

History Colorado State Historical Fund Grant Application

Reference #: 17-02-003

Organization

Name: **Rocky Mountain Public Broadcasting Network Inc dba Rocky Mountain PBS**

First Name: **Brittany** Last Name: **DeBerry**

Title: **Leadership Giving Associate**

Organization Address: **1089 Bannock Street**

Denver, CO 80204

Federal Tax ID Number: **84-0510785**

Grant Recipient Contact

Prefix: **Ms.** First Name: **Brittany** Last Name: **DeBerry**

Title: **Leadership Giving Associate**

Telephone: **(303) 620-5698** Email Address: **brittanydeberry@rmpbs.org**

Organization: **Rocky Mountain Public Broadcasting Network Inc dba Rocky Mountain PBS**

1089 Bannock Street

Denver, CO 80204

Project Information

Grant Type: **General**

Repeat Application? **No**

Project Type: **Education**

Project Title: **Colorado Experience: Season V**

Brief Summary of Project

Colorado Experience is a dynamic 13-episode television series produced locally by Rocky Mountain PBS with an aim to excite, educate and engage all Coloradans in the history of their state. Each episode in the series transforms a history lesson into a vivid adventure by crafting intriguing stories around fascinating, lesser-known periods and places from the state's past. The program places an emphasis on preservation and its importance in a rapidly changing world, especially as it relates to Colorado's many historically and culturally significant landmarks. Using captivating imagery, tight editing and masterful storytelling from history and preservation experts from across the state, the series connects Colorado's past to the present through a modern lens.

Grant Request Amount: **\$200,000.00**

Cash Match Amount: **\$69,672.00**

Total Project Budget: **269,672.00**

Cash Match Percentage: **25.84%**

Cash Match Readiness: **Yes**
Cash Match Waiver: **No**
If yes, Cash Match Justification:

Property Information

County and City Project Location: **Denver\Denver**
Colorado State Senate District: **S-34**
Colorado State House District: **R-05**
U.S. Representative District: **US-01**

Property Historic Name: **Statewide**
Historic Designation: **N/A**
Designation Area: **N/A**
Historic District: **Statewide**
Property Address: **Statewide**
Statewide, CO
Statewide

Property Site Number: **N/A**
Property Legal Description Contact your County Assessor or visit
<http://publicrecords.netronline.com/state/CO/>.
N/A

Period of Significance: **N/A**

Property Owner Information

Is property owned by the Applicant Organization?: **No**
If no, complete owner information.

Legal Owner: **N/A**
N/A
N/A, CO N/A

Section 106 Compliance

Will project require Section 106 compliance: **Yes**

If yes, complete information:

Federal Agency: **Teaching with Primary Sources**

Name: **Peggy O'Neill-Jones**

Telephone: **3035564821**

Nature of Collaboration: **Development of workshops and curriculum for Colorado teachers, using "Colorado Experience" episodes. Teaching with Primary Sources is part of the National Trust for Historic Preservation and Library of Congress.**

Tax Credits

Will you be applying for Federal or State Tax Credits?: **Neither**

State Historical Fund Competitive Grant Application Narratives

Reference # 17-02-003

A. Applicant Capacity

Write a brief introduction to the applicant organization, its mission, and its history (in 1000 words or less). This section demonstrates an organization's ability to successfully manage and complete a project. Discuss: past projects or phases that were successful; related work indicating commitment to the resource, project, or program; key project participants, their roles, and their qualifications. (0-10 points)

Since our first broadcast in 1956, Rocky Mountain PBS has served the state of Colorado by airing meaningful content and telling award-winning stories that have the power to better the lives of all Coloradans and the people of the Rocky Mountain region. Our mission is to enrich the lives of Coloradans through engaging and essential programs, services and partnerships that inform, enlighten and entertain. Operations in Colorado Springs/Pueblo, Grand Junction, Steamboat Springs and Durango now allow Rocky Mountain PBS to serve 98% of Colorado, rural and urban, with outstanding programming and outreach services.

Since its initial premiere in February 2013, Colorado Experience has transported Colorado audiences across the state and brought stories from Colorado's history into living rooms, classrooms and local, historic theaters in numerous communities. In season three, which premiered in October 2015, viewers discovered the bucolic landscape and stories of original settlers in the San Luis Valley and were given a tour of one of the country's most beautiful manufacturing plants, the US Mint in Denver. Stories such as these highlight the importance of preserving historic locations and structures, along with the stories of the people who built the oldest church in Colorado, for example, or first determined the necessity of a Mint in the Rocky Mountain West.

In addition to being the highest-rated local program on Rocky Mountain PBS, the series has been recognized on numerous occasions with two Emmy Awards, 16 Emmy nominations, and a Certificate of Merit by the Colorado Broadcasters Association. The first two seasons of the series also aired nationally on PBS's WORLD Channel as part of the series "North South East West (N.S.E.W.). Rocky Mountain PBS is currently working with the WORLD Channel to discuss including seasons three and four on the network.

Rocky Mountain PBS has several key partnerships that make a project of this magnitude a success, including History Colorado and Denver Public Library, who have served as key partners throughout the four-season run of Colorado Experience. These organizations remain important partners, allowing

for in-depth research on each project and access to their treasure troves of archival photos, newspapers and footage. Libraries and museums across the state have served as invaluable partners on individual episodes, with an average of four key partners per show. For the show's third season, we added new partners to the mix, including National History Day in Colorado, the Library of Congress Teacher Librarian Days, and Claire's Clues. Partners for season four include: Hotel de Paris Museum, Estes Park Museum, Royal Gorge Museum & History Center, Friends of Perry-Mansfield, Museums of Western Colorado, and Denver Museum of Nature & Science. The resources these institutions provide are incorporated into each episode and bring the stories to life. Working together allows all organizations to successfully reach their mission of serving and educating the public.

We also continue to partner with Teaching with Primary Sources (TPS) of the Library of Congress to bring Colorado Experience into classrooms. We currently have over 17,000 Coloradans using PBS LearningMedia and we plan to offer Colorado Experience's newly created teaching tools to them in spring 2017. These partnerships allow us to create meaningful and educational programming that promotes Colorado history and heritage.

Colorado Experience has had the incredible privilege of receiving two prior State Historical Fund grants to support the production of preservation-focused episodes. We received our first grant in fall 2014 for the third season of the series, which provided numerous opportunities for outreach, teacher engagement and tool creation, along with the crucial support necessary for traveling the state to capture the stories and visual evidence of the state's architectural and archeological treasures.

Television in the 21st century goes beyond the initial on-air broadcast, so in addition to presenting the series on television, we also used State Historical Fund support to create an audio version of the show, which plays on radio station KUVU HD 2 and is downloadable via iTunes. The show is also presented online for free via the Rocky Mountain PBS website and YouTube.

A second State Historical Fund grant was awarded in spring 2016 to provide support for eight episodes in season four, featuring important Colorado stories offered through a preservation lens. While still in production, outreach opportunities have already taken place, including a two-day workshop at History Colorado during which teachers drafted Document Based Questions (DBQs) using Colorado Experience episodes from previous seasons, and screenings of season four episodes in Georgetown and Estes Park.

Key members of the Colorado Experience production team include:

Julie Speer - Creator/Director/Executive Producer/Editor: Julie Speer is an Emmy Award-winning producer, director, writer and editor who has been creating digital film and video productions for nearly 20 years. Julie joined Rocky Mountain PBS in 2011 and is currently a Senior Executive Producer and Director. She is a 4th generation Coloradan and feels a strong connection to the Eastern Plains, where her family homestead still stands, just outside of Holly, Colorado.

Mariel Rodriguez-McGill - Producer/Director/Editor/Outreach Coordinator/Social Media: Mariel is a Producer and Editor at Rocky Mountain PBS, where she helped develop the Emmy Award-winning web-series Great Ingredients and Colorado Experience. She is one of the founding members of this series and is committed to honoring the past by telling historically accurate, balanced stories.

Paul Cywilko - Videographer/Editor: Paul has served as a videographer and editor at Rocky Mountain PBS for over five years. Prior to joining the RMPBS staff, he worked as a travel videographer and won two National Telly Awards in the categories of Editing and Travel/Tourism Video.

Jason Foster - Videographer/Editor: With over 20 years of experience working in television, Jason has documented and been on the front lines of some of the country's biggest news stories. He's also an accomplished documentary filmmaker specializing in investigative journalism.

