Boulder Arts Commission Meeting Agenda
January 16, 2019
Location: Boulder Creek Room, Boulder Main Public Library, 1001 Arapahoe, Boulder 80302

1. **CALL TO ORDER**
   Approval of Agenda

2. **REVIEW OF MINUTES**

3. **PUBLIC COMMENT**

4. **PUBLIC ART PROGRAM** 30 minutes
   A. ACTION: Donation Proposal from Mark Addison – *Strength From Within* by Melanie Yazzie, 16th and Pearl Street.

5. **GRANT PROGRAM** 45 minutes
   A. ACTION: Grant Reports
      1. Public Works Theatre Company, Home, $3,000
      2. John Jungerberg, 81st Annual Conference for Community Arts Education in Baltimore, Maryland, $1,000
      3. Stephen Weitz, National New Play Network Showcase in Sacramento, CA, $1,000
   B. DISCUSSION: Special Facilities Grant

6. **COMMISSION BUSINESS**

7. **MATTERS FROM STAFF** 5 minutes
   A. Questions about the Manager’s Memo – Matt

8. **ADJOURNMENT**
Name of Board/Commission: Boulder Arts Commission
Date of Meeting: December 19, 2018 at the Main Boulder Public Library, 1001 Arapahoe Ave.
Contact information preparing summary: Celia Seaton, 303-441-3206

Commission members present: Mark Villarreal, Felicia Furman, Kathleen McCormick, Devin Hughes, Erica Joos
Commission members absent: none

Library staff present:
Matt Chasansky, Office of Arts & Culture Manager
Lauren Click, Coordinator, Grants
Mary Haan, Coordinator, Programs for Artists
David Farnan, Director
Celia Seaton, Administrative Specialist

City staff present:
None

Members of the public present: Ken Wilson (Museum of Boulder), Shelly Benford (Chautauqua Association) and Sarah Braveman (BMoCA)

Type of Meeting: Regular

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<thead>
<tr>
<th>Agenda Item 1: Call to order and approval of agenda</th>
<th>[0:00:15 Audio min.]</th>
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<tbody>
<tr>
<td>The meeting was called to order. Villarreal asked the group for any addendums or changes to the agenda. Items 4A and 4B were tabled for a future meeting in January. Furman moved to approve the amended agenda. McCormick seconded, and all were in favor.</td>
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<tr>
<th>Agenda Item 2: Review of Minutes</th>
<th>[0:01:28 Audio min.]</th>
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<tr>
<td>Item 2A, Approval/Review of November 2018 Meeting Minutes</td>
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<td>Villarreal asked the commission for changes or addendums regarding these minutes. McCormick noted needed edit from use of her first name in the Commission Business section. McCormick moved to approve the November minutes as amended, Villarreal seconded, and the motion was unanimously approved.</td>
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<tr>
<th>Agenda Item 3: Public comment</th>
<th>[0:02:53 Audio min.]</th>
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<td>Ken Wilson, president of the board of trustees at the Museum of Boulder (MoB), referenced his comments from the meeting two months prior regarding larger organization funding. Several board members at the MoB lobbied for additional funding with individual members of City Council, spurring the creation of additional $250,000 in funding to support large organizations. Knowing that commission will be looking at how they will spend these dollars over the next couple months, he expressed his hope that they “will keep in mind the means of the various large organizations” as some do “struggle” to meet needs financially.</td>
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Shelly Benford, executive director of the Chautauqua Association, reiterated and supported Ken Wilson’s comments. Noted expensive maintenance of their venue.

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<th>Agenda Item 4: Public Art Program – tabled for future meeting</th>
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<tr>
<th>Agenda Item 5: Grant Program</th>
<th>[0:07:00 Audio min.]</th>
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A. ACTION: Grant Reports
1. Cynthia Sliker, Alliance of Artists Communities Annual Conference in Philadelphia, PA, $1,000
2. Greater Boulder Youth Orchestras, Midori Project, $3,000
3. Leah Quiller, American Music Therapy Association National Conference in Dallas, TX, $1,000
4. Patti Bonnet, We’re Still Here: Boulder’s Original Natives, $5,000
These reports impressed McCormick. Within the We’re Still Here report, she was dismayed to read that the grants process had an onerous impact. She would like to gain clarification from Bonnet on whether this was due to permit procedures with the City, or in fact involved elements of the grants process. Group asked staff to touch base with Bonnet to clarify these issues to be sure that any barriers to grant application be lessened, possible 2019 retreat topic. Furman made a motion to approve the reports, McCormick seconded, and all were in favor.

B. DISCUSSION: Update on the Structure of 2019 One-time Grant for Venues/Facilities – Chasansky, providing brief history, referenced October’s commission discussion addressing City Council’s parameters for this novel funding.
Villarreal noted that in his observation of the City Council discussion, the focus lit upon extra programming for the community, increasing flexibility and events. Villarreal expressed desire to follow City Council guidance in designing this grant since he feels this is a “test” whose success may lead to future funding. Villarreal clarified that he feels this test will discern how well the community will benefit. McCormick, having listened to the council meeting, spoke to her understanding that the funding was intended as program specific. Noted Council Member Carlyle’s concern that some groups that don’t own facilities will not benefit (e.g., BIFF). Commission asked if council has an already fixed idea of which organizations should be funded and Farman replied no. In his conversation with Council Member Yates, he heard desire for an “open” competition. Joos asked staff to recall the previously discussed parameters of applicants needing to be Boulder-based nonprofits with a certain type of facility (no small private facilities, no CU facilities). Joos recalled the discomfort around the qualifications put on this funding. Hughes noted the clarification he has since gained from speaking with Council Member Yates.

McCormick wondered about BIFF and the Boulder Philharmonic who both must pay large rental fees for their space; she believes this aligns with Council Member Carlisle’s concern. Suggestion raised to honor the organizations that offer the most benefit to the community. Joos: “so subjective.” Farman noted that she thinks council intends to support dealing with the “hardware” of a facility (e.g., fixing a toilet). Farman confirmed that the funding is focused solely on facility-based groups. Need to drill down on what kind of service/discounts/free space they offer the community. Chasansky asked the group to consider how funding could enhance programming. McCormick emphasized outreach efforts of some larger facilities-based orgs – some are private and some public. Villarreal asked about timeframe for a “beta version” - Chasansky hopes to bring this to the January meeting.

Joos noted the accountability piece of having money stay in Boulder and having a piece where organizations can explain who is presenting in their space – are majority local? McCormick doesn’t agree with this; she expressed the need to invite outside art into our “insulated” community. Joos agreed with McCormick’s thought and feels there are a lot of venues that serve this purpose. Could serve not as hard criteria, but rather as exploration of what percentage deals with Boulder-based groups and artists. Panel can then judge balance. Chasansky suggested a criterion for organizations that want to begin engaging locally.

Joos- if primarily outsourcing or insourcing, how will this funding change that? McCormick asked whether the number of grants given can be undetermined until all applications are received. Staff: yes, though we will then have to look at partial funding for those requesting the entire amount. Hughes noted his preference for as few restrictions as possible as well as a set number of grant awards and set amount of grant funding. Farman does not encourage set amounts. With indeterminate amounts it will have to be a two-step process, if only to check back in with the group. Hughes questioned number eligible - Chasansky guessed 11.

Chasansky summarized highlights of discussed criteria: how funding would be used to emphasize collaboration, better provide community programming, increase engagement with Boulder, and allow less barriers to access. Villarreal desired corollary to arts and culture, “we can worry about science when they give us [that funding]”. Hughes noted his own inclination to accept a compelling project that involves science integrating with art. Joos reminded the group of the important voices heard at the cultural summit from those who can not meet up with City Council for various reasons and urge for better communication and assistance between organizations. McCormick posed a potential question: “how are you building community within the sphere of arts and culture?” Farman: “the reality is that this is all new money,” it will not decrease the amount given out otherwise. Joos reinforced her desire to unite as opposed to “pit” arts organizations against each other.
in one bulk missive. Hughes favors full transparency, feeling that public funding calls for public transparency. Furman agreed, and does not want to overburden staff. Villarreal also has no interest in adding to staff workload and agreed with Hughes’ sentiments. Joos noted that McCormick could follow up with these people to see what they would need to move forward. McCormick suggested it as possible retreat topic. Panel training could help alleviate some of these concerns with education re: proper phrasing and methodology in comment/query.

