

**Boulder Arts Commission Agenda
September 17, 2014, 6:00 p.m.
North Meeting Room, Boulder Public Library**

CALL TO ORDER

Approval of Agenda

PUBLIC COMMENT

COMMISSION RESPONSE TO PUBLIC COMMENT

CONSENT AGENDA

Review of August 20, 2014, minutes and the May 14, 2014 BAC-BLC joint meeting minutes

MATTERS FROM GUESTS

ACTION ITEM: Baseline Underpass Public Art Project (Noreen Walsh, Public Works)

MATTERS FROM COMMISSION MEMBERS

MATTERS FROM STAFF

FOR DISCUSSION: Manager's Update

ACTION ITEM: Untitled by Kim Fields Deaccession Request

ACTION ITEM: Boulder Junction Private Art Commission

FOR DISCUSSION: 2015 Grants

FOR DISCUSSION: Boulder Arts Week ongoing funding

FOR DISCUSSION: The Dairy Center for the Arts & Boulder Museum of Contemporary Art

GRANT PROGRAM ACTION ITEMS

GRANT Q&A SESSION

OPEN GRANT PROPOSAL REVIEWS

Boulder International Film Festival

Boulder Museum of Contemporary Art

MOTUS Theater

GRANT BUDGET REPORTS

Carol Garnand, 2014 Colorado Creative Industries Summit Scholarship

Boulder County Arts Alliance (fiscal sponsor for square product theatre) FY14 Major Grant, SLAB

Rod Swanstrom, FY14 R2 Arts in Education Grant, New Vista High School Mural

UPCOMING MEETING (Agenda Building)

6 p.m., Wednesday, October 15, 2014—Arapahoe Conference Room, Boulder Public Library

ADJOURNMENT

**CITY OF BOULDER
BOULDER, COLORADO
APPROVED BOULDER ARTS COMMISSION MEETING MINUTES**

Name of Board/ Commission Boulder Arts Commission
Date of Meeting Wednesday, August 20, 2014 at the Main Library
Contact Information Preparing Summary Greg Ravenwood, 303-441-4397
Commission Members Present Anna Salim, Linda Haertling, Ann Moss, Felicia Furman, Richard Turbiak Commission Members Absent None
Library Staff Present David Farnan, Library & Arts Director Matt Chasansky, Office of Arts and Culture Manager Greg Ravenwood, BAC Cultural Grants Coordinator City Staff Present None
Public Present Randee Toler, Carla Selby, Robin Beeck, Kathy Beeck, Kirsten Wilson, Dan Winterhalter, Aicila Lewis
Type of Meeting Regular
Call to Order The meeting was called to order at 6:02 p.m.
Public Participation Selby spoke about the Arts Resource and asked for improvements in its offerings. Beeck spoke to her letter of intent to make a proposal for an Open Grant. Lewis asked about speaking to Open Grants at this time. Salim responded by outlining the plan for the Commission's business during the meeting. Wilson also spoke about her letter of intent to make a proposal for an Open Grant.
Review of Minutes Turbiak motioned to approve the August 2, 2014, meeting minutes; Moss seconded and the minutes were approved unanimously.
Grant Program Action Items Grant Budget Reports Turbiak noted errors in the budget table of the final report submitted by Rod Swanstrom, and asked staff to communicate with him to address this. Haertling motioned to approve the remaining reports; Furman seconded and the motion carried unanimously. Moss inquired about the loss of funds for late reports as this issue had come up with a request from EcoArts Connections to allow the organization to receive its final 20% funds although the grant report deadline for EcoArts' project had been missed. Salim responded and provided the history behind the decision to enact this consequence for delinquent reports, noting that warnings of this consequence were in multiple locations within the application and in the grant project contract. Turbiak re-emphasized the need for the Arts Commission to hold applicants accountable for timely reporting. There was no move on the Commissioners part to restore Eco-Arts' 20% funds. <u>Open Grant – Letters of Intent (LOI)</u> The commissioners reviewed the intent of the Open Grant ("Funds collaborative, cultural initiatives that are of interest to the Boulder Arts Commission, and are of a general benefit to the entire community"), emphasizing the highly collaborative aspect and also that the scope of Open Grant proposals should far exceed the simple project grant concept of the Major Grant. The commissioners clarified that proposals for these three approved applicants must be ready for consideration at September BAC meeting. Turbiak spoke to the LOI for the proposal from Motus Theater – <i>One Action/One Boulder: Let's All Be Americans Now</i> (focus on immigration). He noted the size and scope of the program, and favorably compared its pursuit of funding for development of the project concept to the successful Boulder Ensemble Theater Company's <i>Star Power</i> 2013 Arts & Business Collaborative grant proposal. The commissioners discussed whether the City should commit to a long-term project that might require additional funding to achieve results. It was pointed out that the Open Grant funds could allow them the leverage to seek other funding sources. It was also noted that the proposed project exceeded the favored concept of cultural tourism, to a level of diversity awareness that was noteworthy and laudable. Turbiak motioned to have Motus submit a formal proposal; Moss seconded and the motion carried unanimously.

The commissioners provided issues and questions to Motus Theater to be addressed in their formal proposal. These were collected by Chasansky to communicate to the applicant. These included: How much money was needed for a successful outcome? To be paid out when? How would a shortfall in grant funds affect the project's potential? Provide a detailed budget appropriate to the project timeframe. At what points in the project timeline (2014-2016) could reporting to the BAC be anticipated? Provide a chart of some sort with achievable benchmarks. How would the BAC's support create free access for a broad cross section of the community? Provide more specifics on project collaborators. What would success look like for this project? Would the project develop toward a continued or sustainable future? How would the project fill a need for the community and the arts that was not being filled?

Salim suggested that applicant should ask for the entire amount needed for the project, knowing that 20% would be reserved and that the proposal should indicate when the final 20% would be anticipated as the project neared completion. To the question posed of continued activity or sustainable future, Farnan addressed the commissioners and noted that lasting effect and/or impact on City policy were reasonable expectations as a successful result. It was acknowledged that many of the issues raised would cross over to be asked of all proposals. Chasansky agreed to review the final lists of questions with the chair.

Turbiak spoke to the LOI for the proposal from the Boulder Museum of Contemporary Art, after Moss noted a potential conflict of interest and recused herself from the discussion. He noted the similarity between this project (*MediaLive*) which he enthused as "very ambitious," and the initial ABC grant project (the DiMe Symposium from CFS/BIFF). Furman pointed out the rapidly approaching timeline of the project and questioned whether funding from the BAC was likely to be available in time.

Turbiak motioned to allow BMoCA to submit a formal proposal; Haertling seconded and the motion was approved unanimously. Again, the commissioners provided issues and questions to BMoCA to be addressed in their formal proposal. These issues include: Detail five-year growth of project. Refer to the DiMe Symposium comparing strengths and weaknesses. Work with local economic sector agencies to calculate the economic impact. How would BAC funds be used? Clarify the completion of project for reporting and delivery of final funds: would it be a two-year project toward a five-year goal?

Furman spoke to the LOI for the proposal from the committee led by Jennifer Heath — *A History of the Visual Arts in Boulder: A Celebration*, noting that it was a one of a kind event with potential for a very wide audience. The commissioners discussed the need for venue confirmations and collaborator confirmations. It was decided that, given that the project would execute in 2016, the group should apply for 2015 Open Grant and/or 2016 Major Grant funding. The applicant did not receive votes to submit a formal proposal, and Furman agreed to communicate the recommendations to the applicants.

Haertling spoke to the LOI for the proposal from Colorado Film Society/Boulder International Film Festival, after Moss noted another potential conflict of interest and recused herself from the discussion. The proposal was for the project *Global Town Hall/Call2Action*. Salim suggested that a stronger argument needed to be made that there was significant collaborative intent and community impact, and posited that the proposal might be more appropriate as a Major Grant proposal. Turbiak also noted his ambivalence. After further discussion, Turbiak motioned to allow the group to move forward with a formal proposal to address those issues; Haertling seconded and the motion was approved unanimously. The commissioners provided issues and questions to CFS/BIFF to be addressed in their formal proposal. These issues include: What are the project targets and how would they be reached? How would the project achieve the main criteria of the Open Grant as opposed to the lesser requirements of the Major Grant? Show multiple organizations collaborating within the community for Global Town Hall. Provide more detail on lasting effects of the project. How does Global Town Hall fit into Call2Action?

Matters from Commission

Moss provided an update on her investigation of rehearsal space available in the community for performing organizations. She noted her work with managers of the Armory property in North Boulder. She also gave details on an experimental program being enacted by the City's Parks department. Parks planned to test out use of the Bandshell in Central Park as a free option for rehearsal with the local organization Barrio E. If this proved successful, the plan was that organizations using the space would have to provide a free program for the community subsequently. Moss also suggested pursuing options with the senior centers which she estimated to be frequently empty and quiet. Salim recognized Moss' initiative and agreed that the need for rehearsal space must be solved with broad vision and impact for all organizations across the city.

Matters from Staff

Scholarship Grant Proposal for 2015

Chasansky recommended the BAC consider offering scholarships for local musicians to attend the South by Southwest Conference, noting that it is a great professional development tool. The commissioners discussed the opportunity and noted that the BAC was not currently addressing this community. Consent was given for four scholarships at \$1250 available to Boulder residents only. The application would be adapted from the current scholarship applications to Americans for the Arts and Colorado Creative Industries

Open Grant Process for 2015

Chasansky addressed the Open Grant category moving forward, noting the need for clarity on the process. He recommended removing the need for Commissioner nomination and setting a specific annual date for review of the proposals. He recommended retaining the letter of intent process.

He also discussed the possibility of elimination of the Open Grant in favor of a different approach to be determined through the Cultural Master Plan update. He noted that in the interim of creating a new grant opportunity the funds could be folded into the Major Grant category to fund more project grants, possibly expanding the criteria of the Major Grant. The commissioners discussed the options, but ultimately felt that changing the Major Grant again was short-sighted in light of the anticipated changes to come with the Master Plan.

Although many of the commissioners felt that coordination of Boulder Arts Week should be a City responsibility, they acknowledged that this was not likely to transpire in the next year; there was general assent that the Arts Commission should continue to fund Boulder Arts Week for 2015 as a project championed by Boulder County Arts Alliance. It was not decided at this time whether the project would remain funded through the Open Grant category. Discussion on this topic would resume at the September meeting.

Community Cultural Plan Update

Chasansky provided an update on the Cultural Planning Group’s proposed Festival of Ideas event which was scheduled for October 15-19. Chasansky also spoke to the Commissioners about the multiple upcoming events — *For the Love of Boulder* — to be presented by Peter Kageyama.

Adjournment

The meeting was adjourned at 8:53 p.m.

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

APPROVED BY:

ATTESTED:

Board Chair

Staff Secretary

Date

Date

DRAFT
Joint Meeting: City of Boulder Library Commission and Arts Commission
Wednesday, May 14, 2014
Boulder Museum of Contemporary Art

Library Commissioners Present Anne Sawyer, Donna O'Brien, Anna Lull, Paul Sutter, Joni Teter

Arts Commissioners Present Anna Salim, Linda Haertling, Richard Turbiak

Staff Present David Farnan, Jennifer Miles, Matt Chasansky, Greg Ravenwood, Sam Assefa, Paul Leef, Mary Haan, Juliette Bartsch, Aimee Schumm, Antonia Gaona

Others Present Judy Reed, Margot Brauchli, David Plettner-Saunders (remote), Martin Cohen (remote)

Call to Order

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

Approval of Agenda

The agenda was accepted as presented.

Public Comment

There was no public comment.

Presentation of the City of Boulder Civic Area Plan

Senior City Planner Sam Assefa introduced the presentation of the Civic Area Plan, providing background on the evolution of the plan and reviewing key elements of the approved plan. He noted aspects of the plan that related to the library and arts department and to the main library building, such as proposed physical ties between the library north wing and the civic use pad at the St. Julian Hotel, activation of the north wing gardens as public spaces enhancing the library café, and intentions for additional visual art and performing arts programming.

Boulder Civic Area Redevelopment Project Manager Paul Leef screened a video, which had been created to kick off the implementation of work on the civic campus redevelopment. He noted the focal point of a "park as the core," of the campus plan, and reviewed plans to activate the park, such as food service, yoga and other physical activities, and art and educational opportunities. Leef went on to review the timeline of the project through 2015, detailing civic area activation, near term site development, and long-term capital investments.

Salim noted that most of the comparisons presented were between Boulder and other much larger municipalities, such as New York, Austin, Chicago, etc. She opined that she would like to see examination of successful programs from other mid-sized college towns.

Lull asked about plans to reduce the need for car traffic to access the civic campus. Assefa detailed a variety of plans for transportation enhancements. Teter noted that the buses of the Regional Transportation District should provide better access to the downtown core for community members from suburbs and outlying areas.

Salim noted that there were already a tremendous number of activities in the downtown core and cautioned against exhaustion of the community's interest with repetitive or redundant programming.

Teter asked about the civic use pad building envelope and enthused about the potential connections and programming opportunities the proposed development could afford the Library and Arts department.

Sawyer voiced that a representative from each of the two commissions would be beneficial to participate in planning meetings on the civic campus, with the opportunity to alert the two commissions when there was an opportunity for either or both to weigh in. Teter agreed to serve in this capacity for the Library Commission. The Arts commission will appoint a representative at their next meeting.

Matters from the Department

Farnan introduced the review of the June 10 City Council study session presentation materials, giving an overview of the Library & Arts department's offerings, and calling out notable services such as the citizenship classes and adult literacy programs. Gaona detailed library services, noting many of the newer electronic services being offered in addition to the traditional physical collection. Chasansky reviewed the cultural programs facilitated by the arts branch of the department. Miles gave a brief update on the renovation project of the main library, detailing aspects of the new design/layout and noteworthy upgrades to materials handling, security and other systems and services. Gaona reviewed the new customer service philosophy developed by staff over the last half year, and provided highlights of the recent opening of the NoBo Corner Library. Farnan provided final comments on goals for the future of the library system.

Through an onscreen electronic meeting, Chasansky introduced consultants hired to develop the Community Cultural Plan, Cultural Planning Group's Martin Cohen and David Plettner-Saunders. Cohen and Plettner-Saunders gave an overview of their planned work, and the floor was opened for questions from the commissioners.

Chasansky led the commissioners through an exercise to provide input for the cultural plan. Teter asked for a definition of "cultural services" and what it encapsulated. Chasansky clarified that the two inner circles most likely to be impacted and involved in the plan update were the super creative core community (visual arts, performing arts, makers, crafters) and the creative economy sector (designers, engineers). Teter asked for clarity that science, history, and the environment were tangential cultural concepts that would be less a part of the plan's scope, and Chasansky concurred. Salim noted that a bird's-eye-view of the community's cultural resources was important, identifying cultural organizations such as the Boulder History Museum, Naropa and Chautauqua that would be considered important cultural amenities, yet might not fall under the auspices of the cultural master plan. Chasansky noted that the communities that had most clearly defined their vision of cultural services were the ones that generally found the most social and economic benefits from them.

Salim pointed out that the dollars generated for the community by local arts and cultural programs is significantly large compared to the amount of money the City is giving back to support them. Teter agreed that this was an important point and noted that the arts community should strategize its delivery of this information as government agencies like City Council were likely to hear similar points from other sectors of the community as well. Turbiak asked that the plan look toward creating a more nimble method of measuring the economic impacts of the arts, than the Americans for the Arts economic survey offered every five years.

Sawyer noted the overlap of arts and culture as being produced through several City departments (Parks, Public Works, Human Services) and asked staff to examine how the Library's arts branch would relate to those moving forward. Teter encouraged that the plan should also identify what the community can offer in relation to resources and assets as well as what the City may be able to offer.

Chasansky asked for feedback on the proposed three-year phase/nine-year cultural plan. Salim noted that the previous cultural master plan did not indicate dates by which elements of the plan were to be achieved, and recommended that a more formal process be implemented to evaluate the accomplishments of the new plan and to assess aspects that had yet to be enacted. There was general consensus that the nine-year time frame and the three-year checkpoints were acceptable. The commissioners also voiced support for a wide variety of outreach/ research to the arts and non-arts community and to all City departments for buy-in and feedback.

Matters from the Commissions

The commissioners discussed the recent attempt to implement the proposed “YES!” public art selection at the main library, noting the need to revise and strengthen the City’s interim public art policy. The library commissioners presented notes and suggestions to the Arts commission for inclusion in a revised public art policy (Attachment A). Farnan recapped the discussion to note that a complete public art policy should be incorporated into the community cultural plan, that it should include more parameters to define what public art is for the Boulder community, that it should have some triggers (such as price and permanence) that would indicate the method of selection process utilized, and that more thoughtful communication with and to the public should be planned for throughout the selection and implementation processes.

Adjournment

The meeting was adjourned at 9:31 p.m.

Signature

Date

Representing the Library as the first intended recipient of public art selected using the City of Boulder's Interim Policy for Public Art, Library Commissioners have offered ideas for improvement of this policy/process for consideration as the permanent City policy is created. These are suggestions based on public input and our own experiences.

Suggested Changes to the Interim Policy for Public Art:

1. Composition of the Selection Panel: the current policy identifies three positions for members of the Arts community (a member of the Arts Commission, an independent artist, and an Arts professional/educator), plus a representative of the sponsoring City department, and a member of the community at large. We suggest that the panel be broadened to include:
 - 3 members of the public at large (none of whom represent the arts community)
 - a representative of the board/commission associated with the sponsoring department
 - a representative drawn from a City department separate from the sponsoring departmentConsideration should be given to making appointments to this selection panel part of an open process.
2. Acquisition Criteria: the acquisition criteria contained in the policy are central to the selection process. We recommend the following revisions to bring the criteria into greater prominence in the process:
 - criteria and/or requirements for the specific project should be considered by the selection panel with input from the sponsoring department. Criteria should be weighted as mandatory (i.e. public safety, ADA compliance) or discretionary.
 - criteria for selection should be included in any RFQ, RFP and/or correspondence with artists interested in submitting proposal for art.
 - policy should emphasize that the focus of the selection panel's review is application of these criteria to the proposed art.
 - findings should be developed by the selection panel documenting how these criteria were applied; these should be the focus of reviews by the Arts Commission and other reviewing bodies.
3. Initial Review by Selection Panel: as the selection panel represents the broader community, an early review of the semi-finalist's proposals followed by an opportunity for the artists to consider integrating feedback into their final proposals could generate stronger presentations for board/public review and final decision.
4. Board, department, and public review of all Semi-finalist Proposals: have the selection panel, or semi-finalist artists, present to the related boards/commissions and sponsoring department before a final decision by the selection panel. This would allow board (and public associated with each of these) and departmental input while respecting the selection panel's primacy. If Boards have authority to approve the final selection, this would help educate and

prepare them for their decision. Public presentation of these semi-finalist proposals (similar to the Library's renovation plans) should be considered.

5. Approval of recommendation by sponsoring department: whereas the sponsoring department has greater awareness and responsibility as to appropriateness (context, placement, interaction, etc.), input from the department should be considered for all semi-finalist proposals and the final recommendation should be approved by the department.
6. The process and procedures should apply to all departments within the City. The policy currently excludes "functional" art (incorporated into retaining walls, floors, ceilings, underpasses, etc.) and "indoor art." We recommend reconsidering these exclusions. Art is art: all art acquired with public dollars and displayed publicly on City-owned or managed property should be subject to the same policy and procedures.

Questions:

- If there are varying opinions among members of the Selection Panel and/or the Arts Commission and other advisory bodies, who makes a final decision? How is this accomplished?
- If an Advisory body has concerns about the proposed placement of an art-work on a site or facility within that body's purview, how are those concerns addressed?

Communication during Process:

1. At the onset of the process, the City should notify the public that the process will take place and explain the procedure, criteria, budget and timeline, and let the public know how they can be involved. A project manager for requesting information should be specified.
2. During the process, the project manager should maintain open communication with the related boards/commissions (or other parties) involved and explain the policy in use.
3. As the process draws to a close, the project manager should prepare the public with written statements in newsprint and online sources.
4. Encourage the city council to publicly support the process, the policy, the selection panel and the product (only in terms of the process, not esthetically).
5. When the product is revealed, repeat the initial communication about the procedure, criteria, budget and timeline in both newsprint and online.

Consider purpose of the City's Public Art Program (for discussion):

I've heard the statement that "great art is controversial" repeatedly over the ~30 years that I've been observing Boulder's struggles with "art." I don't think this statement is true. Some "great art" is controversial: there are artists/art forms that were controversial at first, only to become beloved later. But there are also examples of "great art" that has been beloved from outset. I think this statement - and a focus on "controversial art" - has been a major obstacle to establishing a robust public art program in Boulder.

More importantly, I don't think the purpose of Boulder's arts program is to acquire "great art." I think the purpose is to acquire "public" art - community art. I'd like to use the library's book collection as a metaphor.

Suppose the library decided that the purpose of the collection was to acquire "great literature" using the MFA definition: modernist, dealing with realism - the James Joyce version of "literature." We'd have a smaller collection and a much smaller patron base. While some people enjoy reading this kind of "great literature," a lot of people don't. What people read is "genre literature" - mysteries, romance, fantasy, sci-fi, historical fiction, etc. There are some "great" works in all these genres, but a lot of the books are not "great," and that's just fine - because they are beloved. People read genre for entertainment, for inspiration, to fulfill a need for story, to have vicarious adventures, to see things in a new light, to learn something about other times/ places, to have something to talk about...the list goes on. I think the Harry Potter series is a good example. I don't think anyone considers "Harry" to be "great literature" - wrong subject matter, and the writing wasn't even all that good, at least at the beginning. But "Harry" got people reading, and talking, and creating, and forming little communities around the works. Those are legitimate and desirable outcomes for all off "the arts."

I'd suggest that we think about Boulder's public arts program along the lines of the library's book collection. The collection should strive to appeal to a range of tastes, instead of focusing exclusively on "great" art. Some of the art we acquire may be "great," and some may not - and that's just fine. The Community Cultural Plan should provide an opportunity to learn more about the Boulder community's range of tastes, which can then serve as a foundation for future art acquisition processes. - *Joni Teter*

Tone of Discussions:

We should all think about the messages we send when discussing what kind of art is worthy of consideration. It's not helpful to hear derogatory statements about existing or planned artwork. It's important to be respectful of different tastes in art - even if those tastes run YES! to Norman Rockwell.

TO: Members of the Boulder Arts Commission
FROM: Matt Chasansky, City of Boulder Office of Arts & Cultural Services
DATE: September 12, 2014
SUBJECT: Boulder Arts Commission Manager's Update

1. Notes on the Agenda:

a. On the agenda is a discussion of the language for the 2015 grant program. We will be distributing that draft separately on Monday, September 15. It will also be posted online at that time.

b. Attached please find the following documents:

1. A synopsis of the presentation from Noreen Walsh, Public Works, regarding the Baseline Underpass Public Art Project.
2. Order of Business for Reviewing Public Art Selections
3. Request to Review for Deaccession: *Untitled* by Kim Fields
4. The Dairy Center for the Arts Semi-annual Report
5. Boulder Museum of Contemporary Arts Semi-annual Report

c. Attached, please find the following Open Grant Proposals:

1. Boulder International Film Festival
2. Boulder Museum of Contemporary Art
3. MOTUS Theater

2. Proxy Voting

In response to the question that arose last month regarding the possibility of voting by proxy, it has been determined by Sandra Llanes in the legal office that proxy votes are not permitted: commissioners must be in attendance to vote.

3. Conflict of Interest Policy

At the August meeting of the BAC, Commissioner Moss asked for clarification concerning any rules in the city's Code of Conduct that might have implications for her ability to vote on a proposal from an organization that she volunteers with. The city's legal office has provided an opinion, which is attached to this month's packet.

4. Staff Updates

a. Community Cultural Plan Events

Sep 15, 7:00 PM	Bad or Good—A Public Art Slideshow	Canyon Theater
Sep 29, 7:00 PM	The Next Public Art in Boulder	Canyon Theater
Oct 6, 7:00 PM	Please Touch the Art with Jen Lewin	Location TBD

b. Concerts

Sep 10, 12:00 PM	Midday Music Meditation	Canyon Theater
Sep 16, 12:00 PM	Jayne Stone & the Other Side of the Air	Canyon Theater
Sep 28, 2:00 PM	Flutes—The Moon and the Grasshopper	Canyon Theater
Oct 8, 12:00 PM	Midday Music Meditation	Canyon Theater
Oct 12, 2:00 PM	David Korevaar and Matthew Dane	Canyon Theater

- c. Cinema

Sep 17, 6:30 PM	Christo's Valley Curtain	Canyon Theater
Sep 24, 7:00 PM	Beauty is Embarrassing	Canyon Theater
Oct 5, 1:00 PM	Never Give a Sucker an Even Break	Canyon Theater

- d. Dance

Oct 6, 6:30 PM	Sans Souci Festival presentation	Canyon Theater
----------------	----------------------------------	----------------

- e. Public Art
 - Title TBD, Temporary Interventions Project—selection phase
 - West Pearl Poetry—selection phase
 - Junction Place Bridge—design phase
 - Baseline Underpass—approval phase
 - Diagonal Highway Gateway Landscape—construction/installation phase
 - The Flood Project—display ends next month

To: Boulder Arts Commission
Matt Chasansky, Arts Manager
Greg Ravenwood, Staff Liaison to Commission

From: Bryant Gonsalves, Transportation Project Manager
Noreen Walsh, Senior Transportation Planner

Date: September 12, 2014

Re: Request for Certification of Process to select the artist for the Baseline Road Underpass Project

Background

The section of Baseline Road (US 36 Spur W) between Broadway (SH 93) and 27th Way has many pedestrians, bicyclists, drivers and transit riders accessing the adjacent University of Colorado at Boulder (CU) campus, Basemar Shopping Center, and other locations beyond. The existing crossing location has received a number of treatments over the past 14 years due to its high level of activity, adjacent land uses, and city goal of encouraging walking and bicycling. The primary objective is to enhance safety for bicyclists, pedestrians and drivers in this location by providing a grade-separated bicycle/pedestrian crossing under Baseline Road. The project scope of work includes a new underpass, connections from the underpass to other transportation facilities, median reconstruction, street resurfacing, storm drainage capacity work on the north side of Baseline Road, a multi-use path on the east side of Broadway from the Skunk Creek path to Baseline Road, public art, landscaping, and urban design.

The project budget is \$5.4 million with a combination of federal, state and local transportation funds contributing to the project's cost. The public artwork budget has not been finalized for this project but is anticipated to be between \$50,000 and \$70,000.

Artist selection process

In the Spring of 2013, the City of Boulder Public Works-Transportation Division issued a Request for Qualification (RFQ) for Public Art Consultation on transportation capital projects. The RFQ was publicized through Arts Resources, Rocky Mtn Bidnet and through email distribution lists from other municipalities with public arts programs.

The intention of this RFQ was to create a pool of qualified candidates from which to select artists for specific transportation projects to work with through 2015.

The qualifications criteria included:

- Ability to work in a team-oriented manner and meet project schedules
- Ability to provide unique and creative design solutions with attention to all potential hazards to unsupervised public contact including sharp protrusions, etc, be resistant to vandalism and deterioration with specific attention to long-term durability of materials and impermeability of finishes.

- Experience and competence in design, construction and installation of public art including conforming to all city, state, and/or federal building codes and requirements.

Four persons responded to the RFQ and three were qualified and placed in the pool. Of that pool of qualified candidates, Christian Muller was chosen to work on the Baseline Road Underpass Project.

Public Art Design Concept

Attachment A includes a presentation of the conceptual public art plan for the Baseline Road Underpass Project.

Staff Request

Staff requests consideration of a motion to certify the artist selection process.

Next Steps

Construction of the Project is expected to begin in 2015 and take 12-15 months to complete.

If there are any questions or feedback please contact Noreen Walsh or Bryant Gonsalves at walshn@bouldercolorado.gov or gonsalvesb@bouldercolorado.gov or at 303-441-3266.

Attachments:

A- Conceptual Public Art Plan

Baseline Underpass

Public Art Plan

By Christian Muller – August 2014

Public Art Purpose

The artistic enhancements for this project are designed to create a strong visual identity and reference the 40th Parallel location. The Public Art theme is “Triangulation”, a historical survey method that measures the distance between two fixed points, called the “baseline”, and then calculates the distance between the other legs of the triangle using the measured angles. Baseline Avenue is the surveyed control line for the 40th Parallel originally surveyed by Todd and Withrow in 1859. The triangle theme is reinforced by the “Fractal Pattern Walls” an abstract design on the concrete walls of the underpass and its southern section. The triangle shape also forms the basis for the vertical sculpture called the “Prism Tower” which uses dichroic glass and LED illumination to create light and color.

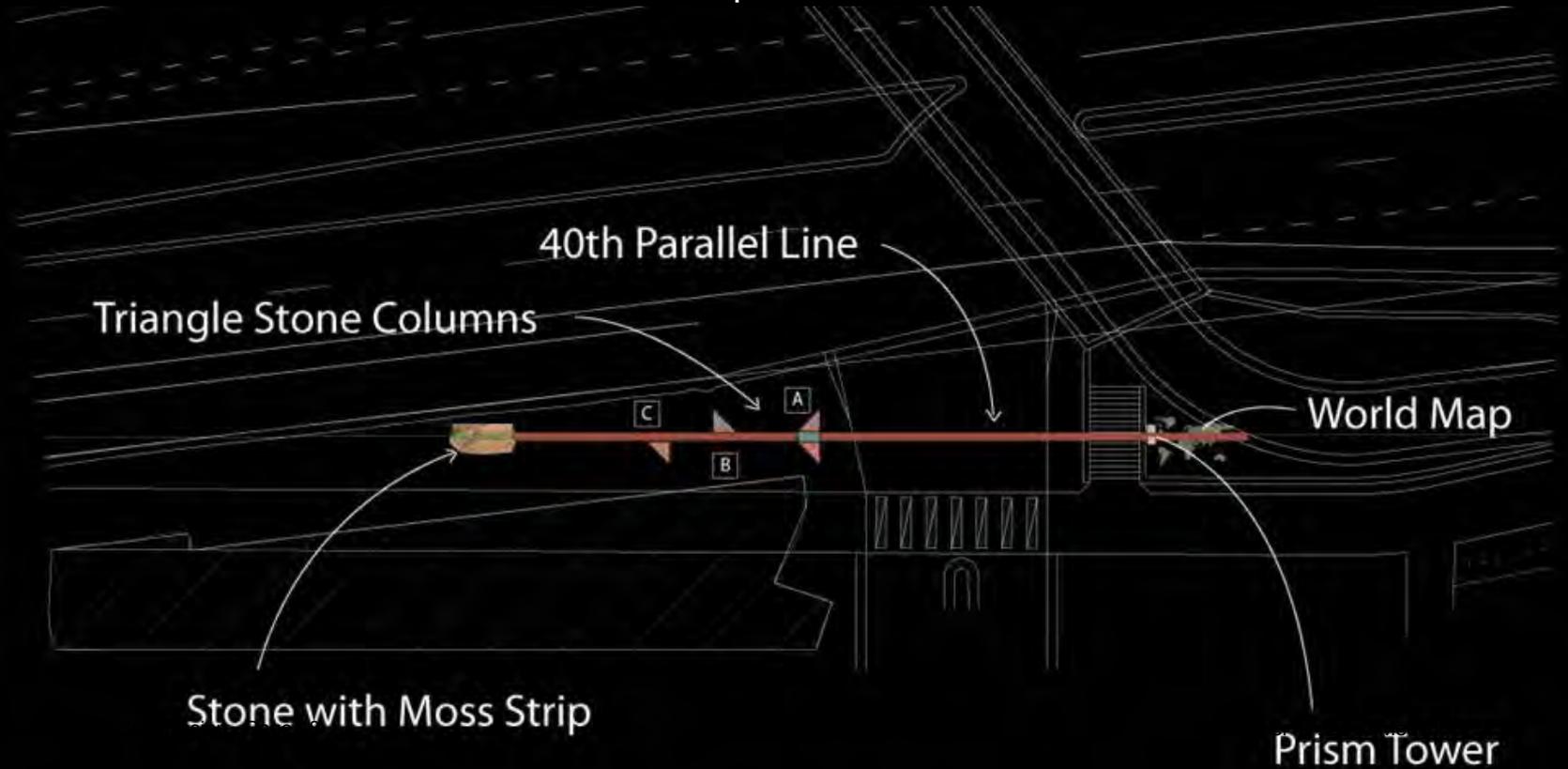
Existing Baseline Survey Memorial

In July 1859, Government surveyors, Withrow and Todd were charged with establishing the line demarcating Nebraska Territory on the north, and Kansas Territory on the south. This line was to follow the parallel latitude 40 degrees North, also known as the "Baseline", and was to terminate at "the summit of the Rocky Mountains", then the easterly line of Utah Territory. The survey crew navigated scorching plains and rugged mountainous terrain, traversing a distance of 345 miles in 55 days.



