

Cultural Council Meeting Agenda

♣ Thursday, March 17, 2016 ♣
City Hall, 749 Main Street, Louisville, CO
Spruce Conference Room
6:30pm

We promote arts and culture in Louisville. We program cultural events, advocate for and support artists, and advise City Council. By doing so we engage our diverse social, cultural, and creative community.

- | | | |
|-------|---|--------------|
| I. | Call to Order | 5 min |
| II. | Roll Call | (items I–VI) |
| III. | Attendance and Volunteer Hours Log (To Be Circulated) | |
| IV. | Approval of the March 18 Agenda | |
| V. | Correction and/or Approval of Feb. 18 Meeting Minutes | |
| VI. | Public Comments: Items Not on the Agenda | |
| VII. | Welcome to Steve Spencer and Paul Ewing, new LCC members | 5 min |
| | Updated phone list /Name tag order | |
| VIII. | Treasurer’s Report (Lawrence Anderson) | 5 min |
| IX. | Grant Awards Updates/Chairperson’s Update (Jennifer Strand) | 5 min |
| X. | Issues regarding the sale and service of alcohol (Gina Barton) | 10 min |
| XI. | Programming (Refer to Chronological Listing in Packet) | 25 min |
| | a. Past Event: Rocks, Karma, Arrows, 2-19 (Blake, Tammy, Angie) | |
| | b. Future Events, Review in Chronological Order | |
| | i. Confirm, Issue identification, Assign team, Assign lead | |
| XII. | Musician/Artist Follow Up Procedure (Liz Rowland) | 5 min |
| XIII. | Study Session Presentation Message Discussion | 15 min |
| XIV. | Five Year Capital Requests to the City due March 31 | 5 min |
| XV. | Staff Report (Suzanne Janssen) | 5 min |
| | a. LAD Downtown Mural Project | |
| | b. Temporary Sculpture Installation | |
| | c. Dana V Music – Youth Musical Performance | |
| | d. Parade of Lights Float | |
| | e. CAMP | |
| XVI. | City Council Report (Chris Leh) | 5 min |
| XIII. | Future Meeting Discussion | |
| | a. April: Suzanne’s presentation on Public Art 101 | |
| XIV. | Adjourn | |

Attachments:

February 18 Meeting Minutes; LCC Member Contact Information (updated); 2016 Program Dates, Youth Spring Art Show Opening Night Recap; February 2016 Financials, Updated Young Writer's Workshop poster

City of Louisville

City Manager’s Office 749 Main Street Louisville CO 80027
303.335.4536 (phone) 303.335.4550 (fax) www.LouisvilleCO.gov

Cultural Council

Meeting Minutes

February 18, 2016
City Hall, Spruce Room
749 Main Street
6:30 pm

Call to Order – Chairperson Jennifer Strand called the meeting to order at 6:30 pm.

Roll Call was taken and the following members were present:

Board Members Present: Lawrence Anderson, Gina Barton, Debbie Davies , Angie Layton, Tammy Pelnik, Liz Rowland, Jennifer Strand, Blake Welch

Board Members Absent: none (2 open positions on the LCC)

Staff Members Present: Suzanne Janssen

City Council Liaison: None

Public attendees: Steve Spencer

Attendance and Volunteer Hours Log – circulated for completion by LCC members.

LCC Committee membership – Committee circulated for each member to sign up for 2016.

Approval of Agenda – The agenda for today's meeting was approved by all members.

Approval of Meeting Minutes – The minutes from the January 21, 2016 meeting were approved as written. Suggestions from members regarding use of double-sided copies for future printed packets.

Public Comments – None

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LCC 2016 Budget - Treasurer's Report – Lawrence summarized the proposed budget. Many categories are using similar values as 2015. **Action:** Suzanne will discuss gate for Friday's program with MOTUS Theater – the entry fee is atypical, and agreement did not include consideration of splitting the gate.

Proposed LCC 2016 budget approved as submitted (see packet). SCFD needs the approved 2016 budget as part of this year's application.

Programming – Gypsy band booked for April 17th. Summer concerts – Face requests \$1700 for 2016. Other bands are under discussion for the 5-concert series.