B. DISCUSSION: Ideas for changes in criteria for applicants who have an outstanding grant. McCormick has before expressed this unease – she feels an “artist should finish something before they ask for … another piece of the pie.” Would like a way to integrate this into the selection process. Click reminded all that commission will receive a list of pending reports when receiving applications. Encouragement points can be affected by an outstanding late report, and discussion can be made to argue this point among the panel. McCormick suggested putting a limit on the extensions. Furman suggested providing benefit of the doubt and recalled that monthly reports will touch base. Chasansky offered providing commissioners with the extension requests with reasoning into the commission packets, group agreed that this would be informative. Chasansky: another good retreat topic for 2019. Farman: this is not any issue with the grants process, but more a need to “call out” the organization in question. Further discussion clarified that the issue had arisen with Ecoarts. McCormick asked that if there is another extension request from this group, they should come to a commission meeting. Chasansky – requests will go in the packet and “if you see someone you would like to discuss the issue with,” staff can request that they come to a meeting.

C. DISCUSSION: City Council discussions of Opportunity Zones. Villarreal noted his understanding that affordable housing and affordable office space are the driving forces; he also noticed a “subtle change” where now studios are included in the language. He encouraged the Arts Commission and artists in the community to look into these federal opportunity zones. Villarreal noted the importance of artistic visibility and offered to attend an upcoming City Council meeting. Chasansky: the next step will involve planning documents for the opportunity zones through community engagement – he will relay forthcoming information to Villarreal.

Agenda Item 7: Matters from Staff

A. DISCUSSION: Questions About the Manager’s Memo - Chasansky welcomed questions; there were none.

B. DISCUSSION: CVB Board Position – Chasansky has been sitting on this board which is typically held by a commissioner. CVB intends to have future advocacy role with City Council, who recently cut their funding. Their robust program includes assigning meetings and conventions, marketing Boulder for tourism, and community engagement. When asked if anyone on the commission desires this role, Joos expressed interest; she and Chasansky will discuss this opportunity further.

Agenda Item 8: Adjournment

There being no further business to come before the commission at this time, the meeting was adjourned.

Date, time, and location of next meeting:
The next Boulder Arts Commission meeting will be at 6 p.m. on Wednesday, January 16, 2019, in the Boulder Creek Room at the Main Library, 1001 Arapahoe Ave., Boulder, CO 80302.

APPROVED BY: ATTESTED:

Board Chair Board Secretary

Date Date
## Meeting Summary

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<thead>
<tr>
<th>Name of Board/Commission:</th>
<th>Boulder Arts Commission</th>
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<tr>
<td>Date of Meeting:</td>
<td>January 7, 2019 at the Main Boulder Public Library, 1001 Arapahoe Ave.</td>
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<tr>
<td>Contact information preparing summary:</td>
<td>Lauren Click, 720-564-2355</td>
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<tr>
<td>Commission members present:</td>
<td>Mark Villarreal, Kathleen McCormick, Erica Joos</td>
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<tr>
<td>Commission members absent:</td>
<td>Felicia Furman, Devin Hughes</td>
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<td>Grants Program Panel Members Present:</td>
<td>Belgin Yucelen, Leah Brenner Clack, Sarah Braverman, Katharine Reece</td>
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<td>Library staff present:</td>
<td>Matt Chasansky, Office of Arts &amp; Culture Manager</td>
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<td>Lauren Click, Coordinator, Grants</td>
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<td>City staff present:</td>
<td>None</td>
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<td>Members of the public present:</td>
<td>Deborah Malden</td>
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<td>Lisa Nesmith</td>
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<td>Type of Meeting:</td>
<td>Special: Grants Panel Training</td>
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### Meeting Summary:

The staff of the Office of Arts and Culture held a training for commissioners and panel members participating in the 2019 cycle of the cultural grants program. The Commission and panel discussed the Community Cultural Plan, 2019 cultural grants program, applications, and the panel’s responsibilities in the decision making process. The presentations offered at the meeting are included as Attachment One in the January 2019 meeting packet.
TO: Members of the Boulder Arts Commission  
FROM: Matt Chasansky, City of Boulder Office of Arts + Culture  
DATE: January 11, 2019  
SUBJECT: Manager’s Update for the Boulder Arts Commission Meeting on January 16, 2019.

1. In Attachment One, please find copies of presentations from the grants panel training on January 7, 2019. Staff wishes to thank the commissioners who could attend as well as the volunteers serving on our community panel this year: Leah Brenner Clack, Sarah Braverman, Katharine Reece, and Belgin Yucelen.

2. Notes on the January Agenda

> 4B, Donation Proposal from Mark Addison – Note: this item was postponed from the December 2018 meeting. In Attachment Two, please find the donation proposal submittal which will be the subject of review and approval during the meeting. Also, commissioners may want to revisit the donation proposal procedures found in the Public Art Policy, which can be downloaded using this link, or at boulderarts.org/public-art.

> 5B, Special Facilities Grant – In Attachment Three, please find a draft of the Special Facilities Grant application. This was developed by staff in response to the conversations in meetings of the Arts Commission, as well as input from some community partners and by councilperson Bob Yates. At the meeting staff will ask commissioners these questions:

- Do the panel evaluation questions align with the criteria that City Council and the Arts Commission established?
- What advice does the Arts Commission have for the scoring and rubric?
- Is there anything else that the Commission would like to add or remove from the application?

3. Commission Correspondence

In Attachment Four, please find copies of email correspondence received by the Boulder Arts Commission during the period between the publication of the December 2018 and January 2019 packets.

4. Staff Updates

Staff is working with a leadership team from the Boulder Chamber of Commerce and the Boulder County Arts Alliance on this year’s Boulder Arts Week, March 29 through April 6. Beyond showcasing the full scope of the arts in Boulder, the 6th Boulder Arts Week will emphasize free and discounted arts and culture events at venues throughout the city. Please help spread the word and guide interested people to the website at boulderartsweek.org.

With much support from the department’s e-services office, an update to the Office of Arts and Culture website is complete.

Staff will be participating in the Americans for the Arts Public Art Network Council annual convening January 24-28, 2019 in Seattle, WA.

Work continues with other city departments on regulation improvements.

Staff continues to support the team coordinating the Community, Culture, and Safety Tax.

> Grants and Programs for Organizations

The 2019 applications, apart from the new Special Facilities Grants applications, are available at boulderarts.org. Applications are now also translated into Spanish. Please spread the word!
The following Rental Assistance Grant reports were approved prior to the meeting:
- Maji Safi, Celebrate Health – Maji Safi Group, December 2, 2018, Venue – eTown Hall, $1,000

The following Rental Assistance Grants were approved prior to the meeting:
- Boulder Ballet, Cinderella, Dairy Arts Center, $1,000
- Cindy Brandle Dance Company, A World On Fire, Dairy Arts Center, $1,000
- Danse Etoile Ballet, Arabian Nights, Dairy Arts Center, $1,000
- Flatirons Food Film Festival, Canyon Theater at the Boulder Public Library, $1,000
- Joanna Rotkin, The Sky Inside, Dairy Arts Center, $1,000
- square product theater, Celebration, Florida by Greg Wohead, Dairy Arts Center, $1,000
- The Catamounts, United Flight 232, Dairy Arts Center, $1,000

Presentations on final reports to the Human Relations Commission by the Indigenous Peoples Day has been moved to January 28, 2019. During the meeting, the HRC will discuss a second cycle of partnership with the Arts Commission.

Monday, January 28, 2019
West Senior Center
Creekside Room
909 Arapahoe Ave.
Boulder, CO 80302
Meeting begins promptly at 6 p.m.

> Public Art Program

Applications to the mural artist roster will be open March 1 – April 2, 2019. Artists on roster will be encouraged to reapply.