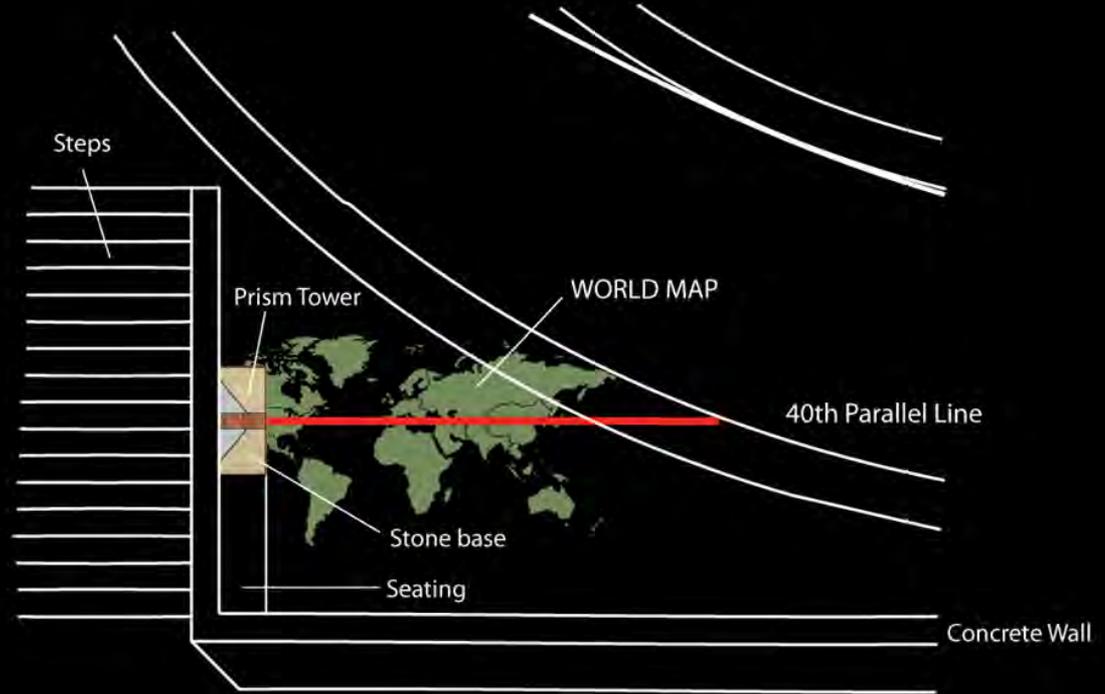
New Art Location Map

Plan view location of all the new Baseline Underpass Art Elements



World Map & the 40th Parallel Line

This is a world map etched into the concrete and oriented in relation to the 40th Parallel Line. Prominent cities found along the 40th Parallel Line will be located and named:
Boulder, Colorado; Columbus, Ohio;
Philadelphia, Pennsylvania; Aranjuez, Spain;
Ankara, Turkey; Beijing, China.



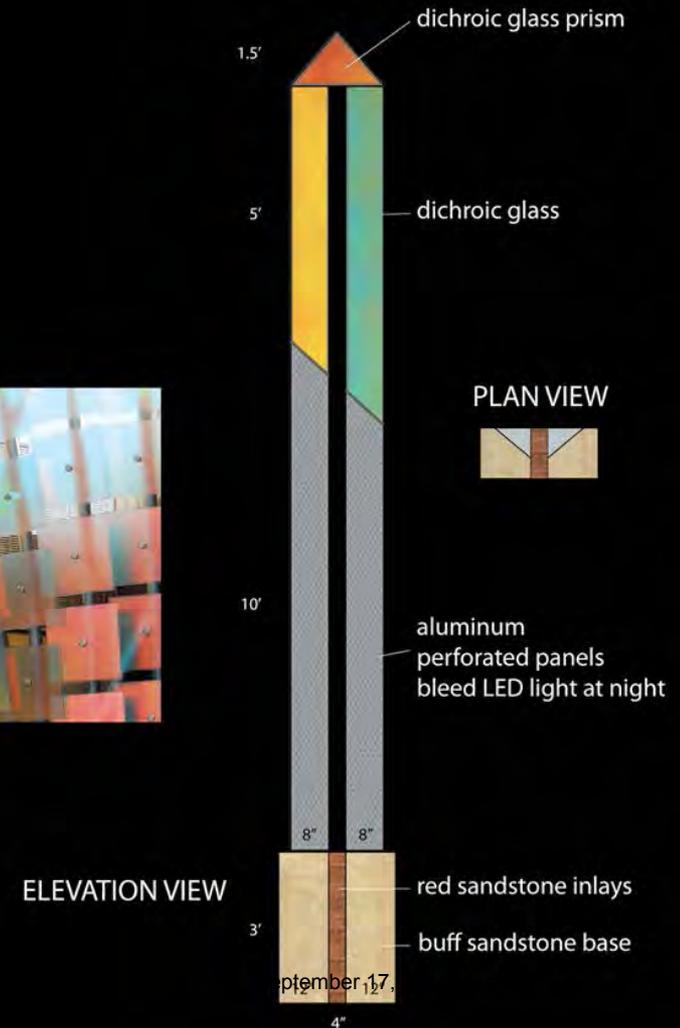
Prism Tower

The Prism Tower is a nineteen-foot column composed of two vertical triangles and capped with a triangular prism. It is located directly on the 40th Parallel Line adjacent to the access steps at the southern underpass approach. The upper portion of the Prism Tower showcases dichroic or color-changing glass. The middle portion of the tower is composed of perforated aluminum and at the base is a red sandstone strip wedged between two large stone blocks.

During the day sunlight will produce an endless array of color from the dichroic glass and at night the tower will glow with LED internal illumination. The eye-catching nature of the sculpture will give a clear indication to the location of the access steps and add light and color to the lower level.



dichroic glass examples



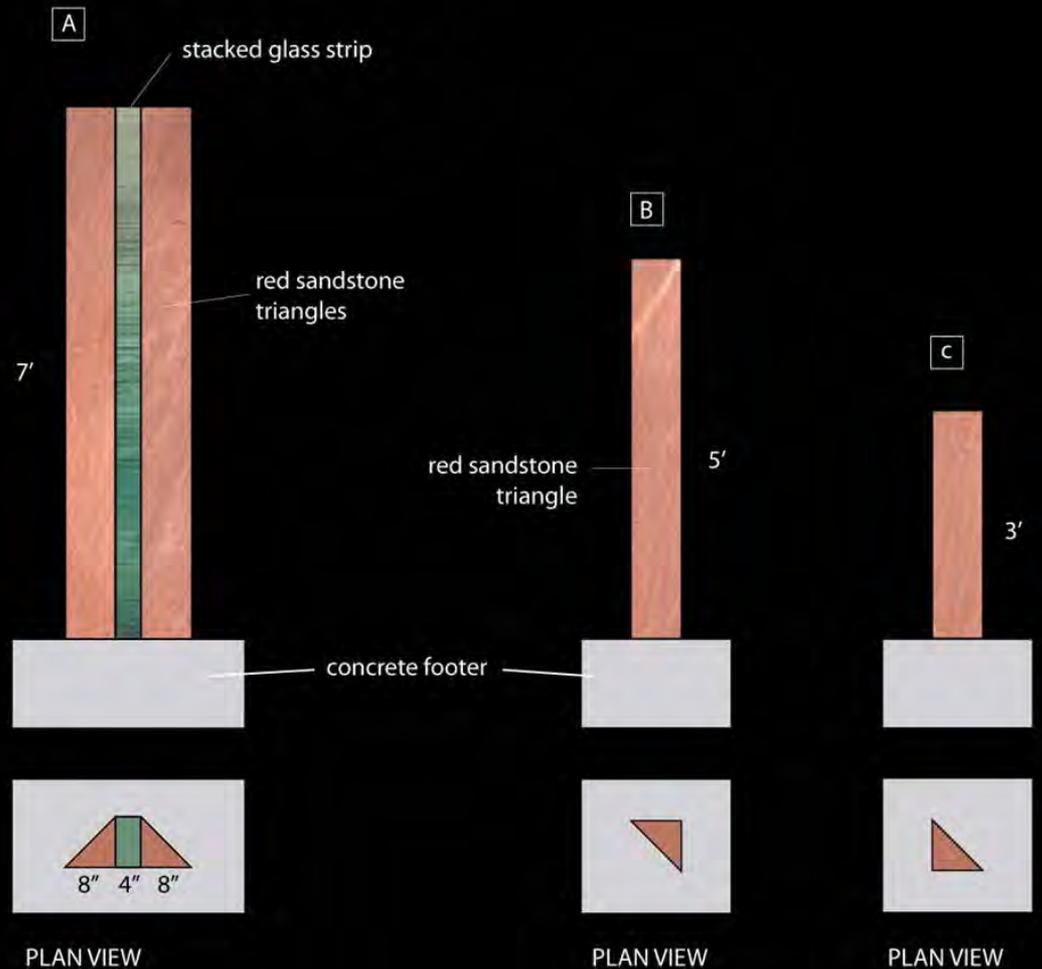
LED Light

through cut aluminium plate example



Triangle Stone Columns

These are a series of three triangular vertical stone elements located in relation to the 40th Parallel Line in the landscaped area to the west of the Basemar entrance. Column "A" will showcase the 40th Parallel Line with stacked vandal-proof glass sandwiched between two vertical triangular stone columns. Columns "B" and "C" are vertical stone triangles offset on the north and south sides of the 40th Parallel Line.



Sunlight

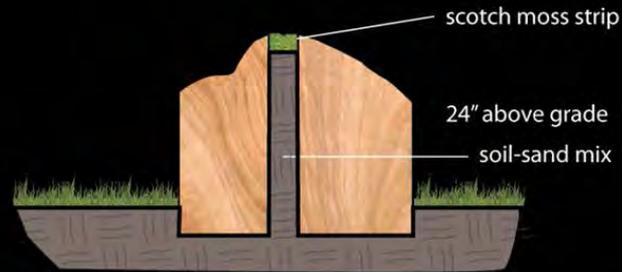
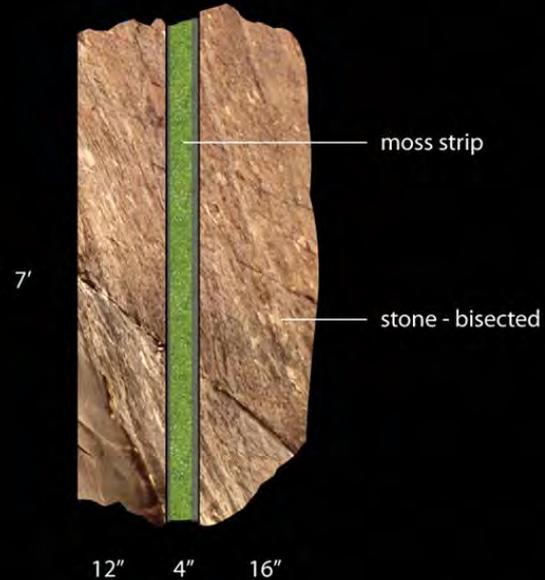
through stacked glass example



September 17, 2010

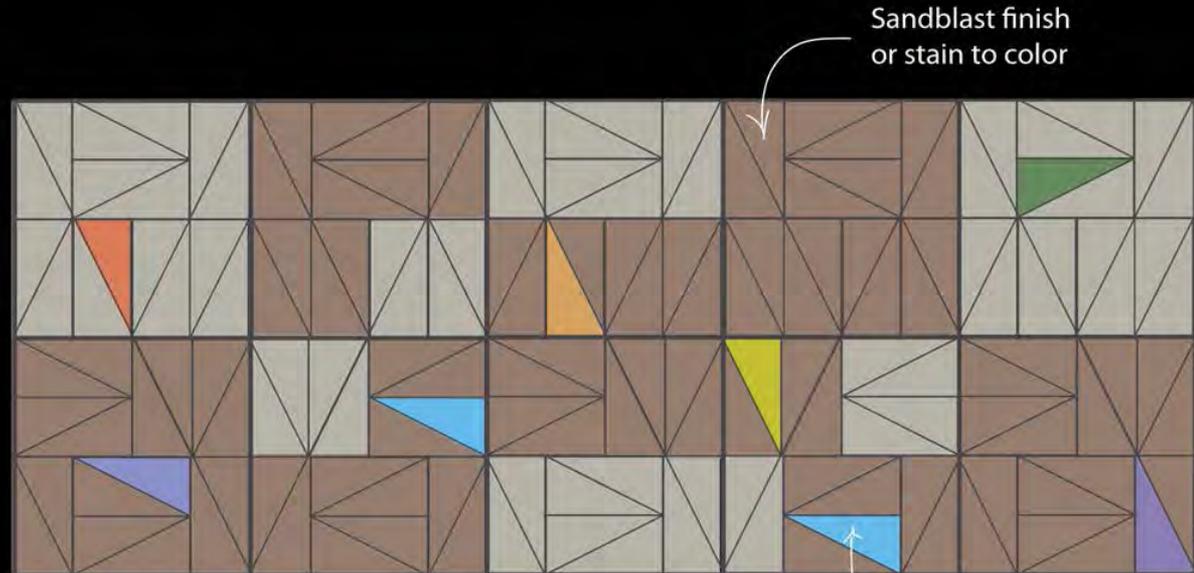
Stone with Moss Strip

Stone with Moss Strip is a rock that has been sawn into two sections and separated with a four-inch gap, filled with soil and planted with Scotch Moss. The moss strip is an extension of the 40th Parallel Line that will have its terminus on the west side of this rock.



Fractal Pattern Walls

Fractal Pattern Walls are located at the southern approach to the underpass and the vertical walls of the underpass. The design plays off the “Triangulation” theme and creates a repeating fractal design of triangles within triangles. The patterns will be constructed using custom form liners and then sandblasted to texture and colored with stain. Glass tile will be inset into selected triangles to provide splashes of prismatic colors.



Concrete wall with triangle fractal pattern form-liner

Inset glass tile
& LED light panels

PUBLIC ART PROGRAM
CITY OF BOULDER OFFICE OF ART + CULTURE
ORDER OF DISCUSSION FOR REVIEW OF SELECTION AT BAC MEETINGS

The following is an Order of Business for Commissioners in reviewing public art projects that are being presented to the Boulder Arts Commission (BAC) at the completion of the selection phase. Please note that this process may change slightly depending on the nature of the project being presented.

1. Presentation of the Selection Process—The project manager will present all details of the selection process including the selection method, timeline, panel members, phases, and the name of the finalist that was identified by the selection panel.
2. Deliberation—Commissioners may ask questions and discuss the selection process as presented.
3. Public Comment— At the option of the BAC Chair, members of the public may be given an opportunity to speak. It is recommended that there be a limit to the time allowed for each person, and that the Chair provides specific instructions as to the subject matters may be address during this time.
4. ACTION ITEM—Commissioners will vote to certify that the process was done in accordance with the Interim Public Art Policy (Policy). This decision is a recommendation to the City Manager’s Office (CMO).

Options for motions may include a) certify that the selection was done in accordance with the Policy and recommend that the finalist be contracted to complete the project, b) deny certifying that the selection was done in accordance with the Policy and recommend that the proposed selection be returned to the project manager with specific questions on what aspects of the policy need further clarification, or c) deny certifying that the selection was done in accordance with the Policy and recommend that the selection panel be reconvened so that they may take further action to resolve deficiencies in the process .

5. Presentation of the Artist’s Proposal—After the decision is complete, the project manager may provide a presentation of the artist(s) and their proposal. The presentation is ideally a brief synopsis of information and materials that were presented to the selection panel. Ideally, the artist will be made available to speak during the presentation and answer questions.
6. Deliberation—Commissioners ask questions and discuss the proposal. The project manager may take notes on the discussion in order to inform the artist about key issues related to aesthetic, durability, safety, site, public support, or other issues that might improve the design phase and ultimate completion of the project.
7. Public Comment— At the option of the BAC Chair, members of the public may be given an opportunity to speak. It is recommended that there be a limit to the time allowed for each person, and that the Chair provides specific instructions as to the subject matters may be address during this time.
8. Supporting Letter—At their option, the Commissioners may write a letter to be attached to their recommendation to the CMO which describes their deliberation on the artist’s proposal.



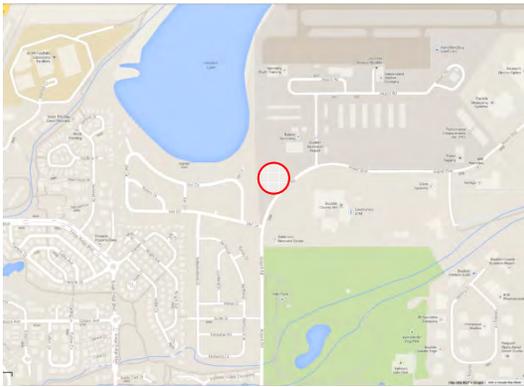
UNTITLED BY KIM FIELDS
CITY OF BOULDER OFFICE OF ARTS + CULTURAL SERVICES
REQUEST FOR REVIEW TO DEACCESSION

1. INTRODUCTION

Pursuant to the City of Boulder Interim Public Art Policy, this document serves as a request for the Boulder Arts Commission (BAC) to review and give recommendations on actions to be taken for *Untitled* by Kim Fields, a sculpture currently located at approximately 3278 Airport Road, Boulder. (40°02'03.5"N 105°14'04.2"W).

Submitted on September 17, 2014 by Matt Chasansky, manager of the City of Boulder Office of Arts & Cultural Services.

2. MAP / GENERAL PHOTOGRAPHS



2.1



2.2



2.3



2.4

3. BACKGROUND

3.1. HISTORY

The untitled sculpture by E. Kimbrough “Kim” Fields (Artist) was commissioned in 1973, and completed in April 1974. It was originally located on a traffic island in the intersection of Baseline Road and Broadway, and was intended to serve as a gateway into Boulder. Shortly after completion, the artwork was the subject of some controversy among individuals in the community that did not agree with the site or the artwork itself.

In May 1977 the sculpture underwent repair after structural deficiencies were identified. In June of that year, the Artist tragically died while on a business trip.

The sculpture deteriorated into the 1980s, with the City of Boulder’s transportation division taking responsibility for a yearly program to repair welds that regularly broke during strong winds. In the spring of 1986 a truck crashed into the sculpture causing significant damage. It is not clear if the sculpture was immediately repaired, or if it sat in that damaged state through the summer when the City of Boulder (city) identified the Broadway and Baseline intersection for roadway improvements. It was at that time that the process began to relocate the sculpture to its current site near the airport.

Relocation to the airport was complete by January of 1987. Also moved was a small sculpture in the shape of a flower which was surreptitiously installed on the original site by an unknown person. It is not clear if additional structural work was done upon relocation, but the sculpture has been installed at this site since that time with little attention to maintenance.

3.2. ACQUISITION METHOD, COST, AND CURRENT VALUE

The artwork was acquired by Aesthetic Action Inc., a non-profit organization whose goal was to kick-start a public art program in Boulder through this specific project. The Artist was commissioned through an invitational, competitive selection process that included five other semifinalists. After completion, the sculpture was conveyed to the city.

A search of city records did not reveal any contract between the Artist and the city.

The original cost of the work was \$10,000. In addition to private funds and in-kind donations of materials and services, the city contributed \$5,000.00 towards the acquisition of the sculpture.

It is not possible to establish a current value of the sculpture at this time.

3.3. NOTICE TO ARTIST

Staff has been communicating with Janet Heimer, widow of the Artist, regarding this document. Her opinion can be found in appendix 10.1.

4. CURRENT CONDITION

4.1. Condition Photographs

Please refer to appendix 10.3.

4.2. The site, currently owned by the city, has been identified for sale and development. It is necessary to remove the sculpture from the site before the sale can be completed.

5. OPTIONS

5.1. Retention *in situ*: There is no opportunity for this work of art to remain on the site. The sale and development of the site necessitates that the city remove all structures, including this sculpture, prior to sale.

5.2. Relocation:

5.2.1. Identifying a New Site — a review of city property will be required to identify potential site options. Staff would work with the Facilities, Parks & Recreation, Transportation, and other city agencies to establish a set of challenges, opportunities and costs associated with each site. Further consultation with the Boulder Arts Commission and City Manager's Office would be required to act on identifying the new site.

5.2.2. Project Approach — First, research into the artist's intent, and a study of the dynamics of viewing the sculpture would be necessary to understand the full details of how the sculpture would be installed in the new site. A communications campaign would then be developed. Once the full scope of the project was established, staff would work on the competitive selection of a vendor to complete the enabling projects, disassembly, site restoration, transportation, preparation of the new site, reassembly, and conservation maintenance tasks.

5.2.3. Funding the Project — a full study would be required to understand what the costs may be to relocate the sculpture. However, based on past experience of staff, we should expect all costs to be approximately \$80,000.00.

5.3. Deaccession:

5.3.1. Project Approach — should the sculpture be deaccessioned from the collection, the first step will be to offer the family of the artist first right of refusal. Thus, Janet Heimer, as the next of kin to the Artist, would be offered the material of the sculpture. Should she accept, the city would offer assistance as appropriate to remove the sculpture from the site to a place she deems appropriate. Should she refuse the sculpture, the city will make every attempt to work with Ms. Heimer to find a suitable organization or individual who would like to accept the sculpture. Should no one accept the sculpture, the city will remove the sculpture from the site for disposal and restore the site to a suitable condition. Should this last option be the appropriate course of action, it is likely that the city will hire a contractor to conduct the removal.

5.3.2. Funding the Project — Based on a preliminary estimate, we should expect that the removal of the sculpture from the site would take approximately \$17,000.00 to complete.

6. STAFF RECOMMENDATION

It is the advice of staff that the Boulder Arts Commission recommends to the City Manager that the sculpture be deaccessioned from the collection.

Though retention on site is preferred, that is not possible. Relocation is possible, but extremely problematic: the costs of relocation are high, initial discussions of possible relocation sites have not yielded any possibilities, the condition of the sculpture is very poor, and that condition has resulted in immediate safety risks. It is the opinion of staff that the public art funds that would be spent on relocation might be better utilized in other ways, for instance in commissioning new works.

This recommendation is made after careful consideration as deaccessioning of a public artwork should be an option of last resort. This is all the more grave a decision, given the historic context of this particular work of art. Therefore, staff also recommends that some other manner of recognizing this sculpture, and the Artist's contribution to public art in Boulder, be undertaken in the near future.

7. RECOMMENDATION BY THE DEACCESSION ADVISORY COMMITTEE

Pursuant with the City of Boulder Interim Public Art Policy, a Deaccession Advisory Committee was assembled to review this document, and provide an opinion on what action the Boulder Arts Commission and City Manager may take. It is the unanimous conclusion of the Deaccession Advisory Committee that the recommendation of staff, to deaccess the sculpture from the City of Boulder collection, is the preferred option.

The deaccession advisory committee was formed in accordance with the Interim Public Art Policy, and is comprised of:

Tim Head, Airport Manager
Michael Sweeney, City of Boulder Public Works Department
Stephany Westhusin, City of Boulder Public Works Department
Glenn Magee, City of Boulder Facilities Department
Carl Castillo, City of Boulder Office of the City Manager
Jennifer Bray, City of Boulder Communications

8. GROUNDS FOR PROPOSED DEACCESSION

8.1. The City of Boulder Public Art Policy states the following among the permitted justifications for deaccession:

Site Alteration—For site-integrated or site-specific works of art, the site for which the public art was specifically created: is structurally or otherwise altered and can no longer accommodate the public art; is made publically inaccessible as a result of new construction, demolition, or security enhancement, or; has its surrounding environment altered in a way that significantly and adversely impacts the public art.

Site Acquisition or Sale—For site-integrated or site-specific public art, the site for which the public art was specifically created is sold or acquired by an entity other than the city.

9. ASSESSMENT OF VARA LIMITATIONS

An opinion on any restrictions or considerations with regards to the Visual Artists Rights will be provided in a separate document from the city legal department.

UNTITLED BY KIM FIELDS
CITY OF BOULDER OFFICE OF ARTS + CULTURAL SERVICES
REQUEST FOR REVIEW TO DEACCESSION

10. APPENDICES

- 10.1. Opinion: Janet Heimer
- 10.2. Opinion: Amy Laugesen, Independent Third Party
- 10.3. Condition Assessment: Silo Workshop
- 10.4. Interim Public Art Policy

11. REFERENCES

- Author Unknown. (1974, March 16) Controversial Sculpture Emerging. *Boulder Daily Camera* p28
- Author Unknown. (1986, March 18) Arts group asks city ot remove street sculpture.
- Author Unknown. (1986, August 6) Sculpture comes down. *Boulder Daily Camera* photo caption
- Author Unknown. (1986, September 4) Pieces of art. *Boulder Daily Camera* photo caption
- Author Unknown. (1986, December 3) Rebirth of a sculpture. *Boulder Daily Camera* photo caption
- Author Unknown. (1987, February 10) Back together again. *Boulder Daily Camera* photo caption
- Fields, E Kimbrough. (1977, June 5) City Should Maintain Public Art. *Boulder Daily Camera* editorial
- Fried, Barbralu. (1974, July 5) Images. *Boulder Daily Camera* p74
- Fried, Barbralu. (1975, December 28) Controversial Artist At Ease As Sculptor. *Boulder Daily Camera*
- Heath, Jennifer. (1986, April 6) Friends remember creator of controversial sculpture.
Boulder Daily Camera p 2B
- Henderson, Bruce. (1986, August 22) Construction uproots flower sculpture. *Boulder Daily Camera* p 2C
- Hoffman, Steve. (1977, May 28) 'The Sculpture' Is Rusting Away. *Boulder Daily Camera* pp 1-2
- Langer, Bruce. (1986, March 8) Accident adds a new element to artwork. *Boulder Daily Camera*
- Obituary. (1977, June 24) *Boulder Daily Camera*
- Obituary. (1977, June 22) Sculptor Dies in Caribbean. *Boulder Daily Camera*
- McGrath, Sally. (1985, March 30) Baseline sculpture awaits its fate. *Boulder Daily Camera* pp 1D, 3D
- McGrath, Sally. (1985, July 6) Cost gives sculpture a reprieve. *Boulder Daily Camera* pp 1B, 3B
- McGrath, Sally. (1986, March 15) Sculpture now 'hit' by art group. *Boulder Daily Camera*
- McGrath, Sally. (1986, May 13) Panel takes no action on moving, removing intersection sculpture.
Boulder Daily Camera
- McGrath, Sally. (1986, August 1) Sculpture to move next week. *Boulder Daily Camera*
- Wittman, Juliet. (1986, May 22) Move it, panel says of sculpture. *Boulder Daily Camera* pp 1A, 3A

Appendix 10.1
OPINION OF JANET HEIMER

September 1, 2014

Dear Art Commission Members:

I am requesting your support in maintaining Kim Field's Untitled Sculpture as a public piece of art for the City of Boulder. Kim's sculpture was the first public piece of art commissioned by the City of Boulder. As such it is an historic piece and needs to be preserved in the art collection of the City of Boulder. As you are aware the piece is located off of Airport Rd. near the municipal airport. I understand the land is to be sold and that Kim's sculpture does need to be moved from that location.

I believe there needs to be more time allocated to determine an appropriate site for the sculpture within the City of Boulder. Matt Chasansky and I have made some informal inquiries with little success at this point. I do believe it is possible to find a suitable site on City owned property. It will just take further investigation and more time to pursue.

If after careful study, it is decided it isn't feasible to relocate the piece to public land, I would like to pursue a public/private partnership. It is possible Boulder Community Hospital could be interested in acquiring the sculpture and if necessary I would like to assist the staff in investigating this possibility.

The sculpture hasn't been properly maintained and some simple steps could be taken to restore the piece to an appealing level. This would enhance the level of interest from other parties.

Kim was a long time resident of the City of Boulder and very involved in the arts community. His tragic untimely death should be honored through maintaining his sculpture in the City of Boulder.

Sincerely,

Janet Heimer

2216 Bluff St

Boulder, CO 80304

Appendix 10.2

**OPINION: AMY LAUGESEN
INDEPENDENT THIRD PARTY**

Amy Laugesen

September 10, 2014

Matthew Chasansky, Manager
Office of Arts & Culture
Liaison, Boulder Arts Commission
City of Boulder Library & Arts Department
1001 Arapahoe Avenue
Boulder, Colorado 80302

RE "Untitled"--Sculpture by Kim Fields--
Request for Review of Proposed Deaccession

Dear Mr Chasansky:

You have requested that I review and provide my opinions concerning the City of Boulder's proposed plan for deaccession of the sculpture by artist Kim Fields, deceased

I have been asked for my views because of my background as a public artist, mixed media sculptor and outdoor sculpture maintenance technician.

The Fields sculpture, located at the Boulder Municipal Airport, is created from a combination of steel pipes, steel plates and steel sheets, structurally welded and bolted together with orange painted circles on both sides of the tallest vertical structures.

I am not familiar with artist Kim Fields' body of work and it is unfortunate that he is no longer with us to provide us with guidance. It is my understanding that Fields was a Boulder resident and that acquisition of the sculpture initiated Boulder's Public Art Program.