Additional Team Members (unpaid, but highly invested):

Patty Limerick, State Historian

Coi Drummond-Gehrig, Denver Public Library

Aaron Marcus, History Colorado

Michelle Pearson, Teaching with Primary Sources, 2011 COTOY

Holly Norton, State Archaeologist

Dr. Cindy Stout, Colorado Humanities

B. Project & Property History

Write a brief history of the project and property and their relationship to historic preservation (in 1000 words or less). Describe the proposed project, the history of the resource, and any past project phases. (0-10 points)

Over the course of many years, the popularity of Ken Burns' documentaries and PBS's American Experience instilled a deep love and passion for history in our viewers, and we felt it was necessary to respond by creating a program that specifically focused on Colorado's vibrant and exciting past. Through a partnership with History Colorado and the Denver Public Library, and thanks to the Office of Film and Television, Colorado Experience was able to produce 13 episodes in its inaugural season with each episode focusing on a prominent Colorado location, figure, or moment in history. With the success of season one, Rocky Mountain PBS renewed the series for three additional seasons, the most recent of which will premiere on October 6, 2016.

In its first three seasons with 40 half-hour episodes, Colorado Experience has brought our state's history to the forefront and demonstrated the critical need to teach with historic places. With each episode, the series has not only placed smaller yet extremely significant communities on the map, but has also breathed life into the powerful and fundamental voices that paved the way for our state's future. These episodes capture Colorado from border to border and focus on communities that tell critical stories about our state and the places that play a role in national and international history.

Featuring the voices and figures that comprise our state's history preserves their stories and enriches the narrative of Colorado's colorful past. Through vivid storytelling, Colorado Experience brings Colorado's history to life and transforms it into a tangible and exciting narrative that is relatable to viewers across the state. Preserving these historic landmarks is absolutely essential, but equally important is the preservation of cultures and human stories that weave the stories together. Colorado Experience uses interviews with historians, preservation and context experts, and individuals to narrate the stories that define Colorado's past. These interviews preserve the memory and legacy of these communities while visually securing the existence of their experiences and place in history.

Renewing this popular series for another season ensures that vital, preservation-based stories are shared with the entire state, raising awareness of the importance of understanding history, and the

need and passion for, historic preservation. It will continue to build upon the framework of the first four seasons, a framework that explores Colorado's complex and intertwined history. As we explore our state's history, we discover a tapestry that weaves together influential and significant historic places, figures, and key moments that form Colorado's past, present, and future. Places such as the Hotel de Paris and Colorado's Centennial Farms all share a vital connection that is critical to the understanding of our state's legacy. As we conduct research for each episode, we discover incredible connections that help us comprehend Colorado's history and identity; for example, the connection between Colorado's historic Hinsdale County Courthouse and the Women's Suffrage Movement (Susan B. Anthony gave two speeches on the steps of this historic structure). We strongly believe in and promote the concept that the more we learn about each historic place, figure, and moment in Colorado's past, the more we can understand the entire scope and history of our state - and this is what we present to our viewers in every episode of Colorado Experience.

Season five, if funded, will predominately focus on historic landmarks, people, and events across the state of Colorado, specifically: Zapata Ranch, a story of settlement, agriculture and preservation in the San Luis Valley; the thrilling history of Colorado's amusement parks; the rise and fall of Colorado's sugar beet industry; Camp Hale, once a training ground for the US Army's 10th Mountain Division, the area now faces a different conflict -- nature vs. structural preservation; Lamb Springs, home to the largest collection of Columbian mammoth bones in Colorado; 1950's Road Trip, which will document important structures across the state contributing to mid-20th century tourism; Denver's beautiful Mountain Parks; and the series will take viewers for a ride on the historic Galloping Goose. Five additional episodes, not included in this proposal, will round out the season to 13 episodes.

In addition, three workshops, held across the state in partnership with the Library of Congress' Teaching with Primary Sources program will help teachers understand how to use digital media in curriculum and bring Colorado Experience into the classroom. TPS has a 13-year track record in working with historic places across Colorado and teaching how these historic places can be integrated into curriculum through the use of primary sources and media. As a collaborative partner, they will continue working with teachers in several locations across the state to provide training and sustained follow up to the use of these resources after season five is completed.

The concentration on historically significant locations will breathe new life into the way we teach history. Students will gain a better understanding of these landmarks, the preservation of the site and the rich vibrant role they play in the history of our Centennial state. We also hope that the episodes in season five will encourage viewers to visit these landmarks while gaining a greater appreciation, create a deeper understanding of these historic places, events and individuals, and encourage preservation and stewardship for our state's history.

C. Project Description

Provide a detailed description of the project (in 1500 words or less). This section indicates your knowledge of historic preservation approaches and techniques as applied to your project. Explain what products (deliverables) you will submit to the SHF to measure and demonstrate project progress and compliance with the relevant Secretary of the Interior's Standards. Explain the methodology for each component of the project, and describe which key participants are responsible for the success of each project element. (0-20 points)

Our partnerships with the Denver Public Library and History Colorado will ensure each episode has in-depth research with compelling archival footage, photographs, and other primary sources. We anticipate working closely with the History Colorado State Historical Fund to use their expertise in guiding partnerships with key preservationists and architects for the episodes. Season five, if funded, will feature the following episodes (in no particular order):

1. "Zapata Ranch"

Few words capture the beauty of the working cattle and bison farmstead that is the Zapata Ranch. This ranch, and National Historic Landmark, provides a refuge of conservation for rare and uncommon plants and wildlife. Located near the Great Sand Dunes National Park, this historic ranch has a history dating back to early Spanish explorers and New Mexican sheep herders. Discover how this picturesque retreat, acquired by the Nature Conservancy in 1999, has become Colorado's sanctuary for many wetland birds, rare plants and insects, and of course cattle and bison.

Potential interviewees: Pueblo Museum, Nature Conservancy

2. "Camp Hale"

In 1942, the U.S. Army built a training headquarters in the Pando Valley. This remote collection of high altitude structures was soon known as Camp Hale. Trained in skiing and mountain climbing, the 15,000 soldiers stationed here were skilled in cold-weather survival and discovered new challenges including frostbite and altitude sickness. Today this site, which continues to be home to a number of historic structures utilized by the 10th Mountain Division, is home to a new type of battle -- one of restoring natural resources vs. historic structural preservation. Discover the U.S. Army camp that became the training ground for Tibetan guerillas, the subject of rumored atomic bomb tests, and today presents an interesting preservation conversation.

Potential interviewees: 10th Mountain Division Veterans, Ducks Unlimited

3. "Gallopig Goose"

Take a ride on the Gallopig Goose, a chain of seven operational railcars that ran through the Rocky Mountains in the 1930s through the '50s. Carrying heavy cargo, mail, and passengers, the Gallopig Goose railcars ran until their abandonment in 1952. So where are the geese now? Discover their locations and the history of other railcars in the Rocky Mountains.

Potential interviewees: Ridgway Railroad Museum, Gallopig Goose Historical Society of Dolores, Colorado, Rio Grande Southern Gallopig Goose

4. "Lamb Spring"

Head to Douglas County and discover the prehistoric Paleo-Indian site at Lamb Spring. As the home of the largest collection of Columbian mammoth bones in Colorado, Lamb Spring offers archaeological insight into the prehistoric lives of Colorado's earliest settlers. Learn how this site changed modern-day thinking about archaeology and how Lamb Spring archaeologists are working to preserve the legacy of these prehistoric lives.

Potential interviewees: Holly Norton (State Archaeologist), S.R. Holen (Denver Museum of Nature & Science), James Dixon (Professor of Anthropology, University of New Mexico), Sarah M. Nelson (Author, Denver: An Archaeological History)

5. "Amusement Parks"

Join us on a wild ride as we discover the history behind some of Colorado's best and oldest amusement parks. Elitch Gardens, Denver's most popular park, opened in 1890 and operated as Denver's first botanic garden, zoo, and first motion picture theater. Lakeside Amusement Park, located across town, opened eighteen years later and wowed with its Art Deco décor. Hear the mountain whistle while exploring Glenwood Caverns Adventure Park, once promoted as the "Eighth Wonder of the World," and discover why these parks are the most thrilling in Colorado.