Public Art Commissioning Updates:
- Diagonal Highway (Christian Muller/Totems): Fabrication. This project was initiated through Transportation prior to the new Public Art Policy and received contingency funds from CCSv1 for completion.
- Civic Area Temporary Commission (Parisa Tashakori>Hello Boulder): complete
- Civic Area Temporary Commission (Collin Parson/ Stele and Ostium): Installation complete. This work will remain on display through Spring 2019 and received unanimous approval for loan via the Standing Selection Panel https://boulderarts.org/public-art/temporary/
- University Hill: Selection. SAVE THE DATE: University Hill Community Engagement Open House, Friday, February 1, 5-7pm, Canyon Gallery. CU’s Environmental Design Program will be presenting findings from the community engagement component of this project. The Selection Panel will be meeting with the Environmental Design students who will be developing project concepts, fabricating and installing the project.
- 30th and Colorado Underpass (Rosie Fivian and Ransom Beegles): Contracting.
- Foothills Underpass (Carolyn Braaksma): Preliminary Design
- NoBo Library: Selection
- Main Library Restroom Renovations: Pre-Selection
- Scott Carpenter Park: Pre-Selection
- Fire Station 3: Pre-Selection
- BCH/Alpine Balsam: Pre-Selection
- CAGID Garage Art Public Art Program: On Hold
Community-Initiated Projects Updates:
- **Bear Hugs Downtown Boulder Partnership Donation: Approval Process**
- **Strength from Within** Melanie Yazzie donation proposal: Approval Process
- **Nobel Circle Monument: Pre-Approval Process**
- Staff is working with Boulder Housing Partners for potential public art projects at 30th and Pearl.

Maintenance and Conservation:
- Explorations for relocating John King’s Dragonfly Giraffe to Growing Gardens are underway.
- Bids are out for the 2019 Public Art Collection Condition Report.

Staff is exploring possible integrated opportunities with Open Space.

Staff is exploring possible commissions for the deconstruction/reconstruction of the BCH complex.

Staff is building self-guided tours and docent-led tours for Summer 2019.

In Attachment Five, please find a current five-year program budget for public art commissioning.

> Creative Neighborhoods

The Office of Arts and Culture is sponsoring the NoBo Art District for a new mural commissioning program. Based on the success of the sponsored mural at 4455 Broadway as well as the neighborhood murals, a minimum of 3 artists will be commissioned in NoBo for commercial spaces over the course of 2019.

Staff is planning for another round of neighborhood murals anticipated for 2020.

> Programs for Artists

Staff met with Amanda Berg Wilson of The Catamounts to begin discussions on a genre-specific theater artist forum in March of 2019.

Staff met with new CU Theatre/Dance Outreach Coordinator, Ondine Geary, to establish a relationship moving forward with questions on how the university community of artists and the general Boulder community might interface.

Staff is in contact with BCAA, the Carson Brierly Giffin Dance Library at Denver University, and Presenting Denver (a dance service organization), as we set a date in February for a dance specific artist forum.

Staff continues work on the final report of the artist census and focus groups.

Staff continues to update the Dance Bridge webpage and send e-newsletters twice monthly.

> Creative Workforce and the NoBo Art District

Staff met with the the NoBo Art District team working on a business improvement district and the City Manager.

Staff continues to explore a First Friday shuttle with community partners.
Attachment One
Copies of Presentations from the Grant Panel Training on January 7, 2019
Cultural Arts Commission and the Boulder Arts Commission:
- Meeting agendas with City Council

2019 Cultural Grants Program
- Overview of the grant process
- Criteria for each category
- Sample application walkthrough
- Q&A and Q&A session

Agenda:
1. 2019 Cultural Grants Program Overview
2. Sample Application Walkthrough
3. Q&A Session

1/10/2019
Cultural Field Fund

Administrative Review

Applications are completed through the online portal. Grant information is on our...

Certificate in Arts Administration Scholarships
University of Colorado at Boulder Graduate
For later...

Sample Application Review

Reminders and Updates

Comment / Question
- Low scores may have a negative impact for applicants scheduled in the meeting. Presentation times will be necessary to support their proposals.
- The panel will provide a list of:
  - Banners
  - Flyers
  - Other promotional materials

2019 Grants Program

Access your account at:
http://www.grantsforartists.com/2019-grants-program
### Challenges
- Perceived current fails and ability to pursue future activities without financial strain.
- Financial statements are used to assess business sustainability.
- Ensure customers or clients pay respect.
- Need to focus on profits and not customers/clients.
- Need to reduce costs.
- A nonprofit (NFP) exists to fulfill a social mission.
- Why evaluate financial statements?

### Table of Contents/Agenda
1. Financial Statements Not-for-Profit
2. Why Evaluate Financial Statements
3. BAC General Operational Support Grants - Background Information
4. Conclusions for the BAC
5. Financial Statements
6. Statement of Financial Position (B/A Balance Sheet)
7. An Add-on to Accrual vs. Cash Accounting
8.isk Considerations, Red Flags, and Positive Indicators
9. Additional Resources
10. Financial Statement Examples

### Note: Possible relation between sustainability/feasibility and

**By this summer, what innovations, changes, or new community benefits will be made possible?**

Resilience:
- In your strategic plan or master plan.
- How will this grant increase the credibility of your organization to meet goals.

Scoring System metric: Capacity Building

Sustainability of the community's cultural organizations.
The Statement of Activities (or Profit & Loss Income Statement)

Revenue minus Expenses for a Period of Time (from between)

Current financial disclosure requirements: For the year ended and

BAC Financial Disclosure Requirements:
- Does the BAC report the funds used for operations and outcomes?
- Is the information provided to the BAC in the financial statements?
- Are the BAC’s income and expenses reported in accordance with the BAC’s standard accounting principles?
- Are the BAC’s financial statements audited by an independent auditor?
- Are the BAC’s financial statements available to the public?

Questions for the BAC: What is the BAC's Risk?

The ability to leverage
- The BAC’s financial statements
- The BAC’s financial disclosures
- The BAC’s financial assets
- The BAC’s financial liabilities

The BAC’s financial statements
- Are the BAC’s financial statements available to the public?
- Are the BAC’s financial statements audited by an independent auditor?
- Are the BAC’s financial statements in accordance with the BAC’s standard accounting principles?
- Are the BAC’s financial statements current?

Are the BAC’s financial statements up-to-date and accurate?
A healthy balance sheet shows sufficient liquidity (cash +):

- Current ratio
- Quick ratio
- Acid test ratio
- Days sales in receivables
- Days payable in inventory
- Days payable in accounts payable
- Days payable in total liabilities
- Return on assets
- Return on equity
- Operating margin
- Net profit margin
- EBITDA margin
- Cash flow from operations
- Cash flow from investing
- Cash flow from financing
- Free cash flow

In a for-profit, net assets is called "equity":

- Equals what the NFP owes (liabilities)
- Equals what the NFP owns (assets)

Statement of financial position (or balance sheet) = snapshot
Risk Considerations:

- Keep data in raw format for which should remain the same.
- Overuse of data may reduce earned income.
- Rely on data or controls inside the organization.
- Revenue distribution or concentration flow can be organization specific.
- Risk increases with time.
- Economic crises.

A Quick Aside: Accrual vs. Cash
Cash vs Accrual Accounting - Key differences: timing of when revenue and expenses are recognized.

Accrual accounting:
- Revenue is recognized when earned (not necessarily when cash is received).
- Expenses are recognized when incurred (not necessarily when the cash is paid). Revenue and expenses are recognized when earned and incurred, respectively.

Cash accounting:
- Revenue is recognized when cash is received.
- Expenses are recognized when paid.
- Useful for businesses with minimal accounts receivable or payable.
Under the accrual method, the expense is recognized when the bill is received.

Similarly, if the company receives an electric bill for $1,700 under the cash method, the bill is recorded as revenue immediately when the bill is paid.

The cash is made, even if the money is received a few days or weeks later. Under the accrual method, the $1,700 is recorded as revenue immediately when the cash is received.

Example: a small business sells $5,000 worth of machinery.

Cash vs. Accrual (continued)
MELANIE YAZZIE DONATION PROPOSAL
12/6/18

A. Criteria for Proposal of Donations

1. Provenance – See attached pdf from Glenn Green Galleries. Although the donation is anticipated to be one work, options include:

   Strength From Within, 2004
   Melanie Yazzie
   fabricated steel
   73” x 42” 33”
   $9,600
   *FULL DONATION and transportation
2. **Maintenance Recommendations** – These works are of durable materials and will not need regular maintenance. General cleaning, graffiti removal (including stickers) will not require unique materials. If technical maintenance is required, the work’s scale lends itself to easy removal, transport, and lower maintenance-related costs.

   If a site is determined, a foundation pad will need to be installed.

3. **Proposed Site** – Preferred recommendation: Along Pearl Street Mall/East Pearl, ideally the ne corner of 16th and Pearl; additional locations may be considered.

4. **Community Feedback** – In progress; 100% petition endorsement from neighboring property owners; 100% project endorsement from technical review committee.