The sculpture was commissioned in 1973, and completed in April 1974. It was originally located on a traffic island in the intersection of Baseline Road and Broadway, and was intended to serve as a gateway into Boulder. It was relocated to its current location in 1981.

I have examined the artwork to determine its condition. The surfaces are highly weathered, rusted with areas of full corrosion. The painted areas are faded and peeling. This artwork requires extensive conservation. Two of the vertical structural members have broken away from the sculpture and are lying on the ground. I witnessed several of the other vertical structural members move from the force of the wind and I am concerned about the structural stability of the sculpture.

4858 South Kalamath Street Englewood, Colorado 80110 • 303 513 3423
amy@laugesen.com www.amylaugesen.com

Matthew Chasansky, Manager
Office of Arts & Culture
September 10, 2014

Certainly, if the intention is to relocate the sculpture, I strongly recommend a full structural engineering review by a licensed structural engineer to provide recommendations for stabilizing the piece and providing of a proposal for appropriate structural footings for installation at the new location.

It is my understanding that deaccession is being considered for the piece because the City must sell the land where the sculpture is situated, and at this time no other property has been identified on which the piece can be relocated

Because the City is not able to itself simply relocate the sculpture, consideration of other options has become necessary.

The choices appear to be the following

- Continue the search for a location, retaining the sculpture in Boulder's public art collection,
- Deaccession of the piece, including returning of the sculpture to the artist's family; Donating/giving the sculpture to another person or entity interested in preserving it; or dismantling and removal

As a sculptor, I am and would be an advocate for preserving and honoring the artist's original intent for the piece and making sure that the legacy of the artist and the historical significance of the public artwork were not forgotten in the community

Because the piece cannot remain at its present site, my preference would be relocating and retaining the sculpture in Boulder's public art collection. However, because that appears not to be feasible, the next option would be to involve the family of the artist. It is my understanding that Janet Heimer, the artist's widow, has been contacted and will be involved in the final decision

The option of donating/giving the piece to someone interested in moving it and displaying it elsewhere (if the family is unable to take it back or direct it) remains a good one, but because of the size, weight of the piece and cost involved in relocating the sculpture, that option may not be feasible.

From my assessment of the condition of the sculpture, noting that the original cost of the acquisition was about \$15,000 and the cost to conserve, reengineer and relocate it would probably cost no less than \$80,000, it is my opinion that your choice may

Amy Laugesen

Matthew Chasansky, Manager
Office of Arts & Culture
September 10, 2014

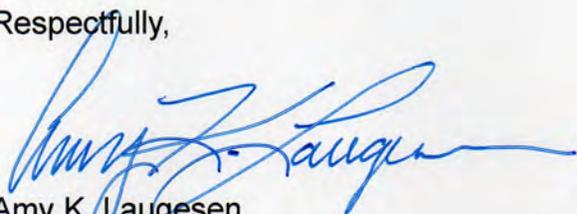
ultimately need to be deaccession of the sculpture, which would be, of course, only after proper memorializing and photographing.

Deaccession of the public artwork should be the last resort. Due to the condition of the sculpture and the high estimated costs involved in relocating and maintaining the integrity of the artwork, I support the City of Boulder Office of Art & Culture's recommendation for deaccession of the sculpture "Untitled" by Kim Fields. I recommend that the City propose a way to publicly honor, recognize and celebrate this sculpture and Kim Fields' artistic contribution to Boulder's public art program. I support offering the family of the artist first right of refusal with the City offering appropriate assistance to remove the sculpture from the site to a place they deem appropriate.

It is further my opinion that perhaps funds that would have been spent on conservation, reengineering and relocating the sculpture be utilized to commission a new site-specific public artwork or artworks for the City of Boulder

Please feel free to contact me if you or members of the Boulder Arts Commission have questions regarding my opinions.

Respectfully,



Amy K. Laugesen
A. Laugesen Studio, LLC

Appendix 10.3

**SILO WORKSHOP
CONDITION ASSESSMENT**



Summary

This report is a condition assessment for the Kim Fields artwork located at the Boulder Municipal Airport. At the request of the City of Boulder Public Art Program Silo Workshop has completed a full assessment of the artwork, and recommends Immediate Conservation services or the removal of the work.



Detail Image :

Several of the structural vertical members of the artwork either have no structural footing or have begun to detach from their footing. There is a substantial amount of deflection (up to 12") under low wind loads. Repeated deflection can cause mechanical and welded connection failure and should be addressed immediately.



Connections:

Several of the connections are vulnerable to stress fracturing and need to be re-enforced.



Detail

There is an extensive amount of surface oxidation and areas of full corrosion.



Footing - Detail

Upon inspection there were no visible signs of structural footings. The structural vertical members of the artwork appear to only be buried in earthen material which provides nominal structural support.



Structural Connections (detail)

This connection pictured above has a substantial amount of deflection. Repeated deflection can cause mechanical and welded connection failure and should be addressed immediately.



Structural Connections

This connection pictured above has a substantial amount of deflection. Repeated deflection can cause mechanical and welded connection failure and should be addressed immediately.



Detail



Summary :

This artwork has multiple structurally compromised components and connections which represent a significant danger to the health and safety of any person or property is its proximity. Silo Workshop LLC recommends either a full structural engineering review by a licensed Colorado structural engineer to provide recommendations for stabilizing the existing artwork or dismantling and removing the artwork from its current location.

Appendix 10.4

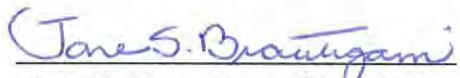
**CITY OF BOULDER
INTERIM PUBLIC ART POLICY**

CITY OF BOULDER

POLICIES AND PROCEDURES

EFFECTIVE DATE: Aug. 1, 2011

Interim Policy on Public Arts


Jane S. Brautigam, City Manager

I. GENERAL POLICY

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

II. PURPOSE

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

III. APPLICABILITY & SCOPE

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

- A. **Functional Art** – Artworks that have been integrated or incorporated into projects or facilities that primarily serve a functional purpose such as retaining walls, windows, floors, ceiling, or underpasses.
- B. **Indoor Art** – Artworks that are displayed on the inside of a City building that has closely regulated access and is closed at regular times on one or more weekdays.
- C. **Performance Art** – Live performances of music, film, dance, or any other expressive activity performed by individuals.

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

IV. DEFINITIONS

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

- A. **Artwork** - Physical paintings, sculptures or works or designs in any media created for the purpose of expression.
- B. **City’s Public Art Collection** – Artwork that has been acquired and approved through the City’s acquisition process with the specific intention of being physically placed in a public setting and accessible to the community.
- C. **Collection File** – A currently existing or future database or physical record of the City’s public art collection. This may include photo documentation of the artwork, title, artist, dimensions, media, value, provenance, display location, maintenance information, and any other pertinent details about the artist and/or artwork.
- D. **Commission** – The City of Boulder’s Arts Commission.
- E. **Deaccessioning** – The act of removing artwork from the City’s public art collection through any method (i.e. sale, return to the artist, donation, auction, demolition). This includes the removal from its public site, removal from a maintenance cycle, and transferring of all associated records, both hard copy and electronic, into the City’s deaccessioned collection file.
- F. **Deaccessioned Collection File** – A currently existing or future database and/or physical record of any artwork removed from the City’s public art collection. These records will normally explain the reason for the removal, the method of removal used, and ultimate disposition of the works.
- G. **Donated Public Art** – Existing artwork that has been given free and clear of any liens to the City for inclusion in its art collection.
- H. **Donated Funds** – Financial contributions that have been given to the City with or without the expectation that they be used for the purchase or commission of one or more specific pieces of public art.
- I. **Donated Services** – Unremunerated contribution of services to the City for the partial or complete creation or maintenance of public art.

- J. **Public Art** – Artwork displayed in an open exterior area or inside any building in an area designated as a public common area.
- K. **Unauthorized and Abandoned Public Art** – The surreptitious and anonymous, creation and installation of public art on City-owned or -managed property without the City’s approval. This can consist of reclaiming space and changing its dynamics with images or counter images, such as the placement of sculptures in public squares or images on walls.

V. **LIMITATIONS**

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

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

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

VI. **ACQUISITION OF PUBLIC ARTWORK**

- A. **Methods of Acquisition** – The City may acquire artwork through a variety of means, including through competitive or non-competitive purchases or commissions as well as through donation.
- B. **Funding for Acquisitions** – Except in the case of donated services, donated funds or donated public art, the individual department operating budget will serve as the primary funding source for acquisitions.
- C. **Acquisition Criteria** – The following criteria shall be used when considering acquisition of artwork by purchase, commission or donation:
 - 1) ***Inherent artistic quality***: The assessed aesthetic merit of the piece as an artwork, independent of other considerations.
 - 2) ***Context***: The compatibility of the artwork in scale, material, form and content with its surroundings. Consideration should be given to the architectural, historical, geographical and social/cultural context of the site.
 - 3) ***Ability to Install and Maintain***: The anticipated cost required to install the artwork as well as the anticipated cost and amount of maintenance and repair and the City’s ability to provide that maintenance. Particular consideration will be given toward whether or not the proposed artwork includes an adequate

maintenance plan. Any proposed artwork that is determined to require extraordinary operations or maintenance expense is subject to prior review by the appropriate department director.

- 4) **Public Safety:** Each artwork should be evaluated to ensure that it does not represent a hazard to public safety. Generally, such evaluation entails coordination with the City's Risk Manager.
- 5) **Americans With Disabilities Act:** Each artwork should be evaluated to ensure that it complies with applicable building codes and physical accessibility requirements including the American With Disabilities Act.
- 6) **Accessibility by the General Public:** Consideration should be given to the accessibility of the artwork site so as to ensure the broadest possible public access to the artwork. However, under special circumstances, such as concerns for security, the artwork may be located in public locations with limited access.
- 7) **Diversity:** The City is committed to acquiring artworks that reflect diverse cultural communities and perspectives. To that end, the City shall seek artwork from artists of diverse racial, gender and cultural identities, and strive for diversity in style, scale, and media. The City shall also encourage both experimental and established art forms and recognize emerging artists whenever feasible.
- 8) **Feasibility:** Proposed public art shall be evaluated relative to the feasibility, constructability and receipt of convincing evidence of the artist's ability to successfully complete the work as proposed. Factors to be considered include, but are not limited to: project budget, timeline, artist's experience, soundness of material.
- 9) **Community Support:** The level of current or anticipated community support, acceptance or opposition of the proposed artwork is to be evaluated.
- 10) **Uniqueness:** To ensure that the artwork is not be duplicated, the City shall require the artist to warrant that the work is unique and limited to an edition of one unless stated to the contrary in a contract.

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

- 1) **Public Art Selection Panels:** A Public Art selection panel shall be convened by the Library/Arts Director, or his/her delegee. While certain acquisitions may require less members, the panel should normally include a representative of the Arts Commission, an independent artist, an arts professional/educator, a

representative of the sponsoring City department, and one community and/or neighborhood member or facility user. A conservator and a member of an appointed board and/or elected official may also be invited to participate as a selection panel member. Members of the Arts Commission are encouraged to serve on at least one selection panel per year. In order to avoid a tie-vote on the panel, an odd number of members are recommended for the panel. The panel shall be moderated by the Library/Arts Director, or his/her delegee.

2) **Decision-Making:** Final decisions to select public art shall be made by the City Manager and follow the following process:

- i. **Recommendation by Public Art Selection Panel** – A recommendation on whether public art conforms to the acquisition criteria shall be made by the City’s public art selection panel. If the panel recommends in favor of acquisition, a presentation of that recommendation, along with documentation of how the criteria were met, shall be provided to the Commission.
- ii. **Review by Commission and Advisory Boards** – A review of the selection panel’s recommendation shall be conducted by the Commission and, when applicable, one or more of the relevant city advisory boards. The Commission and boards may choose to support or disagree with that recommendation. In reviewing the recommendation, the Commission and boards are not expected to repeat the work of the selection panel but to ascertain whether the selection panel properly followed the acquisition process detailed in this section and appropriately applied the acquisition criteria to the work in question.
- iii. **Decision** – The selection panel’s recommendation and any input provided by the Commission or advisory boards shall be forwarded in writing to the City Manager. The City Manager may decide to approve, reject, or delay an acquisition based on whether he or she determines the acquisition process was adequately followed.

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

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

VII. DOCUMENTATION OF COLLECTION

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

A. Identifying information about the artwork, including:

- 1) Title of artwork, (edition, if appropriate);
- 2) Artist's name, address, phone numbers, email address, website address;
- 3) Date completed;
- 4) Measurements/Weight;
- 5) Narrative description of artwork including media/fabrication materials;
- 6) Purchase price and insurance value;
- 7) Artist's biography;
- 8) Other descriptive or identifying information;
- 9) Location of artwork;
- 10) Photographic, architectural/engineering documentation of the artwork in its displayed location, and;
- 11) Information detailed on identification plaques.

B. Conservation information of the artwork, including:

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

C. Administrative information about the artwork, including:

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

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

VIII. SITING AND ACCESS

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

IX. CONSERVATION, PRESERVATION AND MAINTENANCE

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

X. DEACCESSIONING

- A. **Grounds for Deaccessioning** – The following are examples of grounds that the City may use to deaccession artwork from its public art collection.
- 1) **Theft** – A piece was stolen from its location and cannot be retrieved.
 - 2) **Damage Beyond Reasonable Repair** – The public art has been damaged beyond repair, damaged to the extent that it no longer represents the artist's intent, or damaged to the extent that the expense of restoration and repair are found to equal or exceed current market value of the public art. This determination will be made by the Library/Arts Director or his/her delegatee with input provided by the artist, if possible.
 - 3) **Lack of Suitable Site** – The public art is not, or is only rarely, on display due to lack of a suitable site.
 - 4) **Site Alteration** – For site-integrated or site-specific works of art, the site for which the public art was specifically created: is structurally or otherwise altered and can no longer accommodate the public art; is made publicly inaccessible as a result of new construction, demolition, or security enhancement, or; has its

surrounding environment altered in a way that significantly and adversely impacts the public art.

- 5) **Site Acquisition or Sale** – For site-integrated or site-specific public art, the site for which the public art was specifically created is sold or acquired by an entity other than the City.
 - 6) **Temporary Acquisition** – The public art was acquired as a semi-permanent acquisition and the City’s predetermined period of obligation is terminated.
 - 7) **Safety** – There is a documented history of incidents that show the public art is a threat to public safety.
 - 8) **Disassociation Under VARA** – The artist legally exercises the right of disassociation granted by VARA, preventing the use of his or her name as the creator of the public art.
 - 9) **Excessive Maintenance** – The public art requires excessive maintenance. This determination will be made by the Library/Arts Director or his/her delegee with input provided by the artist.
 - 10) **Comparable Quality** – The public art is of inferior quality relative to the quality of other works in the collection or the City wishes to replace the public art with a work of more significance.
 - 11) **Provenance** – At the time of accessioning, complete information on the provenance of the public art was not available and more information has since become available indicating that the public art should not be part of the City’s Public Art Collection.
- B. **Deaccessioning Advisory Committee** – As needed, a deaccessioning advisory committee should be convened by the Library/Arts Director, or his/her delegee. At a minimum, the committee should consist of the City’s Arts Manager and the departmental custodian in charge of maintaining the work of art under consideration. Additional City and non-City professionals may be added to the committee with consideration given to the expertise necessary to review the grounds under which deaccessioning is being considered.
- C. **Procedures for Deaccessioning**
- 1) **Notice to Artist** – Artists whose works are being considered for deaccessioning should be notified by first class mail using the address provided by the artist, of the process being used for such consideration and their ability to provide input on the matter.

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

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

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

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

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

- 1) Trade through artist, gallery, museum, or other institutions for one or more other public art(s) of comparable value.
- 2) Long term/indefinite/permanent loan to museum collection or governmental agency.

- 3) Sale through art auction, art gallery, dealer, or direct bidding by individuals. Any revenue generated from such sale shall be directed to the budget of the Library/Arts Director, or his/her delegee.
- 4) Gift to another governmental agency or museum.
- 5) Destruction or recycling of materials comprising the public art. This method should only be used as a last resort after considering the possible historical significance of relics of the work. If this method is used, it is recommended that no piece be recognizable as part of that public art.

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

XI. CONSTRUCTION AND INTERPRETATION

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

XII. EXCEPTIONS/CHANGE

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



State of The Dairy Report

September 8, 2014

The Dairy Center for the Arts Bill Obermeier, Executive Director

The Dairy continues to provide arts experiences to over 200,000 patrons attending performances, classes, movies, and exhibits. The Dairy is the home to 14 arts organizations and will yield nearly \$15 million in economic benefit to the Boulder community.

As part of our mission to offer the Boulder community diverse opportunities to create, learn, and participate in high-quality performing, cinematic, and visual arts experiences, we initiated efforts to expand our educational outreach programs and formed a new committee within our Board of Directors called Public Engagement.

Long Range Plans

- The Dairy's capital improvement project has been made part of the funding to be gained if Ballot Measure 2A passes in November. The renovation when complete will soundproof our theaters, provide for more programming possibilities, better separation of simultaneous events, a safer entrance and exit for patrons, dressing rooms that meet equity performance standards, new sound and lighting technology in our theaters, a parent's lounge for families of our over 2000 music and dance students, and more. We are deeply engaged in getting community support for this temporary, 3-year, 0.3% sales tax.
- We continue to successfully integrate cross-disciplined arts experiences. A primary example is the Americas Latino Eco-Festival that includes a wide variety of environmental programming including an outdoor mural, 17 movies in our Boedecker Cinema, an extensive art exhibition by international artists, live presentations and discussions hosted by world-leading environmentalists, and live music performances.
- We continue to curate important art that not only expand the public's horizons with national and international art, but also help call attention to important community issues. A prime example is the exhibit titled FLOOD, which features seven front-range photographers who have captured the social, environmental, and personal impact of the 2013 Flood in Boulder and surrounding communities.
- We continue to emphasize collaboration and are again sponsoring a unique collaboration between 3rd Law Dance/Theater and Boulder Bach Festival. This is in follow-up to this past year's collaboration, Obstinate Pearl, that opened Boulder Arts Week with two sold-out performances.
- We will continue to maximize usage of our venue, develop new, innovative fund-raising events, engage more businesses in sponsorships that not only support The Dairy but also increase community participation in the arts.



- Our commitment to attracting diverse audiences to The Dairy continues, as exemplified by our presentation this year of The Americas Latino Eco-Festival, and our position as Fringe Central, hosting the Boulder International Fringe Festival in all of our venues for nearly two weeks.
- A major initiative that will now be an annual program is The Dairy Center Honors. We initiated this program to pay tribute to individuals who have made major contributions to this community through the arts. The first Dairy Center Honors played to a full-house and has drawn rave reviews. Most important among those reviews is the sentiment that “It is about time this community publically recognizes the arts, and it’s perfect that The Dairy hosts that recognition.”

Current Short Range Plans

- The Dairy launched a unique and vital program to help close what the Community Foundation refers to as the “achievement gap” in Boulder. Called Kids At The Dairy, this program brings kindergarten students from Boulder seven Title 1 schools (those with at least 45% low income population) for multi-disciplined arts experiences. The children participate in a hands-on arts activity, a music and dance session, and a performance session, all based on a story that is read to them at the beginning and is the book that each child takes home with them. This program is offered at no cost to the schools or the students, including paid-for bus transportation. The Dairy has integrated this program with Boulder Valley Schools curriculum and has programmed the sessions in collaboration with other arts organizations. We are now entering our second school year with this program.
- The Dairy will continued to leverage Boulder’s reputation as America’s Foodiest City with the second A Taste of Art in 2015. A food art exhibit will be featured in our galleries, an art of plating class will be offered, Artful Hors d’oeuvres will once again be a ticketed event featuring some of Boulder’s leading chefs, an Artful Chef competition will be hosted again by SRG which was wildly successful in 2014, as was Barbecue, Blues & Brews featuring the Art of Barbecue taught by Escoffier School with live music by the Colorado Blues Society.
- In November, The Dairy will initiate a two-week salute to veterans with a program we are producing called Veterans Speak. During this two-week period, The Dairy will be the venue for conversations with veterans, personal stories told by veterans, music and theatrical performances about veterans, panel discussions of veterans issues, a national juried art exhibit of art created by and about veterans, and documentaries dealing with veterans issues. We are collaborating with Broomfield Veterans Memorial Museum, CU Veteran Services, and the Women Marine Corps to provide a robust art and information exhibit within our galleries.
- Once again this December The Dairy will host what has become known as THE family holiday event of the year called Holidairy. This event includes arts & crafts for children, food for the family, musical entertainment, special movies, and the feature is a one-hour family-friendly variety show performed by some of our resident organizations.



Accomplishments Relative to Short and Long Range Plans

- The Dairy has again Co-produced the new season by Boulder's acclaimed Boulder Ensemble Theater Company.
- The Dairy hosted the International Aerial Dance Festival in collaboration with Frequent Flyers Aerial Dance.
- The Dairy again has partnered with *Imagine!* to feature artwork and a performance by their developmentally challenged clients, and with *Intercambio*, hosting artwork created by their clients, art classes for children of *Intercambio* families, and Saturday morning dance classes for families.
- The Dairy is collaborating with the Boulder Philharmonic and offering Free open rehearsals in our Performance Space theater. Now called Café Phil, these special rehearsal performances include food and beverages with an information reception in the lobby.
- The Boedecker Theater continue to offer Science on Screen, a unique combination of a science-based lecture preceding a movie based on that related topic. Leading scientists and an astronaut are included in our impressive list of screenings to come. The success of this program has been extended to a new offering, History on Screen. Because of our success in this area, *The Dairy has again received one of only 15 national grants awarded by Coolidge Corner Theater (part of the Sloan Family Foundation).*

Statistics

- Total attendance at The Dairy including performances, cinema screenings, arts education classes, art gallery exhibitions, meetings and receptions will exceed 200,000 this year.
- The Dairy supports 14 resident organizations and provides affordable office space to 11 of them.
- By the end of this year, our theaters will have hosted over 300 performances including dance, live theater, music, comedy, and story-telling.
- We now have just over 20,000 subscribers to our weekly email calendar of events, and on an average of 10,000 monthly visitors to our website, 49% of whom re first-time visitors.
- This year The Dairy will host 11 Art of Living presentations/luncheons at no cost to a variety of local non-profit organizations.
- 70% of visitors are from Boulder County, 20% from outlying counties, and 10% unknown.



- The Dairy currently has 12 full-time staff, 15 part-time hourly employees, and 120 volunteers who put in over 8,000 of time.
- 1,000 students a year receive outstanding **Music Instruction** in The Dairy's 22 music studios. Kids of all ages experience the thrill of recitals, perform in an exciting annual staged musical, and make music a lasting part of their lives.
- Over 1,200 kids each year make **Ballet** a part of their life with professional instruction in 7 dance studios. These young dancers experience multiple recitals and performances, with the opportunity to perform in The Nutcracker with the Boulder Philharmonic
- For over 10 years, middle school and high school students have worked with CenterStage Theater Company at The Dairy to deliver outstanding **Theatre** productions. In a rich atmosphere of theatre arts excellence, these youth discover confidence, self-esteem, community awareness, and friendships that last a lifetime.

6:32 AM
 07/25/14
 Accrual Basis

The Dairy Center for the Arts
Balance Sheet
 As of June 30, 2014

	<u>Jun 30, 14</u>
ASSETS	
Current Assets	
Checking/Savings	
3100 · CoBiz - Operating	5,534.92
3103 · Elevations Credit Union	16,130.08
3104 · FirstBank - Capital Campaign	150,056.12
3105 · CoBiz - Raffle Account	1,043.61
3106 · Charles Schwab	0.01
3150 · Flatiron's - Capital Campaign	196,647.23
3500 · Cash Drawers	
3501 · Boedecker Drawer #1	200.00
3502 · Boedecker Drawer #2	200.00
3503 · Box Office Drawer #1	200.00
3504 · Lobby Drawer #1	200.00
3505 · Cash Bag	500.00
3510 · Petty Cash	50.00
Total 3500 · Cash Drawers	<u>1,350.00</u>
Total Checking/Savings	370,761.97
Accounts Receivable	
1200 · Accounts Receivable (A/R)	
1202 · Pledges Receivable	172,255.00
1200 · Accounts Receivable (A/R) - Other	-8,550.87
Total 1200 · Accounts Receivable (A/R)	<u>163,704.13</u>
Total Accounts Receivable	163,704.13
Other Current Assets	
12000 · Undeposited Funds	6,535.14
Total Other Current Assets	<u>6,535.14</u>
Total Current Assets	541,001.24
Fixed Assets	
1300 · Property & Equipment	
1301 · Computer Equipment	13,366.18
1302 · Dairy Building	2,355,201.11
1303 · Dance Space Equipment	116,685.43
1304 · Office Equipment	53,543.85
1305 · Parking Lot	126,379.81
1306 · Wall System	18,740.00
1307 · Computer Software	1,247.95
1308 · Theatre Tech Equipment	4,329.00
1309 · Boedecker Tech Equipment	36,762.43
1300 · Property & Equipment - Other	50,860.28
Total 1300 · Property & Equipment	<u>2,777,116.04</u>
1350 · Furniture & Fixtures	
1351 · Alarm System	18,116.00
1352 · Lights	69,024.75
1353 · Office Furnishings	25,972.32
1354 · Marquee	13,180.00
1355 · Venue Furniture & Fixtures	757,130.25
1350 · Furniture & Fixtures - Other	3,908.98
Total 1350 · Furniture & Fixtures	<u>887,332.30</u>
1399 · Accumulated Depreciation	-1,209,015.00
Total Fixed Assets	<u>2,455,433.34</u>

The Dairy Center for the Arts
Balance Sheet
As of June 30, 2014

	Jun 30, 14
Other Assets	
1270 · Contributed Property	435,369.00
1271 · Other Contributed Property	21,035.88
Total Other Assets	456,404.88
TOTAL ASSETS	3,452,839.46
LIABILITIES & EQUITY	
Liabilities	
Current Liabilities	
Accounts Payable	
2000 · Accounts Payable	17,743.75
2410 · Gross Wages Payable	9,657.40
Total Accounts Payable	27,401.15
Other Current Liabilities	
2400 · Payroll Liabilities	
2405 · Health Insurance Liability	1,626.52
2400 · Payroll Liabilities - Other	16,277.36
Total 2400 · Payroll Liabilities	17,903.88
2550 · Sales Tax Payable	
25500 · *Sales Tax Payable	1,986.89
2551 · Colorado Department of Revenue	411.24
2552 · Boulder County Payable	113.41
2553 · RTD Payable	395.31
2557 · City of Boulder - Food Service	752.39
2558 · City of Boulder Payable	296.04
Total 2550 · Sales Tax Payable	3,955.28
2700 · Deferred Income	11,634.80
2720 · Security Deposits	
2725 · RO Security Deposits	8,180.78
2730 · Venue Security Deposits	1,250.00
Total 2720 · Security Deposits	9,430.78
Total Other Current Liabilities	42,924.74
Total Current Liabilities	70,325.89
Long Term Liabilities	
1590 · Flatirons Bank - Boedecker	70,070.28
Total Long Term Liabilities	70,070.28
Total Liabilities	140,396.17
Equity	
3000 · Opening Balance Equity	3,107,735.80
32000 · Retained Earnings	124,700.65
Net Income	80,006.84
Total Equity	3,312,443.29
TOTAL LIABILITIES & EQUITY	3,452,839.46

The logo for the Boulder Museum of Contemporary Art (BMOCA) is a black square with the letters "BMOCA" in white, bold, sans-serif font.

Boulder Museum of
Contemporary Art

1750 13th Street
Boulder, Colorado 80302
303.443.2122

BMOCA.org

September 5, 2014

Matt Chasansky
Manager
City of Boulder, Office of Arts and Cultural Services
1001 Arapahoe Avenue
Boulder, CO 80302

Dear Matt and Members of the Boulder Arts Commission,

It is my pleasure to submit this biannual report for Boulder Museum of Contemporary Art (BMOCA).

Thank you for your generous and ongoing support of the museum. We look forward to continuing to share BMOCA's achievements with you.

With kind regards,

A handwritten signature in black ink that reads "David Dadone". The signature is stylized with a large, sweeping "D" and a horizontal line extending from the end.

David Dadone
Executive Director



**BOULDER MUSEUM OF
CONTEMPORARY ART**

Boulder Arts Commission
Biannual Report
September 5, 2014

Mission Statement

Boulder Museum of Contemporary Art (BMoCA) is a catalyst for creative experiences through the exploration of significant art of our time.

Strategic Plan through 2016

BMoCA's Statement of Strategic Direction:

Between today and the end of 2016, we will focus our highest level of attention and resources on these three profiles:

1. Position the museum to benefit from the Civic Area Master Plan, Scientific and Cultural Facilities District (SCFD) Renewal, and the City of Boulder short-term sales tax ballot initiative that would provide funding for culturally focused nonprofit groups.
2. Grow awareness and support of the museum and its mission.
3. Strengthen organizational processes and infrastructure to support sustainability.

I) LONG-RANGE PLANS

Development

- BMoCA continues to proactively seek funding from diverse sources for exhibitions, youth and adult education programs, and general operating expenses. These sources include members, donors, sponsors, collaborating organizations, foundations, corporations, Trustees, and in-kind support.

Education Programs

- The Education Coordinator and Associate Curator continue to develop experiential youth and adult programs that complement BMoCA's exhibitions and address the diverse needs of the community.

Youth Education

- BMoCA will continue to sustain and expand its youth education programs through fundraising, outreach, and collaborations.
- BMoCA is actively pursuing diversified funding to support its expanded youth outreach programs ARTlab, Art Stop on the Go, and Contemporary Classroom.

Public Programs

- BMoCA will maintain its schedule of dynamic public programs, including workshops, lectures, special events, and other innovative offerings that serve Boulder's culturally and intellectually diverse community.
- BMoCA's collaborations with over 60 regional organizations continue to thrive.
- BMoCA will continue to enhance marketing and outreach efforts in order to engage broader audiences with the museum's public programs.

Exhibitions

- BMoCA's curatorial staff fosters unique opportunities for diverse audiences to interact with contemporary art.
- In 2014, BMoCA expanded its on-site exhibition program from three to four major exhibitions. This will enable BMoCA to engage more members of the community with the visual arts by increasing opportunities to see new exhibitions and decreasing the length of time between exhibitions.
- In addition to four major exhibition cycles, BMoCA presents BMoCA at Macky and Present Box exhibitions. Launched in April of 2012, BMoCA at Macky exhibitions are curated by BMoCA and presented in The Andrew J. Macky Gallery, located in the foyer of Macky Auditorium Concert Hall at the University of Colorado Boulder. Three BMoCA at Macky exhibitions in 2014 presented diverse artworks by Kim Jongku (Seoul, South Korea), Gayle Crites (Boulder), and Sharon Feder (Denver).
- Launched in 2011, Present Box is BMoCA's signature series of temporary exhibitions that represent a departure from conventional museum programming. Present Box invites artists working in performance-based and participatory media to transform the Present Box (BMoCA's lobby and entrance) into an interactive environment. 2014 Present Box exhibitions include Sammy Lee (Denver and South Korea), Sabin Aell (Denver and Germany), and Todd Reed (Boulder).