Potential interviewees: Betty Lynne Hull (Elitch Gardens Historian & Author, Denver's Elitch Gardens: Spinning a Century of Dreams), Steve & Jeanne Beckley (Glenwood Caverns Adventure Park), Richard Rhinehard (author of Eighth Wonder: The Story of Glenwood Caverns and the Historic Fairy Caves)

6. "Denver Mountain Parks"

The 1910s marked the early years of tourism to Denver and the surrounding areas. Very quickly, promoters began to present the surrounding mountains and parks as a magnificent attraction and Mayor Robert Speer determined preserving these natural areas would enhance his City Beautiful vision. Today, 46 public parks make up the Denver Mountain Parks system, including infamous destinations such as Red Rocks Park & Amphitheater, Mount Evans, and Winter Park. Meet those who had the foresight to preserve these epic spaces, and understand why it is vital to preserve them for Coloradans and tourists alike today.

Potential interviewees: Brenda Holmes (Executive Director, Denver Mountain Parks Foundation), John Fielder (Colorado Photographer), Wendy Rex-Atzet (Author, Denver Mountain Parks: 100 Years of the Magnificent Dream), Tom Noel (Author, Sacred Stones: Colorado's Red Rocks Park and Amphitheatre), Sally L. White (Author, J.B. Benedict in the Mountain Parks)

7. "Sugar Beet Industry"

After discovering a successful crop of sugar beets on a trip to Europe, Charles Boettcher filled a suitcase with seeds and discovered Colorado's plains, with their perfect seasonal balance of water, sunlight, and natural minerals produced the perfect environment for sugar beets. This new crop would prove to be one of the most important in Colorado's agricultural history. In addition to their economic role, sugar beets attracted a diverse array of workers -- fields were soon filled with everyone from Mexican nationals to European immigrants and WWII German Prisoners of War. Discover the impact "white gold" has had on Colorado.

Potential interviewees: Bernadette Jeanne Pérez (Author, Before the Sun Rises: Contesting Power and Cultivating Nations in Colorado Beet Fields, 1900-1945), Linda Moore (Curator of Collections, Fort Collins Museum of Discovery), Eric Twitty (SWCA Environmental Consultants)

8. "1950'S Road Trip"

It's time to hit the road with Colorado Experience! Join us as we venture to famous motels, tourist attractions, motor courts, and eateries throughout the state. Whether it's Aspen's Limelight Lodge, a glorious dining hub for skiers and vacationers; the West Elk Loop Scenic byway, Carbondale's picturesque camping destination; or nestling into a log cabin along Grand Lake's expansive shores, we'll cover all of the spots 1950's adventurers loved so much.

Potential interviewees: Aspen Historical Society, Gunnison Pioneer Museum, Grand Lake Area Historical Society

Teacher Engagement & Teaching Tools: Based on the success of season 3 workshops, we will continue to partner with Metropolitan State University of Denver and Teaching with Primary Sources, and Colorado Humanities, to employ effective exemplary strategies through the implementation of a workshop series dedicated to providing teachers engaging content and developing curriculum that meets the standards of today's technology. In recent years, there has been a pedagogical shift in education that encourages the use of technology in the classroom. As a result, many teachers are seeking new ways to develop engaging curriculum using new media. Colorado Experience not only presents history through vivid and colorful episodes, but also provides a contextual, investigative, and research-based background that fosters document-based questions.

The following is a simplified overview of the entire Colorado Experience production process:

Identify the top three to five content experts: We reach out to our partner agencies to determine who could give a well-researched and compelling overview of the structures and story.

Identify any living persons who can give firsthand accounts: When living accounts are not available, we also research and refer to primary sources.

Research: Read the top critically acclaimed, ranked, reviewed and recommended books. Reach out to the authors, especially the local ones.

Gather Assets: We utilize our partner agencies to gain access to relevant primary sources, including found footage, when available.

Set shoot schedule: This is managed by the producer with the interviewees. Filming all interviews by location, not episode, to allow for economies of scale.

Draft potential interview questions: The questions are always open-ended, with as many follow up questions as needed.

Filming: Interviews and general footage of the site (as scheduled). One videographer, director/producer and occasionally a production assistant, as needed.

Script outline: The production team creates an outline for the script/story arch of the episode. The show "open" and "close" connect historical legacy with present day, detailing why preservation is important.

Editing: The editor "subclips" all interviews into one topic clips then places the clips in order of the outline.

A-roll: The A-roll is the first cut of primary audio that forms the arc of the story.

B-roll: The B-roll cut adds visuals on top of the A-roll cut, including graphics and music. All archival photos, footage, and any other primary sources are inserted.

Factual and historical reviews: We create a resilient model for historical accuracy by relying on all involved parties to review the cut for historical accuracy. After this is complete, we close-caption and broadcast the show. Typically each episode airs a minimum of nine times. It is also immediately released online for all to use.

Project deliverables may include the following:

1. Frequent consultation meetings with episodic partners and the State Historical Fund project advisory staff
2. Story outlines, including list of interviewees
3. Fine cuts on YouTube
4. Final cuts on YouTube
5. Teaching Curriculum materials, workshop agendas and website from TPS
6. Teaching with Primary Sources Annotated Resource Sets (ARS) for distribution
7. Production and screening stills

D. Urgency

In 1000 words or less, explain why it is urgent to complete the work in your application NOW. Describe the condition of the resource(s) and existing or potential threats. Describe partnerships or project conditions that are in place now but may dissolve in the future. Explain how the resource(s) will be protected in the future and how your organization will ensure future maintenance of the resource(s). If applicable, explain how the proposed project is the natural continuation of a multi-phased effort. Finally, describe the importance of your project to the spread of knowledge about historic preservation and/or archaeology. (0-15 points)

The eight historic landmarks that will be featured in season five were selected due to the urgent need to preserve their legacy and memory as well as their significance in Colorado history. Each episode illuminates a different region in Colorado while seamlessly demonstrating the importance of preservation in these communities. Season five of Colorado Experience will take viewers to each corner of our magnificent state and emphasize the gravity in preserving Colorado's landmarks. There are so many sites in Colorado that are on the brink of becoming lost and forgotten, but this series seeks to prevent this by orally and visually preserving these historic treasures, while simultaneously placing them in the spotlight to encourage statewide tourism. It is essential that we continue to provoke curiosity and excitement about our state's history in order to successfully pass down these landmarks' enduring legacy to the next generation of Coloradans.

Without funding and support for season five, we will be unable to continue producing valuable content that ignites a passion for history. As a not-for-profit television station that is funded primarily by the community, we are faced with difficult decisions regarding content and outreach priorities, and we rely upon the support from our partner agencies and organizations to allow us to create the quality programming our viewers have come to expect. In our first two seasons, we were fortunate to receive funding from the Colorado Office of Film Television and Media while accruing wide spread support from major donors. Support from this agency helped immensely in the first two seasons, but their mission is to incentivize new projects and as of season three, Colorado Experience no longer qualified for funding. While the Colorado Office of Film Television and Media continues to actively partner with the show by funding screenings across the state, we are forced to seek new opportunities for financial support.

Colorado Experience is an ongoing series that viewers have come to rely on with new seasons airing annually. Delaying the premiere of season five would result in the show losing relevance and viewership from its first four seasons, which we've seen continue to grow. As a local production, the series does not have a sustainable stream of revenue and, as a result, seeking funding for each season becomes vitally important. If this season is funded, viewers will have an opportunity to experience important historic Colorado landmarks and events, such as, but not limited to: scenic Denver Mountain Parks, Colorado's thrilling amusement parks, and the "white gold" sugar beet industry.

For example:

Built in 1942, Camp Hale, located just north of Leadville, Colorado is known for more than its enticing hiking trails and beautiful views. This valley was once abuzz with 15,000 US Army soldiers training for the dangers of high altitude conditions abroad, who soon realized just how challenging Colorado winters could be. In fact, many soon dubbed the Pando Valley training ground "Camp Hell." Though the Camp was abandoned by the army, many of the original structures still exist on site almost 75 years later. However, efforts from conservation groups to restore natural wetlands may prove to be a challenge for those determined to preserve the historic buildings that once housed this elite army division.