5. **Selection Process Description** – internal but initiated by Mark Addison, donor.

6. **Images or Renderings** – see attached pdf.

7. **Budget and Funding Strategy** – minimal cost to the city; some works require negotiations.
City of Boulder Public Art Policy

Acquisition Criteria – The following criteria shall be used when considering acquisition of artwork by purchase, commission or donation, and additional criteria may be established at the discretion of the Office of Arts and Culture to meet the needs of individual projects.

1. Inherent Artistic Quality – The assessed aesthetic merit of the piece as an artwork, independent of other considerations.

   Melanie Yazzie is a Professor and Head of Printmaking in the Art & Art History department at the University of Colorado, Boulder. As a printmaker, painter, and sculptor, Ms. Yazzie’s work draws upon her rich Diné (Navajo) cultural heritage, and her work has been exhibited widely, both in the United States and abroad. Her work is in the Phippen Art Museum, The Australian National Gallery and the Museum of Art, Rhode Island School of Design, Print Collection, Providence, and can always be found at the Glenn Green Gallery in Santa Fe, New Mexico. She was the first Native artist-in-residence at the Denver Art Museum in 2012. She was recently featured with two exhibitions at BMoCA and the Dairy Center for the Arts Center, both in 2016.

   *See attached Melanie Yazzie CV
   https://www.colorado.edu/artandarthistory/melanie-yazzie
   https://en.wikipedia.org/wiki/Melanie_Yazzie

   My Artwork Is Culturally Based In My Heritage Of Being A Diné (Navajo) Person. The Artworks Stem From The Thought And Belief That What We Create Must Have Beauty And Harmony From Within Ourselves, From Above, Below, In Front, Behind And From Our Core. We Are Taught To Seek Out Beauty And Create It With Our Thoughts And Prayers. I Feel That When I Am Making My Art, Be It A Print, A Painting Or A Sculpture, I Begin By Centering Myself And Thinking It All Out In A “Good Way”, Which Is How I Was Taught From An Early Age. My Work Speaks About Travel And Transformation.
   - Melanie Yazzie

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.

   Yazzie has been a critical voice in Boulder’s art community since moving here in 1993 to pursue her MFA at the University of Colorado. She has impacted scores of students through her position of Professor and Head of Printmaking at the University of Colorado. Her work would contribute to the cultural fabric of our downtown core.

   11.15.18 City of Boulder staff (Office of Arts + Culture, Boulder Parks and Recreation, Downtown Boulder Partnership/Community Vitality) endorses this proposed donation and feels, as Yazzie’s work content lends itself well to placement along the east end of Pearl Street – specifically, within the public ROW somewhere between 16th and 18th Streets.

3. Ability to Install and Maintain - The anticipated ability of the artist to complete the artwork and considerations towards the City’s ability to provide maintenance and conservation to maintain the asset over time. Considerations shall also apply to temporary projects.
The work's installation and ongoing maintenance is straightforward, and is fabricated from steel, a traditionally-durable material.

11.15.18 City of Boulder staff endorses this proposed donation and feels the work and its materials are durable and well-suited for this location.

4. **Time Horizon of Artwork** – The anticipated lifespan of the project and/or its host site.

   The work is anticipated to have a 50+ year lifespan with minimal maintenance.

   11.15.18 City of Boulder staff endorses this proposed donation and feels the work and its materials are durable and well-suited for this location.

5. **Diversity** – The City is committed to commissioning and acquiring artworks that reflect diverse perspectives and approaches to art. To that end, the City shall seek opportunities accessible to a broad audience. The City shall seek artwork from artists of diverse racial, gender and cultural identities, and strive for diversity of experiences through a variety of styles, scales, narratives, and media. The City shall also encourage both experimental and established art forms.

   This would be the first work acquired by the City of Boulder that is created by an Indigenous female artist. The content of the work shares traditional Diné myth and generosity of communication: strength from within, how we choose to share our stories, etc.

6. **Uniqueness** – To ensure that the artwork will 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.

   Although the proposed work is from edition sets, this work is a donation and need not be an edition of one if it meets all other merits.

---

**About the donor:**

The following excerpt is taken from the Denver Post article “Denver's unknown (but passionate) art collectors,” by Kyle Macmillan, December 15, 2011.


**Mark and Polly Addison**  
**Residence:** Boulder

**Occupation:** Mark, founder and former owner of Design Master Color Tool Inc., and later an adjunct instructor of contemporary art history at the University of Colorado at Boulder; Polly, homemaker

**Collection history:** Started in 1958 and switched to contemporary art in the early 1970s.

**Scope:** The two have put an emphasis on breadth over depth, with holdings that cover a broad swath of media, periods and styles.

**Key artists represented:** Jasper Johns, Sol Lewitt, Elizabeth Murray, Francesca Woodman and William Kentridge
Collecting philosophy: “I've always been interested in a good image. And, then, as I learned more about contemporary art, ideas became really important. And the combination of the two of them is the best.” — Mark.

Additional thoughts from the donor:
Melanie Yazzie is a citizen of the Navajo Nation. She is a long-time resident of Boulder.
Melanie is a Professor and Head of Printmaking at the University of Colorado Boulder.
She is an artist and sculptor who connects with indigenous people across the globe. You can read her long and distinguished exhibition history, recently at the Wheelwright Museum in Santa Fe. In my opinion, she is very generous and would do anything for anyone.

Suggested sculpture: For many years I've had a small version of "Strength from Within" and gave another to the museum at Colorado State University. I'd be happy to provide funds to the city to buy the large-scale version on this piece.

There is a larger work, "Two Minds Meeting", that is also very attractive, however it's beyond my budget. Glenn Green Gallery has suggested they might be able to help make this purchase possible within my budget if you like it.

Of course, there are other sculptures to choose from. You should receive visuals from the gallery soon.

Who am I to make these suggestions? As far as outdoor sculpture goes, I've given outdoor works to the Denver Art Museum, the Gregory Allicar Museum at Colorado State University, and the City of Arvada. I have a considerable history with arts organizations.

I hope you will find a path to including a Melanie Yazzie sculpture in the City of Boulder collection.

Sincerely,

Mark P. Addison
This petition demonstrates support for a sculpture to be installed will be a permanent installation along a city sidewalk. There are two artworks in consideration by Boulder-based artist Melanie Yazzie (photos and description attached), one will be permanently installed along Pearl Street's city sidewalk between 16th street and 19th street.

The City of Boulder's Public Art Policy, adopted by the city manager in 2018, includes a purpose statement which provides a framework for our public art program:

The City will acquire works of art which encourage creativity, contribute to a sense of place, spark conversation, tell our shared stories and capture our moment in time, foster the enjoyment of diverse works of art, and are thoughtfully designed contributions to the urban environment of our vibrant city.

By signing this petition, I support that Melanie Yazzie's sculpture will enrich the neighborhood and contribute to the diversity of artistic style, materials and subject matter of the City's public art collection.

Signature: 
Name: 
Business Name: 
Street Address:

Debra May Community 1500 D Pearl St.
Anna Cooke Crossroads Trading 1645 Pearl St.
Cynthia McDonald Mountain Standard 1537 Pearl St.
Jessica Cordeiro Mountain Sun 1535 Pearl St.
Chris Eyles Foolish CRAIG 1611 Pearl
Beth Simpson Snooze AMTorty 1617 Pearl
Ashleigh Harmon Momentum 1625 Pearl
Lisa Camellia Violette 1631 Pearl St.
Hanna Haanam BLISS 1643 Pearl St.
<table>
<thead>
<tr>
<th>Signature:</th>
<th>Name:</th>
<th>Business Name:</th>
<th>Street Address:</th>
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<tbody>
<tr>
<td></td>
<td>Michelle De Haven Haven</td>
<td>1640 Pearl St.</td>
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<td></td>
<td>Ben Timm Truman Barker Co</td>
<td>1640 St.</td>
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<td>Annie M. Minkel Ramble on Pearl</td>
<td>1635 Pearl St.</td>
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<td></td>
<td>Ben Foot</td>
<td>Commercial</td>
<td>1605 Pearl St.</td>
</tr>
</tbody>
</table>
STRENGTH FROM WITHIN DONATION FEEDBACK

The second is an abstracted figurative aluminum sculpture by local artist Melanie Yazzie. The location preferred for this work is the right-of-way corner at the northeast corner of 16th and Pearl. This project additionally has full endorsement by business owners, Downtown Boulder Partnership, Parks and Recreation, and Community Vitality. Placement of this work may slightly shift. However, both the donor and East Pearl community feel this location is ideal, as it reflects the creative personality of East Pearl. Additional placement here encourages an opportunity for more artworks in Boulder’s main thoroughfare, and a diversity of style in those offerings.