LAA Request for \$300 for art supplies for the kids who are in attendance at the Youth Art opening, Louisville Public Library, on March 3rd. The supplies are typically awarded from a drawing at the end of the evening event. Motion to approve the \$300 contribution from LCC passed unanimously.

Starting in 2017 the LAA will need to apply for this money as a grant. **Action:** Jennifer to relay the change in funding process to the LAA before 2017 grant process begins.

Young Writers Workshop in April – Angie summarized event and requested event budget of \$475. Background check forms need to be turned in as soon as possible. **Action:** Angie to re-contact volunteers/teachers and secure forms from each participant by Monday, February 22nd. Motion to approve budget for Young Writers Workshop approved unanimously.

Committee meetings: Meetings need to be scheduled and events defined for remainder of calendar year. **Action:** Each committee to set up meetings at end of evening to address 2016 programming.

Next 3 LCC events: Volunteers confirmed for Feb 19th MOTUS Theater *Rock, Karma, Arrows, Part 1* (Suzanne, Tammy, Blake), March 16th *Rock, Karma, Arrows, Part 2* (Jennifer, Liz, Anne Robinson), and March 19th *Metanoia* (Blake/Gina).

Grants: Available budget for this grant period (March 1, 2016 – February 28, 2017) is \$4400. General approach for grantees – if they are using the Arts Center, there will be no rental fee charged for the event/program. The grantee decides whether there will be an entry fee, and will keep any proceeds. The grantee is responsible for facility set-up and take-down.

A motion to award grants as per the process proposed and discussion passed unanimously: general discussion in round-robin fashion for each of the 11

-- For Approval --

applications, followed by a decision round. Each application was summarized by an LCC member (as identified at February meeting).

Grant numbering is based on order of receipt of each application. Applications provided a summary of proposed event(s) and locations, overall program budget, and grant request amount.

2016 Grant Application Review & LCC Decisions –

1. An evening with BK Loren – no award
2. Downtown Mural -- \$900, to be used toward art aspect as opposed to marketing costs
3. Do You Know Who I Am?/Salsa Monologue -- \$900
4. Firebringers -- \$500 to support program at Louisville Arts Center
5. Jazz in Louisville – no award
6. Louisville Sings -- \$300, and they will keep the full gate (differs from application proposal)
7. – Withdrawn --
8. Low Flying Knobs – no award
9. Old Town Cinema -- \$900 supporting 3 films in grant period
10. Silk's – no award
11. Sans Souci -- \$500 to support at least 1 film showing in Louisville in the grant period
12. Silhouetted Stories -- \$500

Next application cycle – add proposed entry fee to application.

Adjourn – The meeting was adjourned at 8:32 pm.

2016 Louisville Cultural Council

Lawrence Anderson	917-689-4862	landerson@bouldercreative.org
Gina Barton	303-518-1405	ginajbarton@gmail.com
Debbie Davies	720-233-3922	debdavies47@msn.com
Paul Ewing	303-453-9250	p.ewing@comcast.net
Angie Layton	720-934-9497	angeliquelayton@gmail.com
Tammy Pelnik	303- 579-8963	tammypelnik@hotmail.com
Liz Rowland	303-859-9654	lizrowland@comcast.net
Steve Spencer	720-378-3105	stevecspencer@comcast.net
Jennifer Strand	303-359-7982	jenhstrand@gmail.com
Blake Welch	303-995-8411	blake@welchcreativegroup.com

Chris Leh City Council Liaison	303-668-3916	chrisl@louisvilleco.gov
Suzanne Janssen Staff Liaison	303-335-4581 (o) 970-980-5718 (cell-not usually answered during work hours)	suzannej@louisvilleCO.gov
Meredyth Muth	303-335-4536	meredythm@Louisvilleco.gov