II) CURRENT PLANS

Strategic and Organizational Updates for September 2013 - March 2014

Development

- Grant Applications (recently completed and approaching)
 - National Endowment for the Arts Art Works
 - Convention and Visitors Bureau Event Partnership
 - Target, Arts & Culture in Schools
 - Sheila Fortune Foundation
 - Colorado State Bank and Trust
 - City of Boulder Youth Opportunities Program
 - US Bank
 - Boulder Arts Commission Open Grant
 - Liatis Foundation
 - Institute of Museum and Library Sciences (IMLS) Museums for America
 - City of Boulder Human Relations Commission Community Events Fund
 - The Denver Foundation
- Corporate Solicitations and Support
 - Since 2012, BMoCA has successfully secured corporate support for its annual auction fundraiser from **FirstBank** and **EKS&H**. Upon completion of the 2014 auction on September 19, BMoCA will report on the outcomes of the fundraiser and begin soliciting their support for 2015.
 - Since 2012, BMoCA has secured in-kind support for its annual auction fundraiser from **Mercury Framing** and **D&K Printing**. BMoCA will report on the outcomes of the 2014 and begin soliciting their support for 2015.
 - In addition to the annual fundraiser, **FirstBank** is a corporate sponsor of BMoCA's ARTlab program.
 - Beginning in 2013, **Macy's** became a corporate sponsor of BMoCA's young membership affiliate group, Friends With Benefits (FWB). Macy's renewed their support of FWB in 2014, and BMoCA is eager to expand this partnership in 2015 and beyond.
 - **Mike's Camera** sponsored the museum's 2014 summer membership drive, **Belong With BMoCA**. **Belong With BMoCA** coincided with BMoCA's **Summer Games**, a series of three, free outdoor game events presented in the Civic Area and Central Park in collaboration with the City of Boulder Parks & Recreation Department.
 - **Newton Running** sponsored the museum's Summer Games held on July 24, July 31, and August 7. This strategic partnership raised awareness of the program and resulted in a

temporary outdoor sculpture created by a local artist from Newton shoes. On July 31, Olympic Gold Medalist Apolo Ohno visited BMoCA to unveil the sculpture and greet the press. 56 people attended the unveiling.

- The goal for corporate support identified in BMoCA's strategic plan through 2016 is to grow the corporate donor base by 4 new donors by 2016 and achieve a retention rate of 60%.
- Board and Trustee Development
 - As of January 2014, the executive committee of BMoCA's Board of Directors consists of: Tracey Bradshaw, President; Jeff Gaillard, Vice President; Josh White, Treasurer; and Beth Isacke, Secretary.
 - The Board held a one-day retreat on Saturday, July 19, 2014 to continue developing BMoCA's strategic plan.
- Fundraisers and Cultivation Events
 - On September 19, BMoCA will present ARTMIX, the museum's 13th annual fundraising event. In preparation for the event, BMoCA has received almost 100 contemporary artworks from regional and international artists that will be available for purchase through silent auction. The event will also feature a live auction featuring luxury travel, adventure packages, and a paddle raiser. The paddle raiser will raise funds for ARTlab, BMoCA's educational outreach program for students attending Justice High School. BMoCA seeks to raise \$100,000 through ARTMIX in support of exhibitions and programs.
 - On June 28, BMoCA collaborated with a Boulder-based donor to present Summer Art House, a fundraiser in support of a large-scale, solo exhibition scheduled for spring 2016. With over 45 guests in attendance, BMoCA successfully engaged regional patrons with the museum's mission and raised critical funds for the forthcoming exhibition.
 - On October 24, BMoCA will present its third and final Nights at the Museum event of 2014 featuring Todd Reed and Chef Dakota Coburn of Centro Latin Kitchen. Nights at the Museum is a series of unique donor cultivation events that raise awareness of the museum's mission, exhibitions, and programs.
- Annual Reports
 - BMoCA recently completed its fourth annual report for fiscal year 2013. BMoCA's annual reports are downloadable from the museum's website, and distributed in hard-copy to donors, supporters, Trustees, and Board members.

Education

Youth Programs

- BMoCA supports six outreach and education programs that impact almost 5,000 youth ages 2-18 annually. These programs include: ARTlab, Art Stop on the Go, Contemporary Classroom, The Studio Project, Young Artists at Work, and Art Stop.
- **ARTlab**, established in 2011, empowers teens attending Justice High School (JHS), a Boulder Valley School District charter, with the means for positive self-expression through visual art. JHS teens are working to overcome issues of expulsion and juvenile delinquency and are at-risk of not graduating from high school. Museum educators conduct in-school art classes weekly for 15 students.
- Established in 2008, **Art Stop on the Go** provides youth ages 5-12 with free access to after-school and summer art education. In 2012, BMoCA began presenting Art Stop on the Go to youth in public libraries in Adams, Broomfield, and Jefferson Counties. In 2014, BMoCA sought and received additional funding to expand Art Stop on the Go into Douglas County in partnership with Parker, Highlands Ranch, and Roxborough Branch libraries.
- **Contemporary Classroom**, established in 2011, puts the museum's exhibitions "on wheels" to bring contemporary art and visiting artists directly to students' classrooms. Museum educators and artists provide 45-minute in-classroom presentations and hands-on art experiences inspired by BMoCA's exhibitions to youth in grades K-12. BMoCA expanded Contemporary Classroom in

2014 to provide workshops to high-school aged youth in Arapahoe County with funding sought and provided by Scientific & Cultural Facilities District.

- **The Studio Project** is BMoCA's internship and leadership-training program for City of Boulder youth ages 13-18. Studio Project interns attend weekly meetings at BMoCA to gain in-depth knowledge of museum operations and plan and present Art Lounge. Art Lounge is a series of free events for Boulder County teens that promote peer-to-peer advocacy and raise awareness of issues relevant to teens' lives. The 2014-15 presentation of The Studio Project welcomed 15 incoming interns for their first meeting at BMoCA on Wednesday, September 3.
- **Art Stop**, now in its 14th year, engages over 2,000 youth with free-access art making outdoors during the Boulder Farmers' Market season. BMoCA's education department has expanded Art Stop's outreach in 2014 by engaging in new collaborations with the City of Boulder Department of Arts & Cultural Services and the Department of Parks & Recreation to promote youth participation in *Bot Joy* by Gary Marshall.

Public Programs

- **Free Access:** BMoCA offers free museum admission to visitors on Tuesdays and Saturdays throughout the year, and on Wednesday evenings from 4-8pm during the Boulder Farmers' Market. Free Access provides free admission for over 30% of BMoCA's annual visitors and is one of the museum's longest-running access programs.
- **Expert Talks:** BMoCA's series of open-dialog discussions present exhibiting artists in conversation with experts on their work.
- **Your Brain on Art:** Presented in collaboration with Bill Stoehr and the Department of Psychology and Neuroscience at the University of Colorado Boulder, Your Brain on Art explores the relationship between creativity and the brain.
- **Open Wall:** One of BMoCA's most popular public programs, Open Wall is a one-night only, self-curated exhibition and silent auction. Over 100 artists of all ages line-up to hang their work at BMoCA and help raise funds for the museum's exhibitions and programs. Open Wall will be presented on October 10.
- **MediaLive:** BMoCA launched MediaLive in 2012 and established the region's only multi-day festival that celebrates and explores emerging forms of live audiovisual art. The third annual MediaLive will be presented November 13-16, 2014 with lectures, panel discussions, performances, workshops, and pop-up exhibitions held at BMoCA, ATLAS Institute at University of Colorado Boulder, Boulder Public Library, and Metropolitan State University.
- **CSArt Colorado:** BMoCA and Denver Botanic Gardens (DBG) partnered to launch Community Supported Art Colorado (CSArt Colorado) with seed money awarded by the Boulder Arts Commission Arts and Business Collaborative grant in 2012. Modeled closely on community supported agriculture (CSA) programs, CSArt Colorado connects local artists with art lovers through a buy-local, share-based membership program. In 2013, BMoCA sought and received an Innovation in Arts Grant from Bonfils-Stanton Foundation to improve programmatic efficiency and sustainability.
- **Shark's Ink. at BMoCA:** In collaboration with Month of Print, in 2014 BMoCA partnered with Shark's Ink. to introduce Shark's Ink. at BMoCA, an expanded series of Expert Talks. Shark's Ink. at BMoCA invites Bud and Barbara Shark, founders of the Lyons-based print studio, to participate in open-dialog conversations with their internationally acclaimed visiting artists.

Exhibitions

- Beginning in 2014, BMoCA expanded its exhibition schedule from three to four major exhibitions.
- From April 24 - July 6, BMoCA presented //the_ART_of_DATA, an exhibition on loan from bitforms gallery in New York. This exhibition showed a survey of works by contemporary artists using big data as a medium.
- On view through September 14, BMoCA presents *Game Changer*, a summer exhibition co-curated by independent curators Cortney Stell and Ruth Bruno. *Game Changer* provides a critical examination of the rules, hierarchies, and social contracts embedded in the system of games and sports.
- BMoCA at Macky is a series of offsite exhibitions that BMoCA launched in 2012. In 2014, BMoCA at Macky will feature solo exhibitions by Kim Jongku, Gayle Crites, and Sharon Feder.

- BMoCA's Present Box features a series of temporary exhibitions that explore performative and interactive art forms as a medium. BMoCA's 2014 Present Box series opened with Sammy Lee: *Beat. Spread Out.* on March 17. The second Present Box of 2014 featured *Ubuntu* by Sabin Aell, Candess Giyan, and Daughter Cells Dance. The last Present Box exhibition of 2014 will feature works by Boulder-based artist Todd Reed.

Facilities & Technology

- In the spring of 2014, BMoCA launched a new website that features interactive content and more extensive information about exhibitions, programs, and events. The website rebranding by Boulder graphic design firm, Berger & Föhr, was publicly recognized by The Denver Egotist on May 20, 2014; Site Inspire on July 23, 2014; and as "Site of the Day" on CSS Design Awards, July 24, 2014.
- In April 2014, BMoCA implemented an updated customer relationship and fundraising management software system titled Altru. The adoption of Altru has enabled BMoCA to better serve its constituents through a centralized database that streamlines operations across departments, increases staff efficiency, and improves evaluative data.
- BMoCA seeks to refinish its gallery floors throughout the museum's historic landmark building in collaboration with City of Boulder Facilities and Asset Management. Pending scheduling, this project may occur in the first half of 2015.

Finance

- BMoCA will continue to advance efforts to diversify its funding sources and increase corporate donations and support from private foundations and individuals.
- General review of expenditures takes place on a regular basis.
- Net income of (\$60,517.71) on the Profit and Loss statement is consistent with the January 1 - July 31, 2014 budget.

Marketing

- BMoCA has made tremendous strides toward increasing its marketing presence in Boulder and the Denver metro area through advertising and media placements.
- The Daily Camera renewed its support of BMoCA in 2014 through a media sponsorship.
- BMoCA is currently maintaining and updating various social media accounts to enhance outreach efforts and external communications, including: Facebook, Twitter, Pinterest, Instagram, and Vimeo.
- Since April 2014, BMoCA has produced the following printed materials: 2013 annual report; 4 exhibition guides (spring exhibition, summer exhibition, and 2 Present Box exhibitions); 2 exhibition postcards (spring and summer exhibitions); Friends With Benefits events postcard; Young Artists at Work postcard; ARTMIX postcard invitation; Community Supported Art Colorado postcard; and 2 bilingual exhibition gallery guides (spring and summer exhibitions). The 4 exhibition postcards and the ARTMIX invitation were each mailed to approximately 3,000 homes and businesses throughout Colorado. All of BMoCA's postcards are distributed throughout downtown Boulder and Denver.
- BMoCA has also produced print, online, and radio ads for the Daily Camera, Boulder Weekly, Colorado Public Radio, Westword, and KGNU.
- BMoCA continues to distribute weekly email newsletters highlighting its events and programs to over 6,800 subscribers.

Membership

- BMoCA currently has 488 active member households. The overall goal for 2014 is to achieve and maintain a base of 500 members.
- In the summer of 2014, BMoCA presented *Belong With BMoCA* featuring Mike's Camera, a limited-time only membership drive. From July 31 to August 5, anyone who purchased or renewed their Creative Family or Friends With Benefits museum membership received a \$55 gift card to Mike's Camera. This initiative promoted membership and enabled BMoCA to retain and gain approximately 26 members.

III) RECENT ACCOMPLISHMENTS

Highlights of Recently Completed Public Programs

Boulder Arts Week

March 28 - April 6, 2014

BMoCA co-founded Boulder Arts Week in collaboration with Boulder County Arts Alliance, Dairy Center for the Arts, Downtown Boulder, Inc., CU Presents, and Boulder Bach Festival. During Boulder Arts Week, BMoCA extended museum hours, presented enhanced programming, and hosted the closing party on Saturday, April 4.

Denver Art Tour with Bruce Price

April 12, 2014

Attendance: 18

For the second Denver Art Tour of 2014, BMoCA curated a special day with artist Bruce Price. The group toured some of his favorite places in Denver, including a visit to Price's studio, Showpen, and VERTIGO Art Space. After the tour, guests were invited to enjoy cocktails and conversation at Interstate Restaurant.

//the_ART_of_DATA

April 24 - July 6, 2014

Opening reception attendance: 227

//the_ART_of_DATA traveled from bitforms gallery nyc to present the work of 9 internationally recognized artists who are pioneers in developing the visual language that makes data captivating, expressive and meaningful. Exhibiting artists included R. Luke DuBois, Rafael Lozano-Hemmer, Manfred Mohr, Tristan Perich, Casey Reas, John F. Simon, Thomson & Craighead, Siebren Versteeg, and Addie Wagenknecht.

Día del Niño

April 26, 2014

Attendance: 429

BMoCA's annual celebration of youth and families, Día del Niño welcomed guests of all ages to explore traditional Latino and Mayan traditions through dance, music, art, and food.

CSArt Colorado Spring Distribution

May 15, 2014

Attendance: 145

For the second year, CSArt Colorado is offering art lovers the unique opportunity to own a curated selection of artworks from 10 Colorado local artists. The twice-annual distribution events are social occasions for artists to meet collectors and promote their work, and for shareholders to pick-up their art shares. Presented in the spring and fall, the first distribution of 2014 welcomed 145 guests to Denver Botanic Gardens' West Terrace.

BMoCA Does Santa Fe

May 16 - 18, 2014

Attendance: 20

BMoCA presented an art-filled weekend in Santa Fe for museum members. Highlights of the weekend included a tour of a private residential collection and a visit to the studio of artist Ted Larsen.

BMoCA + LON: Launch Party

June 4, 2014

Attendance: 211

In 2014, BMoCA partnered with local business LON Little Shop to present BMoCA + LON, a meticulously curated selection of products showcased in the Museum Store. BMoCA + LON features designer toys, housewares, books, and jewelry, among other items.

Present Box.10: Sabin Aell: *Ubuntu*

June 19 & June 26

Attendance: 126

For their Present Box exhibition and performance, Sabin Aell, Candess Giyan, and Daughter Cells Dance turned BMoCA's lobby into *Ubuntu*, an immersive art installation and stage for a series of interactive performances.

Bike to Work Day

June 25, 2014

Attendance: 15

In an ongoing effort to catalyze creative experiences among broad audiences, BMoCA offered free admission to participants of Bike to Work Day.

Game Changer

July 17 - September 14, 2014

Opening reception attendance: 233

BMoCA's summer exhibition *Game Changer* features eleven artists whose works take a reflective, and often critical, look at competitive sports. The exhibiting artists include: David Adamo, Alejandro Almanza Pereda, Daniel Ashram, Phil Bender, Devon Dikeou, Humberto Duque, Brett Kashmere, Catherine Opie, Helmut Smits, Ana Soler, Adam Stamp, and Kehinde Wiley.

Summer Games

July 24, July 31, and August 7

Total attendance: 551

Summer Games invited members of the community to explore the intersection between art and sports in an interactive series of free outdoor events for all ages and abilities. Presented in Boulder's Civic Area, Central Park, and Municipal Plaza, Summer Games featured artist interventions of recognizable sports and activities, music, trivia, food trucks, and local breweries. Summer Games I featured ping-pong and trivia; Summer Game II featured yoga; and Summer Game III presented dodgeball and volleyball tournaments. The public program was presented in collaboration with the City of Boulder Department of Parks & Recreation.

Expert Talk with Phil Bender

August 14, 2014

Attendance: 33

For this Expert Talk, guests were invited to take part in a conversation about what it means to be an expert on sports with summer exhibiting artist Phil Bender and ultra-runner Scott Jurek. The conversation was moderated by Kirk Ambrose, Editor-in-Chief of Art Bulletin.

Shark's Ink. at BMoCA with Enrique Chagoya

August 21, 2014

Attendance: 33

The second in a new series of Expert Talks presented in collaboration with Shark's Ink., the nationally-renowned print studio located in Lyons, Colorado. Shark's Ink. at BMoCA is a series of casual conversations between Master printer Bud Shark, his wife and fellow artist Barbara Shark, and one of the studio's resident artists. The conversation on August 21 featured painter and print-maker Enrique Chagoya.

BMoCA at Macky Presents Sharon Feder: *BUY*

Exhibition opening & Expert Talk

August 28 - November 16, 2014

Attendance: 33

In the final BMoCA at Macky exhibition of 2014, BMoCA presents a new series of paintings by Denver-based artist Sharon Feder. The Expert Talk featured Feder in conversation with Lanny Frances DeVuono, Associate Professor of Painting and Drawing at the University of Colorado Denver and chair of the Department of Visual Arts.

EVALUATION

- As the Education Department continues to expand its youth and adult public programs, including outreach to underserved communities, the Educator Coordinator and Director of Advancement seek to enhance BMoCA's evaluative processes and solicit qualitative input directly from participants and collaborators.
- The financial health of the institution is excellent. BMoCA measures the impact of its success through continued fiscal evaluation via a variety of performance methods. Specifically, evaluation comes in the form of increases in funding from the museum's financial and in-kind supporters. Additionally, quarterly, biannual, and annual accountability grant reports are submitted to funding agencies.

STATISTICS

Attendance general museum attendance: approximately 12,800 (April 2014 – September 2014)

Attendance BMoCA at Macky attendance: approximately 33,000 (April 2014 – September 2014)

Membership: 488 households

Paid Staff: 8 full-time, 4 part-time

Volunteers: over 350 volunteers and 3 office interns

Fundraisers: 1 large annual fundraiser, 3-5 additional fundraising events

Biannual Financial Report: Please see attached document.

BMoCA thanks the Boulder Arts Commission for its ongoing support.

Boulder Museum of Contemporary Art
Profit & Loss
 January through July 2014

12:06 PM
 09/05/2014
 Accrual Basis
 Jan - Jul 14

Ordinary Income/Expense

Income

4000 · EARNED INCOME

4010 · Admissions

4011 · Exhibit Admissions 6,307.00

4013 · Education Admission 18,996.50

Total 4010 · Admissions 25,303.50

4020 · Memberships 11,600.50

4050 · Gift Shop

4050.5 · Commissions on Sales 698.01

4053 · Store Sales 622.44

4054 · Consignment Sales 1,971.31

4052 · Gift Shop - Tax Exempt 45.00

Total 4050 · Gift Shop 3,336.76

4055 · Share Sales 32,240.00

4060 · Event Income

Sales - (Not Auction) 4,800.00

4062 · Art Auction

4062.2 · Sponsors - Auction 6,500.00

4062 · Art Auction - Other 2,020.70

Total 4062 · Art Auction 8,520.70

4069 · Cash Bar 2,228.34

4061 · Other Event Income 10,690.00

Total 4060 · Event Income 26,239.04

4030 · Rental Income

4030.3 · Commission on rental catering 4,515.96

4030.1 · Rentals 24,166.45

4030.2 · Liquor Sales 19,761.26

Total 4030 · Rental Income 48,443.67

4080 · Fees and Other Charges

4086 · Service Charges 0.00

Total 4080 · Fees and Other Charges 0.00

Total 4000 · EARNED INCOME 147,163.47

4200 · CONTRIBUTIONS/PUBLIC SUPPORT

4210 · Individual Donations

	Jan - Jul 14
4211 · Unrestricted Individual	35,203.03
4212 · Restricted Individual	19,720.00
4220 · Board & Trustee Donation	18,299.00
Total 4210 · Individual Donations	73,222.03
4230 · Corporate/Business Donations	
4231 · Unrestricted C/B	5,850.04
4232 · Restricted C/B	4,000.00
Total 4230 · Corporate/Business Donations	9,850.04
Total 4200 · CONTRIBUTIONS/PUBLIC SUPPORT	83,072.07
4300 · GRANTS	
4310 · Government Grants	
4311 · Unrestricted Government	27,062.00
4312 · Restricted Government	6,086.00
Total 4310 · Government Grants	33,148.00
4330 · Foundation Grants	
4331 · Unrestricted Foundation Grant	20,450.00
4332 · Restricted Foundation Grant	58,192.00
Total 4330 · Foundation Grants	78,642.00
Total 4300 · GRANTS	111,790.00
Total Income	342,025.54
Cost of Goods Sold	
5000 · COST OF GOODS/SERVICES	
5010 · Exhibits/Education	
5011 · Exhibits	
5011.30 · Artist in Residence	192.10
5011.16 · Artist Honorarium	12,425.00
5011.1 · Artist Stipends/Travel	7,995.03
5011.2 · Artist Travel/Hospitality	280.00
5011.6 · Artwork Shipping	9,319.84
5011.15 · Catalogs	1,945.16
5011.3 · Contract Services	4,169.90
5011.20 · Exhibition Opening Expenses	2,230.80
5011.10 · Framing/Prints	3,101.78
5011.4 · Installation Supplies/Expenses	10,712.01
5011.7 · Signage/Didactics	593.00
5011.11 · Salaries and Wages	62,986.27
5011.22 · Payroll Taxes	5,648.05
5011.23 · Workers Compensation	391.60
5011.24 · Employee Benefits	2,545.63

	Jan - Jul 14
Total 5011 · Exhibits	124,536.17
5013 · Education	
5013.1 · Artist Stipend	50.00
5013.2 · Contract Services	7,469.50
5013.5 · Supplies/Materials	3,286.38
5013.21 · Snacks for classes	519.71
5013.11 · Salaries and Wages	57,951.49
5013.12 · Payroll Taxes	5,202.15
5013.13 · Workers Compensation	362.67
5013.24 · Employee Benefits	2,296.34
Total 5013 · Education	77,138.24
Total 5010 · Exhibits/Education	201,674.41
5030 · Rentals	
5033.1 · Supplies/Materials	670.05
5033 · Liquor	7,254.33
5030.11 · Salaries and Wages	5,873.96
5030.12 · Payroll Taxes	520.20
5030.13 · Workers Compensation	33.85
5030.14 · Employee Benefits	221.09
Total 5030 · Rentals	14,573.48
5050 · Gift Shop	
5050.15 · Gift Shop Supplies and Material	12.99
5051 · Gift Shop Merchandise	360.72
5052 · Gift Shop Consignment Costs	1,236.69
5050.11 · Salaries and Wages	839.12
5050.12 · Payroll Taxes	73.31
5050.13 · Workers Compensation	4.85
5050.14 · Employee Benefits	31.07
Total 5050 · Gift Shop	2,558.75
5058 · CSA	
5058.1 · CSA Costs	16,931.37
5058.3 · Salaries and Wages	7,235.12
5058.4 · Payroll Taxes	594.55
5058.5 · Workers Compensation	22.31
5058.6 · Employee Benefits	135.02
Total 5058 · CSA	24,918.37
5060 · Events	
5065 · Catering/Food/Liquor	6,873.92
5063 · Contract Services	650.00
5069 · General Event Costs	5,099.89

	<u>Jan - Jul 14</u>
5068 · Supplies & Materials	2,837.38
5075 · Nights at the Museum	5,636.63
5060.11 · Salaries and Wages	15,695.04
5060.12 · Payroll Taxes	1,337.69
5060.13 · Workers Compensation	68.63
5060.14 · Employee Benefits	503.52
Total 5060 · Events	38,702.70
5080 · Fees and Other Charges	
5085 · Credit Card Processing Fees	3,304.23
5080 · Fees and Other Charges - Other	545.37
Total 5080 · Fees and Other Charges	3,849.60
Total 5000 · COST OF GOODS/SERVICES	286,277.31
Total COGS	286,277.31
Gross Profit	55,748.23
Expense	
6000 · EMPLOYEE EXPENSES	
6010 · Salaries & Wages	17,244.92
6020 · Payroll Taxes	1,487.34
6025 · Worker's Comp	82.22
6035 · Employee Benefits	581.03
6040 · Training & Education	
6040.2 · MBA Program	500.00
6040 · Training & Education - Other	2,033.06
Total 6040 · Training & Education	2,533.06
6260 · Payroll Service Fees	1,043.78
Total 6000 · EMPLOYEE EXPENSES	22,972.35
6050 · BUILDING EXPENSES	
6075 · Building Maintenance	2,828.15
6090 · Building Supplies	3,563.76
6065 · Recycling	103.30
6060 · Telephone	20.00
6055 · Utilities	8,049.65
Total 6050 · BUILDING EXPENSES	14,564.86
6100 · INSURANCE EXPENSES	
6115 · D&O Insurance	868.63
6105 · Liability Insurance	2,973.88
Total 6100 · INSURANCE EXPENSES	3,842.51

Jan - Jul 14

6200 · EQUIPMENT EXPENSE	
6211 · Computer Equipment/Software	7,443.00
6205 · Equipment Rental/Lease	1,996.32
Total 6200 · EQUIPMENT EXPENSE	9,439.32
6250 · CONTRACTUAL SERVICES	
6270 · Accounting and Audit	9,445.00
6255 · Outside Services	1,497.50
Total 6250 · CONTRACTUAL SERVICES	10,942.50
6300 · MARKETING EXPENSE	
6305 · Advertising	7,188.87
6318 · Design	2,425.00
6307 · E-Mail Broadcast Service	525.00
6360 · Postage and Delivery	5,286.56
6310 · Printing/Printing Materials	5,320.54
6325 · Documentation	365.00
6378 · Signage	30.00
6335 · Web Site	232.82
Total 6300 · MARKETING EXPENSE	21,373.79
6350 · OFFICE EXPENSES	
6380 · Office Supplies/Expense	2,412.01
Total 6350 · OFFICE EXPENSES	2,412.01
6700 · FUNDRAISING EXPENSES	
6710 · Cultivation	1,710.51
6720 · Donor/Volunteer Appreciation	522.19
Total 6700 · FUNDRAISING EXPENSES	2,232.70
6900 · GENERAL EXPENSES	
6920 · Bank Service Charges	378.74
6993 · Board Expense	7,374.16
6995 · Cash Over/Short	190.37
6940 · Dues and Subscriptions	849.38
6965 · Licenses and Permits	581.00
6968 · Meals & Entertainment	786.50
6905 · Mileage/Travel	2,116.22
6930.1 · Professional Development	7,475.90
6997 · Voided Checks	0.00
Total 6900 · GENERAL EXPENSES	19,752.27
Total Expense	107,532.31

Net Ordinary Income -51,784.08

Jan - Jul 14

Other Income/Expense

Other Income

7000 · OTHER INCOME

7020 · Interest Income 228.10

7060 · Other Misc Income 2,547.42

7000 · OTHER INCOME - Other 1,383.65

Total 7000 · OTHER INCOME 4,159.17

Total Other Income 4,159.17

Other Expense

8000 · OTHER EXPENSE 600.00

6930 · Depreciation Expense 12,292.80

Total Other Expense 12,892.80

Net Other Income -8,733.63

Net Income -60,517.71

Boulder Museum of Contemporary Art
Balance Sheet
 As of July 31, 2014

12:08 PM
 09/05/2014
 Accrual Basis

	Jul 31, 14	Jul 30, 14	Jul 31, 13
ASSETS			
Current Assets			
Checking/Savings			
1031 · First Bank Checking	26,308.29	24,891.29	24,631.16
1130 · First Bank Savings	205,517.40	205,491.94	157,142.73
1131 · 1st Bank Liquid Asset	40,044.90	40,044.90	25,010.97
1012 · Exchange Account	0.00	1,000.00	46.16
Total Checking/Savings	271,870.59	271,428.13	206,831.02
Accounts Receivable			
1200 · RECEIVABLES			
1240 · Receivable (restricted)	14,765.96	3,750.00	1,495.00
1280 · Receivables (unrestricted)	6,456.69	6,456.69	13,064.13
Total 1200 · RECEIVABLES	21,222.65	10,206.69	14,559.13
Total Accounts Receivable	21,222.65	10,206.69	14,559.13
Other Current Assets			
1040 · Cash Drawer for Events	400.00	400.00	200.00
1030 · Cash Drawer for Farmers Market	0.00	0.00	200.00
1300 · PREPAID EXPENSES			
1310 · Prepaid Event Expenses	2,805.77	2,805.77	15,285.57
1320 · Prepaid Insurance			
1321 · Prepaid D&O Insurance	201.73	201.73	125.96
1323 · Prepaid Liability	1,874.03	1,874.03	1,734.88
1327 · Volunteer Accident	59.31	59.31	59.14
1324 · Prepaid Workers Comp	654.37	654.37	239.25
1326 · Prepaid Employee Health Ins	1,823.14	3,646.28	1,025.09
Total 1320 · Prepaid Insurance	4,612.58	6,435.72	3,184.32
1325 · Prepaid - Licenses	1,213.00	1,213.00	649.00
Total 1300 · PREPAID EXPENSES	8,631.35	10,454.49	19,118.89
1400 · INVENTORY			
1410 · Gift Shop Merchandise	1,165.61	1,165.61	2,100.22
1412 · Alcohol Inventory	3,895.51	3,937.11	3,494.63
Total 1400 · INVENTORY	5,061.12	5,102.72	5,594.85
1499 · Undeposited Funds	500.00	500.00	0.00
Total Other Current Assets	14,592.47	16,457.21	25,113.74

	Jul 31, 14	Jul 30, 14	Jul 31, 13
Total Current Assets	307,685.71	298,092.03	246,503.89
Fixed Assets			
1600 · PROPERTY & EQUIPMENT			
1610 · Computer Equipment & Software	51,604.60	51,604.60	50,186.60
1620 · Furniture & Fixtures	40,881.30	40,881.30	38,938.99
1630 · Office/Gallery Equipment	33,993.92	33,993.92	33,993.92
1640 · Leasehold Improvements	299,241.11	299,241.11	280,618.11
1690 · Accumulated Depreciation	-218,017.68	-216,095.52	-197,970.18
Total 1600 · PROPERTY & EQUIPMENT	207,703.25	209,625.41	205,767.44
Total Fixed Assets	207,703.25	209,625.41	205,767.44
TOTAL ASSETS	515,388.96	507,717.44	452,271.33
LIABILITIES & EQUITY			
Liabilities			
Current Liabilities			
Accounts Payable			
2000 · ACCOUNTS PAYABLE	3,410.80	3,410.80	735.11
Total Accounts Payable	3,410.80	3,410.80	735.11
Credit Cards			
2110 · Credit Cards			
2110.1 · 9950 David Credit Card	268.61	268.61	211.38
2110.3 · 4162 Jordan Credit Card	183.48	183.48	0.00
2110.9 · Nicole Credit Card 9906	364.84	242.44	0.00
2110.8 · Rachel Credit Card 9898	6.71	6.71	0.00
2110.5 · 6911 Ashley Credit Card	0.00	0.00	383.76
Total 2110 · Credit Cards	823.64	701.24	595.14
Total Credit Cards	823.64	701.24	595.14
Other Current Liabilities			
2200 · SALES TAX PAYABLE	523.56	513.99	586.69
2370 · DEFERRED REVENUE	107,062.00	109,421.00	66,470.00
Total Other Current Liabilities	107,585.56	109,934.99	67,056.69
Total Current Liabilities	111,820.00	114,047.03	68,386.94
Total Liabilities	111,820.00	114,047.03	68,386.94
Equity			

	Jul 31, 14	Jul 30, 14	Jul 31, 13
3900 · Retained Earnings	464,086.67	464,086.67	435,048.35
Net Income	-60,517.71	-70,416.26	-51,163.96
Total Equity	403,568.96	393,670.41	383,884.39
TOTAL LIABILITIES & EQUITY	515,388.96	507,717.44	452,271.33

BAC Open Grants Proposal

BOULDER INTERNATIONAL FILM FESTIVAL, CALL 2 ACTION PROGRAM

9/12/14

The Colorado Film Society is requesting a \$20,000 grant award from the Boulder Arts Commission in support of the 2015 Call2Action Program at the Boulder International Film Festival, March 5-8, 2015.