In 1890, a new attraction opened its doors to the Denver's ever-growing population. Two farmers, John and Mary Elitch transformed their fields into a botanic garden and zoo, and invited the public to an opening day event complete with world-renowned celebrities like P.T. Barnum and Mr. & Mrs. Tom Thumb. After the death of her husband, Mary, known as the "Gracious Lady of the Garden" also expanded the operation to include a theater, setting in motion decades of fun and entertainment for

Coloradans. Meanwhile, hours across the state by train, Charles W. Darrow is drawn into a system of caves in Glenwood Canyon after hearing a sound he described as a 'whistle' emerging from a menacing opening in the rock. In 1895, Darrow began to promote this mysterious system of caves as the 8th Wonder of the World. Explore Colorado's early amusements and discover why it is important to preserve these attractions for generations to come.

A quick drive through Colorado's northeastern plains will alert any traveler to the vast history of Colorado's sugar beet industry. The landscape is dotted with farms, fields and factories, all of which once played a role in one of the largest agricultural endeavors in the history of the state! After discovering a successful crop of sugar beets on a trip to Europe, Charles Boettcher filled a suitcase with seeds and discovered Colorado's plains, with their perfect seasonal balance of water, sunlight, and natural minerals produced the perfect environment for sugar beets. But he couldn't keep his discovery a secret for long! Farmers across the region caught wind of this sweet crop and began planting sugar beets by the acre. This labor intensive crop required massive amounts of help, so what starts as an agricultural story quickly shifts to an immigration one. While sugar beets are grown in much smaller quantities today, the role they have played in the evolution of state and the structural evidence that remains tell the tale of Colorado's agricultural past.

Finally, preserving all of the captured stories is of the utmost importance to Rocky Mountain PBS. Long term, we will preserve and share the final products for generations to come. All episodes, raw materials, footage, and digital assets, along with the project files, will be backed up on the most up-to-date digital format and archived in our temperature controlled tape library. The HD episodes will also be uploaded and shared for global consumption on PBS's proprietary video player (COVE), and YouTube -- with online links shared through many of our partners, including Colorado Humanities' Colorado Encyclopedia. Episodes will also be distributed on PBS LearningMedia for Teachers to use in classrooms. Additionally, viewers can purchase DVD copies of their favorite episode, or the entire box set of the season (available at wholesale price for partners).

E. Timeline

March 2017

1. Work with State Historical Fund on contract materials and finalize deliverables schedule

April 2017

1. Execute contract
2. Initial consultation and brainstorming session with History Colorado and State Historical Fund
3. Partnership development meetings
4. Begin research

May 2017

1. Pre-production and planning
2. Connect with top three to five content experts for each episode
3. Begin filming

June 2017

1. Continue filming
2. Consultation with State Historical Fund
3. Begin to gather assets (archival photos, newspaper clippings, records, etc.)
4. Begin to create episode outlines

July 2017

1. Wrap up filming
2. Submit episode outlines to State Historical Fund for review
3. Begin editing episodes
4. Create promotional materials
5. Begin developing plan and curriculum for Teaching with Primary Sources (TPS) workshop series

August -- October 2017

1. Submit completed fine cuts of episodes to State Historical Fund for review (ongoing)
2. Consultation with State Historical Fund
3. Distribute promotional materials
4. Hang season five banner on RMPBS building
5. Host season premiere event at History Colorado
6. Submit TPS workshop series to State Historical Fund for approval
7. Online outreach and collaboration with State Historical Fund/History Colorado to promote series

October 2017 -- January 2018

1. Submit final cuts of episodes to State Historical Fund
2. TV broadcast (and internet release)
3. Road Show screenings across the state
4. Consultation with State Historical Fund

Spring 2018

1. Attend Saving Places Conference
2. Submit DBQs to State Historical Fund for review and final approval
3. Final report and evaluation

F. Public Benefit

Tell us how and why the community supports and benefits from this project (in 1000 words or less), addressing the following topics where applicable: How the project will inform the public about historic preservation/archaeology and your project; Positive effects on the local economy, tourism, revitalization efforts, and sustainability (benefits to how you live, work, and play); Benefits to underrepresented communities or cultures; Money raised locally for cash match; Past phases of the project that have had demonstrable positive impact on the community; Partnerships developed or encouraged by the project; Preservation work or activities that would not be accomplished without SHF funding. Also REQUIRED: Your plan to publicize the public benefit of this particular project, historic preservation, and the History Colorado State Historical Fund. (0-15 points)

Since season one of Colorado Experience, reaching out to community members and interacting with individuals across the state has remained a goal of the Colorado Experience team. In anticipation of season one, we were able to premiere three episodes at the Saving Places Conference to an audience of historic preservationists. Season two allowed for screenings across the state from Broomfield to Telluride. One particularly meaningful screening took place in Eads, just outside the Sand Creek Massacre Historical Site on the 150th anniversary of that terrible tragedy. Attendees at this screening ranged from community members and park rangers to descendants of those who survived the Massacre.

In conjunction with the launch of season three, we teamed up with the Colorado Office of Film, Television and Media for a "Colorado Experience Road Show." Screenings took place in 11 rural towns throughout the fall and winter, many in historically preserved theaters. Towns included on this tour were: Eads, Springfield, Wray, Julesburg, Saguache, Paonia, Holly, Walsenburg, Rocky Ford, Pueblo, and Colorado Springs. These screenings were an incredible opportunity to reach out to audiences who were new to Colorado Experience and allowed for conversation surrounding the importance of preservation and restoration. On September 25, 2015, Colorado Experience: Boggsville screened at the recently-named National Treasure. It drew a large audience from the surrounding community, bringing awareness to the historic site and continuing the effort of educating Coloradans on their important structural past.

The Colorado Office of Film, Television and Media has agreed to partner for a second round of the Colorado Experience Road Show. The first two screenings took place in Georgetown and Estes Park, both to nearly full audiences and housed in historic spaces -- in Georgetown at the Georgetown Heritage Center, a restored 1874 school house, and the Historic Park Theatre in Estes Park. The Road Show will continue through the fall and winter, making stops in Grand Junction, Canon City, Steamboat Springs, Trinidad, Leadville, Ridgway, Durango, and Alamosa. In fact, the Road Show has become such a popular event throughout the state, the Colorado Experience team recently received a request to host a stop in Breckenridge. The team is currently working to plan a screening in Summit County in January 2017.

In addition to the Colorado Office of Film, Television and Media screenings, plans are in the works for other statewide events. On January 11, 2017, the Denver Museum of Nature and Science will host a screening of the 2016 Viewers' Choice Contest winner -- "Dinosaurs." While this episode was not one of the topics identified in the season four grant, the screening will allow for additional publicity of both the series and the History Colorado State Historical Fund as the Fund's logo will appear on the show in addition to the 20 second spot embedded in the body of each program. This screening will target a slightly different audience (STEM) and help add awareness to the importance of preservation to this community.

The History Colorado Center in Denver also joined the outreach efforts of Colorado Experience season four by hosting a members-only Welcome Wagon event in September. At this event, the show's producers had the opportunity to screen clips from upcoming episodes and discuss the production of the show with a captive, standing-room-only audience. When asked "who here watches Colorado Experience?" the producing team was excited to see over half the room raised their hands, and many attendees approached the stage after the presentation exclaiming they were excited to learn more about the series. Following this successful event, Colorado Experience producers and the History Colorado team discussed the possibility of making this an annual experience. They also hope to create additional opportunities for partner presentations and screenings throughout the season.

This season, teachers from across the state have the opportunity to come together and create curriculum surrounding Colorado's historic places using Colorado Experience as an important media component. The first workshop in which educators had the opportunity to collaborate on this project was at the 2015 Fur Trade Symposium, which took place in September at Bent's Old Fort. Participants were given an advance copy of "Colorado Experience: Boggsville," and asked to create a comprehensive curriculum highlighting this recent addition to the National Treasure program. Educators will convene once again on February 4th, 2017 as part of the 2017 Saving Places Conference. The third collaboration with TPS will take place after the final episode of the season. This will give educators the opportunity to look at the season as a whole and find ways to incorporate each story and historic place into a classroom scenario.