2016 DATES -- LCC PROGRAMMING
Chronological Listing as of 3-8-2016

SERIES	DATE	DESCRIPTION	STATUS CHANGES
Sunday-Classics	Sunday, February 7		
Film with Panel Discussion (formerly Friday Night LIVE!!)	Friday, February 19	Rocks, Karma and Arrows-Part 1-Motus Theater - CONFIRMED	
Film with Panel Discussion/Lectures	Wednesday, March 16	Rocks, Karma and Arrows-Part 1& 2 Motus Theater - CONFIRMED	
Film	Saturday, March 19, 5-11PM	OTC The Art Underground Art Grant	Award accepted and date confirmed 3-1-2016
LCC HOLDS	Saturday, March 26, 5-11pm	OTC The Art Underground Art Grant	Award accepted and date confirmed 3-1-2016
Silent Film Series	Saturday, April 2	Rodney Sauer: CONFIRMED, CONTRACT SENT IN FALL 2015	SIGNED contract returned
LCC Art Program Grant	Saturday, April 9, 4:30-10:30pm: Show time	Arts Grant Recipient - SALSA Stories-Motus Theater	Award accepted and date confirmed: Need to sign agreement
Film with Panel Discussion/Lectures	Saturday, April 16, 5-11pm	Rocks, Karma and Arrows-Part 3-Motus Theater - CONFIRMED	
Sunday Classics	Sunday, April 17	Walker - Gypsy Swing -- CONFIRMED AND UNDER CONTRACT	Confirmed-SIGNED contract returned
Spoken Word	Saturday, April 30th, 10:30am-4pm (10am reg pick-up)	Young Writer's Workshop - CONFIRMED	4 background checks rec'd; waiting for others
Friday Night LIVE!!	Friday, April 29	Alfredo Muro: Classical Guitar: CONFIRMED AND UNDER CONTRACT	
Movies	Saturday, June 18	OPEN	Date open
Summer Concert Series	Thursday, June 23, 7-8:30pm	FACE - CONFIRMED	Contract Needed
LCC Grant Program Dates	Friday June 24, 4-11pm		
LCC Grant Program Dates	Saturday, June 25, 8am-11pm		
LCC Grant Program Dates	Sunday, June 26, 8am-11pm		
Summer Concert Series	Thursday, June 30, 7-8:30pm		
Summer Concert Series	Thursday, July 7, 7-8:30pm	Shel - CONFIRMED	Contract Needed
Summer Concert Series	Thursday, July 14, 7-8:30pm	Los Bohemios - CONFIRMED	Contract Needed
Spoken Word / Lectures	Wednesday, July 20		
Summer Concert Series	Thursday, July 21, 7-8:30pm	Mr Majestyks 8-Track Revival	Contract Needed
Friday Night LIVE!!	Friday, September 16, 5-11 pm	Alfredo Muro: Latin Jazz Ensemble: CONFIRMED AND UNDER CONTRACT	
LCC Grant Program Dates	Saturday, September 17, 8am-11pm	Arts Grant Recipient - Do You Know Who I Am?-Motus Theater; Film and Performer Panelist	Award accepted and date confirmed: Need to sign agreement
Sunday Classics	Sunday, September 18, 8am-5:30pm	CU Bassoons - CONFIRMED - NEED CONTRACT	Confirmed: Contract to be sent by Lawrence?
Sunday Classics	Sunday, September 25	LOUISVILLE SINGS! A NIGHT OF VOCAL JAZZ/Chip Ross: Awarded grant \$300	Award accepted and date confirmed: DATE CONFIRMED
Spoken Word	Thursday, September 29, 2016	Stories on Stage: CONFIRMED AND UNDER CONTRACT	
Friday Night LIVE!!	Friday, September 30		
Spoken Word / Lecture	Saturday, October 1, 2016	Ed Duisenberry of the Takacs Quartet: Lecture	Ed Duisenberry of the Takacs Quartet: Contract sent
Friday Night LIVE!!	Friday, October 7	Scott Martin: Scott Martin Trio	Confirmed: Contract to be sent by Gina?
LCC Grant Program Dates	Friday, October 8, 8am - 11pm	Old Town Cinema: Art Grant Recipient: FILM TBA	OTC: TAU Confirmed on 3-1; Film TBA
LCC Grant Program Dates	Sunday, October 9, 8am - 10pm		
Sunday Classics	Sunday, October 16	Altius String Quartet - CONFIRMED AND UNDER CONTRACT	Contract Returned: CONFIRMED
Friday Night LIVE!!	Friday, October 21		
Lectures	Wednesday, November 16	Lsvl Historical Museum: Bridget Bacon: French Immigration: CONFIRMED BY BRIDGET in Fall 2015	
Silent Film Series	Saturday, November 19	Rodney Sauer: CONFIRMED AND UNDER CONTRACT	