PROJECT NARRATIVE/SUMMARY

The Boulder International Film Festival recognizes that film can raise our awareness around the most pressing local and global issues of our time. It can compel us to take immediate action and help right the wrongs in our world. The Call2Action Program at BIFF is unique from other Festivals because it involves deeper interaction between the filmmaker and community members, and also involves an organization that shares the films' mission. These organizations co-present and introduce a film that addresses their interests, interact with and give the audiences specific 'action items', are profiled in the BIFF program (60,000 distribution), and are included in our extensive marketing and publicity campaigns. After the film screening and Q & A at the theater, audience members convene in our 20' x 90' Call2Action tent outside our main venue for extended post-film discussions, where the public is able to further engage with the visiting filmmakers and organizations to learn concrete ways to translate energy into action on important issues. Call2Action films often screen free for students, enhancing the appreciation of the medium of film in our youth, offering them the rare opportunity to meet and be inspired by the artists behind the films.

The Call2Action Program has the unique ability to affect many community members and diverse groups through the power of film and the unlimited variety of films and topics that are available each year. Films have included subjects of immigration, disability, racism, LGBT rights, Native American rights, dementia, environment, and teen body image, among many others. Call2Action films are educational, entertaining, and inspiring and are selected by the programming committee for their originality and artistic voice and for the potential impact on specific communities. The subject matter of one film screening in the Call2Action Program is chosen as the topic of the Global Town Hall, an interactive and collaborative live video event featuring participants from around the world (please see Global Town Hall description below). Examples of Call2Action Programs at BIFF include:

Alive Inside: A Story of Music and Memory "No one wants to end up alone and isolated in a nursing home. It's hard enough to lose someone you love to Alzheimer's or other forms of dementia. It's terrifying to think you could end up there yourself someday." - Music and Memory Project. *Alive Inside*, which came to BIFF 2014 directly after winning the Best Documentary Audience Award at Sundance, is a heartwarming film that chronicles social worker Dan Cohen as he pushes back against a broken healthcare system to demonstrate music's ability to enable those struggling with dementia to reconnect with the world through music. The Call2Action partner for the film was Dan Cohen's organization, the Music and Memory Project (MMP), which personalizes music players for nursing homes to help tap deep memories, bringing many dementia patients "back to life". After an unforgettable Q & A with a subject of the film, Dan Cohen was surprised with our first ever "Catalyst Award" of \$10,000 (donated by an inspired BIFF supporter), to help him bring this innovative program to nursing homes in Colorado. Post-festival, enthusiastic audience members answered the call for this grassroots, low-cost treatment and donated Ipods and even started an Ipod drive for the Music and Memory Project, helping to bring hope to dementia patients and their families.

Documented, a poignant and moving film about Pulitzer Prize-winning CNN journalist Jose Antonio Vargas, who outed himself as an undocumented immigrant in the *New York Times*. In this gripping film, Mr. Vargas tells his story and the stories of many others brought to this country illegally as children. After the screening and an unforgettable Q & A, the Call2Action partner Intercambio Uniting Communities gave action items for the audience, including asking them to learn more about our immigrant communities through the Boulder County Trends Report, to volunteer with Intercambio to teach English, and to ask questions and connect more with the immigrant population. In addition, BIFF's Senior Outreach Coordinator worked with a Boulder Senior Resource Specialist from the city to distribute 30 tickets to Latino seniors and their families, promoting inclusivity in our community and reaching a population who might otherwise not have an opportunity to attend.

Little World, an uplifting Spanish film about a courageous teen named Albert who travels to the other side of the world in spite of being confined to a wheelchair because of childhood Leukemia. The film demonstrates, in an inspiring and inventive way, the great power of the human spirit to triumph over life's adversities, and promotes a positive and healthy dialogue on an important topic. *Little World* was co-presented by the City of Boulder EXPAND Program, who spoke about ways to support those who have physical disabilities, and the Leukemia & Lymphoma Society, who discussed how to improve the quality of life for patients and their families. The Leukemia and Lymphoma society received part of the box office proceeds (\$2,500) from the screening.

The Call2Action Program was developed to address the following issues: (1) the importance of raising more awareness in our community about important topics and to inspire film viewers to move from concern to action; (2) the opportunity to improve and create a more vibrant community by collaborating with diverse nonprofit groups and building a strong platform of exchange; (3) many groups lack the resources to promote their organizations and causes through the medium of film.

COLLABORATION

The Call2Action Program was formalized as part of the Festival program in 2010 and has involved many diverse organizations and interest groups, helping to foster a vibrant community and raise awareness for these organizations and their important causes. The Call2Action Program is led by Crystal Gray, former city council person and deputy mayor of Boulder, and a committee of community leaders and volunteers who use their resources to partner films with local organizations and help identify specific action items for the audiences. Call2Action Partner organizations at BIFF have included:

- | | |
|--|---|
| Boulder Reads! | Makeahero.org |
| Boulder Valley Women's Health Center | Mothers Acting Up |
| Burma Lifeline | Music and Memory Project |
| Ctr for Resource Conservation and ReSource Yard | Naropa University |
| City of Boulder EXPAND Program | National Wildlife Foundation |
| Clean Energy Action | Native American Rights Fund |
| Colorado Breast Cancer Coalition | NCAR |
| Colorado Haiti Project | New Vista High Schools Earth Task Force |
| Colorado Horse Rescue | Oncology Services Dept at Boulder Community Hospital |
| Colorado Ocean Coalition | One Action-One Boulder/Niwot's Arrow |
| Community Food Share | Out Boulder |
| Research Foundation's Army of Women Program | Performers Without Borders |
| Ecoarts Connection | Philanthropiece |
| Ecocycle | Present Tense Film Series |
| Ethologists for the Ethical Treatment of Animals, | Project C.U.R.E. |
| Extreme Ice Survey | Reading Village |
| Facing History and Ourselves | RenewablesYES |
| Girls Education International | Rocky Mountain Peace and Justice Center |
| Global Response Program, | Romanian Children's Relief |
| GMO Free Boulder | Sexual Minorities Uganda |
| GodLovesUganda.com | Sierra Club Indian Peaks Group |
| Goodwill Industries | Soldiers to the Summit |
| Intercambio: Uniting Communities | The Family Learning Center |
| Leukemia and Lymphoma Society | The Q Fund |
| Longmont Gang Response and Intervention Program | The Wild Foundation |
| | Tibetan Association of Colorado |

Tibetan Village Project
University of Co Dept. of Communications
University of Co Natural Resources Law Clinic

Veterans Helping Veterans
Western Disposal
Women's Wilderness Institute

Note: Collaborators for the BIFF 2015 Call2Action Program and Global Town Hall will be finalized in late January of 2015 when the films have been identified, so we do not currently have a confirmed list of 2015 participants.

Global Town Hall: The Global Town Hall, an element of the Call2Action Program, was designed to expand the awareness and effectiveness of the Call2Action Program both locally and globally, and to take the power of film to a new level. For the inaugural Global Town Hall at BIFF 2014, we united a committee of interested volunteers, community leaders, Call2Action Coordinator Crystal Gray, and representatives from the Boulder-based organizations Philanthropiece, The Twisted Foundation and The Red Empress Foundation. This committee met regularly to help identify the structure of the Global Town Hall, as well as select the film and subject of the discussion, and help identify potential speakers and panelists for this innovative new component of the Call2Action Program.

The Global Town Hall at BIFF 2014 was a groundbreaking 90-minute interactive and collaborative live video event which was streamed online using Google Hangouts for free world-wide access (both live and post program), and was hosted by Nick Forster, the founder of the national radio show eTown. The BIFF Call2Action film *God Loves Uganda* was the selected film, a powerful story that explores the role of the American Evangelical movement in fueling Uganda's terrifying turn toward biblical law and the proposed death penalty for homosexuality. ("I thought about following the activists - brave and admirable men and women- who were fighting against these policies" said Oscar-winner Roger Ross Williams about his film, "but I was more curious about the people who, in effect, wanted to kill me.") Community members were able to engage in a cutting-edge conversation about the film and the disturbing international trend toward anti-gay legislation with filmmaker Williams and activists who participated from Uganda and from around the world. Coincidentally, the very day of screening and Global Town Hall, Ugandan President Museveni surprised the world by saying that he would sign the sweeping anti-gay legislation, prompting an immediate global outcry, and a moving and unforgettable Global Town Hall. In addition to the 10-12 person committee of various individuals and organizations who met regularly in advance, The Global Town Hall 2014 included direct participation from the following 9 local and international organizations:

BeadforLife	New Organizing Institute
Center for Constitutional Rights	Watson and Education!
Colorado African Organization	Rainbow Welcome Initiative
eTown Hall	Sexual Minorities Uganda (SMUG),
Heartland Alliance for Human Needs and Human Rights	

We are pleased that Festival goers can get engaged in important discussions and make a real difference in the world through participating in the Call2Action Program while they are at BIFF. We view the Global Town Hall as a mechanism to move at least a portion of the C2A beyond on-site participation, and hope in the future it will involve thousands of people in live, interactive and groundbreaking discussions with recognized experts and world leaders promoting positive discussion. Such global involvement would help put Boulder on the map as a progressive community of change that engages local, national and international citizens in vital and topical discussions of local and global importance, ultimately helping to change the world.

To view the 2014 Global Town Hall, please go to: <http://www.biff1.com/community/global-town-hall/>.

STRUCTURE

(Provide a description of the structure of the programs and clarify how the different elements fit together, and within the structure of the entire festival.)

The **Boulder International Film Festival** is a four day celebration of the art of cinema, consisting of 50-60 narrative, documentary and short films that screen each year to audiences of nearly 25,000 people.

Call2Action is a programmatic component of the Boulder International Film Festival, consisting of documentary or narrative films from the Festival that focus on issues of concern to our community and our world. Ten to fifteen organizational partners and films are highlighted each year, comprising approximately one-third of the entire Boulder International Film Festival program.

The **Global Town Hall** is a programmatic component of the Call2Action Program, focusing a local and global conversation on the subject matter chosen from one film that screens in the Call2Action Program at the Festival. The inaugural Global Town Hall involved many local and global organizations (listed previously), and we expect a similar amount of participation for the Global Town Hall 2015.

GOALS

Goals for the Call2Action Program include the following:

Goal 1: To enrich the current Call2Action Program by further attracting high quality films and filmmakers.

Funding from the BAC would be used to help fund a travel stipend and screening fees for the artists and subjects behind these films, who are more motivated to attend the Festival with help with travel costs. These filmmakers provide the rare opportunity for the community to have a live dialog with those behind the films, and include producers, directors, activists, scientists, environmentalists and other professionals. (Travel stipend: 12 x \$400=\$4,800; Screening Fees: 12 x \$300 average fee= \$3,600). Funding would also go toward venue rental for Call2Action films, which totals \$7,850.

Goal 2: To expand the Global Town Hall to include a larger and broader local, national and international audience, increasing participation and onsite and online attendance from 400 in 2014, to 1,000 in 2015.

To this end, funding would be used for:

- 1) the implementation of a social media and online marketing plan to grow the free live and post program local and international audience. This marketing plan includes fees to post Google Ads, Facebook Ads, and other social media ads that cost approx. \$30/day for a 45 day period (Total = \$1,350).
- 2) providing free admission to onsite attendees at the eTown Hall event site. In its inaugural year, there was a \$12 admission fee in order to help fund organizational and administrative costs, which include venue rental, production, and technical costs. We would like to further encourage onsite participation and emphasize **access** by providing free admission to the community for the Global Town Hall (Total = 200 x \$12 = \$2,400). The BAC would be recognized as a grantor and ticket sponsor of the Global Town Hall in event materials and on the website, for helping make the event free for on-site attendees. (see "Recognition" section below).

Goal 3: To increase economic vitality in the form of cultural tourism (restaurant, venue, hotel, and merchandise sales) for the City of Boulder and Boulder businesses and organizations in the Pearl Street Mall and Civic Area. Our most recent survey indicated the average total spending per BIFF attendee was \$313.53. While increased economic vitality is not our primary goal, it is an important secondary goal. In addition to increasing cultural vitality, BAC Open Grant dollars would contribute to growing economic vitality for the City of Boulder.

COMMUNITY IMPACT

(Describe how this project will have a wide, inclusive, and diverse impact.)

The Colorado Film Society believes collaboration between diverse groups and the building of a strong platform of community exchange is vitally important to improving the communities in which we live. In a recent survey, 98% of attendees indicated that the Festival provided a diverse look at different cultures and ideas. The Call2Action Program

involves partnering on the Festival with many nonprofit organizations, helping to promote diverse organizations and important causes. Call2Action topics have included immigration, disability, racism, LGBT rights, Native American rights, dementia, environment, and body image, among many others. The Call2Action Program creates broad impact by promoting the involvement of organizations to co-present a film in the Festival program, as well as providing audience members with the opportunity to translate energy into action on important and diverse issues. This helps to foster a vibrant community and to raise awareness for these organizations and their important causes. This interaction is part of the magnificent richness of film festivals, and is what has made BIFF into an unforgettable experience—a place for our community to be entertained, to learn and to be inspired.

In addition, through the power of film, our non-travelling student population learns about the world outside their communities and gains a better understanding of self, community, and intercultural awareness. Call2Action films often screen free for students at the BIFF Youth Pavilion at the Boulder Public Library (1,066 students in 2014), enhancing the appreciation of the medium of film in our youth and offering them the rare opportunity to meet and be inspired by the subjects and artists behind the films. An example at the BIFF 2014 Youth Pavilion was the Colorado film *The Current*, an inspiring film about disability and adaptive water sports, and the stories of those unwilling to be held back by limitations. After the screening, Anthony Robles, a wrestler who won the 2011 NCAA wrestling championship despite being born with only one leg and Leo Morales, who established a new Guinness World Record of Deep Diving for people with disabilities spoke to the riveted youth about their inspirational stories of perseverance.

Besides students, seniors are perhaps the group least able to afford the extra expense of film screenings, yet they strive to remain enlightened about the world beyond their doorstep. The Senior Outreach Program at BIFF includes free screenings for seniors thorough the Circle of Care. The CFS also offers free tickets to senior centers for BIFF and holds free screenings and discussions of films at local senior centers throughout the year. Call2Action films are also screened, including *Freedom Riders*, *Documented*, and *the Last Ocean* discussed in this grant, and *Alive Inside* to be screened later this year.

Call2Action films often screen for free at the Boulder Public Library for the "BIFF Spotlight", (including *Alive Inside* later this fall), allowing those unable to afford the cost of admission to see award-winning films.

LASTING EFECT

(Describe how the community will continue to feel the positive results after the completion of this project - long term benefits for community). We believe that the films in the Call2Action Program make us feel and think differently after we leave the theater. The characters, images and conversations drift through our consciousness for years and fundamentally change our perceptions of people and the world. The Call2Action Program creates lasting impact and has the unique ability to educate, integrate and involve the entire community to teach us about our world. Examples of long-term benefits include:

High Ground, directed by Boulder filmmaker Michael Brown, is about 11 wounded U.S. veterans whose road to recovery includes climbing a 20,161 ft. Himalayan peak. One veteran is blind, three have lost limbs, and many suffer from the mental ravages of war. After an unforgettable Q & A in the sold-out 850 seat Boulder Theater, Michael Brown, the injured vets, and the nonprofit group Veterans Helping Veterans spoke at the Call2Action tent about the film and the best ways to help improve the quality of life of our wounded heroes. One of the proposed five action items was asking for volunteers to donate their time to give vets in Boulder County rides to VA Medical Centers and Clinics in Denver. As a direct and immediate result of another action item, Macon Cowles, a city council member who attended the post-film discussion, put forward and passed an initiative to provide three months free access to Boulder's rec centers to returning vets.

Documented (described earlier) After the Festival, the BIFF Educational Outreach Director screened *Documented* and the short film *Asad*, about a Somali boy as he struggles to survive in his war-torn land for 500 students in Fort Morgan, CO, a small high school with a 50% Hispanic population and a 10% Somali Muslim population who came to Fort Morgan through a refugee integration project. After the screening, the excited students, many who had never before seen an independent film, spoke about ways to help bridge the cultural divide in their community, promoting understanding and tolerance in Colorado youth.

Freedom Riders Another example of lasting impact in our student community was the powerful film *Freedom Riders*, about racism and the young black and white college students who challenged Jim Crow laws in the 1960's south. The free "students only" screening was followed by a once-in-a-lifetime opportunity to speak with one of the original Freedom

Riders, Congressman John Lewis, who endured racism, beatings, and mob violence on the freedom rides, and who had just been awarded the Presidential Medal of Freedom the week before the student screening. The students were very moved by his riveting presentation and the opportunity to meet Congressman Lewis in person.

The Last Ocean, a powerful film about the Ross Sea, one of the last places on earth where the delicate balance of nature is still untouched by humans. After an inspiring screening at the Festival, we were pleased to help teens from Monarch High School and their “Teens 4 Oceans Club” on a screening at their school of *The Last Ocean* that raised enough money to install water bottle filling stations at Monarch to reduce plastic waste.

COMPLEMENTARY PROGRAMMING

(Describe how this project fills an unmet need in the community.)

The Colorado Film Society is the only organization of its kind serving the community in Boulder County, and the Call2Action Program is unique from other festivals. There is only one year-round full-time independent film venue in the City of Boulder (Boedecker Theater-60 seats). Though there are many non-profits working on pressing social and environmental issues, the Call2Action Program brings different groups together and creates a community of collaboration, as well as promoting, in a very high-profile way, what these groups do and how the community can get involved, further emphasizing the power of film to change the world.

Because the Call2Action Program is unique from other festivals, we wanted to share what we’ve learned with others. We have completed a free open-sourced “Call2Action Toolkit” to assist other film festivals in creating similar programs. We collaborated with Naropa University’s Master’s Degree Program, and Natalie Sullivan, an intern of the program marketed and built a network of film festivals interested in utilizing the toolkit. To date, the Abu Dhabi International Environmental Film Festival, the Colorado Environmental Film Festival, the Women + Film Festival, The America’s Latino Festival (Boulder) and the Cheyenne Film Festival have used the toolkit to help develop Call2Action Programs for their Festivals. We hope that by sharing our knowledge we can become an important resource for filmmakers and film festivals, continuing to establish BIFF as a leader in creating and sustaining social change through the power of film.

EVALUATION

The CFS believes that evaluation plays an important role in our organizational culture and is an invaluable tool for organizational and programmatic assessment. We evaluate and measure the impact of our programs in several ways: 1) quantitatively through increases in audience numbers and ticket sales revenue, educational programs and student participation, community groups utilizing CFS resources, grants, and new and renewing sponsorships and grants, and; 2) qualitatively through media reviews from local and national news organizations, pre and post surveys from YAC students, volunteer surveys, audience and volunteer member feedback through email and our website, and a more in-depth online survey through our formal evaluation group, gofilmfest.com. We also measure the impact of specific programs (and their lasting effect) based on change that results directly from certain programs, such as the “High Ground” screening mentioned earlier which resulted in the City Council’s decision to provide 3 months of free Boulder Rec Center membership for returning veterans. Change is implemented by the core staff planning committee, board of directors, and advisory board who identify, review, and evaluate results, recommend performance goals, changes and strategies, communicate the measures internally, and integrate them into CFS operations.

Recent evaluation findings for CFS programs indicate: (1) a 300% increase in the number of students reached with our educational outreach program from 2013 to 2014 (from 500 to 1566 students); (2) a 50% increase in the number of seniors served through our outreach program (600 to 900); (3) a 9% increase in Festival attendance from 2013 to 2014; (4) a 12% increase in Festival revenue from 2013 to 2014; and, (5) BIFF 2014 received 75 million media impressions. Qualitative responses to surveys from attendees and volunteers were positive: (1) BIFF 2014 received a 98%-Good-Excellent response on our survey for overall film festival experience; (2) the BIFF 2014 film program received a 97% Good-Excellent response; and, (3) 98% indicated that BIFF provided a diverse look at different cultures.

RECOGNITION

The Boulder Arts Commission would be recognized as a sponsor and grantor of the 2015 Boulder International Film Festival, the Call2Action Program and the Global Town Hall in the following ways:

Boulder International Film Festival promotional exposure includes:

- BAC logo on the big screen—on the Festival Trailer played immediately prior to each film screening, and on the Festival Logo Reel played for 30 minutes between all film programs (reaches a total audience of approximately 25,000)
- Logo and link on our BIFF1.com website sponsor page, and rotating throughout the site (over 3 million hits per year)
- Recognition on the Call2Action page in the Official Festival Program (distribution 80,000)
- Logo placement in print ads promoting the festival
- Verbal announcement(s) during the Festival, highlighting sponsors during Opening Night and/or Closing Night Ceremonies
- Social media promotions on Facebook and Twitter leading up to the festival

Call2Action promotional exposure includes:

- Recognition on the Call2Action screen in the Festival Trailer, played prior to all film programs (18,000 impressions)
- Recognition on exterior signage at the Call2Action/BIFF Info Headquarters tent on the Pearl Street Mall throughout the Festival
- Recognition on the Call2Action page of biff1.com
- Recognition on the Call2Action page in the Official Festival Program (distribution 80,000)
- Verbal recognition during the Opening and/or Closing Night events

Global Town Hall promotional exposure includes:

- BAC would be recognized as a ticket sponsor of the Global Town Hall, making the event free for in-person attendees. “Thank you to the Boulder Arts Commission for funding that makes this year’s Global Town Hall tickets complimentary for in-person attendees.”
- Logo in the official program on the Global Town Hall page
- Logo on the Global Town Hall page of biff1.com
- Logo and thank you message within the live streaming content (to be confirmed)
- Mentions during the social media pre-promotion of the live stream presentation

TIMELINE

- September 2014 – January 2015 – selection of Call 2 Action films and Global Town Hall film
- November – January – Call 2 Action committee and Global Town Hall committee meet to review films, identify topics, and identify local community organizations and groups related to the topics
- December - February – community groups are contacted, given the film to screen, and asked to identify speakers and 5 action items for BIFF audiences/Call 2 Action program
- December – January – speakers/panelists identified for Global Town Hall
- January – all information available is posted on BIFF website and in program
- February – technical and production issues identified, volunteers lined up
- March 5-8, 2015 – Boulder International Film Festival
- Late March/April – evaluation

**BIFF Call 2 Action
2015 Projected Budget**

EXPENSES		
Technical Costs		\$8,550.00
Equipment	\$4,750.00	
Labor	\$3,800.00	
Venue Rental		\$7,850.00 *
Call to Action Tent Rental		\$3,500.00
Printing - Program/Banners/Materials		\$6,150.00
Filmmaker Travel Stipend (12 x \$400)		\$4,800.00 *
Screening Fees (12 x \$300)		\$3,600.00 *
Exhibition film shipping/insurance		\$600.00
Global Town Hall		\$9,700.00
Equipment (live streaming equipment)	\$4,000.00	
Venue Rental	\$1,200.00	
Technician	\$750.00	
Free Admission (200 x \$12)	\$2,400.00	*
Social Marketing (\$30 x 45 days)	\$1,350.00	*
Project Management		\$13,000.00
Program Assistant	\$4,500.00	
Director	\$4,250.00	
Executive Producer	\$4,250.00	
Marketing		\$7,250.00
Social Marketing/Advertising	\$2,850.00	
Graphic Design	\$4,400.00	
TOTAL EXPENSES		\$65,000.00
REVENUE		
The Twisted Foundation		\$10,000.00
Red Empress Foundation		\$10,000.00
Philanthropiece (not confirmed)		\$7,500.00
Boedecker Foundation (not confirmed)		\$10,000.00
Sandy Younghans		\$2,500.00
Tatiana Maxwell		\$2,500.00
Joellen Raderstorff		\$2,500.00
TOTAL REVENUE		\$45,000.00
NET DEFICIT		-20,000.00

*BAC Open Grant would fund these items

Crystal Gray
1709 Spruce Street
Boulder, CO 80302
graycrystal@comcast.net

September 10, 2014

Boulder Arts Commission
1101 Arapaho Ave.
Boulder, CO 80302

Dear Members of the Boulder Arts Commission,

I have been a Boulder International Film Festival (BIFF) volunteer, coordinating the Call 2 Action program since 2011 when my Boulder City Council term ended. What I discovered as a volunteer is what a wonderful asset BIFF is for Boulder.

I am writing to confirm my participation in the 2015 Boulder International Film Festival Call 2 Action Program and the Global Town Hall, March 5-8, 2015.

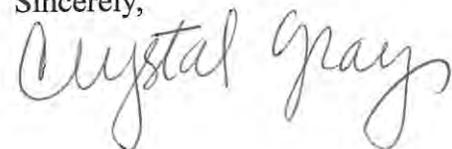
In the years that I have participated I have witnessed how Call 2 Action and the Global Town Hall truly involves the community in discussions and motivates film goers to take action so they can make a difference.

I look forward to many more years of volunteering for BIFF.

Please let me know if you need any other information.

Thank you.

Sincerely,

A handwritten signature in cursive script that reads "Crystal Gray". The signature is written in black ink and is positioned below the typed name "Crystal Gray".

Joellen Raderstorf

517 Marine St • Boulder, CO 80302 • Phone: 303-717-4760 • Twitter: @actingupmama
E-Mail: joellenraderstorf@gmail.com Web:

September 10, 2014

Boulder Arts Commission
1101 Arapaho Ave.
Boulder, CO 80302

Dear Members of the Boulder Arts Commission,

I am excited to hear of your potential support of the Boulder International Film Festival. I will again be participating in the 2015 Boulder International Film Festival Call 2 Action Program as the producer of Global Town Hall, March 5-8, 2015. I have participated for 5 years in the past, and look forward to contributing and collaborating again in 2015.

Please let me know if you need any other information.

Thank you.

Sincerely,

Joellen Raderstorf

SANDRA YOUNGHANS
Attorney at Law
1665 High Street
Boulder, Colorado 80304
303-440-6013

September 8, 2014

Boulder Arts Commission
1101 Arapaho Ave.
Boulder, CO 80302

Dear Members of the Boulder Arts Commission,

I am writing to confirm my participation in the 2015 Boulder International Film Festival Call 2 Action Program and Global Town Hall, March 5-8, 2015. I helped found and have participated in the Call to Action Program since its' inception. The community involvement it has generated has kept me donating to and participating in the excitement it has created in our community. It has helped give exposure and support to many organizations and the format has been used by other film festivals to spur involvement in their local programs.

The launching of last year's Global Town Hall was another innovative project by BIFF and I look forward to helping it grow and be used as another model to involve people in the power of films.

The success of these projects has been overwhelming and generated great support in our community. People now ask me how they can get involved and I am proud to be a part of the BIFF organization.

Thank you.

Sincerely,

A handwritten signature in cursive script that reads "Sandy Younghans".

Sandy Younghans



September 8, 2014

Boulder Arts Commission

1101 Arapaho Ave.

Boulder, CO 80302

Dear Members of the Boulder Arts Commission,

I am writing to confirm our participation and support of the 2015 Boulder International Film Festival Call 2 Action Program and Global Town Hall, March 5-8, 2015. We are happy to be collaborating with the Boulder International Film Festival on these important programs next year.

Please let us know if you need any other information.

Thank you.

Sincerely,

Randy Clapp



BIFF Call 2 Action Letter of Collaboration and Support

September 8, 2014

Boulder Arts Commission
1101 Arapaho Ave.
Boulder, CO 80302

Dear Members of the Boulder Arts Commission,

I am writing to confirm our participation and support of the 2015 Boulder International Film Festival Call 2 Action Program and Global Town Hall, March 5-8, 2015. We are happy to be collaborating with the Boulder International Film Festival on these important programs next year.

Please let us know if you need any other information.

Thank you.

Sincerely,

Katie Doyle Myers
Director of Programs, Philanthropiece Foundation



September 8, 2014

Boulder Arts Commission

1101 Arapaho Ave.

Boulder, CO 80302

Dear Members of the Boulder Arts Commission,

I am writing to confirm our participation and support of the 2015 Boulder International Film Festival Call 2 Action Program and Global Town Hall, March 5-8, 2015. We are happy to be collaborating with the Boulder International Film Festival on these important programs next year.

Please let us know if you need any other information.

Thank you.



September 8, 2014

Boulder Arts Commission
1101 Arapaho Ave.
Boulder, CO 80302

Dear Members of the Boulder Arts Commission,

I am writing to confirm our participation in principle as a venue for the 2015 Boulder International Film Festival, March 5-8, 2015. We have not signed an agreement as yet, but are moving in that direction presently.

Please let us know if you need any other information.

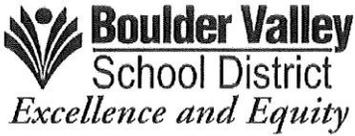
Thank you.

Sincerely,

Cathy Marquis

Catherine Marquis
Business Administrator

1820 15th Street . Boulder, CO 80302-5412 . 303.402.6400 . FAX 303.402.6390. www.fpcboulder.org



Community School Program
Dr. Melinda Groom, Director
6500 E. Arapahoe Rd.
PO Box 9011
Boulder, Colorado 80301
720-561-5168
Fax: 720-561-5950

September 8, 2014

Boulder Arts Commission

1101 Arapahoe Ave.

Boulder, CO 80302

To Whom It May Concern:

Boulder International Film Festival has rented Boulder Valley School District facilities during the last several years as a venue for their film festival. We understand their intent is to continue using our schools, specifically Boulder High School Auditorium, as a venue for their performances in the future, including this school year 2014-2015, based on availability and in accordance with our terms and conditions.