The series also allows the entire state to engage with historical places via technology, leading to greater accessibility and visibility of these important sites. This project is cutting edge 21st century learning and will be used as a model by Teaching with Primary Sources with the wider community of partners in the Library of Congress Network. While exploring these historically significant locations, Colorado Experience demonstrates the importance of teaching with place and immerses students in the history of our state. The series provides a hands-on experience for students without ever having to leave the classroom. With our widespread outreach and ability to enter the homes of thousands of Coloradans as a respected and reputable organization, we can educate Coloradans on the

importance of these historic centers and promote the value of preservation. Rocky Mountain PBS will utilize every means to promote the series to our viewers and the community at large. Our broadcast is available to over 1 million viewers, with season three of "Colorado Experience" generating 15,000 viewers with each premiere broadcast. The series also continues to be the highest rated local program, and is consistently one of the top performers on Rocky Mountain PBS's video sharing.

The State Historical Fund will be highlighted on all promotional materials, the rmpbs.org/coloradoexperience website, Rocky Mountain PBS's e-newsletter and all full-length episodes. A detailed publicity plan can be viewed as an attachment to this proposal.

G. State Preservation Plan

Describe how this project relates to one or more of the six overarching goals of the 2020 State Preservation Plan, listed below, in 600 words or less. (0-5 points)

A. Preserving the Places that Matter
B. Strengthening and Connecting the Colorado Preservation Network
C. Shaping the Preservation Message
D. Publicizing the Benefits of Preservation
E. Weaving Preservation into Education
F. Advancing Preservation Practices

Your project may relate to one or more of the Plan's goals. The number of goals your project relates to is not as important as how closely your project relates to one or more of the goals.

Colorado Experience relates to each of the overarching goals of the State Preservation Plan. Each episode of season five will present and preserve places that matter to our state.

Goal A - Preserving the Places that Matter: Our style of storytelling relies on expert interviews and firsthand accounts. As a result, we preserve the voices of these individuals for generations to come, while also visually preserving the location, elaborating on efforts undertaken to preserve the site, sharing primary sources, and educating our viewers of the importance in historic preservation. Through each episode, we identify and establish the reasons why each location is historically significant to Colorado.

Goal B - Strengthening and Connecting the Colorado Preservation Network: Simultaneously, while telling these stories, we identify community resources dedicated to preserving these landmarks, thereby creating a network of preservationists in Colorado. We hope that by illustrating the preservation efforts of communities, other towns and cities in Colorado will strive to protect and preserve their historic landmarks for future generations. Each episode connects communities and

tells important stories that illuminate the essential narratives and voices that collectively create an emotional attachment to heritage and place.

Goal C and D - Shaping the Preservation Message and Publicizing the Benefits of Preservation: All 13 episodes of Colorado Experience are crafted to instill a sense of urgency in historic preservation while promoting a positive message on its value and importance to the community. Interviews with historians and experts in the field will also speak to the relevance of preservation to the individual citizen and its positive local impact. Through our partnerships, we help establish a focus and mission of historic preservation across the state.

Goal E - Weaving Preservation throughout Education: Colorado Experience seamlessly weaves exciting narratives from our state's past which are linked with critical historic places to bring education to life. Using captivating imagery, tight editing and masterful storytelling with experts from around Colorado, the series connects Coloradans and students alike to the past through a modern lens. Though each episode takes viewers all over the state, the series maintains a thematic message that promotes a shared heritage and unique spirit of Colorado. The Workshop Series through TPS will also enhance our efforts to encourage, educate, and instill the importance of historic preservation. The integrated curriculum is dedicated to helping educators learn how to teach with historic places through digital media while creating a program that will engage youth in understanding and appreciating cultural and historic resources.

Goal F - Advancing Preservation Practices: Lastly, the series will take our viewers to every corner of the state, and we hope that in doing so, it will encourage them to physically visit each historic landmark and advocate for preservation of the site. By raising the awareness of these significant, yet little-known areas, viewers will travel to the featured locations, thus spurring local economy and tourism, and at the same time allowing the educational and wider community to understand that the built environment has stories that are being protected, with access to understanding how this is accomplished.



Big Thompson Flood interview with Jerry Shaffer



Exterior of Hotel de Paris in Georgetown, Colorado



Executive Producer Julie Speer films the Hotel de Paris Museum's library



Exterior of the Stanley Hotel



Stanley Hotel interview with historian James Pickering



Producer Mariel Rodriguez-McGill filming at the Argo Mill



Filming Mary Jane Loevlie at Argo Mill



Ed Hice of Hice Ranch in Austin, CO



Intern Daeun Yoo lights local horse, JB



Executive Producer Julie Speer and Producer Mariel Rodriguez-McGill check shot with Kirby Stokes in Trinidad, CO



Beautiful red bricks located in Trinidad, CO



Exterior of the Bent County Courthouse



Mariel & Julie check shot of Don Paulson at the Ouray County Courthouse



Producer Mariel Rodriguez-McGill films dancers at Perry-Mansfield Performing Arts School & Camp



Julie films Kathy Hussey's Songwriting Class

Colorado Experience Screenings



An eager audience awaits the premiere of *Hotel de Paris* in Georgetown, CO



Hotel de Paris Museum Executive Director, Kevin Kuharic, answers audience questions



View from the stage at the 2016 Colorado Experience Member Event at History Colorado



Executive Producer Julie Speer & Producer Mariel Rodriguez-McGill tease the upcoming season at History Colorado for a standing room-only audience!

History Colorado State Historical Fund Scope of Work and Budget Page Education and Survey

Please fill out the sections that are applicable to your project only. If additional space is needed for descriptions please continue into the next box field.

*Please note do not use the **cut and paste** functionality to move information between boxes. If needed please use the **copy and paste** functionality only.*

A.	Personnel & Professional Services	\$ -
	Executive Producer Executive Producer/Director/Editor/Videographer Producer/Director/Editor/Social Media/Outreach Director/Videographer Production Coordinator Research and Archivist Associate Producer/Asset Manager	
B.	Personnel & Professional Services cont.	\$ 178,688
	Camera Operator SHF Project Coordinator Engagement Marketing Support	
C.	Production & Editing	\$ 9,523
	Supplies Equipment External harddrives Captioning	
D.	Travel	\$ 11,051
	Mileage Meals Hotel	
E.	Outreach	\$ 25,962
	Outreach materials Stipend for teachers Meals for teachers Promotional campaign	
F.	Broadcasting	\$ 10,664
	Television Radio	

G.		\$ -
H.		\$ -
I.		\$ -

	Line Item Subtotal	\$ 235,888
Grant Administration	\$	33,784
<i>Grant Administration/Indirect costs must not exceed 15% of the project total</i>		
	Project Subtotal	\$ 269,672
Contingency		
	Project Total	\$ 269,672
Cash Match	Cash Match	\$ 69,672
	Percentage	25.84%
	Grant Request	\$ 200,000
	Percentage	74.16%

The values for the Cash Match and Award Amount must match exactly the values in your grant application under Project Information. Please double check that they do.

Colorado Experience V Budget 9-30-16

Season: October 2017 - January 2018

PERSONNEL & PROFESSIONAL SERVICES	Rate	Units	8 SHF Episodes
Executive Producer	531	14	7,385
Executive Producer/Director/Editor/Videographer	397	136	54,154
Producer/Director/Editor/Social Media/Outreach Director/Videographer	261	160	41,846
Production Coordinator	219	13	2,769
Research & Archivist	341	24	8,185
Associate Producer/Asset Manager	92	200	18,462
Camera Operator	250	12	3,077
Sweetening/Exporting Editors	250	40	10,000
Show Editor	3,000	5	15,000
Transcription	189	40	7,560
SHF Project Coordinator	200	12	2,462
Graphics & Animation	240	5	1,231
Engagement	280	16	4,480
Marketing Support	260	8	2,077
	Subtotal		178,688
PRODUCTION & EDITING			
Supplies	100	8	800
Equipment	Fixed	Fixed	5,000
External harddrives	115	8	923
Captioning	350	8	2,800
	Subtotal		9,523
TRAVEL			
Mileage	0.51	2,704	1,379
Meals (per person, per day)	51	3 crew x 24 days	3,672
Hotel (per person, per night)	100	3 crew x 24 days	6,000
	Subtotal		11,051
OUTREACH			
Outreach materials (flyers, handouts, etc)	1	3,077	3,077
Stipend for teachers attending workshop/creating DBQs	40	150	6,000
Meals for teachers	150	10	1,500
Promotional campaign	See notes below	See notes below	15,385
	Subtotal		25,962
TOTAL DIRECT COST			\$ 225,224
BROADCASTING			
Television	385	24	9,240
Radio	89	16	1,424
	Subtotal		10,664
INDIRECT COSTS			
Grant administration		15%	33,784
	Total Cash Budget		\$ 269,672

Promotional campaign breakdown of costs:

Comcast	\$8,000
5280	\$4,900
Banner	\$1,200
Facebook	\$1,285
	\$15,385

SHF Portion: \$200,000

RMPBS Portion: \$69,672 (25% cash match)

Julie Speer

Award Winning Director - Producer - Writer

5016 E. Thrill Pl, Denver, CO 80207

Julie@JulieSpeerProductions.com

cell: 720-309-1601

PROFESSIONAL:

15 + years experience in all areas of film, TV and video production, including development, writing, directing, technical directing (including live to tape and live multiple camera productions), producing, camera operating, interviewing, editing, outreach and distribution. Over 500 original programs created on a wide array of social, nonprofit, historical and political issues. Extensive work and travel in the U.S., Latin and South America, The Caribbean, Africa, Europe, and the Middle East.