The Standing Selection Panel received an email including attachments of two donation proposals for review, guided by the Acquisitions Criteria document. Below chronicles their responses to the proposed Strength from Within donation.

Inherent Artistic Quality — The assessed aesthetic merit of the piece as an artwork, independent of other considerations.

- It has artistic merit
- The Addison’s are offering an art piece to Boulder from a respected academic and practitioner from CU
- Work by a local, American Indian artist of recognized stature
- The artwork raises questions, it is complex and vibrant.

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.

- It is compatible in its context
- The color, transparency and legible pattern will complement the street activity and perhaps activate and mark a new “leaning zone”
- I love the contributions of the Addison’s to the cultural legacy of the Denver region, including Boulder now
- The Pearl Street Mall being the cultural heart of Boulder, it seems appropriate that this piece will be installed near the east entrance of the mall. Strength from Within signals that one can expect to see visual art and other examples of creativity in this zone.
- This simple and bright figurative art with a unique cut out pattern and urban transparency that can work on this empty or crowded sidewalk in this location
- The contrasting and simple contemporary character of this piece fits the more complex urban historic setting. That’s quite good here!
- I like her many connections to the community

(continued onto following page)
Ability to Install and Maintain - The anticipated ability of the artist to complete the artwork and considerations towards the City’s ability to provide maintenance and conservation to maintain the asset over time. Considerations shall also apply to temporary projects.
- It appears easy to install and maintain
- It has support of the city who will be responsible for maintenance

Time Horizon of Artwork – The anticipated lifespan of the project and/or its host site.

Diversity – The City is committed to commissioning and acquiring artworks that reflect diverse perspectives and approaches to art. To that end, the City shall seek opportunities accessible to a broad audience. The City shall seek artwork from artists of diverse racial, gender and cultural identities, and strive for diversity of experiences through a variety of styles, scales, narratives, and media. The City shall also encourage both experimental and established art forms.
- The artwork offers diversity of materials and type from other art in the area. The artist is of American Indigenous background.
- GREAT to exhibit the work of a Native American, woman, professor, and artist

Uniqueness
- It is unique

Final Vote: 5/5 in favor
CURRICULUM VITAE
since arriving to the University of Colorado in 2006

MELANIE YAZZIE
Professor of Art
2525 Arapahoe Ave, Suite E4 #238, Boulder, CO 80302
University of Colorado at Boulder
melanie.yazzie@colorado.edu

A. CHRONOLOGY OF EDUCATION

Colleges and Universities:

1991-93 MASTER OF FINE ARTS, University of Colorado, Boulder, CO
1985-90 BACHELOR OF LIBERAL ARTS, Arizona State University,
            Tempe, AZ

B. CHRONOLOGY OF EMPLOYMENT

2013 – Present Professor of Art, University of Colorado, Boulder, CO
2006-2013 Associate Professor of Art, University of Colorado, Boulder, CO
2003-2006 Assistant Professor of Art, University of Arizona, Tucson, AZ
2002-2003 Visiting Assistant Professor, Boise State University, Boise, ID
2000-2002 Assistant Professor of Art, University of Arizona, Tucson, AZ
1999-2000 Visiting Artist, School of Art, University of Arizona, Tucson, AZ
1999, 2004, 2006 Instructor, Pont Aven School of Art, Pont Aven, France
1986-1999 Instructor, College of Santa Fe, Santa Fe, NM
1993-1999 Instructor, Institute of American Indian Arts, Santa Fe, NM

ACTIVITIES SINCE HIRE IN 2006

C. MEDIA/CREATIVE ACTIVITY

Exhibitions

Solo Exhibitions

2016 Salt Water/Bitter Water Girl: Monotypes by Melanie Yazzie, the Hand-
          Rudy Gallery, Dairy Arts Center, Boulder, CO

2016 Internal Pathways, Hand-Rudy Gallery, Dairy Arts Center, Boulder, CO

2016 Early Dawn: Paintings by Melanie Yazzie, Polly Addison Gallery, Dairy
          Center of the Arts, Boulder, CO

2015 Histories Beyond Homeland: Melanie Yazzie, University of Denver
          Museum of Anthropology, Denver, CO

2015 Strong Circles: Monotypes by Melanie Yazzie Contemporary Navajo/
          Dine Printmaker, Gallery of Visual Arts, Missoula, MT
C. MEDIA/CREATIVE ACTIVITY

Exhibitions

Solo Exhibitions

2014  *Melanie Yazzie: Geographies of Memory*, University of New Mexico Art Museum, Albuquerque, NM


2014  *Blessingway: Prints by Melanie Yazzie*, Missoula Art Museum, Missoula, MT

2014  *Neshah, Pedro and Yazzie Girl: Friends from the Start*, The Art Deska Gallery & Adoption Center, Phoenixville, PA

2013  *Dreams & Landscapes: Works on Paper by Melanie Yazzie*, Artist in Residence, Anna Leonowens Gallery, Halifax, NS, Canada


2013  *Melanie Yazzie: An International Voice*, Glenn Green Gallery, Santa Fe, NM

2013  *Connecting Cultures the Four Directions*, Navajo Nation Museum, Window Rock, AZ

2012  *Water Paths: Current works by Melanie Yazzie*, Toimairangi Hastings Campus, Hastings, Hawkes Bay, New Zealand

2012  *En Mi Camino, Sala De Arte Paraminfo - Pablo González Vera*, University La Laguna, La Laguna, Spain

2012  *Wide Ruins to Red Lake: Current Works of Melanie Yazzie*, Köysiratagalleria - Gallery Köysirat Linnankatu 54, 20100 Turku, Finland

2012  *Water Girl: Works by Melanie Yazzie*, C.N. Gorman Museum, University of California at Davis, Davis, CA

2012  *Seeking: Works on Paper by Melanie Yazzie*, transit gallery, Hamilton, Canada

The above document has been truncated. The full 42-page CV is available for download using this link. Additional information is available on the artist’s information page at the University of Colorado website.
Special Facilities Grant DRAFT

Full Application

DESCRIPTION: The Special Facilities Grant was established by the City of Boulder City Council in order to support nonprofits which own or operate venues to improve their provision of programming to the community through the public use of their facility.

HOW TO APPLY

1. Review the below information in full.
2. Log onto the Boulder Arts Commission online grant portal. If you have not logged on before, make a profile. Applications must be submitted using our online grant applications. We encourage you to watch this training video for instructions on registering and applying online.
3. Complete the application by 11:59 p.m. on the day of the deadline. The application consists of:
   a. Online application form.
   b. Project Budget.
   c. Partner/collaborator list.
   d. Letters of support.
   e. Additional documentation and materials.
4. Look for an automated email message confirming receipt of your application.
5. After the deadline, staff will send all applications to the panel for scoring and comments. The panel consists of the five City Council-appointed Boulder Arts Commissioners and four members of the community.
6. You will receive notification that the panel’s scores and comments on your application are available. Please review their scores and comments and prepare a 3-minute presentation for the Arts Commission meeting on the date scheduled.
7. At the Commission meeting the panel will hear all applicant presentations. The panel will then score the applications, discuss the scores, and make final decisions on the grants.
8. If you are awarded a grant, staff from the Office of Arts and Culture will contact you to complete any necessary paperwork.

PURPOSE: The Special Facilities Grant was established by the City of Boulder City Council in order to support nonprofits which own or operate venues to improve the provision of programming to the community through the public use of their facility. Administered by the Boulder Arts Commission, the grant seeks great ideas from applicants on how the funding can improve the public use of the venue. This may include projects, events, operational needs, or other programs which:

- Deepens the connection to the community. This includes ideas to bolster or expand the ways the facility is a benefit to the residents of Boulder, build our sense of community, or introduce the venue to new audiences in Boulder.
- Improving access. This includes ideas that lower barriers to entry, for outreach and marketing to underserved communities, that keep admission costs low, or other ideas for accessibility.
- Contributes to the experience of visitors. This includes ideas for new performances or exhibitions, minor capital needs such as new or renovated equipment, temporary needs for...
visitor experience staff or contracted support of a program, startup costs for new experiences, or other operational or programmatic improvements.

