members, should be justified within a clearly articulated rubric. There should be no reasons outside of the rubric to score low.

C. Strategy.

1. Organizational Grants and Multi-year Funding. Most people I interviewed approved of the concept of operational funding and multi-year grants. There is a singular challenge to the way we have structured it, which is discussed below.
2. Good Questions. There were several applicants who found the jury questions much improved over the previous grants system.
3. Artistic Merit / Excellence. The exception to this approval of the new questions is the lack of an opportunity to applicants to present, and jurors to score, issues of artistic excellence. This, they felt, eliminated the ability for the grants program to fulfill aspects of the Cultural Plan that encourage innovative work, and the improvement of Boulder as an environment for artists to live and do their work.

Contrary to this observation, one person felt that it was good to not have a specific criterion for excellence. By doing so, they believe, the grants were oriented to community good and not to the individual taste of the jury members.

4. Some Disciplines Not Represented. It was pointed out that there were not equitable distributions of grants to all the arts disciplines.
5. The Challenge of Diversity as a Focus. Several people pointed out that diversity, as a intentional focus area of the grants, poses many challenges. First, it was not clear that this was a criterion of the application. Also, diversity of ethnicity appears to have been more important than other forms such as age or socio-economic status. Finally, there was some discussion about the fact that, in a place like Boulder, it is difficult to make blanket assumptions about how diverse audiences, leaders, and artists can be engaged with organizations, especially for small, niche groups that have a targeted mission.
6. Investment in Boulder Organizations. One person articulated the opinion that the city of Boulder invests less in cultural programs than do other cities; that they receive more funds from other municipalities to come and present work in their own communities versus what is received right here in Boulder.
7. Eligibility Criteria. Several questions were raised about how our eligibility criteria reflect our strategy and philosophy for the grants:

Some observed that there is a gap in eligibility which prevents large organizations that are community-oriented for-profit groups from applying for grants. On the other hand, one person was of the opinion that no organization that is not a 501c3 non-profit should be allowed to apply.

One person voiced the opinion that they were uncomfortable with the fact that we have opened certain grants to applicants outside of Boulder. Contrary to this, it was another person thought

that large organizations from outside Boulder should be eligible for funding if they offer substantial benefit to our community.

A few people felt it was challenging for the grants to continue to allow grant recipients to apply for multiple opportunities in a single year.

There was a significant lack of clarity among both applicants and among commissioners around the process for determining eligibility and how the “appeal” process functioned.

8. **Too Few Grant Categories.** People I interviewed expressed that the spectrum of different grant categories was too few and that this fact created some inequities in how the funds were distributed. For instance, some smaller organizations have enormous portions of their budget from the operational grant while larger organizations within the same category have very little.

Similarly, issues like innovation, diversity, and broad cultural change seemed to creep into what was intended to be a straight-forward operational grant that was not intended for those purposes. If it is important to promote these initiatives, those categories of grants should be established.

9. **Bias for Large Organizations.** One person felt strongly that the grant application and process was biased towards large organizations with the capacity to hire grant writers.
10. **The Funding Landscape.** As of the drafting of this memo, the members of the jury gave scores of 3 or higher to [50] applications, yet staff was only able to provide funding for [27] of those applications. Thus, there is a significant gap between what the jury members felt was adequate community need, and the budget available to meet that need.

In addition, it was observed that the grants program is unintentionally exacerbating a financial cliff that exists in the funding environment in Boulder. The other significant operational grants available to our organizations come from SCFD. Yet, the structure of SCFD has a built in problem when it comes to the larges of the Tier III organizations. They receive very little of a percentage of their budget compared to the smaller Tier IIIs and Tier IIs on either side of them. There was a hope that our grants program might be able to fill in this serious gap. However, because of the few number of grants that were awarded, the lack of nuanced spectrum of different grant levels in the large organizational category, and the fact that the grant cycle has a three-year gap between opportunities, it was observed that the organizations that find themselves victims of the SCFD cliff are doubly endangered.