PERSONAL:

Fluent in French, passionate, flexible, motivated, enthusiastic, adaptable, working in a multi-lingual / multi-cultural / fast-paced environment, personable, results-oriented, global world view.

WORK HISTORY

Rocky Mountain PBS, Inc. - www.rmpbs.org

Denver, CO – November 2011 – present: **Senior Executive Producer & Director**. Emmy award winning Producer - Director - Editor responsible for all media content related to heritage, education, science, and pledge for this public media network. Responsible for developing partnerships, fundraising, budgets and creative content for several TV and web shows, including *Colorado Experience*, *Standing in the Gap*, *Adventures in Science*, and *In Short*. Responsible for new content research and development, and liaising with outside producers who wish to broadcast on RMPBS. Chair of the *Independent Producers Selection Committee*. Directing and writing Emmy Award winning *Colorado Experience*.

Julie Speer Productions, Inc. - www.JulieSpeerProductions.com

Denver, CO – October 2009 – present: **President & CEO**. Producing/directing, shooting and editing videos and TV shows on a variety of social and educational subjects. Equally effective working on a production solo (such as a documentary film), or managing a large crew. Produce & Direct live multicamera TV shows, design sets, coordinate satellite time, etc. Clients include Crocs, Sesame Workshop, The Aaron Harber Show, The Butterfly Pavilion, Klipp Architecture, The Colorado Channel, SE2, Denver Health, and Davis Graham & Stubbs among others. Published author of the the children's book "*Mountains Don't Grow Back*".

Little Voice Productions, Inc. - www.youtube.com/littlevoiceprod

Denver, CO - October 1999 - October 2009: **Founder, Executive Director & Filmmaker**. Award-winning Writer, Producer, Director, Camera-operator, Fundraiser, and Outreach Specialist for over 300 social issue documentaries and several hour-long documentaries that aired on PBS and in classrooms around the country. Clients include Habitat For Humanity, The Salvation Army and The State of Colorado.

dataSTAT, Inc.

San Francisco, CA - Jun. 1998 – Apr. 1999: **Director of Operations**

Brussels, Belgium - Apr. 1997 – May 1998: **International Business Development**

WORK SAMPLES

Please visit the following websites for online work samples:

www.rmpbs.org/coloradoexperience

www.JulieSpeerProductions.com (Including Filmography)

www.rmpbs.org/standinginthegap

www.youtube.com/juliespeerproduction

RECENT CREDITS

- Executive Producer & Director "Colorado Experience" Season 1, 2 & 3 (41 episodes). Season 4: Fall 2016.
- Executive Producer & Director "Standing in the Gap" - PBS Fall 2015
- Executive Producer, Director & Editor "Great Ingredients" - PBS 2014
- Co-Producer, "Swift Justice"- A Little Voice Doc-U-Reach film
- Co-Producer & Co-Director "Haiti's Small Miracles" - A Little Voice Doc-U-Reach film. PBS.
- Co-Producer "Sweet Ambition" - A Little Voice Doc-U-Reach film. PBS.
- Producer/Director/Camera Operator for landmark election series, "Colorado Election 2010", with 40 episodes covering Colorado's key candidate and ballot initiatives.

TECHNICAL

Software: Premiere CC, Final Cut Pro, AVID, DVD Studio Pro, MOTION, Granicus, QuickBooks, Microsoft Office, Word Press, uploading and managing digital media.

Equipment: Expertise with field and studio production equipment. Operating any prosumer and professional video camera (Tape & Card). Operating robotic cameras. Expertise with lighting and audio gear. Quick to learn new technical skills.

AWARDS / RECOGNITION

- 2012 - 2016 Multiple Colorado Broadcaster Association Awards
- 2015 Fred Woods Cesar Chavez Award
- 2014 Heartland Emmy Award: Historical Program Segment "Executive Producer & Director - *Colorado Experience: Sand Creek Massacre*"
- 2014 National Emmy Nomination: "Director - *Divorce, Sesame Workshop Outreach Special*"
- 2013 Heartland Emmy Award: Short Format Program "Producer, Director, Videographer, Editor - *Great Ingredients*"
- 2013 Heartland Emmy Award: Program Promotion "Producer, Director, Writer, Editor - *Henry the Gossip*"
- 2013 Heartland Emmy Award: Community Service "Producer, Director, Editor - *Women & Girls Lead*"
- 2006 Metro Beat TV's "People To Watch"
- 2004 Heartland Emmy Nomination: "Producer - *Sweet Ambition*"
- 2001 to 2006 Over 20 Telly Awards (Producer / Director / Writer)
- 2001 Denver Business Journal "Most Innovative New Products": Little Voice "Doc-U-Reach"

COMMUNITY INVOLVEMENT & AFFILIATIONS

- Board Member, National History Day in Colorado (2015 - Present)
- Host Mother, Rotary Youth Exchange (2013, 2015, 2016)
- Member, Rotary Club of Denver, Club 31 (2013 - Present)
- Member, National Academy of Television Arts & Science, Heartland Chapter (2004 - Present)
- Member, Denver Film Society (2003 - Present)
- Volunteer, Campaign to Elect Mateos Alvarez to City Council District 7 (2015)
- Volunteer & Founding Board Member, Chanda Plan Foundation (2006-2014)
- Volunteer Filmmaker, SEIU Local 105 (2008 - 2012)
- Volunteer, Daniels Fund College Prep (2006)

EDUCATION

Bachelors of Art in International Affairs & Economics (1996)
Vesalius College of Vrije Universiteit Brussels, Belgium in Association with Boston University

Denver Community Leadership Forum (2005)
University of Colorado at Denver, School of Public Affairs

INTERESTS

Family, painting, yoga, skiing, gardening, travel, photography, outdoor adventure, creative writing, Colorado history, historic preservation, roller-blading, swimming, politics.

Maribel Rodriguez-McGill

Producer □ Director □ Editor

Denver, Colorado □ Mariel.Rodriguez.McGill@gmail.com □ (201) 788-1282

PERFORMANCE PROFILE

Maribel is an Emmy Award-Winning creative producer, director and editor with a focus on documentary filmmaking and a passion for inspirational and compelling storytelling. Her work explores unique subjects while focusing on education and entertainment.