2017 LCC Grant Recipients Needs for 2017

OTC Art Grant needs late January date

To be confirmed once 2017 calendar meeting

Boulder Opera - GRANT RECIPIEN Feb 5th, 11 or 12 2017 11am - 5pm; Rehearsal space on Thursday 2/9 or Friday 2/10

From: "Jane Evans"
Date: Mar 4, 2016 8:04 AM
Subject: Youth Spring Art Show
Opening Reception, March 3
To: "Emilie Parker" "Jennifer Strand"
"Cheryl Whitehall"



Children experiment with pastel art

We had a count of 460 people come through the library and the music venue. Whew! People were very complimentary of the children's work, amazed at the talent and loved how it was so inclusive for the children.

Some interesting facts.

- First time we have had 3 group projects.
- There are 170 entries and 3 group projects.
- All 3 High School teachers participate this year. (1st time for this)

Observations: I saw members there that had NO children involved to see the exhibit (yahoo). I saw and talked to many teachers last night. The teachers were very impressed and proud of their students. They too commented on how lovely (it is) that children can explore art of their interest and then have it displayed! (Yeah, LAA)

We had many high school and middle school students there to see their art and to share it with their friends. When I began with this show, it was mainly 4-7 year olds, it now seems more balanced.

Thank you to you all for being a part of this great community event. Fondly, Jane Evans



Art supplies purchased with LCC grant are distributed to student artists

Overview: In general, LCC branding is our main focus.

Facebook:

Blake gained access to the page that Darrin created. Now Blake will:

1. Change the administrators
2. Sharpen the cover photo

New after the meeting: Blake, there may be more than one LCC Facebook Page out there, per Suzanne.

Email Newsletter:

Jennifer and Gina will set up a meeting with Suzanne to see what she does now.

Promotion Packet for Sponsors:

Blake will bring samples to our next meeting

Poster Branding:

Blake is developing series-specific mastheads to create a recognizable look and feel. Two are in the works so far:

- Silent Movie Series
- Summer Concerts

From Jennifer after the meeting: Is it possible to incorporate "The Louisville Cultural Council presents" at the top of the masthead to enhance name recognition?

Logo:

Blake will rebuild the logo so that it is easier to use.

Intermission:

Gina suggested that we "fine tune" our intermissions at the summer concerts to better use the time and attention available there. Suggestions were to promote upcoming events, do something involving children -- dance, hula hoops, do giveaways. Could combine all three.

Gene GeBauer:

We talked about Gene GeBauer who teaches at Art Underground. http://artunder.org/wp-content/uploads/2012/04/gene_gebauer_article.pdf.

We did not set up a next meeting.

Jennifer Strand

Rescued by



Dance

As tapper and teacher, Gene GeBauer makes his mark

By Misty Lown

As a young boy growing up in Salem, Oregon, Gene GeBauer was painfully shy. Describing himself as "neurotic and scared of other people," he says his fear would leave him in pain. "When I had to talk to people, my body would contract and become stiff. It was awful—and it happened quite frequently," he recalls. But dance changed all that. This fearful boy became a dancer on Broadway, a school owner, and a university faculty member.