They are currently in good standing and we look forward to working with them in the future.

Please feel free to contact me if you need further information.

Sincerely,

Kim Black, Facility Use Manager
Boulder Valley School District
6500 E. Arapahoe Ave.
Boulder, CO 80303
(720) 561-5963
kim.black@bvsd.org



music • ideas • community

BIFF Call 2 Action Letter of Collaboration and Support

September 8, 2014

Boulder Arts Commission

1101 Arapaho Ave.

Boulder, CO 80302

Dear Members of the Boulder Arts Commission,

I am writing to confirm our participation and support of the 2015 Boulder International Film Festival Call 2 Action Program and Global Town Hall, March 5-8, 2015. We are happy to be collaborating with the Boulder International Film Festival on these important programs next year.

Please let us know if you need any other information.

Thank you.

Sincerely,

A handwritten signature in blue ink, appearing to read "Alvin S.", followed by a horizontal line.



Boulder Theater // Fox Theatre // George's Food & Drink

BIFF Call 2 Action Venue Letter

September 8, 2014

Boulder Arts Commission
1101 Arapaho Ave.
Boulder, CO 80302

Dear Members of the Boulder Arts Commission,

I am writing to confirm our participation as a venue for the 2015 Boulder International Film Festival Call 2 Action Program and/or Global Town Hall, March 5-8, 2015.

Please let us know if you need any other information.

Thank you.

Sincerely,

A handwritten signature in black ink, appearing to read 'Cheryl E. Liguori', written over the printed name.

Cheryl E. Liguori
Z2 Entertainment
Boulder Theater/Fox Theatre



**BOULDER MUSEUM OF
CONTEMPORARY ART**

September 11, 2014

Matt Chasansky
Manager, City of Boulder Arts and Cultural Services
1001 Arapahoe Ave.
Boulder, CO 80302

Dear Matt and Members of Boulder Arts Commission,

On behalf of Boulder Museum of Contemporary Art (BMoCA), I am pleased to request \$25,000 from the Boulder Arts Commission's 2014 Open Grant in support of MediaLive, Colorado's only four-day festival dedicated to the forefront of live audiovisual art. MediaLive is scheduled for November 13-16, 2014 and is presented by BMoCA annually. BMoCA launched MediaLive in 2012 to establish a festival that provides a forum for cutting-edge new media, digital, and audiovisual artists to present experiential and interactive performances, interdisciplinary panel discussions, and hands-on, educational workshops. MediaLive fills a gap in local programming, fosters collaboration, and provides Boulder residents and visitors access to aesthetically diverse and excellent art that is wholly unique to BMoCA and MediaLive. We look forward to recognizing Boulder Arts Commission as a presenting partner of MediaLive in 2014 and beyond.

This year, BMoCA has partnered with ATLAS Institute of University of Colorado Boulder, Boulder High School, and Boulder Public Library to provide audiences multiple venues to engage with MediaLive artists and performers. Through the continued presentation of MediaLive, BMoCA seeks to advance programmatic excellence and achieve the following goals: 1) Engage diverse audiences with the forefront of live audiovisual art, technology, design, and emerging digital practices; 2) Raise awareness of Boulder as a premier arts and cultural destination; 3) Provide Boulder residents and visitors access to experience live audiovisual art; 4) Make a positive social, cultural, and economic impact on the City of Boulder; and, 5) Foster cross-disciplinary innovation and collaboration.

Open Grant funding is vital to BMoCA's 2014, 2015, and 2016 presentations of MediaLive. Over the next three years, BMoCA seeks to: grow attendance; expand the curatorial program to include resident and guest curators; provide local artists opportunities to show their work through open calls for entries; expand collaborations and venues; and continue providing a public forum for contemporary artistic innovations to thrive. An Open Grant will ensure that BMoCA has the critical resources necessary to continue bringing artistic innovation and cultural diversity to the Boulder community, and continue impacting broad audiences in 2014 and beyond. Thank you for your consideration.

With kind regards,

David Dadone
Executive Director



**BOULDER MUSEUM OF
CONTEMPORARY ART**

September 11, 2014

Boulder Arts Commission
1101 Arapahoe Ave.
Boulder, CO 80302

APPLICATION FOR MEDIALIVE 2014

A BRIEF OVERVIEW OF MEDIALIVE

In 2012, Boulder Museum of Contemporary Art (BMoCA) launched MediaLive, a four-day festival and symposium that explores the forefront of live audiovisual art through performances, lectures, panel discussions, and workshops with national and international artists, musicians, and experts. MediaLive is the only festival of its kind in the entire state of Colorado, and fills a gap in local programming to support, explore, and celebrate the forefront of digital art, new media, design, technology, and cross-disciplinary innovation.

EXECUTIVE SUMMARY

Presented annually, MediaLive is scheduled for November 13-16, 2014 and includes performances, installations, workshops, and lectures at BMoCA, ATLAS Institute of the University of Colorado Boulder, Boulder High School, and Boulder Public Library. Nine exceptional artists, performers, and scholars are confirmed for the 2014 MediaLive program, including: Nick Briz (Chicago); Girotronic (Mexico City); John Gunther (Boulder); Light Surgeons (London); Jenna Maurice (Denver); Dmitry Morozov (Russia); Josh Ott (New York); keynote Chris Salter (Montreal); and Natalija Vujosevic (Boulder and Montenegro). A detailed schedule of the 2014 program and a summary of the artists' biographies are included with this application.

As a cultural cornerstone and community anchor, BMoCA is proud to steward artistically excellent and diverse programming that serve broad audiences and provide residents firsthand opportunities to engage with contemporary art and ideas. To date, MediaLive is the only program of its kind in Boulder, Denver, and the entire state of Colorado, and support for the festival is growing rapidly. Since BMoCA submitted the Open Grant letter of intent in July of 2014, the museum secured a \$7,500 event partnership grant from Boulder Convention & Visitors Bureau; a \$5,000 gift from an individual donor; an in-kind sponsorship from Hotel Boulderado; and an in-kind sponsorship from SurveyGizmo.

A \$25,000 Open Grant remains vital to the 2014 and 2015 presentations of MediaLive. BMoCA will allocate \$15,000 to the administrative and operational expenses associated with the 2014 program, and \$10,000 to the same expenses in 2015. This funding will serve as seed money to support BMoCA's efforts to expand MediaLive to: grow attendance through robust marketing strategies that engage national and international new media audiences; expand the curatorial program to include resident and guest curators from the region and around the world; provide local artists opportunities to show their work through open calls for entries; expand collaborations and participating venues; and continue providing a public forum for contemporary artistic innovation and experimentation to thrive.

TARGET AUDIENCE

According to the 2011 Boulder County Trends Report published by The Community Foundation Serving Boulder County, a majority (70%) of attendees at local art events are residents of Boulder County, and nearly one third of attendees travel to Boulder County for art events. These numbers strongly suggest the opportunity to tap into existing audiences while engaging new audiences through a multi-day, multimedia festival like MediaLive.

The target audience for MediaLive includes: 1) City of Boulder residents who regularly attend cultural events; 2) Boulder County residents who travel to Boulder for cultural events; 3) Existing audiences of BMoCA, Boulder Public Library, and ATLAS Institute; 4) Attendees of regional, national, and international new media festivals; 5) Cultural tourists who may visit Boulder during an off-season time of year specifically for MediaLive; 6) Individuals with an interest in new media, digital, and live audiovisual art; 7) Individuals with an interest in innovation, technology, and design; and 8) Individuals with an interest in cutting-edge performances and artworks. In 2012 and 2013, approximately 40% of MediaLive attendees were local, City of Boulder residents; approximately 10% of attendees were national and international residents; and approximately 50% were residents of Boulder County and beyond.

MediaLive is one of a few international festivals dedicated to promoting live audiovisual art, including Currents in Santa Fe, New Mexico and Transmediale in Berlin, Germany. Yet MediaLive is particularly relevant to the Boulder community. Celebrating technology, design, innovation, collaboration, and progressive artistic media and expression, BMoCA is confident that Boulder residents will continue to respond favorably to MediaLive and show their support through recurring attendance, increased ticket sales, word-of-mouth marketing, and enthusiastic participation.

GOALS & OBJECTIVES

The objective of MediaLive is to provide a forum for new media and digital artists to present their work to audiences within the City of Boulder. The goals of MediaLive are to: 1) Engage diverse audiences with the forefront of live audiovisual art, technology, design, and emerging digital practices; 2) Raise awareness of Boulder as a premier arts and cultural destination; 3) Provide Boulder residents firsthand opportunities to experience and interact with live audiovisual art; 4) Make a positive social, cultural, and economic impact on the City of Boulder; 5) Celebrate cross-disciplinary innovation and collaboration; and 6) Raise awareness of Boulder's Civic Area. As a key stakeholder of the Civic Area, BMoCA's organizational health and financial ability to present artistically diverse and excellent public programs are fundamental to the goals of the City of Boulder. BMoCA is eager to continue to foster an energetic creative climate throughout the Civic Area, Municipal Plaza, and Central Park communities in collaboration with the City of Boulder, Boulder Arts Commission, and neighboring key stakeholders.

COMMUNITY IMPACT

MediaLive makes a direct and positive impact upon the City of Boulder's social, cultural, and economic vitality. Through the presentation of a multi-day festival, MediaLive will foster revenue for BMoCA; drive sales in hotels, restaurants, and local businesses; support increased sales tax revenue for the City of Boulder; and foster cultural tourism during the city's off-season.

In the festival's first year, MediaLive impacted 270 visitors and invited 15 artists and panelists to participate. In 2013, MediaLive impacted over 550 visitors and welcomed another distinct group of 12 artists and panelists to participate. The attendance projection for MediaLive is 750 participants in 2014 and 1,200 in 2015. These are conservative estimates based on historic data and attendance growth trends. BMoCA is confident that through its partnerships with Boulder Arts Commission,

Boulder Convention and Visitors Bureau, ATLAS Institute, and Boulder Public Library, MediaLive 2014 will surpass its attendance goals and continue building momentum and popularity throughout 2015 and beyond.

MARKETING MEDIALIVE

As a contributor to MediaLive, Boulder Arts Commission will be acknowledged for its sponsorship through logo and name placement on BMoCA's website; printed event postcards and programs; print and digital advertisements; and all print, digital, and audio event-related communications. Boulder Arts Commission is ensured positive publicity and heightened visibility through its involvement with MediaLive.

The printed materials for MediaLive will be complemented by a robust digital marketing campaign that includes: features in BMoCA's biweekly email newsletter (over 6,500 subscribers); real-time event announcements and updates presented on social media outlets (over 7,000 followers on Facebook, over 4,000 on Twitter, and a growing following on Instagram and Pinterest); online event calendars, including Downtown Boulder, Inc., Boulder Weekly, Boulder County Arts Alliance, and Westword; event information on BMoCA's newly relaunched website (over 5,000 visits monthly); event information on program partners' websites and newsletters; and an event press release distributed to over 175 media outlets. BMoCA will also design banner advertisements for media websites the week of MediaLive, including Daily Camera, Denver Post, and Westword.

PARTNERS & COLLABORATIONS

BMoCA's partners for MediaLive 2014 include ATLAS Institute, Boulder High School, Boulder Public Library, Hotel Boulderado, SparkFun Electronics, and SurveyGizmo. These partners have pledged their creative, administrative, marketing, and financial support for MediaLive in 2014 and are essential to advancing positive outcomes, widespread community impact, and meaningful audience engagement. Venue commitment letters from ATLAS Institute, Boulder High School, and Boulder Public Library are included with this application.

In 2015 and 2016, BMoCA seeks to expand its partnerships to include additional cultural organizations and non-profits, the start-up community, the design community, and high-profile Boulder businesses such as Gnip, Zayo Group, and Boulder Brands who can significantly enhance the awareness of MediaLive on a global scale. BMoCA also seeks to secure recurring sponsorships from local hotels, particularly Hotel Boulderado. Hotel Boulderado has provided in-kind support for MediaLive in 2012 and 2013. BMoCA is eager to continue expanding its community collaborations in support of MediaLive to realize the festival's maximum social, cultural, and economic potential.

EVALUATION

BMoCA is eager to identify, track, and measure the economic, social, and cultural impacts of the 2014 presentation of MediaLive. Local Boulder business SurveyGizmo has pledged to provide support for BMoCA's quantitative evaluations and assessments through an in-kind sponsorship. BMoCA and SurveyGizmo will survey participants, attendees, partners, and local businesses to compile relevant statistical data that quantifies the economic impact and return on investment of MediaLive.

The quantitative assessments of MediaLive will measure the following: 1) Total tickets sold and types of tickets sold (i.e., student/ educator; single day or festival passes); 2) Revenue generated through ticket sales; 3) Number of attendees, visiting artists, and panelists; 4) Miles traveled to attend MediaLive events; 5) Effectiveness of the marketing strategies; 6) Number of events the individual attended during MediaLive; 7) Number of times the individual has visited Boulder for arts and cultural experiences within last six and 12-month period; 8) Hits on BMoCA's website; 9) Clicks on

MediaLive features included in BMoCA's email newsletters; 10) Contributions and in-kind support from sponsors, businesses, and individuals; 11) Impact of MediaLive upon local businesses and cultural organizations; and, 12) Sales tax revenue generated for the City of Boulder.

The qualitative assessments of MediaLive will assess the following: 1) Overall experience of attendees, participants, artists, and local businesses during MediaLive; 2) Individual preference for specific events, activities, and lectures; 3) Ways to improve MediaLive, including artist selection, marketing, venues, and ticket pricing; 4) Social and cultural impact of the programming on the individual and the community; 5) Accessibility of the programming; 6) Relevance of MediaLive programming to individuals; 7) Opportunities to engage with the visiting artists and their artworks; and, 8) The likelihood of attending MediaLive in 2015.

FUTURE PLANS FOR MEDIALIVE

In 2015, BMoCA will build upon the successes of MediaLive to expand its programming to new corners of the Boulder community. In May, BMoCA proposes to curate a satellite program titled MediaLive Presents to showcase parts of the full-scale program scheduled for the fall of 2015. MediaLive Presents will feature an internationally respected digital artist and a technology and art workshop with a TechStars business.

In November of 2015, BMoCA will invite key players of the local technology, design, and art worlds to collaborate on the creation of a solution to an unresolved challenge that affects the community. The festival will be curated to explore innovative processes occurring within each grouping. MediaLive performances will take place in multiple locations throughout the community, including the offices of partnering technology, design, and arts companies, as well as public environments, such as the Boulder Public Library, University of Colorado campus, and downtown Boulder businesses.

In 2016, BMoCA will invite international experts in art, design, and technology to join in the collaboration with local superstars of the community to take a global look at problems that can be addressed through open dialog and idea-sharing. MediaLive will extend from four days to five days and programming will expand to fit this timeline. Boulder businesses will be invited to host workshops that foster an exchange of ideas and enhanced knowledge of Boulder's exceptional art, design, and technology communities. Along with the expansion of the educational elements of MediaLive, the quality and number of artists using technological mediums will grow. In the spring of 2016, MediaLive Presents will invite a new media visiting artist to the Boulder community to foster enthusiasm for the full festival in November. The 2016 MediaLive festival will continue to promote widespread community engagement, positive social and economic growth, and access to artistic innovation among Boulder residents and visitors.

ATTACHMENTS

1. Budget.
2. Detailed schedule.
3. Biographies of participating artists.
4. Venue commitment letters

Boulder Museum of Contemporary Art
 MediaLive
 November 13-16, 2014

2014

2015

EXPENSES	AMOUNT	AMOUNT
CURATORIAL		
Curators' fees	\$5,000	\$5,000
ARTIST HONORARIA		
Visiting artists @ \$1,000/ artist	\$9,000	\$12,500
KEYNOTE SPEAKER		
Keynote speaker	\$2,000	\$2,000
EVENT PRODUCTION		
Equipment (sound, projection, video)	\$2,000	\$2,000
Engineers and technicians	\$2,500	\$2,500
Videographer	\$2,500	\$2,500
Photographer	\$1,000	\$1,000
Shipping fees	\$500	\$500
Emerging artworks exhibition at BMOCA	\$300	\$300
PUBLICITY & MARKETING		
Graphic Design	\$2,500	\$2,000
Printing (postcard, qty. of 3000)	\$2,000	\$2,000
Postcard Mailing	\$1,470	\$1,470
Social media	\$500	\$500
Webiste	\$750	\$750
Program	\$750	\$750
Press kits and press breakfast	\$300	\$300
Advertisements (Daily Camera and Denver Post)	\$3,000	\$2,750
ADMINISTRATION		
Director of Education	\$6,500	\$6,500
Education Coordinator	\$4,000	\$4,000
Festival manager/ tech. assistant (70 hours @ \$15/ hr.)	\$1,050	\$1,050
Visitor Services (2 VS @ \$20/ hr. for 30 hrs.)	\$980	\$980
Contract services (DJ, bartenders, cleaning)	\$1,200	\$1,300
Refreshments (snacks & continental breakfast)	\$500	\$700
Insurance	\$250	\$250
Artist travel to/ from airport	\$950	\$1,200
Misc. fees and expenses	\$1,000	\$1,000
EXPENSES TOTAL	\$52,500	\$55,800
INCOME	AMOUNT	AMOUNT
CONTRIBUTED SUPPORT FOUNDATIONS		
Anchor Point Fund (secured)	\$1,000	\$1,000
Compton Foundation (secured)	\$1,000	\$1,000
INDIVIDUALS		
Private, unrestricted (secured)	\$5,000	\$5,000
GOVERNMENT		
Boulder Conventions and Visitors Bureau (secured)	\$7,500	\$5,000
Boulder Arts Commission (pending)	\$15,000	\$10,000
Scientific & Cultural Facilities District (secured; unrestricted)	\$1,000	\$1,000
CORPORATE/ OTHER		
ATLAS Institute (secured)	\$500	\$750
University of Colorado Visiting Artist Lecture program (secured)	\$500	\$750
Sparkfun Electronics (secured)	\$500	\$500
Corporate sponsor (pending)	\$0	\$3,500
ADMISSION & FEES		
Earned income (projected festival tickets sales @ \$20/ ea)	\$10,000	\$15,000
Concession sales	\$1,000	\$1,200
Membership sales	\$500	\$600
IN-KIND		
BMOCA (secured)	\$1,000	\$1,000
Hotel Boulderado (secured)	\$1,500	\$2,000
SurveyGizmo	\$5,000	\$5,000
Volunteers	\$1,500	\$2,500
INCOME TOTAL	\$52,500	\$55,800



**BOULDER MUSEUM OF
CONTEMPORARY ART**

2014 MediaLive Program
November 13-16

Boulder Museum of Contemporary Art, Boulder Public Library, Boulder High School, ATLAS
Institute of University of Colorado Boulder

\$5 students and educators
\$20 day pass
\$55 festival pass

**Thursday, November 6
Boulder Public Library
5pm Opening Reception**

A public reception to celebrate the week-long installation of Montenegrin artist Natalija Vujosevic's digital artwork at Boulder Public Library. Vujosevic's outdoor projection will incorporate sound, video, and performance and connect the natural world to technological mediums. On view November 6-16.

Projected impact: 150 individuals.

**Thursday, November 13
Boulder High School
12-3pm Workshop with Nick Briz with Sparkfun Electronics**

Nick Briz, Chicago-based artist and co-founder of GLI.TC/H international conference and festival, will lead Boulder High School students in an assembly and hands-on workshop exploring techniques and tools used to create glitch art. Materials will be provided by Boulder-based business Sparkfun Electronics.

Projected impact: 300 youth and educators.

**Friday, November 14
BMoCA
6:30pm Public Reception**

For one night only, Denver-based artist Jenna Maurice will interview visitors of MediaLive, BMoCA, and anyone passing by on the topics of identity, place, and community. These interviews will be conducted by Maurice in BMoCA's Present Box, a temporary gallery space located in the museum's lobby. Answers will be projected in real-time upon the exterior of BMoCA's building.

Projected impact: 100 individuals.

**7pm Keynote: Chris Salter, Research Chair of New Media at Concordia University
BMoCA**

Chris Salter, leading scholar and author on new media art, will open the evening with a public lecture and open-dialog conversation exploring the importance and future of technology-based art.
Projected impact: 75 individuals.

8pm Live Performances by Girotronic, Nick Briz & Dmitry Morozov

Girotronic (Mexico), Nick Briz (Chicago), and Dmitry Morozov (Russia) will present live performances showcasing the forefront of technological manipulation and audience participation, and the fusion of music, popular culture, and the kinetic energy of live performance.
Projected impact: 150 individuals.

10pm Kick-Off Party

Agora

Visiting artists and participants will be invited to celebrate the first dynamic evening of MediaLive at Boulder-based business Agora with a live DJ and drinks. This event is open to the public. \$5 suggested admission.

Saturday, November 15

ATLAS Institute of University of Colorado Boulder

4pm Panel Discussion with Nick Briz, Light Surgeons, and Dmitry Morozov. Moderated by Chris Salter.

Chris Salter will lead a panel of MediaLive artists in a discussion that explores contemporary themes of new media and performance art, including: ephemerality, the role of sound in performance and video, and the relationship to popular technological developments.

Projected impact: 150 individuals.

7pm Live Performances by Josh Ott and John Gunther, and Light Surgeons

Saturday evening features an elevated look at live audiovisual performance with opening act Josh Ott (New York) and John Gunther (Boulder), a collaboration that celebrates the potential of instrumentation with technological innovation, followed by contemporary art superstars Light Surgeons' (London and Malaysia) larger than life performance exploring the relationship between identity, ritual, and place across the landscape of Malaysia.

Projected impact: 100 individuals.

Sunday, November 16

BMoCA

11am Performance by Boulder Laptop Orchestra and Breakfast

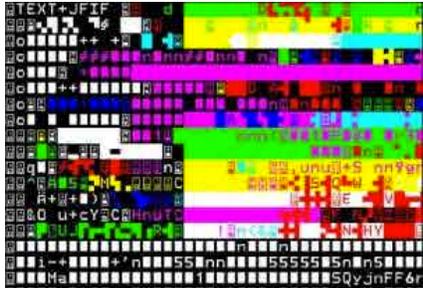
12-5pm WORKSHOP Dmitry Morozov with Sparkfun Electronics

Dmitry Morozov will lead a public workshop on the development of his machines that scan patterns of tattoos, advertising, and printed design to turn into musical compositions. Materials provided by Boulder business Sparkfun Electronics.

Projected impact: 50 individuals.

MEDIALIVE 2014
Artist Biographies

Nick Briz
nickbriz.com



Nick Briz is a new-media artist, educator, & organizer based in Chicago, Illinois. He is an active participant in digital culture and experimental new-media, specifically through his work, research, and writing on glitch art, remix-culture, & digital literacy. Nick Briz teaches courses on these theories and practices at the Marwen Foundation & the School of the Art Institute of Chicago. His work has been shown internationally at festivals and institutions, including the FILE Media Arts Festival (Rio de Janeiro, BR); the Images Festival (Toronto, CA); the Museum of Contemporary Art Chicago; the Museum of Moving Image (NYC); Furtherfield Gallery (London, UK); Museo De Arte Contemporaneo de Caracas (Venezuela); and LEAP Berlin. Nick Briz has been featured in on/off-line publications including Rhizome.org; Furtherfield.org; the Creators Project; Creativity Online; PSFK; and Neural Magazine. Briz is a co-founder/co-organizer of the [GLI.TC/H](#) international festival in Chicago.

Chris Salter
chrissalter.com



Chris Salter is Concordia University Research Chair in New Media, Technology and the Senses, Co-Director of the Hexagram network, Director of the Hexagram Concordia Centre for Research and Creation in Media Art and Technology and Associate Professor, Computation Arts in the Department of Design and Computation Art at Concordia University, Montreal. His artistic and research interests revolve around the development and production of real time, computationally-augmented responsive performance environments fusing space, sound, image, architectural material and sensor-based technologies. Such projects range from small and large scale, public driven installations where the line between spectators and performers is blurred to traditional performance environments with trained performers that are augmented with computational and media systems.

Girotronic

<http://fantasticocotidiano.com/girotronic/>



Gilberto Esparza and **Marcela Armas** live and work in Mexico City. Both develop their work individually, but have worked in partnership for several years. Their artistic practice explores experimental technologies, robotics, sound action, site-specific projects, urban interventions, video, and documents. Together, Esparza and Armas led the **Telefónica Foundation LIFE 10 workshops** in cities including Santiago de Chile, Buenos Aires, Lima, and Mexico City. Girotronic has taught art and technology workshops in Guanajuato, Puebla, and Mexico City in the Sixth Siqueiros Public Art Forum.

Girotronic is a sound live act performed with four turntables, modified analog electronics, switches, light sensors, audio oscillators, voltage variations, operated radios, and contact microphones. The work is based on the design and construction of electronic copper discs and acrylic as unique pieces that are interpreted under the principle of free improvisation within a time frame. Each disc has specific qualities that define their sound nature, from drawings, maps, and texts that function as voltage transmission lines.

Dmitry Morozov
vtol.cc



Dmitry Morozov is a Moscow media-artist, musician, and engineer of strange-sounding mechanisms. Starting in mid 00s, Dmitry actively began using DIY and circuit-bent instruments for his own music projects, as well as making instruments for other musicians and media artists at the same time. He is the first serial music and video synthesizer producer in all of post-soviet territories, after the collapse of the USSR. Besides making music and instruments, Dmitry creates audiovisual art-installations and advocates circuit bending and DIY electronic in Russia by means of lectures and workshops. As artist and musician, he has participated in many art festivals and gigs in Russia, France, Belgium, Switzerland, Turkey, India, Slovenia, Serbia, USA, China, Hong Kong, Lithuania and Israel, including the 4th Moscow Biennale, POETRONICA, MIGZ, Abracadabra, Bent Festival, Art-Zavod, Prepared Environments on Prepared Wednesdays, Plums, Lexus Hybrid Art, Resonate, and Cyberfest.

Light Surgeons
www.lightsurgeons.com



Light Surgeons was founded in 1995 by artist and filmmaker Christopher Thomas Allen, along with a group of other like-minded media artists and filmmakers from London. Since then, they have become an established creative studio on the world stage developing new forms of cross-disciplinary practice through the fusion of film production, animation, motion design and the application of creative code and cutting edge tools. From their studio in East London, Light Surgeons have worked in collaboration with a broad network of award winning documentary filmmakers, animators, designers and software developers, producing a multitude of ground breaking projects, exhibiting and touring projects internationally.

Josh Ott
<http://superdraw.intervalstudios.com/>



New York-based visualist Joshua Ott creates cinematic visual improvisations, performed live and projected in large scale. Working from hand-drawn forms manipulated in real-time with superDraw, a software instrument of his own design, Ott composes evolving images that reside somewhere between minimalism, psychedelia, and Cagean chance, delivered with an inescapably human touch. Supple yet digital, ephemeral but instantly memorable, Ott renders sound into vision, yielding an immersive multi-sensory experience that is at once immediate and synergistic, a unique visual narrative born in the moment. Performing with musicians from all genres between classical and avant-electronica, Ott's visuals have been featured at Communikey, Mutek, the San Francisco International Film Festival, Yuri's Night Bay Area, Le Cube (Paris), the Playgrounds Audiovisual Art Festival (Netherlands), Boston Cyberarts, and the 2006 Ars Electronica Animation Festival. He has performed with the American Composer's Orchestra at Carnegie Hall; as part of the Boston Cyber Arts Festival; and frequently at venues throughout New York City, including Le Poisson Rouge, Roulette, the Knitting Factory, and the Stone. Upcoming performances are scheduled at MassMOCA and the Plateaux Festival in Poland.

John Gunther
johngunthermusic.com



John Gunther is a composer and multi-instrumentalist playing Saxophones, Clarinet, and Flute. With a restless musical spirit, he enjoys exploring all forms of jazz from traditional to avant-garde as well as classical music, world music and experimental electronic music. He has performed or recorded with many notable jazz artists including Dave Douglas, Ron Miles, Christian McBride, Bobby Watson, Wallace Roney, Larry Goldings, Tom Harrel, Dewey Redman, Joe Williams, The Woody Herman Orchestra, the Vanguard Jazz Orchestra and The Maria Schneider Orchestra. John is an Associate Professor in Jazz Studies at the University of Colorado at Boulder where he directs the Thompson Jazz Studies Program. He received his Ph.D. from New York University where his research examined incorporating techniques of serial music with improvisation. In 2007 he received an "Innovative Seed Grant" to create the Boulder Laptop Orchestra and to further explore the intersection of music, performance, art, and technology. His work with BLOrk has led to further collaboration with the STEM program at CU exploring informal science education through the arts.

Jenna Maurice
Jennamaurice.com



Jenna Maurice is an interdisciplinary artist who lives and works in Denver, CO. Relationships, relational dynamics, communication and problems with language are the things she questions, ponders, and experiments with in her work. She is interested in the human experience of empathetic response, as well as the subtleties of the body as a tool for non-verbal communication. She received a BFA in Photography from Watkins College of Art, Design & Film in Nashville, TN, and an MFA from the University of Colorado at Boulder. Her work has been exhibited in solo and group shows both nationally and internationally, including at the Museum of Contemporary Art in Boulder, Deluge Contemporary in Victoria, Canada, and the Contemporary Living Gallery in Lecce, Italy.

Natalija Vujošević



Natalija is an ArtsLink Fellow from Montenegro who will be living and working in Boulder for six weeks (October 9 – November 11) as part of CU Boulder’s Visiting Artist program. Natalija’s work combines installation, video, drawing, and performance to explore the archeology of identity produced in a particular social, technological, and ideological environments. She often bridges artists, composers, sound designers and engineers to create her work which combines objects from everyday life with animate elements and sound, creating an atmosphere of frozen time connected to emotional memories.

BLoRK

<http://www.colorado.edu/music/ensembles/blork-boulder-laptop-orchestra>



The emergence of the laptop orchestra in the last several years has given improvisers innovative tools for creating novel musical experiences. The Boulder Laptop Orchestra (BLoRK) integrates technology with improvisers in an ensemble setting providing live interaction between the two. The ensemble consists of performers each equipped with a laptop, a hemispherical speaker, and a variety of control devices, which can include traditional instruments, MIDI controllers, video game accessories, bodily movement, or voice. The use of hemispherical speakers projects sound in a way similar to that of an acoustic instrument, which allows musicians to hear and interact with each other without monitors or headphones.

Compositions by students and faculty explore the application of traditional sound processing technology as well as the integration of powerful programming languages such as MAX, Jitter and Super Collider. The Technology is interwoven with composition and improvisation in unique ways. Additionally, the use of electronic sensors that link the performers body movements to sound are explored. The ensemble builds on the research of the Princeton Laptop Orchestra (PLOrk) begun by Perry Cook and Dan Trueman in 2006 which has featured collaborations with Pauline Oliveros and Zakir Hussain among many others.