PROFESSIONAL SKILLS

Adobe Premiere Pro C6, Final Cut Pro 7, Adobe Photoshop, Adobe After Effects, Sony Cameras, Nikon DSLR, MAC/PC

CAREER HIGHLIGHTS

Producer/Editor

Rocky Mountain PBS, Denver, CO (July 2014 – Present)

- *Colorado Experience* Season III
 - Historical documentary series celebrating the people, places and event that formed the state of Colorado
 - Season Producer, Director 7 episodes, Writer 6 episodes, Editor 2 episodes, Social Media and Outreach
- *Colorado Experience* Season II
 - Producer nine episodes, Director 4 episodes, Editor 2 episodes, Social Media Coordinator, Organized community screenings and Q&A events
- Women and Girls Lead Campaign
 - A three year initiative, focusing on strong, accomplished, inspirational women throughout Colorado
 - Producer/Editor for promo materials and Colorado MAKERS vignettes.
- *Rocky Mountain PBS: The First 59 Years*
 - Short documentary encapsulating the first fifty nine years of Rocky Mountain PBS as a public media entity
 - Producer/Director/Editor/Co-Writer
- *Race in Colorado*
 - A multi-platform initiative with the goal of igniting conversation in Colorado around issues associated with diversity, equality and race
 - Producer, vignettes for on-air and online telling the stories of men and boys of color through the eyes and voices of the women who love them

Associate Producer/Editor

Rocky Mountain PBS, Denver, CO (July 2013 – July 2014)

- *Colorado Experience* Season II
 - Producer, Pre-production and Production
- *Arts District* – a weekly arts magazine show
 - Associate Producer, Editor, Social Media coordinator
- Membership/Fundraising
 - Associate Producer and Editor on promotional campaign
 - Performed as pledge talent during *Colorado Experience* fundraising events

Associate Producer

Rocky Mountain PBS, Denver, CO (July 2012-June 2013)

- *Great Ingredients* – Web Series
 - Co-Creator, Associate Producer, Editor and Social Media coordinator
- *Colorado Experience* Season I
 - Associate Producer, Second Shooter and Editor (six episodes)
- Membership/Fundraising
 - Assisted with organizing pledge productions both during pre-production and live events

Production Intern

Rocky Mountain PBS, Denver, CO (February 2012-June 2012)

- Produced two nights of live pledge breaks during the March 2012 pledge drive
- Edited spots and breaks for the March and June 2012 pledge cycles.
- Assisted producer/director with numerous projects under the Woman and Girls Lead banner including spots, sizzle reel and studio shoots
- Wrote and edited underwriting and thank you spots for air including Tagawa Gardens, the Denver Nuggets and PBS membership retention.

Assistant Producer

Woodstock West: Build Not Burn, Denver, CO (June 2010-June 2012)

- Researched newspaper articles and photographs from the DU archives
- Organized social media for the project for Facebook, Twitter and Website
- Cinematographer for interviews between Director Sheila E. Schroeder and film subjects

ADDITIONAL INTERNSHIP EXPERIENCE

Production Intern

Teton Gravity Research, Jackson, WY (June-August 2009)

- Compiled media transfers for The North Face, Bell 2 Lodge and Dynastar companies
- Created and edited a :60 second commercial for Jackson Hole Mountain Resort
- Edited and formatted the Credit Reel for TGR's 2009 ski film, *Re:Session*
- Created and edited 2:30 bio on athlete, Dash Longe for the Volkl web site

Newsroom Intern

WCVB Channel 5, Needham, MA (Spring 2008)

- Assist with scripts and formats for the Midday News
- Write stories for the Midday News
- Retrieve, cue and log tapes for the 5 p.m. newscast

Production Intern

WCVB Channel 5, Needham, MA (Fall 2007)

- Found information and wrote questions and ledes for segments
- Researched, organized shoots and wrote the script for my own segment on *Dance Through Culture*
- Directed shoots and conducted interviews

EDUCATION

June 2012 M.A. in Media, Film and Journalism Studies, concentration in Documentary Video
University of Denver, Denver, CO

May 2008 B.A. in Communication with a minor in Philosophy
Boston College, Chestnut Hill, MA

June 2004 St. Paul's School, Concord, NH

FILM

Rocky Mountain PBS: The First 59 Years (January 2015)

- Documentary film
- A short film highlighting the programs, community events, and individuals who shaped the organization leading up to its 60th anniversary. The film was produced in partnership with Rocky Mountain PBS Station's Archived Memories volunteers and will be used as a volunteer recruiting, fundraising and entertainment tool.

Valle de Oro: 2nd Street SW Complete Corridor Project (November 2013)

- Documentary film
- A short film highlighting an Albuquerque, New Mexico Department of Fish & Wildlife initiative to expand transportation opportunities to Valle de Oro, the first urban wildlife refuge in the South West. The film accompanied a grant application to USDOT's Federal Lands Access Program. The Wildlife Refuge was awarded \$8 million in federal funding.

Food Trucks: Feasting on Four Wheels (May 2012)

- Documentary film
- Story follows four Denver food truck owners, ranging from one of the first trucks on the road, to a truck that will be unveiled early this fall. I will also feature the head of a local food truck blog and meet with the man who refurbishes the majority of trucks on the road in Denver. The film will focus on the sense of culture and community created by these mobile kitchens in the past two years.

Whores and Legends (June 2010)

- Narrative film
- Project started with a classmate's script, I re-wrote the script to feature a female subject instead of a male one. Story follows a timid, self-conscious protagonist who grows into himself as he learns the rules of life and karaoke from a mysterious woman one fortuitous afternoon.

Love Heels (June 2009)

- Documentary film
- Story follows two drag queens, one a principal at a Denver high school, the other a transgendered individual discovering life as she was meant to—as a woman. The film focuses on the aspect of education, highlighting the idea that information and education allow people with different views to understand and accept one another.

TELEVISION

Great Ingredients (Season 1 – Fall 2012)

- Great Ingredients is an original web series produced by Rocky Mountain PBS for the curious eater. Each episode follows Denver Grocer Pete Marczyk across the state, as he explores the origins and uses of some of his favorite ingredients. For more information visit www.rmpbs.org/greatingredients

Colorado Experience (Season I – Spring 2013)

- Colorado experience is a new television series of 13 half-hour episodes produced by Rocky Mountain PBS and History Colorado. This series is dedicated to showcasing and preserving the people, events and places that have helped shape today's Colorado. This series premiered February, 2013.

Colorado Experience (Season II – Fall/Winter 2014)

- Season II of *Colorado Experience* expanded upon the success of season I. The show continues to highlight important chapters and inspirational individuals in Colorado's colorful history. Season two premiered October 2014.

Colorado Experience (Season III – Fall/Winter 2015)

- *Colorado Experience* Season III continues to explore all four corners of the Centennial State. Producer for Season III of the Emmy-Award winning series, Director for half of the season and Editor two episodes.

EXHIBITION

Places of Invention – Smithsonian National Museum of American History

- Producer, Writer, Editor, Narrator
"Telluride CO, A Place of Hydropower Innovation" Video Installation

PRESENTATIONS

- Presenter, "*Colorado Experience* in the Classroom"
2016 Colorado Council for the Social Studies Annual Conference
- Presenter, "From Invisibility to Visibility: Chicano Community Revitalization Through Media"
16th Annual Media Ecology Convention, Metropolitan State University, Denver
- Participant, Winter 2015 Documentary Seminar Panel, University of Denver
- *Colorado Experience* episode screenings and producer talkbacks
 - Broomfield Library, Arapahoe Community College, National Parks Service, Campo School, Ace Community Challenge School, Museum of the Mountain West, Walsenberg Fox Theater, Colorado Experience Road Show (11 rural communities including Eads, Springfield, Saguache, Wray, Walsenburg, Paonia, Julesburg, & Rocky Ford)

AWARDS

NATAS Heartland Emmy Awards

- 2013 Associate Producer, Best Short Format Program - Great Ingredients
- 2013 Editor/Associate Producer, Best Community Service Campaign – Rocky Mountain PBS Community Service
- 2013 Student Award, Best Long Format Non-Fiction - Feasting on Four Wheels
- 2014 Associate Producer, Historic/Cultural Program – Feature/Segment – Colorado Experience: Fly Girl
- 2014 Associate Producer, Best Program Promo – Single Spot – Arts District: First and Only
- 2015 Producer/Writer, Best Historical Documentary – Colorado Experience: Sand Creek Massacre

Colorado Broadcasters Association

- 2013 Certificate of Merit, Best Community Service Campaign - Women and Girls Lead: Colorado MAKERS
- 2013 Certificate of Merit, Best Documentary – Colorado Experience: Amache
- 2013 Certificate of Merit, Best Mini-Documentary or Series – Colorado Experience
- 2015 Best Community Service Campaign – Race in Colorado

INDUSTRY AFFILIATIONS

National Association of Television Arts & Sciences

- Member 2013 – Present

Colorado Broadcasters Association

- Member 2014 – Present

Colorado Film and Video Association

- Member 2016 - Present

PAUL CYWILKO

2303 West 32nd Avenue

Denver, CO 80211

(720) 315-5875

pcywilko@rmpbs.org

Employment

10/2010 - Present Videographer / Editor / Master Control Operator / Production Specialist
KRMA Rocky Mountain PBS, Denver, CO

Aid in the creation of stimulating local content as Videographer/Editor through:

- Post-production direction and the use of Premiere and Adobe CS6 products
- Photography direction in field shooting with Sony XDCAM EX PMW-EX3
- Creative construction of compelling local content through direction of narrative arcs