- Encourage collaboration. This includes ideas to leverage the venue through collaborations with other nonprofits for programs, performances, or exhibitions. Or, projects that cooperate with local presenters, experts, and artists for new programs sourced from creative people and groups in our community.

Hereafter, the proposals for projects, programming, or operational needs which form an application to this grant will be referred to as the “project”.

**Total funds:** $250,000

**Awards:** Applications will be accepted for grants of any amount. See below for further details.

**Cycle:** Annual, funding is only available in the 2019 grants cycle.

**DEADLINE TO SUBMIT APPLICATIONS:** Monday, June 10 at 11:59 p.m.

**DECISION TIMELINE**

- Deadline for applications - Monday, June 10 at 11:59 p.m.
- June 10 to June 14 - Review by staff for eligibility and revision by applicants if necessary
- June 14 to July 5 - Preliminary review and score by panel [22 days]
- July 5 to July 10 - Score processing by staff
- July 10 - Preliminary scores posted online
- July 10 to July 17 - Applicants prepare 3-minute optional presentation for the Boulder Arts Commission meeting
- July 17 - Arts Commission meeting. Presentations by applicants; panel rescore; discussion and final decisions on grants

**ELIGIBILITY REQUIREMENTS**

- General eligibility. Meets all [general eligibility requirements](#).
- Open to Public Venues and Facilities. Applicants must be the owners or operators of public venues such as museums, theaters, galleries, education facilities, or other facilities which provide programming to the general community. The facility may be programmed for any field or specialty including culture, heritage, social justice, science, or the arts.

The following types of facilities are not eligible:

- Individual or co-op visual and performing arts studios.
- University or college facilities.
- Facilities which are only accessible to paid members.
- Facilities that are exclusively used for retail sales.

**Service area and programming.** Must be able to demonstrate that a majority of the organization’s programming takes place in the City of Boulder and that the programming meets the criteria described in the [Chapter 14-1-2 of the City of Boulder Revised Code](#). The organization must also demonstrate that they are headquartered in Boulder.
> **Governance, Non Profit Status.** Applicants must either provide formal IRS documentation of their 501(c)3 status.

**REVIEW PROCESS**

> **Deliberation.** Grant proposals are reviewed by the Boulder Arts Commission grants panel, which is composed of the five Boulder Arts Commissioners and four members of the arts community. Final granting decisions are made at Boulder Arts Commission meetings. See schedule.

> **Evaluation criteria.**

> • PENDING

> The complete scoring system and rubric for the Community Project Grant can be found here.

**APPEALS PROCESS**

**Written appeals process.** The deadline for a written appeal is 14 days after funding decisions has been made by the Boulder Arts Commission. The appeals process can be found on our website.

**GRANT AWARDS**

> **Notifications and dispersal of funds.** Staff notifies all applicants if their proposals have been accepted or declined. If accepted, grantees must contact the grant coordinator to arrange for payment. Checks are sent by mail or electronically to bank accounts designated by the recipients.

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

> **Implementation.** Grantees shall implement programs / projects as outlined in the grant application. Any changes to the project, venue, grantee address, schedule, or staff / team members must be reported to culturegrants@boulderlibrary.org.

> **Award amount.** The Boulder Arts Commission reserves the right to adjust the amount of a grant award offered to an applicant. There are no restrictions as to the minimum amount that may be requested.

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

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

> **Agreement.** When a funding award is made by the Boulder Arts Commission, the recipient will be contacted by staff to sign a grant project agreement with the City of Boulder. In the
agreement, the recipient will indicate the completion date of the project and the date a grant report will be submitted to the Boulder Arts Commission. Reports are required one month after the project is completed, unless the agreement states otherwise. The report must be completed through the online system found at boulderarts.org.

> **Vendor forms.** All grantees must submit a City of Boulder vendor form and current IRS W-9 form so that they may be added to the City’s vendor list. Individuals must also submit an Immigration Status Affidavit and Determination of Independent Contractor / Employee Status for Payment document. The State of Colorado law requires proof of legal residency at the time of payment. The W-9 must be in the same name as the grant recipient named on the grant application. The Grants Coordinator will send the appropriate forms to grant recipients.

> **Issuance of funding checks.** Once the agreement is signed, staff of the Office of Arts and Culture will submit it to City Finance along with the invoice. Funds are delivered within the next 3 weeks. Grants are initially funded at 80 percent of the grant amount awarded. The remaining 20 percent of the grant awarded is paid out upon receipt and Boulder Arts Commission approval of the grant report which is required one month after the project is completed. Failure to submit a final grant report will result in ineligibility to apply for future grants.

> **Acknowledgment of Boulder Arts Commission funding.** All publicity for Boulder Arts Commission funded projects must include the following credit line: This project is funded (or funded in part) by a grant from the Boulder Arts Commission, an agency of the Boulder City Council. In lieu of the credit line, the Boulder Arts Commission Logo may be used. The grantee will also be asked to sign a release form and to submit photographs and/or videos of the project that the Office and Arts and Culture will be able to use on their website, social media, printed materials or any other publicity.

> **Release form.** The grantee will be asked to sign a release form and to submit photographs and/or videos of the project that the Office and Arts and Culture will be able to use on their website, social media, printed materials or any other publicity.

> **Thanking City Council.** It is suggested that all grant recipients write the Boulder City Council members to thank them for supporting the Boulder Arts Commission and the Office of Arts and Culture. Please let them know how this grant will be used, and the difference it will make to your organization. Please also invite them to attend your events and programs. Visit the City Council website page to find out more about contacting City Council members.

**REQUIRED REPORTING**

> **Timeframe for reporting.** The grant report is due one month after the project is completed.

> **Method.** Submit the report through the online system access through the boulderarts.org website. Log in with the same user name and password utilized to submit the application for funds. After logging in, go to the 'Dashboard', then you’ll see a ‘Follow Up’ section for the grant. On the far right is the ‘Edit’ button. That will take you to complete the final report.

> **Extension requests for reporting.** If circumstances delay the grant recipient’s ability to complete the project and/or the report, the recipient must notify the Commission before the original report deadline. The recipient must submit an email addressed to the Boulder Arts Commission at culturegrants@boulderlibrary.org that includes each of the following items:

  - an update on the project status,
  - a request to change the project completion date,
  - a new report due date.
> Responsibility. The grant recipient is responsible for submitting a report by the due date. The Commission recommends reviewing the online report form well in advance. There is no grace period for the report.

> Consequence of Delinquent Report. Unless an extension request is approved by the Boulder Arts Commission in advance of the due date, the applicant and any individuals or organizations/ businesses attached as collaborators on the project will no longer be eligible to apply for Boulder Arts Commission grant funds until the report has been received.

APPLICATION COPY

Certification

I certify that I have read the above information and that this project meets the Boulder Arts Commission’s eligibility requirements and, if a funding award is made, will continue to comply with the Boulder Arts Commission’s requirements and meet the guidelines for high artistic quality, community impact, inclusiveness, funding acknowledgment and reporting.*

> I certify

Applicant information

> Tax status*
> Discipline*
If Multi-discipline, please indicate which disciplines are included.
> Date established
> Mission statement*
> Number of employees (Full time)*
> Number of employees (Part time)*

> Name of Venue
> Venue Address
> I certify that the applicant is the owner or operator of the facility listed above. Please note that staff will be confirming the status of the applicant and may ask for verification.

> I certify

Narrative

> Title of “Project” (program, project, operational need, minor capital need, etc). (50 character limit)
> Amount requested
> Project calendar. Projects must take place after the grant deadline and be completed by June 30, 2020. (500 character limit)*
> Project completion date (This is the last day of any public event related to the project. Project must be completed by June 30, 2020.)*
> Report due date (One month following the project completion date)*
> Collaboration. Describe your organization's plans to collaborate with other individuals or organizations for this project. If this is a solo project with no partners beyond the applicant, respond with "None." (500 character limit)*

Panel evaluation

> Project Summary. A brief overview of your project. (1,250 character limit.) Please address how the project will fulfill the purpose of the grant:

To support nonprofits which own or operate venues to improve the provision of programming to the community through the public use of their facility. Administered by the Boulder Arts Commission, the grant seeks great ideas from applicants on how the funding can improve the public use of the venue. This may include projects, events, operational needs, or other programs which:

- Deepens the connection to the community. This includes ideas to bolster or expand the ways the facility is a benefit to the residents of Boulder, build our sense of community, or introduce the venue to new audiences in Boulder.
- Improving access. This includes ideas that lower barriers to entry, for outreach and marketing to underserved communities, that keep admission costs low, or other ideas for accessibility.
- Contributes to the experience of visitors. This includes ideas for new performances or exhibitions, minor capital needs such as new or renovated equipment, temporary needs for visitor experience staff or contracted support of a program, startup costs for new experiences, or other operational or programmatic improvements.
- Encourage collaboration. This includes ideas to leverage the venue through collaborations with other nonprofits for programs, performances, or exhibitions. Or, projects that cooperate with local presenters, experts, and artists for new programs sourced from creative people and groups in our community.