In 2007, University of Colorado professors John Gunther (woodwind) and John Drumheller (computer) performed “Wild Orphan,” utilizing composition, spoken word, improvisation, and real-time sound processing. In 2008 CISMAT began expanding on this model of composition and performance to include a larger ensemble forming the Boulder Laptop Orchestra.



University of Colorado at
Boulder

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

September 11, 2014

Matt Chasansky
Manager
City of Boulder, Arts and Cultural Services
1101 Arapahoe Ave.
Boulder, CO 80302

Dear Matt and Members of Boulder Arts Commission,

On behalf of ATLAS Institute, I am pleased to submit this venue commitment letter in support of Boulder Museum of Contemporary Art's (BMoCA) 2014 presentation of MediaLive. MediaLive is a four-day festival and symposium that celebrates the forefront of live audiovisual art through performances, panel discussions, and workshops. On Saturday, November 15, ATLAS will present MediaLive programming, including: a panel discussion with Nick Briz, Light Surgeons, and Dmitry Morozov moderated by Chris Salter; and live performances by Josh Ott with John Gunther, and Light Surgeons. We hope to impact approximately 200 individuals.

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

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

Sincerely,

Michael Theodore

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

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



Boulder High School

"Still the first..."

1604 Arapahoe Avenue ♦ Boulder, Colorado 80302 ♦ 720-561-2200

September 10, 2014

Matt Chasansky
Boulder Arts Commission
1001 Arapahoe Ave
Boulder, CO 80302

Dear Matt Chasansky,

On behalf of Boulder High School, I am pleased to submit this venue commitment letter in support of Boulder Museum of Contemporary Art (BMoCA) and the 2014 presentation of MediaLive. MediaLive is a four-day festival that celebrates the forefront of live audiovisual art through performances, panel discussions, and workshops. On November 13, 2014, Boulder High School will lend MediaLive space for a teen workshop. We look forward to promoting artistic innovation and world-class creative experiences for individuals of all ages to enjoy.

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

MediaLive complements our programming, enhances our services to the community, and advances our mission to "provide an academic and creative environment in which every person is valued as an individual, challenged as a learner, and inspired to contribute to society." Boulder High School is pleased to pledge its support of BMoCA and the 2014 presentation of MediaLive. We are confident that this collaboration will strengthen BMoCA's capacity to engage broad audiences with innovative art forms while raising awareness of Boulder's innovative arts and cultural landscape on a national stage. Thank you for your consideration of BMoCA's request for funding. Please do not hesitate to contact me with any questions.

Sincerely,


Virginia Schick
NBCT, Colorado HS Art Educator of the Year
Art Teacher 9-12
Boulder High School
303-396-5558 cell

September 10, 2014

Matt Chasansky

Boulder Arts Commission

1001 Arapahoe Ave

Boulder, CO 80302

Dear Matt Chasansky,

On behalf of Boulder Public Library, I am pleased to submit this venue commitment letter in support of Boulder Museum of Contemporary Art (BMoCA) and the 2014 presentation of MediaLive. From November 6-12, 2014, Boulder Public Library will lend MediaLive space for public performances and installations. We look forward to promoting artistic innovation and world-class creative experiences for individuals of all ages to enjoy.

Sincerely,



David Farnan

Library & Arts Director

City of Boulder



8/14/2013

Dear Members of the Boulder Arts Commission:

Thank you so much for reviewing our Letter of Intent for the Open Grant and providing us with critical feedback on how to format a grant that would fit the timing and funding parameters within the Open Grant process. Thus, on behalf of Motus Theater and all our collaborating arts, cultural and immigrant-serving organizations, it is a privilege to submit a planning grant to the Boulder Arts Commission (BAC) to request \$25,000 in support Creative Community Conversations on Immigration, the One-Action project for 2016.

Creative Community Conversations on Immigration would launch in January of 2016 and run through November of 2016. It will be a yearlong, arts-based, cross-county conversation on immigration encouraging the people of Boulder and Boulder County to learn about the subject of immigration, and talk about past and present issues related to immigration. The programming content of this project will be created by arts, cultural and immigrant-serving organizations that will engage their field of expertise to collaborate on events, exhibits, and performances. At the end of the project, community organizations and members will be asked, "based on what you learned from the community conversation on immigration, what is 'one action' you would like to take to create a stronger community." Motus Theater will be creating two new performances on the subject of immigration for this project: "Let's All Be Americans Now" and "Salsa."

The funding from BAC would enable us to support and hire the staffing necessary to skillfully plan, market and develop the cross-cultural and cross-sector collaborations that are key to the success and impact of the project in the city of Boulder.

According to the Boulder County TRENDS Report, only 43% of people surveyed said that our county is open or very open to immigrants from other countries. There is no one currently using the art to advance inclusion for immigrants in Boulder and the One-Action Project has a demonstrated history of success with this type of change through coordinated community conversation. Creative Community Conversations on Immigration is not an issue or policy focused program. Rather than seek to support a particular immigration policy or perspective, it uses the power of art to bring people together to learn from each other. We know this will change the conversation to something of which we can be proud. The arts sector can play a vital role in encouraging community conversation on critical issues that strengthen the city and greater county. Moreover, we believe this project has the potential to elevate Boulder as a model for how communities can become more inclusive by presenting a highly innovative example of cross-cultural collaboration for other communities to emulate.

We hope you will fully fund the Boulder County Arts Alliance request!

Sincerely



Kirsten Wilson
Motus Theater, Artistic Director

Project Title: Creative Community Conversation on Immigration (CCCI)
A One-Action Project (OA)

Project Summary: One Action will plan and develop a yearlong, arts-based, countywide conversation on immigration encouraging communities in Boulder County to learn about the subject of immigration, and talk about past and present issues related to immigration. The programming content of this project is created by arts, cultural and immigrant-serving organizations that engage their field of expertise to collaborate on events, exhibits, and performances. At the end of the project, community organizations and members are asked, “based on what you learned from the Creative Community Conversation on Immigration Project, what is ‘one action’ you would like to take to create a stronger community.” As a result of this One-Action project, we envision hundreds of individuals and organizational actions will occur making Boulder a more welcoming and inclusive city. Furthermore, as part of this effort, Motus Theater will develop its own artistic pieces for the One-Action project on the subject of immigration: *Let’s All Be Americans Now* and *Salsa*. Motus’ original theater works will provide examples of the type of immigrant-related art work that can be created and will be one of many artistic contributions to the 2016 One-Action effort.

Funding Request: We are seeking \$25,000 for the staffing necessary for skillful planning, collaboration-building and marketing components that are key to the success and impact of the project in the city of Boulder.

Project Time-Line:

- Sept-Nov 2014: Develop project structure and decision making; materials; create promotional packets for potential collaborators; meet with arts, cultural and immigrant serving organizations about the project; define Steering Committee members; secure Project Manager.
- Dec 2014-Feb 2015: Define Community Advisory groups for Boulder, Longmont, Lafayette/Louisville; hold half-day summit for collaborators (to share immigration facts in the city, county and community, examples of artistic works on immigration across the country, and build relationships across organizations); on-going monthly Steering Committee & Community Advisory Meetings as well as the first Countywide Advisory Council Meeting.
- March-June 2015: Develop programming and collaborations between arts, cultural and immigrant-serving organizations; finalize a calendar of events for 2016; build community and business sponsorships for the project; on-going monthly Steering Committee & Community Advisory Meetings and the second Countywide Advisory Council Meeting.
- July 2015-Oct 2015: Define branding; create website; marketing and promotional materials; on-going monthly Steering Committee & Community Advisory Meetings
- Oct 2015-Dec 2015: Develop a launch plan and inaugural event planned for January 2016; Steering Committee & Community Advisory Meetings as well

as the final Countywide Advisory Council Meeting before the launch. Motus Theater reading of two new immigration scripts: "Let's All Be American's Now" and "Salsa".

Planning Project Completion Date: Dec 31st, 2015.

Where will this project take place: The vast majority of events for the planning and developing of this project will take place in the city of Boulder. Steering Committee meetings, countywide meetings; and the Boulder Advisory Group meetings will take place at the YWCA in Boulder. Longmont and Lafayette/Louisville Advisory Group meetings will be held in those communities. In addition we anticipate that for the ultimate 2016 project that 70% of large arts and cultural events will be in the city of Boulder. This estimate is based on the predominance of large arts and cultural organizations in Boulder and because this project will build on the relationships created in Boulder for the first One Action project in 2012.

Who are your collaborators? We are still developing organizational collaborators but listed below are the current collaborating organizations for the Boulder Group who will be creating & presenting programming to occur in the city of Boulder. They already include most of the immigrant-serving organizations and many prominent arts and cultural organizations:

1. Dairy Center for the Arts (programming collaborator)
2. Boulder History Museum (programming collaborator)
3. Boulder Public Library (programming collaborator)
4. Resonance Women's Chorus (programming collaborator)
5. Playback Theater West (programming collaborator)
6. Boulder County Arts Alliance (sponsor & programming collaborator)
7. BMoCA (programming collaborator)
8. Hip Hip Heredia (programming collaborator)
9. Immigrant Legal Services of Boulder County (programming collaborator)
10. Latino Task Force (programming collaborator)
11. Intercambio: Uniting Communities (programming collaborator)
12. Colorado Immigrant Rights Coalition (programming collaborator)
13. El Centro Amistad/Programa Compañeras (programming collaborator)
14. Latino History Project (programming collaborator)
15. Statewide Parenting Network/ELPASO Program (programming collaborator)
16. UMASyMEChA (CU programming collaborator)
17. YWCA of Boulder (venue)

Provide Details on Related Activities: In addition to the Boulder Advisory Committee with its collaborating arts, cultural and immigrant-serving organizations, there will also be a Longmont and Lafayette/Louisville Advisory Committee organizing CCCI/One-Action events in those communities for the conversation. Planning meetings for Longmont and Lafayette/Louisville will be held in their respective communities. *(See Collaborating letters from Carmen Ramirez/Community*

Services Longmont and Karen Raforth & Stacey Bernetein/Lafayette Cultural Arts Commission.)

How does the project support the mission and strategic plan of the organization? The mission of Motus Theater is to use original theater to create community conversation on critical issues. The current focus of Motus is using theater to create conversation on the subject of immigration. The One-Action Creative Community Conversation on Immigration project fits closely with our organization's strategic plan that outlines working inter-connectedly with a diversity of organizations to expand the conversation on critical issues and, therefore, deepen our impact. This One Action project will surely extend the conversation and impact Motus is creating with theater because of its collaboration and the resulting additional artistic work of many other arts, cultural and immigrant-related organizations.

Project Narrative and Community Impact: One-Action plans to develop a yearlong, arts-based, cross-county conversation on immigration to engage the city of Boulder and communities in Boulder County in historical and present day issues related to immigration.

Project Goals: Diligent planning and development of the One-Action project is key to building the collaborative relationships, and quality programming necessary to reach the long-term goals of the CCCI/One-Action project.

In the initial months of the planning grant, One Action will hire a bi-lingual Project Manager who has ties to the local immigrant community. This Project Manager will work with Kate Kelsch (One-Action Project Director) and Wendy Baring-Gould (One-Action Arts and Cultural Engagement Strategist) to make sure the One-Action project is developing in accordance with the project outcomes (as defined by collaborating organizations) and to realize planning and development goals listed below:

- Create a Boulder County Steering Committee
- Create Community Advisory Committees in Boulder, Longmont and Lafayette/Louisville with two-co chairs (one from the arts & cultural and one from immigrant-serving organizations.) The Advisory Committee co-chairs are the heart of the Steering Committee
- Develop marketing & branding aimed at new collaborators
- Develop educational materials on immigration and examples of successful art exploring immigration to share with Community Advisory Committees
- Develop model contracts & protocols to ensure successful partnerships
- Develop programming and collaborations within Community Advisory Committees
- Determine a calendar of CCCI events for the city of Boulder and the County
- Update the One Action website to focus on CCCI programming
- Develop marketing & branding for the project launch

- Work with collaborators on selected programming to launch the CCCI/OA project in January 2016

As part of its artistic contribution and as an example of the type of artistic work that can be created for One-Action, Motus Theater will develop two original works on immigration history: *Let's All Be Americans Now* and *the Salsa*. By contributing these artistic works, Motus Theater also hopes to expand awareness of each individuals own immigrant history as well as support the growth of empathy for the struggles of immigrants. (See grant Supplementary Materials for descriptions of these original works)

Target Audience: The focus of the planning grant is to gather arts, cultural and immigrant-serving organizations to commit to collaborating on innovative arts, cultural and educational programming on the subject of immigration. We will reach these collaborators through networking; project promotional materials that convey the benefits of participating in the project; through engaging cultural “gatekeepers” (connectors) with the immigrant community (like Carmen Ramirez) and the arts community (like Wendy Baring-Gould); and from the reputation built from Motus’ first successful One-Action collaboration. To build a successful collaboration we have been careful to first meet with immigrant-serving organizations and hear their desired outcomes (one meeting was conducted in English and the second in Spanish). We will then meet with arts and cultural organizations to hear their desired outcomes. After the needs of these two groups are clarified we will join together in Community Advisory Committees.

The target audience of the 2016 project will be a diverse cross-section of the Boulder County community across race and class. In order to reach this target in the city of Boulder it is essential that our target collaborators are reached. The participation of leading arts and cultural organizations across the county is key to bringing in the dominant cultural audience. The participation of immigrant-serving organizations, particularly Latino organizations, is key to bringing in marginalized members of the community and a diverse audience.

How this project addresses and unmet need in the community: According to the Boulder County TRENDS Report, only 43% of people surveyed said that our county is open or very open to immigrants from other countries. According to the 2011 Youth Risk Behavior survey, Latino students in Boulder High Schools in the Boulder Valley School District are more than three times as likely as likely to be harassed than white students (7.5% vs. 2.2%) and almost twice as likely to attempt suicide as white students (10.1% vs. 5.7%). Additionally, immigration is being hotly debated across the nation, and while the Latino community is not the only community of immigrants, it is the public face that is put forth repeatedly in this painful national and local dialogue. We need to change the dialogue and to highlight the many benefits of our immigrant population, engage the community in connecting to the challenges faced by our immigrant community members, and work together to create a Boulder where everyone is welcome.

This project is not focused on any type of immigration policy. But art is the best way to change the conversation through building genuine connections across different life experiences. To make Boulder more inclusive, we must create opportunities for people of different backgrounds to connect and build relationships. This is also very vital at the organizational level, as organizations often provide a leadership role in the community and directly affect people's attitudes and actions. The One-Action project will help address this unmet need in Boulder by building relationships between more mainstream community members often reached by the arts and cultural organizations in Boulder and build connections between them and under-represented groups, often immigrant groups, in our community. We also know that there is a need to diversify arts organizations' staffs, boards membership and audiences. The work of One-Action can help build the necessary connections and reach to do this.

What sets your project apart: CCCI/One-Action Project is unique from other projects in that it utilizes the particular power of the arts to engage the community in a conversation about an issue that is critical to our community – immigration. The project will use the arts to inspire, teach and engage people in the subject of immigration, a topic relevant to the entire community as we work to create an open and welcoming city for all. Immigrant and community groups will be engaged and connected to arts organizations, which will provide a creative, unique and deep expression of the topic in a way only the arts sector can do.

Boulder has often been perceived by other cities as apart from the others. Through this One-Action project, Boulder community members will be encouraged to identify their own immigrant history and reflection on how they can act from this common experience and create a welcoming environment for all in Boulder. Longmont and Lafayette, which have a longer history of creating an open and welcoming community for new immigrants, can provide beneficial examples and support to the Boulder community. And Boulder has a long history of having a strong arts community. Together the communities can learn from each other and pool their resources to create new connections and have a deeper impact.

The One-Action project also provides an opportunity to build new relationships and bring together resources across the county. We believe that the relationships will play an important role stimulating highly relevant and creative programming into the future as arts organizations in Boulder continue to leverage the connections and relationships they have gained through this Project. Furthermore, One-Action will work with the organizations to bring together resources from across the county to stimulate and foster new relevant artistic work and broaden their reach.

The One-Action project is also different from other projects in terms of the topic it will address and the scale of the project. Immigration is a critical issue for Boulder and for the nation in that everyone in this nation, aside from Native Americans, has an immigrant history and yet, many communities across the country have been

using this topic divisively and shunning new immigrants. Boulder has the opportunity to create an example of how to engage a broad cross section of arts, cultural and community organizations in a discussion of national importance and yet, carry it out in a focused and inclusive way at the local level. The scale of the One-Action Project is also unique in that while large discussions have taken place in many communities, such as a common book reading program by a city, One-Action will bring together arts, cultural and immigrant-related organizations. By bringing these diverse organizations together, One-Action will help leverage community strengths and structures to involve a large and diverse cross section of the community in this discussion of shared significance - immigration. Moreover, we believe this project has the potential to elevate Boulder as a model for how communities can become more inclusive by presenting a highly innovative example of cross-cultural collaboration for other communities to emulate.

How this project will have a wide, inclusive and diverse impact: We will have wide, inclusive and diverse impact by taking the time necessary to carefully build real collaborative relationships that are cross-county, cross-sector, and cross-cultural.

Strategies to ensure there will be broad, diverse and open access: For the planning stage we will ensure access by asking that Community Advisory Committee meetings be held in the evening so that immigrant leaders (who have day jobs) can participate. Each Advisory Committee meeting will have two co-chairs, one from the immigrant-serving organizations and one from an arts and cultural organization to ensure that the programming created in the planning meets the needs of the constituents of dominant and marginalized organizations. The planning and care to make the planning process broad, diverse and open will pay off in ensuring that the actual programming designed for the One-Action project in 2016 is equally open and diverse. In addition we also intend to request, as part of formal partnership agreements, that at least 30% of programming be available free or at reduced rates to under-represented groups and low income individuals. Most tickets will be moved through collaborating organizations and their networks. Marketing materials will be bilingual with emphasis on bilingual programming. We will also be talking about presenting work in non-traditional venues that have a dominant immigrant population (such as Intercambio or Sacred Heart).

Long-term benefits: According to a study published in 2011 conducted by Patricia E. Grace story-based treatments are more effective in promoting positive change than information-based treatments. The story characteristics found to be associated with positive change included: first-hand personal view, vivid description, and identification with the narrator. The power of the CCCI/One-Action project is it directly connects people who would not normally move in the same circles with each other and with each other's stories. Art is the essence of storytelling and a variety of artistic mediums means we can reach a broader spectrum of participants with the stories waiting to be shared.

By bringing together a diversity of organizations from the arts, cultural and immigrant community groups on a regular basis over the next two years, we will be facilitating the building of relationships and building a web of connections between the organizations and the leadership of these organizations. Relationships are the cornerstone of change and will seed opportunities for further collaboration in the future.

We envision many positive and long-term results including:

- Having a community that understands the effect of immigration and immigration policy on our communities and has empathy and understanding for immigrants.
- Using arts to engage members of the community in their own immigrant past, empower people to understand their own immigrant histories and build empathetic alliances with other groups across the city who are marginalized.
- Increased visibility of the variety of the cultural assets that immigrants and different ethnic groups bring to the city.
- Expanded awareness of leading dominant culture, arts and civic organizations about how to create programming that engages marginalized groups from the community. For example, the successful “Do You Know Who I Am?” programming came out of what Motus learned in the 2012 One-Action project about bringing marginalized embodied voices to the stage (and not simply their stories).
- Stronger relationships across the county between arts, cultural and community organizations for sharing resources, audiences, ideas and information. For example, the Boulder History through the One-Action conversation of 2012 developed a relationship with the Native American Rights Fund (NARF) and Motus Theater that have continued past the parameters of the original collaboration. The Boulder History Museum has committed to an annual “Chief Niwot” lecture at NARF. And the History Museum worked with Motus on the historical curriculum we developed for the film of our Rocks Karma Arrows performance. Boulder History Museum had 12,000 more visitors then for any of their other exhibits and Motus Theater’s audience was filled with History Museum members.

The One Action Project also has the potential to bring further recognition to the City of Boulder building on its reputation in engaging its community in critical conversations on issues of importance, such as done through the Conference on World Affairs.

Proven Ability to Carryout the Creative Community Conversation on Immigration/One-Action Project: Motus Theater has already carried out one large scale One-Action Project in 2012 focus on learning about Chief Niwot & the Sand Creek Massacre. In collaboration with the Boulder County Arts Alliance we received a highly competitive \$40,000 grant from the National Endowment for the Arts. Almost 18,000 people and 50 area civic organizations participated in related

activities in 2012: 2,600 people attended the five key arts performances, 1,200 participated in the Boulder Public Library's One Book-One Boulder common read program, and over 14,000 people attended the Chief Niwot exhibit at the Boulder History Museum. Over 100 people committed to taking a significant action to strengthen our community. There was even a One Action/One Boulder County Scholarship created at the Shepherd Valley Waldorf School. Furthermore, Boulder County Commissioner Deb Gardener said, in response to *Rocks Karma Arrows* and the resulting One-Action/One Boulder project, that Motus Theater "changed the conversation in Boulder." A mark of the success of this initial collaboration is that all the main collaborators that created programming for the project want to participate in the CCCI/One-Action Project of 2016. In addition, Motus Theater has an unbeatable team of professional arts, cultural and community specialists working on this project (see Staffing supplement): Kate Kelsch, One Action Project Director; Wendy Baring-Gould, Arts and Culture Strategist; and Carmen Ramirez, CCCI Steering Committee co-chair. And we will be hiring a CCCI/One-Action Manager who is bilingual and already has ties to the immigrant community in Boulder.

Evaluation: During the planning phase we will measure success quantitatively through the achievement of stated planning goals. We will measure our success qualitatively from a survey from participating organizations about the collaborative experience; the relationships they are building; their feelings about the programming calendar planned for 2016; and their satisfaction with marketing tools (both the web site and materials).

What are your options if you do not get funding? If we do not receive funding from the BAC's Open Grant for the staffing and marketing necessary to artfully develop and plan One-Action in Boulder we will focus the remainder of 2014 on building individual donors to compliment an anticipated NEA planning grant. At the end of 2014, we will determine whether sufficient funds have been raised to move forward with the full One-Action project. If not, we will scale back One-Action plans to fit the funding obtained. Additionally, Motus Theater plans to continue its own theatrical performances on immigration and nourish, where possible, collaborations with immigrant-serving organizations.

One Action Project 2016 - Creative Community Conversations on Immigration

Expenses	Expense Explanation	Cash Expenses	In Kind Amount	Total	East City Budget	Boulder Budget
Marketing						
Branding Consultant/Designer		\$10,000		\$10,000	\$5,000	\$5,000
Web site Update/Development		\$3,000	\$2,000	\$5,000	\$2,500	\$2,500
First Printing of Promotional Materials	packets/300, Posters/2000, Banners/1500, Calendar/2500) Postcard/2000	\$8,300		\$8,300	\$4,150	\$4,150
Translation of materials/website		\$4,500		\$4,500	\$2,250	\$2,250
Email Listserv		\$200		\$200	\$100	\$100
Pre-launch Marketing by Collaborating Organizations	20 Arts, Culture and Immigrant Serving Org in Boulder at \$2,000 per org		\$40,000	\$40,000		\$40,000
Pre-launch Marketing by Collaborating Organizations	7 Arts, Culture and Immigrant Serving Org in East County at \$2,000 per org		\$14,000	\$14,000	\$14,000	
Meetings						
Food and Beverages Mtgs	32 total Steering Comm plus Boulder and East County \$25 per mtg	\$400	\$400	\$800	\$400	\$400
Food and Beverage Countywide summits	3 total 1/2 day Countywide Summits (lunch and social hour) \$12 per person x 50 people = \$600 per mtg	\$1,800	\$600	\$2,400	\$1,200	\$1,200
Supplies	32 total meetings at \$25 per mtg	\$800		\$800	\$400	\$400
Speakers - Immigrant Arts Speaker	Fee \$750, Flight \$450, per diem (US gov rate) \$61 x 3 days=\$183	\$1,383		\$1,383	\$692	\$692
Speaker lodging	3 days at \$111 per day		\$333	\$333	\$333	
Meeting Space: Steering Committee	\$30 per hour for 3 hours per mtg (13 mtgs)		\$1,170	\$1,170		\$1,170
Meeting space Boulder Advisory Group	\$30 per hour for 3 hours per mtg (6 mtgs)		\$540	\$540		\$540
Meeting Space in Boulder for Countywide Mtg	\$30 per hours x 5 hours per mtg (3 mtgs)		\$450	\$450		\$450
Meeting space Longmont & Lafayette	\$30 per hours for 3 hours per mtg (6 mtgs x 2)		\$1,080	\$1,080	\$1,080	
One Action Arts Strategic Advisory - contracted	\$25 per hr for 130 hours		\$3,250	\$3,250	\$3,250	
Rehearsal & Reading Space/YWCA for Let's All...	\$50 per hr for 18 hours		\$900	\$900		\$900
Rehearsal & Reading Space/YWCA for Salsa	\$50 per hr for 48 hours (includes monthly class time with participants)		\$2,400	\$2,400		\$2,400
Postage		\$1,000		\$1,000	\$500	\$500
Mileage and Parking		\$500		\$500	\$250	\$250
Project Management						
One Action Arts Strategic Advisor	\$25 per hr for 130 hours	\$3,250		\$3,250	\$1,625	\$1,625
One Action Project Director	\$25 per hr for 535 hours	\$13,375		\$13,375	\$6,688	\$6,688
CCCI Project Manager	\$20 per hr for 900 hours	\$18,000		\$18,000	\$9,000	\$9,000
Administrative staff	\$15 per hr for 340 hours	\$5,100		\$5,100	\$2,550	\$2,550
Theater Development						
Development of Let's All Be Americans		\$10,000		\$10,000		\$10,000
Development of Salsa		\$5,000		\$5,000	\$2,500	\$2,500
Actors for Reading of Let's All Be Americans	\$12 per hr for 18 hours	\$216		\$216		\$216
Actors for Reading of Salsa	\$12 per hr for 12 hours	\$144		\$144	\$72	\$72
Total Expenses		\$86,968	\$67,123	\$154,091	\$58,539	\$95,552
		<i>Expenses</i>	<i>Expenses (Provided In Kind)</i>	Overall Total Budget	<i>East County Budget</i>	<i>Boulder Budget</i>

One Action Project 2016 - Creative Community Conversations on Immigration

Revenue						
Contributed Support		Cash Rev	In Kind Rev	Status	East	
					County	Boulder
NEA Planning Grant & Commission	Branding and Marketing of CCCI	\$20,000		(Pending)	\$11,000	\$9,000
Individual Contributions	Let's All Be Americans (This project received \$10,000)	\$25,967		(\$10,000 Secured)	\$15,800	\$10,167
Boulder Arts Commission		\$25,000		(Pending)		\$25,000
Lafayette Cultural Arts Commission		\$2,000		(Pending)	\$2,000	
Human Relations Commission	Immigrant Arts Speaker/Food	\$2,500		(Pending)		\$2,500
Longmont Council for the Arts		\$1,000		(Pending)	\$1,000	
Boulder Community Foundation		\$2,000		(Pending)	\$2,000	
Boulder County Arts Commission		\$1,500		(Pending)	\$1,500	
Boulder County Commissioners		\$1,000		(Pending)	\$1,000	
Colorado Creative Industries		\$2,000		(Pending)	\$2,000	
Buisness Contributions/sponsors		\$4,000		(Pending)	\$2,000	\$2,000
In-Kind Contributions						
Web site Update/Development			\$2,000		\$1,000	\$1,000
Pre-launch Marketing by Collaborating Organizations	20 Arts, Culture and Immigrant Serving Org in Boulder at \$2,000 per org		\$40,000			\$40,000
Pre-launch Marketing by Collaborating Organizations	7 Arts, Culture and Immigrant Serving Org in East County at \$2,000 per org		\$14,000		\$14,000	
Food and Beverage Countywide summits	1 total 1/2 day Countywide Summit (lunch and social hour) \$12 per person x 50 = \$600 per mtg		\$1,000		\$1,000	
Speaker lodging	3 days at \$111 per day		\$333		\$333	
Meeting Space: Steering Committee	\$30 per hour for 3 hours per mtg (13 mtgs)		\$1,170			\$1,170
Meeting space Boulder Advisory Group	\$30 per hour for 3 hours per mtg (6 mtgs)		\$540			\$540
Meeting Space in Boulder for Countywide Mtg	\$30 per hours x 5 hours per mtg (3 mtgs)		\$450			\$450
Meeting space Longmont & Lafayette	\$30 per hours for 3 hours per mtg (6 mtgs x 2)		\$1,080		\$1,080	
One Action Arts Strategic Advisory - contracted	\$25 per hr for 130 hours		\$3,250		\$1,625	\$1,625
Rehearsal & Reading Space/YWCA for Let's All...	\$50 per hr for 18 hours		\$900			\$900
Rehearsal & Reading Space/YWCA for Salsa	\$50 per hr for 48 hours (includes monthly class time with participants)		\$2,400		\$1,200	\$1,200
Total Revenue		\$86,967	\$67,123	\$154,090	\$58,538	\$95,552
		Cash Income	In-kind Income	TOTAL Revenue	East County Revenue	Boulder Revenue



List of Supplementary Materials: BAC Open Grant

A. One Action: CCCI Current Staffing

B. GANTT Chart

C. Collaborator Letters

Boulder: Arts & Cultural

1. Dairy Center for the Arts
2. Boulder History Museum
3. Boulder Public Library
4. Resonance Women's Chorus
5. Playback Theater West
6. Boulder County Arts Alliance
7. BMoCA (Originally Submitted with One Action: NEA Planning Grant)
8. Hip Hip Heredia

Boulder: Immigrant-Serving Organizations

9. Immigrant Legal Services of Boulder County
10. Latino Task Force
11. Intercambio: Uniting Communities
12. Colorado Immigrant Rights Coalition (Originally Submitted with One Action: NEA Planning Grant)
13. El Centro Amistad/Programa Compañeras
14. Latino History Project
15. Statewide Parenting Network
16. UMASyMEChA
17. YWCA of Boulder (**VENUE and Support**)

East County Collaborative Commitment Letters

18. Community Services of Longmont/Carmen Ramirez
19. Lafayette Cultural Arts Commission/Karen Raforth & Stacey Bernstein

D. Motus Theater Programming for CCCI/OA

E. Motus Theater: Selected Video Links

F. Motus Theater: Selected Press Links

STAFFING
Creative Community Conversation on Immigration (CCCI)
- A One-Action Project (OA)

Wendy Baring-Gould: One Action Arts & Cultural Strategic Advisor

Wendy Baring-Gould brings decades of experience in creating constructive conversations facilitated by participation in the arts. She is the former Director of Arts And Community Programs at *Boston Center for The Arts* where she designed and implemented public engagement activities to attract traditional and non traditional audiences. She was the Director of Education and Community Outreach for Arts on the *Point at UMass* where she was responsible for initiation and ongoing management of education and community outreach programs for a start-up independent contemporary sculpture park located on the campus of the University of Massachusetts, Boston. Scope of work included: initial negotiations with disenfranchised neighboring community groups to generate greater acceptance for the park and an ongoing series of community based art projects based on significant public participation. Wendy served as the Executive Director of the *Cultural Education Collaborative* where she was responsible for all facets of administration of a not-for-profit agency which developed, implemented and funded multi-cultural arts programs which incorporated professional teaching artists into public schools and community settings throughout MA under the auspices of the MCC and NEA. She currently serves on the Board of the *Diary Center for the Arts* and is the Program Director for *Women Work Together*, a local NGO which supports and guides the formation of a Leadership Institute which serves over 1000 girls and their families in the highlands of Guatemala.