The dance difference

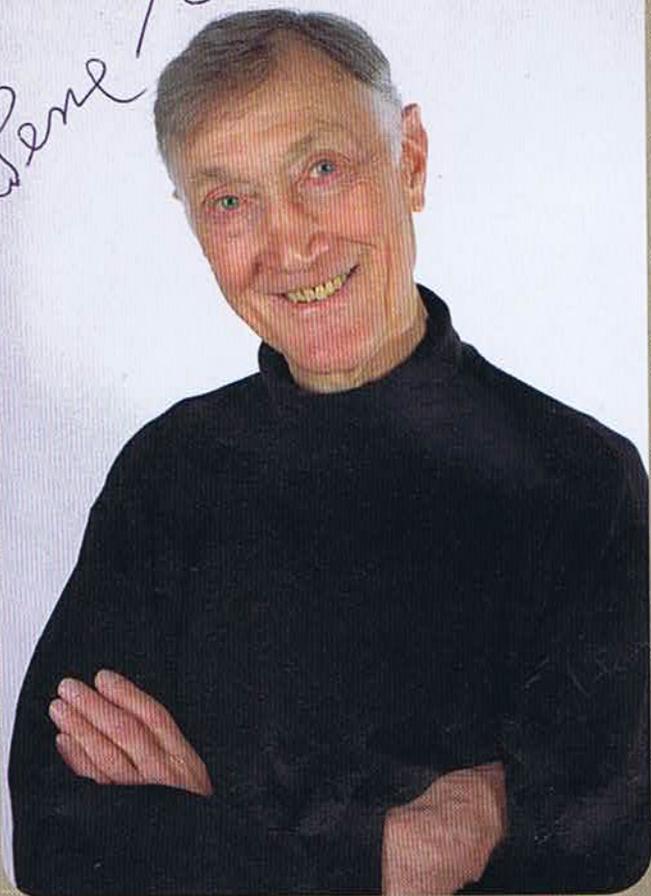
GeBauer discovered dance as a young teen when his doctor suggested it as a way to help him recover from rheumatic fever. GeBauer, however, saw it as a path to confidence. A lack of self-worth, combined with a deep desperation to be someone, left him craving attention.

"It was being in such a deep hole that motivated me. My motivation was desperation," he says. "Both my paternal grandfather and my father committed suicide. I didn't want to end up like that. They were simple, somewhat rough men, with little education. I thought educating myself, becoming something, and being around different people would make me different [from them]."

And dance did make him different. He was the only member of the basketball team whose practices conflicted with dance lessons. Finally he told his coach about his dilemma. "Mr. Dimmit was a kind man," says GeBauer. "He said, 'If dance is what you want to do, then that is what you need to do.'"

Soon GeBauer was spending every weeknight at Paul Armstrong's school. Saturdays found him at the movies watching Gene Kelly and Fred Astaire, fueling his desire to improve. "I took every class I could and assisted in the back of the 3-year-old classes because I didn't have any skill yet," he says. "But before long I began to rapidly

Gene GeBauer



ABOVE: At age 77, Gene GeBauer still teaches and taps about 18 hours a week. **OPPOSITE:** Sixteen-year-old GeBauer and his first dance partner, Carol (Long) France, were billed as "The Sweethearts of Dance."

improve and was moved to the intermediate room. Tap was the one thing I wanted to do."

Then a single conversation changed his mind. A visiting teacher told GeBauer that tap was passé. "She told me that nobody tap danced anymore and that if I wanted to dance I would have to have ballet," he says.

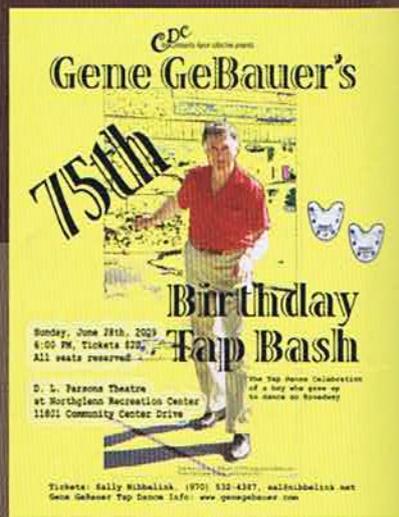
He became fixated on ballet, eventually auditioning for the Ballet Russe de Monte Carlo when it came through Portland. Although not offered a position, he recalls the man in charge telling him to "look them up" if he ever came to New York. "I don't know if I was awful or not, but I took it as encouragement," he says. "I thought I might actually get into the Ballet Russe."