> Community Priorities. The City of Boulder’s Community Cultural Plan is a visioning and strategic document that describes how the people of Boulder will align efforts, with the support of the municipal government, to achieve our collective vision: Together, we will craft Boulder’s social, physical, and cultural environment to include creativity as an essential ingredient for the wellbeing, prosperity, and joy of everyone in the community. The Community Priorities are six points that summarize the community's most common responses in answer to the question, "What is your vision for Boulder’s culture and creative economy?" Reference: Cultural Plan and Community Priorities. In what way will this project contribute to one or several of the Community Priorities described in the Community Cultural Plan? Does the project contribute to one priority thoroughly?
Examples of ways to demonstrate impact on the Community Priorities may include descriptions of how your project or organization:

- Supports artists and creative professionals by providing professional development programming.
- Contributes to Boulder’s creative identity and creates a vibrant cultural destination through high artistic merit and excellence in the practice of a medium or discipline.
- Engages the community in civic dialogue about the arts through interactive outreach in the neighborhoods.
- Adds creativity in the public realm by engaging underserved populations in art making for their community. (1,250 character limit)*

> Cultural equity. Among the goals of the Boulder Arts Commission is to encourage the equitable, fair, and just distribution of funds in support of the community. This includes providing support to applicants whose organizational leadership or audience represent groups who are typically underserved by arts programming and funding models (i.e. culturally diverse groups, organizations focused on age diversity, etc.). Describe how your project does or does not fulfill one or several of these categories. Describe how your project will address affordability, availability, accessibility, accommodation, and acceptability to diverse groups. For reference, please review the Boulder Arts Commission Statement on Cultural Equity. (1,250 character limit).*

References:

> Proposed outcomes and evaluation strategy. Describe your evaluation strategy for this project and how you will collect data. Please also include your goals for this project and how the benefit to the community will be measured. (1,250 character limit)*

Additional questions

> Encouragement points. Among the goals of the Boulder Arts Commission is to encourage the equitable, fair, and just distribution of funds in support of the community. This includes providing support to applicants who have not yet received a grant in this cycle. Confirm if your organization has been funded in the current cycle.*

Attachments

Please title the attachments according to the headings listed below. Required attachments are starred (*).

> Budget. Please provide a brief project budget summary including all revenue (monetary and in-kind contributions including this grant) and expenses. Please be sure to clearly list other sources of funding needed to complete the project including specific project grants or sponsorships you have secured or to which you will be applying. (1 page)
> Partner/collaborator list. Provide a list of each individual / organization that has a significant coordinating role in this project. Include their name, contact information, and role. (1 page)
> Letters of support. Attach any letters of support that will be useful in understanding community involvement and enthusiasm for the project. (Optional)
Other. Attach any documents that will help the panel fully understand the project. You may also attach videos and other materials, as appropriate, to help the commission evaluate the quality and details of the project. (Optional)

Agreements, grant report certification and submission

I certify that, if funding is awarded, my application may be presented on the boulderarts.org website. The Office of Arts and Culture staff will send a copy of the document to the applicant listed for approval in advance of posting on the website. (Optional)

I certify that the information contained in this application is true and correct to the best of my knowledge.*

First name*

Last name*

Title*

Date*
Attachment Four
Commission Correspondence

From: Shelly Benford <shelly.benford@chautauqua.com>
Sent: Monday, December 17, 2018 6:46 PM
To: flynvartranch@comcast.net; F Furman; fonthead1@gmail.com; devin@devinpatrickhughes.com; ekrjoos@gmail.com
Cc: Chasansky, Matthew
Subject: Facilities Based Culture and Education Funding

Dear Boulder Arts Commission Board Members,

In anticipation of your discussion on this matter at the December 19th board meeting, I am writing to and to share my thoughts about the structure of the Facilities Based Culture and Education (FBC&E) funding recently approved by City Council. Specifically, I would like to address (i) the notion of “general” operating support versus “focused” operational support; and (ii) the distribution of the funding.

General Operating Support versus Focused Operational Support

I understand the purpose of providing focused support is to ensure funding will support the organizations who need a venue, and not just the venues themselves. As I understand it, one of the arguments in support of this notion is that the cost of operating a facility is being passed on to smaller arts organizations who rent the venue, so smaller organizations are truly the ones in need of support. I think it is important for BAC to understand that this is not always, or even mostly, the case. The Colorado Chautauqua Association (CCA), as well as other facility-based organizations in Boulder, often heavily subsidize venue fees, office space and operational costs incurred by smaller organizations.

For example, for over 40 years CCA has hosted the Colorado Music Festival (CMF) in our Auditorium. While CMF is not small by BAC’s standards, they are a good example of an organization that simply could not make it without CCA’s support. For many, many years, CCA has been subsidizing CMF’s operations. Last year alone, CCA absorbed over $110k in operating costs to support CMF’s 6-week festival.

CCA also offers support to many smaller arts organizations, nonprofit groups, governmental entities and educational organizations, as well as offering a host of cultural events at no charge, including our award-winning 3rd Grade Field trip, which we make available to Title 1 schools in BVSD, as well as our history tours and history lectures. Over the course of the last year, CCA provided reduced rates or free rentals to over 150 events in support of our mission, incurring a total loss on public events of well over $400k.

Meanwhile, we will spend over $35k to replace the Community House roof this year and over $200k to replace the Auditorium roof CCA next year, money we must either earn or seek funding for because the City of Boulder does not financially contribute to the preservation or maintenance of our buildings. In total, the cost of maintaining our buildings and grounds totals over $1m each year.

CCA, like and other venue-based organizations in Boulder, takes pride in our support of Boulder’s cultural community and we hope BAC understands that many of us are doing so at great cost. Because we have such high operating costs and so many places for our programming dollars to go, we would appreciate as much flexibility as you can offer in structuring this new funding for facilities-based organizations.
**Funding Distribution**

As you well know, there are fairly significant differences in the facilities-based organizations in Boulder, not just in the size of their operating budgets, but also in the types of programming they do and their impact on the surrounding community. When considering how to allocate this new funding, CCA asks that you consider these differences and allocate the funding in ways that will have the most impact and that will best meet the objectives of the City of Boulder and BAC.

Thank you so much for letting us voice our opinion and for your support of arts and culture in Boulder. However you decide to structure these and other grants, please know that we are deeply grateful for any support you can provide and we know you are doing your best to make these decisions with limited funding and the best intentions.

Sincerely,
Shelly Benford
Executive Director
Colorado Chautauqua Association
303.952.1617

---

**From:** Chasansky, Matthew  
**Sent:** Tuesday, December 18, 2018 12:28 PM  
**To:** Devin Hughes; Erica Joos; Felicia Furman; flynvartranch@comcast.net; Kathleen McCormick (fonthead1@gmail.com)  
**Cc:** Seaton, Celia; Farnan, David; Ange, Tanya; Click, Lauren  
**Subject:** Input on Facilities Grants  
**Importance:** High

Commissioners—

On the agenda for our December meeting will be another discussion of the special funding for cultural venues provided by City Council. Following our conversation at the October retreat, staff has been talking with nonprofits that may be applying to the grant and reviewed the Council discussion on this item. I’ve also received feedback from Bob Yates and the City Manager’s Office about some refinements we can make to align with City Council goals. I want to share some of these thoughts with you to give you plenty of consideration before our conversation next Wednesday:

1. The criterion of helping keep down venue rental costs may be of limited help only to places like the Dairy and the Nomad. It leaves out organizations that primarily program their facilities with their own exhibitions or performances. A better principle would be to focus on collaboration.