Kate Kelsch: One Action Project Director

Kate Kelsch brings over 20 years of experience empowering people to participate in their communities and create change. She has worked in a variety of sectors including nonprofit, government, and business. Most recently, Kate was the New Tactics in Human Rights Program Manager at the Center for Victims of Torture where she was responsible for providing leadership, managing the program, building partnerships with organizations around the world, and fundraising. Before this, she worked at the Amherst H. Wilder Foundation as the Senior Community Leadership Manager responsible for overseeing community leadership programs, creating curriculum, and developing community partnerships. In addition, she has worked for a number of organizations managing international democracy and human rights projects focused on countries throughout Latin American as well as in other regions of the world. Kate holds a B.A. in International Relations and Economics from the University of Wisconsin- Madison. Kate has also been a McKnight Salzburg Fellow, a German Marshall Fund Marshall Memorial Fellow, and a University of Minnesota Humphrey Institute Policy Fellow. She is bilingual (Spanish/English) with a child at University Hill School in Boulder.

STAFFING
Creative Community Conversation on Immigration (CCCI)
- A One-Action Project (OA)

Carmen Ramirez: Co-Chair of CCCI Steering Committee

For more than 20 years, Carmen Ramirez has been involved in multiple projects and committees that work to address diversity, inclusion, equitable access and conflict resolution within Boulder County. A major emphasis of her work has been focused on helping to bring Latino quality-of-life issues to decision makers, to help build understanding and empower Latino's to take a leadership role. Carmen is a founding member of the Latino Task Force of Boulder and holds a position as board member emeritus. She was a fellow through the Rockefeller Foundation's Next Generation Leaders program—a two-year leadership program design to create a global network of leaders and examine issues of race, changing demographics and globalization. Fellows visited areas throughout the U.S. and South Africa to learn directly from communities. Carmen is a mediator, facilitator and community organizer. She is the Program Coordinator for the Community Relations Office in the City of Longmont Community and Neighborhood Resources Division. Originally from El Paso, TX, Carmen earned her B.S. in Public Management with a specialization in organizational leadership.

One Action One Boulder 2016





Sept 10th, 2014

To Whom It May Concern:

It is a pleasure to lend our support to the proposed One Action - Immigration project and to support future Motus Theater productions focused on immigration. As you may be aware, The Dairy Center for the Arts is producing an arts-based, multi-county project centered on military veterans. This venture has led us to explore other projects that build strong connections between arts and society. Participation in the proposed project with Motus Theater is an excellent fit for The Dairy and an exciting opportunity. While our plans are not confirmed, we envision we will be a venue for integrated programming including film, visual art, theater, dance, and music.

We are very enthused about the possibility of doing another arts-based project, especially one that is focused on cross-county collaboration that encourages everyone to learn more about immigration and to create a welcoming community for Boulder County immigrants. We believe the arts provide powerful tools to tell the many important immigration stories this community has to tell; and that by fostering public acknowledgement of these stories the entire community will be strengthened.

We eagerly look forward to collaborating with other arts, civic and community organizations on the One Action - Immigration project.

Sincerely,

Bill Obermeier
Executive Director
The Dairy Center for the Arts



September 9, 2014

To Whom It May Concern:

The Boulder History Museum is pleased to support the proposed One Action - Immigration project and future Motus Theater productions focused on immigration. The Boulder History Museum has collaborated on One Action projects in the past, in particular with the Chief Niwot exhibit and programs. We found this collaboration to be extremely successful in bringing together many segments of our community and educating our citizens about the struggles facing people who live here today and those who came before us.

We are very excited about the possibility of an arts-based, cross-county collaboration encouraging everyone to learn more about immigration and to create a welcoming community for Boulder County immigrants.

The Boulder History Museum is committed to telling all the stories of our community, past and present, and we look forward to collaborating with other arts, civic and community organizations on the One Action - Immigration project.

Sincerely,

A handwritten signature in blue ink that reads "Nancy Geyer".

Nancy Geyer
Executive Director & CEO
Boulder History Museum
Museum of Boulder

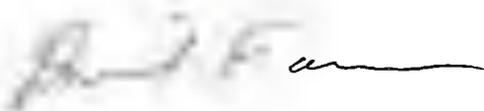
September 8, 2014

Dear Arts Commission

It is a pleasure to write a letter of support for the proposed One Action - Immigration project. Though the nature of my position prevents me from writing a traditional letter endorsing the project, we are excited about the possibility of an arts-based, cross-county collaboration encouraging everyone to learn more about immigration and to create a welcoming community for Boulder County immigrants. The Public Library outreach program and BoulderReads! program both have a long history of working with immigrant communities in Boulder. It is a clear outgrowth of our mission to provide free and open access to all members of our community.

The Boulder Public Library is very interested in providing venue space for free performances, films, exhibits and lectures as well as the possibility of developing some level of collaborative programming on immigration themes. We would be happy to provide the Canyon Theater for an assortment of educational and entertainment programs.

Sincerely,

A handwritten signature in black ink, appearing to read "David Farnan", with a long horizontal flourish extending to the right.

David Farnan

Library & Arts Director

City of Boulder



September 5, 2014

To Whom It May Concern:

It is a pleasure to lend our support to the proposed One Action - Immigration project. We are very excited about the possibility of an arts-based, cross-county collaboration encouraging everyone to learn more about immigration and to create a welcoming community for Boulder County immigrants.

We look forward to collaborating with other arts, civic and community organizations on the One Action - Immigration project.

Specifically, Resonance Women's Chorus and Sound Circle intend to perform a concert related to the One Action-Immigration project in November, 2016. Resonance (125-voice women's community chorus) and Sound Circle (16-voice a cappella women's ensemble) have presented post-election concerts after the presidential elections in 2004, 2008, and 2012. The 2012 concert was in conjunction with One Action One Boulder's exploration of cultural history related to the Sand Creek massacre, and was a collaborative event involving other performers and speakers from the community. We envision the 2016 concert to have a similar collaborative format. We welcome the opportunity offered by the One Action project to educate ourselves about the experience of immigrants in Boulder County, and to create connections with sectors of the community that we have had no relationship with to date. We are enthusiastic about this project in general and about our intended piece of it.

Sincerely,

Sue Coffee
Artistic Director
Sound Circle
Resonance Women's Chorus



Sept 10th, 2014

To Whom It May Concern:

It is a pleasure to lend our support to the proposed One Action - Immigration project and to support future Motus Theater productions focused on immigration.

Playback Theatre West is based upon the idea that stories shape our lives. We are a professional theatre company, using the art of the story to entertain, enrich, and enlighten. An audience member shares an experience from his or her life and we re-enact it, capturing the heart or essence of their experience.

We do monthly shows at the Diary Center for the Arts inspired by any story an audience member wants us to reenact. We also do shows on specific themes to deepen shared community reflection on that subject for example we recently did a show for Boulder Flood Relief.

For the 2012 One Action project Playback Theater West worked with Motus Theater to create two improvisational theater performances based on peoples experiences of learning about Chief Niwot and the Sand Creek Massacre which we performed for Free at the Boulder Public Library.

For the One Acton project of 2016, Playback Theater West will work with Motus Theater on an improvisational performance telling stories related to the audience's immigrant history: Stories of parents and grandparents immigrating that have been passed down to their children and stories of children growing up between the world of their immigrant parents and American culture.

We are very excited about the possibility of an arts-based, cross-county collaboration encouraging everyone to learn more about immigration and to create a welcoming community for Boulder County immigrants.

We look forward to collaborating with other arts, civic and community organizations on the One Action - Immigration project.

Sincerely,

A handwritten signature in black ink, appearing to read "Rebecca", followed by a long horizontal line extending to the right.

Rebecca Brown Adelman



BOULDER COUNTY
arts alliance

September 9, 2014

Dear Boulder Arts Commissioners,

On behalf of the board and staff of Boulder County Arts Alliance (BCAA) it is my pleasure to pledge our support for the proposed One Action - Immigration project and the creation of *Let's All Be Americans* and other immigration theater projects being created by Motus Theater.

We are very excited about the potential of an arts-based, county-wide collaboration to foster learning about immigration and create a welcoming community for Boulder County immigrants.

Motus Theater's performance, *Rocks Karma Arrows*, used art of the highest quality to engage the community in deep discussion on issues of race and class in our community. The *One Action* project of 2012 that Motus Theater organized was instrumental in prompting organizations across the community to reflect on the founding of the city of Boulder and learn about our local history, Chief Niwot and the Sand Creek Massacre.

BCAA and Motus Theater collaborated on a National Endowments for the Arts (NEA) grant for the first One Action project in 2012 and are working together again to fund this important project for 2016. We applied for an initial planning grant through the NEA and will submit a large implementation grant on the project in 2015. The support of the Boulder Arts Commission would provide critical funding for this project that would seed larger grants needed to fund the implementation of this work.

As BCAA works towards accomplishing its own inclusiveness agenda, a partnership with Motus Theater is a natural fit. BCAA encourages collaborations, fiscally sponsors and provides support through our grant programs to artists, cultural organizations and projects that engage underrepresented communities. We are deeply committed to promoting the arts as a vehicle for cross-cultural collaboration, communication and understanding.

We look forward to collaborating with other arts, civic and community organizations on the *One Action* immigration project. We encourage the Boulder Arts Commission to also support Motus Theater and the essential work they are doing in our community.

Sincerely,

Charlotte LaSasso
Executive Director
Boulder County Arts Alliance



Boulder Museum of
Contemporary Art
1705 Yale Mall
Boulder, Colorado 80501
303.440.1700
www.bmo-ca.org

March 13, 2014

Local Arts Agency Program
National Endowment for the Arts
1100 Pennsylvania Ave, NW
Washington, DC 20506

Dear Colleagues,

On behalf of Boulder Museum of Contemporary Art (BMoCA), I am writing to express our support for the Boulder County Arts Alliance's proposal to the National Endowment for the Arts for the development of the next One Action/Boulder County project on immigration.

BMoCA is very interested in participating in the project. We look forward to opportunities to collaborate with other local arts organizations, such as Motus Theater and the Boulder Philharmonic, to create a unique arts program exploring the contemporary immigrant experience.

There is a great need to build bridges of understanding, and I am confident that the One Action program makes important advancements in that direction. I hope you will support the program generously.

Sincerely,

A handwritten signature in black ink that reads "David Dadone". The signature is stylized with a large, sweeping "D" and a long horizontal stroke at the bottom.

David Dadone
Executive Director + Chief Curator



Sept 4th, 2014

To Whom It May Concern:

It is a pleasure to lend my support to the proposed One Action - Immigration project and to support future Motus Theater productions focused on immigration.

As a playwright/activist that creates musical theatre that is family friendly and thought provoking with a focus on community building, I am very excited about the possibility of an unbiased, cross-county collaboration encouraging everyone to learn more about immigration and to create a welcoming community for Boulder County immigrants.

Having previously collaborated with Motus theatre and the One Action project I have witnessed first hand the benefit and power of collaboration and the positive effect it had on and in the community. As a playwright and activist the opportunity of being one of the many organizations coming together, sharing resources, educating, creating networking opportunities, presenting the immigration issue through multiple lenses is a blessing to be a part of. Regardless of where you stand on immigration, this is an opportunity to understand the other side, to learn, and create platforms for the discussions to happen and hopefully move us forward in helping to resolve the immigration issue.

I look forward to again collaborating with other artists, civic and community organizations on the One Action - Immigration project.

Sincerely,

Carlos Heredia

1114 Broadway St #2

Boulder, CO 80304

646.246.1747

hiphipheredia@gmail.com

www.hiphheredia.com



September 9, 2014

To Whom It May Concern:

The Immigrant Legal Center of Boulder County is committed to advancing community understanding of the difficulties faced by immigrants in the United States, and an appreciation of the role each of us can play in bringing about a system that reflects our values. As a legal center, our staff concentrates on the facts of systemic dysfunction which we witness on a daily basis. While aware of the emotional pull of individual stories we had not fully appreciated the critical role of artists in helping fulfill our own commitment to educating the community. Our modus operandi is best described by the old adage “just the facts.”

By happenstance in 2012 I had the opportunity to attend Motus Theater's Rocks Karma Arrows, and witnessed the importance of the heart-head connection in conveying truths about our history and culture. Following the One Action event the Immigrant Legal Center began collaborating with Kirsten Wilson to find immigrant young adults who might extend this heart-head connection to the issue of immigrants and the broken immigration system. The young people who became involved in Motus Theater's *Do You Know Who I Am?* had given testimonials prior to meeting Kirsten Wilson; however, the transformation after working with Kirsten was astonishing. Through the hard work of a skilled story-teller, *Do You Know Who I Am?* evolved into a compelling, first-person drama whose power could not be denied.

It is a great honor and pleasure to continue collaborating with Motus Theater and the additional individuals and community organizations involved in the expanded immigration project. The Immigrant Legal Center will do its part to bring the dry, fact-based analysis to the table, and looks forward to the metamorphosis that will be choreographed by the extremely talented and dedicated Kirsten Wilson. Boulder County immigrants will benefit immeasurably when the community understands, at the heart level, the challenges immigrants face on a daily basis. The community will benefit when individuals are able to internalize immigrant stories and respond with demands for change.

Thank you in advance for your strongest possible consideration of this brilliant project proposed by Kirsten Wilson and Carmen Ramirez.

Sincerely,

Laurel Herndon
Executive Director / Managing Attorney
Immigrant Legal Center of Boulder County

Immigrant
Legal Center of
Boulder County
a Non-Profit
Organization

OFFICE

948 North Street Suite 8
Boulder, Colorado, 80304

Phone

303-444-1522

Fax

303-444-1667

Email

laurel @ boulderayuda.org

Web

www.boulderayuda.org



Latino Task Force
of Boulder County

Honoring Culture • Shaping the Future

PO Box 2166 Longmont CO 80502

www.latinotaskforce.org

September 5, 2014

To Whom It May Concern:

It is a pleasure to lend our support to the *One Action - Immigration* project.

Motus Theater's pieces "*Rocks Karma Arrows*" and "*Do You Know Who I Am?*" both combine art and activism in ways that are not only creative but courageous. Kirsten Wilson has been very successful in helping members of our community understand why some inequities continue to the present day, and then inspiring them to take action. Kirsten has also been recognized by The Latino Task Force as an ally who is partnering with the Latino community to advance the conversation on immigration. Her artistic talent, leadership and vision have had a significant impact on the Boulder community. The Latino Task Force's former president, Carmen Ramirez was an advisor on the original One Action project and a leader in the Longmont based initiative of the project: All Cultures One Action Longmont.

The One Action approach - which uses the arts to encourage a large collaborative conversation on immigration education – is a wonderful model for other communities around the country. The Latino Task Force is very excited that the next One Action project and we look forward to being actively involved.

Sincerely,

Nick Robles, President

The Latino Task Force of Boulder County

Vision: The quality of life for Latinos is enhanced, opportunities are equitable, and Latinos are leading Boulder County

Mission: Facilitate appropriate initiatives and opportunities that will enrich the economic, educational, political, and cultural lives of the Boulder County Latino community. September 17, 2014 Meeting



Sept 10th, 2014

To Whom It May Concern:

We have been meeting with Carmen Ramirez and Kirsten Wilson about the proposed One Action - Immigration project. We are very excited about the possibility of an arts-based, cross-county collaboration encouraging everyone to learn more about immigration and to create a welcoming community for Boulder County immigrants.

Intercambio Uniting Communities is a non-profit organization committed to build understanding, respect and friendship across cultures through educational and intercultural opportunities. Our mission greatly resonates with the One Action - Immigration project.

We look forward to collaborating with other arts and community organizations on the One Action - Immigration project and upcoming Motus Theater productions on Immigration.

Sincerely,

Maria Velasco
Program Director/Diversity and Inclusion Manager
Intercambio Uniting Communities



March 14, 2014

Dear National Endowment for the Arts:

I am delighted to write this letter of support for the application of the Boulder County Arts Alliance to commission Motus Theater's new production "Let's All Be Americans Now," and for the development of the next One Action project on immigration.

The Colorado Immigrant Rights Coalition has been a sponsor of Motus Theater's recent production, "Do You Know Who I Am," a play based on monologues by five young Latino immigrants in our community. This incredibly powerful theater piece is a great introduction to the issues facing immigrants in Boulder County, and allows a glimpse into the daily struggles of many of our neighbors. The play has been hugely successful, not only in its dramatic power but also in its ability to educate people about the obstacles faced by undocumented immigrants. Over 2,000 people have seen the production to date, two local city governments have sponsored performances, and local high schools are using it in the curriculum. As one audience member said, "You're not just changing minds, you're changing hearts."

We are thrilled that Motus Theater will be creating a new production on the history of immigration. We believe that if more people connected to their own history as immigrants, it would build a more empathetic climate for engagement with current immigration issues. "Do You Know Who I Am" has shown how powerful theater can be in engaging our community in deep consideration of immigration and how it impacts members of our community.

The Colorado Immigrant Rights Coalition looks forward to being an active participant and partner in the next One Action Boulder project, and to furthering the community conversation about immigration reform.

Sincerely,

Julien Ross, Executive Director
Colorado Immigrant Rights Coalition
720-290-1125
julien@coloradoimmigrant.org
2525 W. Alameda Ave
Denver, CO
80219



Sept 8th, 2014

To Whom It May Concern:

We have been meeting with Carmen Ramirez and Kirsten Wilson about the proposed One Action - Immigration project. We are very excited about the possibility of an arts-based, cross-county collaboration encouraging everyone to learn more about immigration and to create a welcoming community for Boulder County immigrants.

El Centro AMISTAD is *committed to human development and social justice for immigrants in Boulder County, and we are inspired by the Motus Theater's Do You Know Who I Am?* because we believe this performance brings the immigration conversation to a different level of understanding and engage the whole community in very powerful way.

We look forward to collaborating with other arts and community organizations on the One Action - Immigration project and upcoming Motus Theater productions on Immigration.

Sincerely,

A handwritten signature in black ink, appearing to read "J. De Santiago", is written over the typed name.

Jorge De Santiago
Executive Director, AMISTAD



September 11, 2014

To Whom It May Concern:

Recently, two members from Boulder County Latino History Project (BCLHP) Advisory Committee had the opportunity to participate in an information meeting about One Action, One Boulder 2016 planning meeting. We are excited about the prospect of collaborating with Motus Theater. BCLHP has been actively researching Latino history in Boulder County. We see a place for our participation. Our role would be to provide historical data, share oral histories, and narratives. BCLHP goals include reaching out to the community in a variety of ways to inform the public about the contributions and struggles of Latinos in Boulder county. This venture would be mutually beneficial.

Sincerely,

Linda Arroyo-Holmstrom
Boulder County Latino History Project Coordinator



COLORADO STATEWIDE PARENT COALITION

PARTNERS IN EDUCATION

Sept 8th, 2014

To Whom It May Concern:

The Colorado Statewide Parent Coalition is a community based non-profit and our work is dedicated to closing the education achievement gap between kids of color and their white counterparts. We do this by implementing our own programs at the school level and by supporting other organizations in their work with kids and families of color.

We have been meeting with Carmen Ramirez and Kirsten Wilson about the proposed One Action - Immigration project. We are very excited about the possibility of an arts-based, cross-county collaboration encouraging everyone to learn more about immigration and to create a welcoming community for Boulder County immigrants. I think that as people know more about the plight of the immigrant they become more sensitive to their barrier in education. The immigrant population has so much to offer. We have many students with many talents and as a community we must come together to support them. I feel strongly that this project will do that.

We look forward to collaborating with other arts and community organizations on the One Action - Immigration project and upcoming Motus Theater productions on Immigration.

Sincerely,

Sincerely,

Richard Garcia
Executive Director



Sept 11th, 2014

To Whom It May Concern:

We have been meeting with Carmen Ramirez and Kirsten Wilson about the proposed One Action - Immigration project. We are very excited about the possibility of an arts-based, cross-county collaboration encouraging everyone to learn more about immigration and to create a welcoming community for Boulder County immigrants.

The United Mexican American Students and Movimiento Estudiantil Chicano de Aztlán (UMASyMEChA) student Group at CU-Boulder looks forward to collaborating with other arts and community organizations on the One Action - Immigration project and upcoming Motus Theater productions on Immigration. As a long-standing organization on campus, we firmly believe it is important to support efforts that attempt to educate communities both on and off campus. Especially when it pertains to issues that segregate, oppress and profit from specific bodies, in this case immigrants.

We are especially excited to work with efforts that use *teatro* to begin conversations that can potentially lead toward positive social change in Boulder County. To us art is vital to this project, especially through productions such as, *Do You Know Who I Am?* which accurately embody the pain, experiences, struggles and injustices that revolve around immigration. More importantly, it provides a platform for bodies, within the community being discussed, to use their voices and create change for themselves.

As students that understand the importance of helping out our communities and educating ourselves for them, we look forward to working with the One Action - Immigration project in hopes that we can construct a more equitable future for all members of our communities.

Sincerely,

Magnolia Landa-Posas

UMASyMEChA de CU-Boulder

September 8th, 2014

To Whom It May Concern:

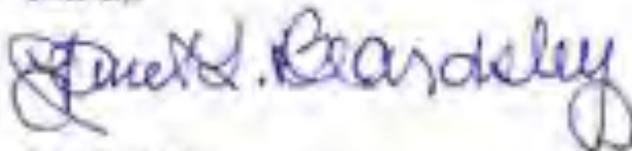
We have been meeting with Carmen Ramirez and Kirsten Wilson about the proposed One Action Immigration project. We are very excited about the possibility of an arts-based, cross-country collaboration encouraging everyone to learn more about immigration and to create a welcoming community for Boulder County immigrants.

The YWCA has offered free meeting space for this collaboration. We look forward to being a member of the planning team for 2015 Programming.

The YWCA recently hosted Motus Theater's production of "Do you know Who I Am?" for the Boulder Community to attend. We are very impressed with the work of Kirsten Wilson and her talented team of actors.

We look forward to collaborating with other arts and community organizations on One Action Immigration project and upcoming Motus Theater productions on Immigration.

Sincerely,



Janet Beardsley
Executive Director
YWCA of Boulder County





September 8, 2014

To Whom It May Concern:

Kirsten Wilson and I have been reaching out to organizations working with immigrants across the county about the proposed One Action - Immigration project. We are very excited about the possibility of an arts-based, cross-county collaboration encouraging everyone to learn more about immigration and to create a welcoming community for Boulder County immigrants.

At our initial breakfast meeting there were over 34 community leaders from immigrant serving organizations and collaborators from the first One Action project in 2012. Over 19 organizations who attended the meeting said they would like to collaborate on this project including.

- | | |
|--|-------------------------------------|
| Colorado Immigrant Rights Coalition. | Latino History Project |
| Intercambio Uniting Communities | Latino Task Force of Boulder County |
| Immigrant Legal Services of Boulder County | El Centro Amistad |
| Programa Compañeras | ELPASO Program |
| CU's MECHA | YWCA of Boulder |
| Boulder County Arts Alliance | Motus Theater |
| Resonance Women's Chorus | Playback West |
| Hip Hip Heredia | Lafayette Cultural Arts Commission |
| Lafayette Latino Advisory Board | Longmont YMCA |
| Ollin Farms | |

There are additional organizations (including BMOCA and the Boulder History Museum) who were not in attendance. At our first meeting we wanted to focus on how an arts-based conversation on immigration could serve the organizations working with immigrants in our community every day.

I was on the steering committee for All Cultures One Action Longmont (the Longmont component of the 2012 One Action project.) and will be working with organizations in Longmont to support this project as well as co-chairing the county-wide steering committee for One Action. The arts have a vital role in engaging the public on issues critical to the strength and flourishing of our community. The Longmont Multicultural Action Committee and I look forward to collaborating with other arts and community organizations on the One Action - Immigration project and upcoming Motus Theater productions on Immigration. I have been associated in different ways to two plays "Do You Know I Am" and "Rocks, Karma, Arrows"; both plays had far reach effect and created action and conversation that exist today.

Sincerely,

Carmen Ramirez
Community Relations -Program Coordinator
City of Longmont
Email: carmen.ramirez@ci.longmont.co.us
Telephone: 303 651-8445



1282 Lambert Circle Lafayette Colorado 80026

September 10, 2014

To Whom It May Concern:

We are writing to encourage Boulder to take the lead and first step to support the proposed One Action – arts-based community conversation project on Immigration and to support future Motus Theater productions focused on immigration.

We are ourselves are intrigued with the possibility of an arts-based, *cross-county* collaboration encouraging everyone to learn more about immigration and to create a welcoming and healthy community for all of our Boulder County immigrants.

We all know that even just within Boulder County, we trade residents, employees, employers, colleagues, commuters, volunteers, entrepreneurs, artists, friends, and families back and forth within our county. It would be a strong statement of caring and understanding of our county-wide population to see this project supported and taking place in Boulder, Lafayette, Longmont and Louisville.

After hearing about the plans for this project at the initial meeting, we look forward to discussion about this with our Lafayette Cultural Arts Commissioners and with other groups in Lafayette to join in collaborating with other arts, civic and community organizations on the One Action - Immigration project.

Due to the timing of your grant cycle and the need for this letter, the commissioners of the Lafayette Cultural Arts Commission (LCAC) have not all had time to learn about this opportunity and to endorse it, seek collaboration, and consider funding opportunities. However, as a cultural arts commission created by our city council, we have a serious commitment to supporting art projects which are inclusive of the breadth of our citizens' various identities. We exhibit this in our mission statement, bilingual grant and commission applications, questions asked of grant applicants, programming, and more. This looks like the type of project that commissioners would be interested in and have supported in the past with time, energy, and funding. Additionally, the LCAC just created a new Outreach sub-committee that might want to take up this project in their mission to expand arts-based programming and Commission membership to our under-represented citizens.

Thanks to our city councilman, Mr. Gustavo Reyna, Lafayette had the opportunity to have one showing of "Do You Know Who I Am?" last year. We also were lucky enough to have a community-based improvisation and discussion led by Motus Theatre after our Martin Luther King March a few years ago. Motus Theatre has stirred interest in more programming from our

community members. We hope to capitalize on that interest and some of our history with Motus and build enthusiasm for this county-wide art and culture project.

Personally, Karen attended the above two shows, the Rocks Karma Arrows play, and several other One-Action events. Motus Theater has proved to be a high quality, thought-provoking, and community-building company. We are confident in their leadership of the many collaborations that will be needed for their latest proposal.

Reaching out for collaborations across the county can only serve all of us well. We hope you will consider our enthusiasm for their project and support them. Please feel free to contact us if you have additional questions at raforth3976@msn.com.

Sincerely,



Stacey Bernstein, M.A., Art Educator and Chair, Lafayette Cultural Arts Commission



Karen Raforth, PhD, Vice Chair, Lafayette Cultural Arts Commission

Motus Theater Programming

Creative Community Conversation on Immigration

A One Action Project

Motus Theater's Programing Contributions for CCCI/One-Action: Motus Theater will develop two performances on an immigration theme. *Let's All Be Americans Now* and *Salsa*. *Let's All Be American's Now* will explore the history of immigration. This original work will draw on several sources:

- Historical research on the relationship between race, class and immigration
- Scholarship on ethnic influences in American music and culture
- Two famous Supreme Court cases on immigration, which will serve as the dramatic through-line
- The life and music of Irving Berlin. Like many immigrants, this Russian Jew changed his name, Israel Beilin, to de-emphasize his ethnicity. He came to define American music and Protestant culture, with songs like *White Christmas*, *Easter Parade*, and *God Bless America*. The title of the show comes from a Berlin song.

The aim of this innovative work is to foster understanding of the role of race and class in American immigration history, and the concept of race as an ever-changing social construct. Most of all, by expanding audience awareness of their own immigrant history, we hope to develop empathy for the struggles of immigrants and an interest in a more humane immigration policy.

The second work, *Salsa* will be developed from autobiographical monologues of women who are immigrants from Mexico and Latin America about their experiences of coming into America. They will perform these monologues while each making their own salsa recipes for the audience. Salsa dancers circle the monologists, dancing at times and at other times re-enacting scenes from the stories. At the end the audience and performers eat salsa and chips together. The aim of this work (like Motus' successful *Do You Know Who I Am?* production) is to build empathy for the struggles of immigrant women within the greater community; highlight the connection between the art of food and social dances with theatrical arts; build community across cultures through shared food.

Motus Theater & One Action

Supplementary Materials, 2014

VIDEO Links: (Work Samples 1-4)

1. Excerpts of Motus Theater's recent production *Do You Know Who I Am?* It is scripted by Kirsten Wilson from monologues written by undocumented immigrants in our community and performed by these writers, 2013. <https://vimeo.com/89208876> (3min)
2. 3min trailer for trailer for *Rocks Karma Arrows* produced by Motus Theater, 2012: <https://vimeo.com/88480847>
3. *One Action-One Boulder, 2012* project: <https://www.youtube.com/watch?v=o2bIblfYIJQ>(6min)
4. Video Excerpt of first 3minutes of an educational companion video to Motus Theater's *Rocks Karma Arrows* performance. 15 Historians, educators and community leaders reflect on a film of the performance to explore why we should learn the diverse histories of our communities, 2013 <https://vimeo.com/89364699> (3min)

Motus Theater & One Action

Supplementary Materials, 2014

PRESS Links/Selected (Work Samples 1-5)

Do You Know Who I Am?

1. "With *Do You Know Who I Am?*, Motus shares the experiences of being undocumented": Westword Magazine, 11/5/2013 http://blogs.westword.com/showandtell/2013/11/do_you_know_who_i_am_motus_the.php

Rocks Karma Arrows

2. "Rocks Karma Arrows' Review: Boulder history like you've never seen it before", Boulder Daily Camera, 8/1/2009 http://www.dailycamera.com/archivesearch/ci_13129090?source=email
3. Boulder show "Rocks Karma Arrows" will present its final show in Spanish, Colorado Daily, 11/9/2012 http://www.coloradodaily.com/ci_21052412/boulder-show-rocks-karma-arrows-will-present-its

Motus Playback Theater

4. Reliving the Chief Niwot Tragedy, Boulder Daily Camera, 3/10/2012: http://www.dailycamera.com/ci_21507862/chief-niwot-tragedy-relived

One Action-One Boulder, 2012 (Niwot's Arrow)

5. "One Action, One Boulder aims to tap past for future benefit: Yearlong, arts-based initiative to use dance, film, song to tackle racism and social inequality", Boulder Daily Camera, 1/14/2012 http://www.dailycamera.com/ci_19743288