Taking chances

At age 24 GeBauer moved to New York with the goal of becoming a ballet dancer. The Ballet Russe was not in season when he arrived, however, and his money ran out



Alumni: In New York, GeBauer (second from left) found himself in hit Broadway shows like the musical *Sugar* with top talent such as tapper Steve Condos (center). **Alumni star:** Former students traveled from near and far to attend GeBauer's 75th Birthday Tap Bash in 2009.



quickly. "I got a job with the *Jewel Box Revue* instead, which was [performed by] a troupe of female impersonators. I didn't know this until I got there and saw men onstage in heels," he says. "I didn't care. I so needed the job—and it was show business."

The *Jewel Box Revue* did more than pay the bills; it gave GeBauer a new worldview. "In Salem there were no openly gay people and only one black family. And here I was dancing in a show with both. I'd said I needed to get educated in life. Well, this really helped," he says. "The people in the show became my best friends."

After two years, GeBauer got a break—a job as a replacement in *Once Upon a Mattress*, followed by a three-year stint with the original cast of *Camelot*, starring Julie Andrews and Richard Burton. GeBauer took acting lessons and eventually landed roles in *No Strings*, *Sugar*, *Hello Dolly!* and *Oh! Calcutta!* He shared the stage with Carol Burnett, Carol Channing, Robert Goulet, and Steve Condos and worked with choreographers Gower Champion, Hanya Holm, and Alvin Ailey.

After 20 years in New York, GeBauer and his wife, playwright Judy GeBauer, wanted a change of scene, so they returned to Salem to raise their daughter. "I was well known there and thought it would be a good place to start a school," says GeBauer. The husband-wife team ran an acting, singing, and dancing school called The Players Center for five years before moving to the Midwest, where GeBauer simultaneously served on the faculty of the University of Iowa as a tap teacher and earned a BA in theater arts at age 57.

After graduation, GeBauer pursued learning Alexander Technique as a way to rehab a back injury that had plagued him since *Hello Dolly!* He found a training pro-

gram in the Denver area and again taught tap to support his family while he studied. "But by the time I graduated three years later, I was enjoying tap so much that all I wanted to do was dance," he says. At 60, GeBauer decided to hang his hat exclusively on tap dancing—where he had begun more than 45 years before.

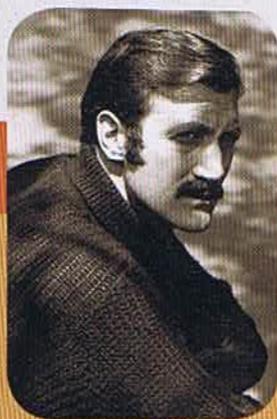
Dance is for everybody

GeBauer's teaching philosophy is rooted in his belief that dance is for everybody, not just the gifted. Calling tap "generous-spirited," he recalls benefiting greatly from experiences with tap masters and wanting to pass his knowledge on as well. "I learned tap dance history, correct technique, terminology, many different styles, different footwork, ideas on counting, and stories about other dancers and teachers," he explains. "Tap almost faded into oblivion at one time. Tap dancers, perhaps more than other dancers, need to pass it on in order for it to survive."

Student Malissa Spero sees the value in this philosophy. "He keeps numbers alive by teaching works like the *Joe Louis Shuffle*—pieces I would never otherwise have the chance to learn." (According to GeBauer, the *Joe Louis Shuffle* was a shim sham number created by Leonard Reed for a nightclub act he did with former heavyweight boxing champion Joe Louis.)

Another longtime student, Karen Long, agrees. "In a few lessons I realized I would learn technique and rhythms I had never seen before, and that I'd be taught choreography that he had learned from the greatest tappers of all time."

Although GeBauer has done workshops with almost every tap master of note, including Savion Glover, Ted Levy, and Brenda Bufalino, his personal approach is "back



"Gene is what tap should be and used to be. He's sharing, knowledgeable, respectful of others, and generous in his giving of gifts."