2. Similarly, the $10k in funding that has been set aside for venue rental assistance does not serve facilities that present their own work. Maybe this funding should be incorporated back into the grant.
3. The program should be competitive, with no upper or lower limits, and no minimum number of eligible organizations. This way, some grant applications may be denied entirely if they don’t meet the criteria or if it is felt that other proposals may be deemed more worthy; others may be made in large amounts for programs, performances, or exhibits that are particularly impactful to the community. If our goal is to urge our facilities-based organizations to use their facilities to the incremental benefit of the community, providing some sort of guaranteed minimum grant or setting a minimum number of receiving organizations may discourage creativity and innovation.

4. In their meeting, members of council set forth some priorities for this funding. Some of these ideas may have been underappreciated in the discussion of details over the past three months. We should revisit how to best align Council’s goals. I suggest you take fifteen minutes to re-listen to Council’s discussion from their meeting on October 2:

https://www.youtube.com/watch?list=PLB84283F9D1453EF3&v=xMq3gosvZqY

The conversation begins at about 3:45.

I have also encouraged some of the nonprofits to email in their ideas. You have heard from the Museum of Boulder and Chautauqua, there may be more before our meeting. The plan is to get your thoughts on further refinements at our December meeting. Then, staff will come back with draft application and scoring documents in January. At the October retreat, you gave direction to staff that the program should address our principles for the cultural grants program while demonstrating to City Council that their commitment to Boulder’s cultural destinations is a well-placed priority. I am excited to have the discussion at the next meeting on what will be an easy alignment of these two concepts.

Thanks so much!

—Matt

Matt Chasansky
Manager,
Office of Arts and Culture
303-441-4113
chasanskym@boulderlibrary.org
he/him/his
boulderarts.org
Library & Arts Department
1001 Arapahoe Avenue | Boulder, CO 80302
bouldercolorado.gov
### Attachment Five

**Current Public Art Program 5 Year Budget as of January 11, 2019**

<table>
<thead>
<tr>
<th>FUNDING SOURCE</th>
<th>PROJECT/ARTIST</th>
<th>TOTAL APPROPRIATED</th>
<th>AMOUNT PAID TO DATE</th>
<th>BALANCE REMAINING</th>
<th>2019 PROJECTED SPENDING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gen. Fund</td>
<td>Civic Area Temp. / Dispersion</td>
<td>$36,200</td>
<td>$36,200</td>
<td>---</td>
<td>$1,810</td>
</tr>
<tr>
<td>Gen. Fund</td>
<td>Civic Area Temp. / Tashakori</td>
<td>$10,000</td>
<td>$9,000</td>
<td>$1,000</td>
<td>$1,000</td>
</tr>
<tr>
<td>Gen. Fund</td>
<td>Civic Area Temp. / Parson</td>
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<td>$5,400</td>
<td>$1,600</td>
<td>$600</td>
</tr>
<tr>
<td>Gen. Fund</td>
<td>Civic Area Permanent / Kuby*</td>
<td>$45,000</td>
<td>$16,250</td>
<td>$28,750</td>
<td>$28,750</td>
</tr>
<tr>
<td>Gen. Fund</td>
<td>NoBo Mural / in selection</td>
<td>$9,500</td>
<td>---</td>
<td>$9,500</td>
<td>$9,500</td>
</tr>
<tr>
<td>CCS v1</td>
<td>Civic Area Permanent / Kuby*</td>
<td>$325,000</td>
<td>$39,000</td>
<td>$286,000</td>
<td>$286,000</td>
</tr>
<tr>
<td>CCS v1</td>
<td>North Broadway / Dowell</td>
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<td>$8,250</td>
<td>$156,750</td>
<td>$50,000</td>
</tr>
<tr>
<td>CCS v1</td>
<td>Univ. Hill / in selection</td>
<td>$95,000</td>
<td>---</td>
<td>$95,000</td>
<td>$95,000</td>
</tr>
<tr>
<td>CCS v1</td>
<td>Diagonal Gateway / Muller*</td>
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<td>$40,750</td>
<td>$40,750</td>
<td>$40,750</td>
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<tr>
<td>CCS v2</td>
<td>NoBo Library / pre-selection*</td>
<td>~$260,000</td>
<td>---</td>
<td>~$260,000</td>
<td>$91,000</td>
</tr>
<tr>
<td>CCS v2</td>
<td>Creative Neighborhoods / various*</td>
<td>~$25,000</td>
<td>---</td>
<td>~$25,000</td>
<td>---</td>
</tr>
<tr>
<td>CCS v2</td>
<td>Scott Carpenter Pool / pre-selection</td>
<td>~$100,000</td>
<td>---</td>
<td>~$100,000</td>
<td>---</td>
</tr>
<tr>
<td>CCS v2</td>
<td>Fire Station #3 / pre-selection</td>
<td>~$75,000</td>
<td>---</td>
<td>~$75,000</td>
<td>---</td>
</tr>
<tr>
<td>% for Art</td>
<td>Arapahoe Underpass / Sparks</td>
<td>$42,000</td>
<td>$6,300</td>
<td>$35,700</td>
<td>$35,700</td>
</tr>
<tr>
<td>% for Art</td>
<td>Foothills Underpass / Braaksma</td>
<td>$35,000</td>
<td>---</td>
<td>$35,000</td>
<td>$35,000</td>
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<tr>
<td>% for Art</td>
<td>30th &amp; Colo Underpass / Fivian &amp; Beegles</td>
<td>$22,500</td>
<td>---</td>
<td>$22,500</td>
<td>$22,500</td>
</tr>
<tr>
<td>% for Art</td>
<td>BPL Main Restroom Renovations</td>
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<td>---</td>
<td>$6,500</td>
<td>$6,500</td>
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<tr>
<td>% for Art</td>
<td>BCH Deconstruction Project</td>
<td>tbd</td>
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<td>tbd</td>
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<tr>
<td>% for Art</td>
<td>CAGID / on hold</td>
<td>$50,000</td>
<td>$25,000</td>
<td>$25,000</td>
<td>---</td>
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</tbody>
</table>

**TOTAL**

$1,390,200  $186,150  $1,204,050  **$704,110**

CCS: Community Culture and Safety Tax. *Multiple funding sources. Additional maintenance projects are not represented.*
Attachment Six  
Current Cultural Grants Program Budget as of January 11, 2018

<table>
<thead>
<tr>
<th>GRANT CATEGORY</th>
<th>ASSIGNED BUDGET</th>
<th>GRANTS AWARDED</th>
<th>FUNDS DISTRIBUTED</th>
<th>BALANCE (TO BE AWARDED)</th>
</tr>
</thead>
<tbody>
<tr>
<td>GOS: Extra Large Orgs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOS: Large Orgs</td>
<td>502,000.00 ¹</td>
<td></td>
<td></td>
<td>502,000.00 ¹</td>
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<tr>
<td>GOS: Mid Orgs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOS: Small Orgs</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Community Projects: Indv.</td>
<td>20,000.00</td>
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<td></td>
<td>20,000.00</td>
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<tr>
<td>Community Projects: Orgs.</td>
<td>60,000.00</td>
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<td></td>
<td>60,000.00</td>
</tr>
<tr>
<td>Arts Education</td>
<td>30,000.00</td>
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</tr>
<tr>
<td>Rental Assistance</td>
<td>18,000.00</td>
<td>6,515.00</td>
<td>6,515.00</td>
<td>11,485.00</td>
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<tr>
<td>Professional Dev. Scholarships</td>
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<td></td>
<td>17,000.00</td>
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<tr>
<td>Certificate Scholarships</td>
<td>8,000.00</td>
<td></td>
<td></td>
<td>8,000.00</td>
</tr>
<tr>
<td>Cultural Field Trips</td>
<td>10,000.00</td>
<td></td>
<td></td>
<td>10,000.00</td>
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<tr>
<td>Equity Grant</td>
<td>10,000.00</td>
<td></td>
<td></td>
<td>10,000.00</td>
</tr>
<tr>
<td>TOTAL</td>
<td>675,000.00</td>
<td>6,515.00</td>
<td>6,515.00</td>
<td>668,485.00</td>
</tr>
</tbody>
</table>

[1] General Operating Support Grants will be organized on a sliding scale. The quantity of grants will vary depending on the number of applicants. See boulderarts.org/2019-grants-program for more details.

There are 5 free rentals still available for the Macky Auditorium.