—Robert Reed

GeBauer sports the mustache and sideburns he was instructed to grow for *Hello, Dolly!* by director/choreographer Gower Champion.

to the basics." A stickler for clean sounds, he believes there is great value in taking time to become articulate. It's a "response to the contemporary tendency to dance fast and loud, and do nothing but tricks and flash steps," he says. "I concentrate my teaching on the basics of tap, stressing clear taps and accurate rhythms."

"He's a demanding teacher, insisting on clean taps and technical proficiency," student Amy Watson says. "His teaching technique makes it impossible for any serious student not to succeed."

GeBauer's classes draw from classic, Broadway, and rhythm tap. When asked to define the differences among the three styles, he laughs and says, "Now that is the hardest question yet! Broadway tap involves the body to tell a story. You can't stand in one place, you've gotta move!" Rhythm tap, in contrast, is all about the feet. "It's really musical if you think about it." But this man who spent 20 years on Broadway favors classic, not Broadway, tap. "Classic tap is reminiscent of the hoofers from the 1930s and '40s," he says. "And it just feels good on the body."

Staying power

After six decades of dancing, GeBauer shows no signs of slowing down. At 77 he teaches adult private and group lessons five days a week—a total of 18 hours in the studio. He still performs and has produced two instructional DVDs: *Basic Tap Dancing With Gene GeBauer* and *Three Easy Dances With Gene GeBauer*.

Perhaps more impressive, however, is that he is still taking class. And his commitment to learning is not lost on his students. "I especially appreciate his continued passion for tap dance," says Randy Downing, a student for several years. "He continues to not only teach a full schedule, but he always attends any workshops in the area and is happy to be a student and continue learning."

GeBauer has made an indelible mark in the classroom and beyond. JoLynn Scot, a student of four years, says, "Gene cares about every student personally and takes the time to get to know them, not just as class members but as friends."

Lisa Chesney, another student, credits GeBauer for her love of tap. "What Gene has given me over the past four years is an absolute passion for dance."

At a 75th Birthday Tap Bash held in GeBauer's honor at D.L. Parsons Theatre in Northglenn, Colorado, students came from as far away as New York to pay tribute to their mentor.

When asked about his tips for staying strong, GeBauer shrugs, as if it's no big deal for a near-octogenarian to tap 18 hours per week. "I do five minutes of Alexander Technique each morning and I take fruit and a sandwich to the studio. When I teach for hours straight, my students do a good job of asking me if I've had a snack. I'm diabetic, you know." Not surprisingly, even diabetes does not slow him down.

In 2010 GeBauer was honored as the featured professional at the 19th Annual St. Louis Tap Festival. He taught classes alongside tap stars Dormeshia Sumbry-Edwards, Omar Edwards, and Germaine Salsberg and performed a solo called *Soft Shoe Sam* in the faculty concert. The biggest honor during the festival, however, was a proclamation from the mayor of St. Louis declaring July 31, 2010, "Gene GeBauer Day."

Robert Reed, founder and artistic director of the festival, is generous with his praise: "Gene is what tap should be and used to be. He's sharing, knowledgeable, respectful of others, and generous in his giving of gifts. He gives like my mentor, Maceo Anderson, a founding member of the Four Step Brothers, did. He is one of our elder statesmen. He is loved by many."

Looking back, GeBauer says he appreciates the journey from fearful boy to Broadway performer to influential teacher. "Almost everything I so badly needed as a young boy, I now have. It looks different than I thought it would, but it is better than what I thought it might be." ♦

Louisville Cultural Council Treasurer's report as of February 29, 2016

Prepared by Lawrence Anderson

General Items

Assets (as of February 29, 2016)

- Checking account balance of \$15,945.88
- Savings account balance of \$21,389.76
- Cash box balance of \$200.00
- Total current assets of \$37,535.64

Key Dates to Remember

- Tue, March 22, 2016 – 2016 SCFD Grant Application Deadline

Board Member Information

- Please remember to obtain W-9 s from event performers; Ernest needs that information to prepare 1099s.
- LCC accountant is Ernest J. Villany, Boulder Valley CPA, 917 Front St. Suite 210, Louisville, CO, 80027 – 720-663-8750
- LCC banks with Great Western Bank (downtown Louisville)
- Receipts must accompany your reimbursement requests. Please attach receipts to event reports if applicable.
- Event performers must be paid with a check (no cash payments). Chair and Treasurer have LCC checkbooks. Please request a check prior to your event! Please attached Check stub/receipt too event report.
- Cash box (\$200 balance) is usually kept by the Treasurer or the person coordinating an upcoming event.
- Please keep clear and accurate Event Reports.

Louisville Cultural Council
Balance Sheet
As of February 29, 2016

	<u>Feb 29, 16</u>
ASSETS	
Current Assets	
Checking/Savings	
Cash in Box	200.00
Checking - Great Western Bank	15,845.88
Savings - Great Western Bank	21,389.76
Total Checking/Savings	<u>37,435.64</u>
Total Current Assets	<u>37,435.64</u>
TOTAL ASSETS	<u>37,435.64</u>
LIABILITIES & EQUITY	
Liabilities	
Current Liabilities	
Other Current Liabilities	
Grants to be Awarded	2,200.00
Future Grants	1,872.00
Total Other Current Liabilities	<u>4,072.00</u>
Total Current Liabilities	<u>4,072.00</u>
Total Liabilities	4,072.00
Equity	
Opening Balance Equity	24,466.26
Temp. Restricted Net Assets	
Art in the Park	8,830.83
Total Temp. Restricted Net Assets	8,830.83
Unrestricted Net Assets	234.08
Net Income	-167.53
Total Equity	<u>33,363.64</u>
TOTAL LIABILITIES & EQUITY	<u>37,435.64</u>

Louisville Cultural Council
Profit & Loss
January through February 2016

	<u>Jan - Feb 16</u>
Ordinary Income/Expense	
Income	
Direct Public Support	
Individual Contributions	12.00
Total Direct Public Support	<u>12.00</u>
Program Income	
Ticket Sales	118.00
Total Program Income	<u>118.00</u>
Investments	
Interest-Checking/Savings	0.26
Total Investments	<u>0.26</u>
Total Income	<u>130.26</u>
Gross Profit	130.26
Expense	
Program Expense	
Artist Fees	200.00
Food and Beverage	14.50
Total Program Expense	<u>214.50</u>
Operations	
Licenses and Fees	41.00
Postage, Mailing Service	4.90
Supplies	37.39
Total Operations	<u>83.29</u>
Total Expense	<u>297.79</u>
Net Ordinary Income	<u>-167.53</u>
Net Income	<u><u>-167.53</u></u>

Young Writer's WORKSHOP

For budding young writers and poets* Grades 4-12



11AM-4PM **SATURDAY**
APRIL 30th
LOUISVILLE
PUBLIC LIBRARY

11:00am—12:00pm	Tell A Story to Write Your Own Story	Grades 5-8
11:00am—12:00pm	Hybrid Lit: To Genre-Bend/Blend/Blur/Bust for Truer Narratives	Grades 8-12
12:00—12:45 pm	Bring Your Own Lunch or Snack! Children must be supervised during this time.	
12:45—1:45pm	Hybrid Lit: To Genre-Bend/Blend/Blur/Bust for Truer Narratives	Grades 5-8
12:45—1:45pm	Developing Believable Characters	Grades 5-9
12:45—1:45pm	Tell a Story to Write Your Own Story	Grades 9-12
2:00—3:00pm	Writing Without Rules-Creativity Unleashed	Grades 4-8
2:00—3:00pm	Everybody Can Be A Poet	Grades 4-8
2:00—3:00pm	POME: Experiments in Language	Grades 6-12
2:00—3:00pm	Developing Believable Characters	Grades 4-7
3:15-4:00pm	Reception for all Participants with a published local author. All participants and their families are invited to attend this reception. Light refreshments and beverages will take place in the downstairs conference room.	All ages

Students may choose one from each session

To register, please stop by the Teen Services Desk or Call 303-335-4844, Jessica Hilbun
Louisville Public Library, 951 Spruce Street, Louisville, CO

This event is sponsored by the Louisville Cultural Council, the Louisville Public Library and the SCFD