Maintain broadcast signal integrity as Master Control Operator through:

- Crispin Automation Management
- Programming Feed Operations
- Transmission and Signal Monitoring
- Program Verification and Quality Control
- Asset Integration and Ingestion
- Transponder/Receiver Coordination

Coordinate all aspects of television production as Production Specialist through:

- Studio/EFP Camera Operations
- Studio/EFP Lighting Technician
- Audio Mixing/Engineering
- Floor Direction/Control Coordination
- Tape Operations
- Television Set Construction
- Program Transcoding Operations
- Video Streaming Operations

5/2007 - 1/2010 Videographer / Editor / Media Manager / Associate Producer
Go World Productions, Golden, CO

Served travel and tourism video company as Videographer/Editor:

- Provided unique high quality footage as Primary Camera Operator
- Created vibrant and appealing commercial content as Lead Video Editor
- Demonstrated heightened proficiency in Panasonic P2 and FCP workflows
- Excelled in fast-paced working environment and the timely execution of detail-oriented tasks

Specialized in digital asset management as Media Manager:

- Oversaw all video asset libraries for all company projects
- Developed and implemented all company-wide post-production SOP's
- Created company-wide organizational structure for all archival and back-up processes

Aided executives in all production phases as Associate Producer:

- Produced proposals, scripts, treatments, shoot schedules, production timelines and shot lists
- Assisted in creative consulting and budget development and resource allocation
- Supervised company-wide web broadcasting processes and web content performance

Education

M.A. in Technical Communication (*In progress*)

University of Wisconsin-Stout, Stout WI

Anticipated December 2016

Accumulative Grade Point Average: 3.93 (on a scale of 4.0)

B.S. in Technical Communication with emphasis in Technical Media and Video Production

Metropolitan State College of Denver, Denver, CO

Received December 2007

Accumulative Grade Point Average: 3.63 (on a scale of 4.0)

A.A. in Liberal Arts

Colorado Mountain College, Glenwood Springs, CO

Received May 2004

Accumulative Grade Point Average: 3.85 (on a scale of 4.0)

Honors and Organizations

2014 Heartland Emmy Award for Videography in the category of Program Promo: Single Spot

Two Bronze 2008 Telly Awards in the categories of Editing and Travel/Tourism Video

Brittany A. DeBerry

Denver, CO 80211

Phone: (719) 650-8674

E-Mail: brittanydeberry@gmail.com

Summary of Qualifications

7+ years of administrative experience with a strong background in non-profit work. Proficient in Microsoft Office Suite, Salesforce, Google applications, Quickbooks, Constant Contact, WordPress, Photoshop, Premiere, Final Cut Pro and social media platforms. Advanced competency in writing, editing and research. Experience managing multiple projects simultaneously with shifting priorities and deadlines. Keen organizational and multitasking abilities with a high level of self-motivation and interdependence. Excellent communication and relationship management skills.

Industry Experience

Rocky Mountain PBS

Leadership Giving Manager

08/2014 – Present

- Organize and implement a variety of fundraising techniques to meet or exceed personal revenue goal of nearly \$1.2 million in funding from Cornerstone Society-level donors (\$1,200+ annual giving) and foundations:
 - *Grants and Foundations Management:* research, write, assemble and submit proposals and reports for network of stations across Colorado. Prepare budgets and maintain file of updated financials and project language. Manage timelines, priorities and schedule of deliverables. Serve as point person for all foundations funding as part of current capital campaign, including management of comprehensive foundations spreadsheet for prospective capital funding and pipeline of anticipated gifts.
 - *General Fundraising:* manage solicitation of major donors through monthly renewal mailings and large-scale targeted solicitations at calendar and fiscal year-end. Track response rates to improve process and plan for future revenue goals.
 - *Database Management:* utilize Salesforce platform to enter gifts in donor's record, track giving histories, schedule future activities and create pipeline opportunities and reports to monitor revenue against team goals.

Production Assistant

07/2013 – 08/2014

- Assisted in the studio as camera operator, floor director, tape recorder, teleprompter operator and grip as needed.
- Accompanied producers on field shoots as key grip and assistant.

Community Cinema Intern

08/2012 – 06/2013

- PR, marketing and planning for all monthly free screening events, including promotional material distribution, social media outreach and event calendar submission.
- Researched and assembled local community leaders to participate as panelists for post-screening audience discussions, including ongoing communication and support before and after each event.

Western States Arts Federation (WESTAF) – Technical Support

02/2014 – 08/2014

- Assisted artists and event administrators via phone and email with technical issues related to two websites developed by WESTAF: ZAPPLication.org and Callforentry.org.
- Cultivated relationships with new and existing clients by guiding them in the set-up process.

Women + Film VOICES Film Festival – Group Sales Coordinator 01/2014 – 03/2014

- Developed database for community outreach as a means of fostering partnerships and networking opportunities.
- Communicated with local corporations and nonprofit organizations to drive ticket sales.
- Acted as onsite contact for groups at festival and set up community partner tables.

BB Becker Designs – Administrative Assistant 01/2013 – 05/2013

06/2008 – 07/2011

- Provided excellent customer service through written and verbal correspondence, especially by fostering a relationship with the company's most profitable international client.
- Created designs and wrote copy for business cards, email marketing campaigns, magazine ads and social media platforms.
- Authored and compiled operations manual and training guide.
- Maintained website (update inventory, images and jewelry information) and customer database via ACT software.

Board Membership

Colorado Film and Video Association 02/2016 – Present

Currently serving on the Communications Committee, responsible for monthly membership newsletter and social media postings.

Education

University of Colorado Denver 08/2010 – 12/2012

Bachelor of Arts in Film and Video Production – 3.8 Cumulative GPA; Graduated with Honors and sole recipient of faculty-nominated *Outstanding Graduate Award*

Middlesex University – London, UK 07/2011 – 08/2011

Summer Study Abroad program; courses in Video Production

Community College of Denver 01/2009 – 12/2010

Associate of Arts in Liberal Arts

Liberty High School 08/2001 – 05/2005

High School Diploma – 3.9 Cumulative GPA; Graduated with Honors

Volunteer Experience

Volunteers for Outdoor Colorado 08/2013 – Present

Film on the Rocks – Volunteer Coordinator 06/2014 – 09/2014

36th Starz Denver Film Festival – Community Partnership Coordinator 10/2013 – 11/2013

Sheffield Doc/Fest - Sheffield, UK – Volunteer Sessions Assistant 06/2012

EXPERIENCE

ROCKY MOUNTAIN PBS, Denver, CO Oct 2014–Present
Director of Community Engagement and Audience Services

- Lead the network's community engagement strategy
 - Develop community partnerships to build local pertinence
 - Design meaningful events and activities to acquire, retain and migrate viewers
 - Collaborate with Underwriting to secure event sponsorships and revenue
 - Design marketing/promotion plans to maximize engagement, impact and brand visibility
 - Create pipelines for community feedback through audience surveys, listening tours and as main point for RMPBS and KUVU Community Advisory Boards.
 - Oversee the network's Volunteer program
 - Manage Education and other special projects from statewide StoryMakers writing program for Middle School students to multiplatform outreach initiatives.
- Oversee customer service team
 - Manage Front Desk and Audience Services representatives and the strategies behind customer support, acquiring customer intelligence, and building stronger relationships with our community.
 - Standardize and improve customer support work processes across network.

ROCKY MOUNTAIN PBS, Denver, CO 2010-Oct 2014
Director of Communications

- Led organization's marketing and communications strategies
 - Oversaw brand and message congruity across network to build local pertinence
 - Researched/identified audience profiles and key market trends to hone target messages, look/feel and revenue opportunities
 - Created and oversaw promotion, media and marketing plans to support network initiatives, programming, and fundraising on all platforms
 - Was primary copyeditor and station outreach grant/awards writer
 - Oversaw branded premiums and relationships with outside vendors
 - Oversaw publicity and media relations
 - Developed partnerships and built collaborations to support organizational objectives
- Led organization's digital strategy
 - Directed day-to-day digital presence of Rocky Mountain PBS, KUVU and I-News
 - Primary liaison with PBS Interactive and NPR
 - Analyzed big data across network to yield maximum engagement and message impact
- Develop/track department budget and invoicing
- Built and supported a strong, focused MarCom team that integrated KUVU, I-News and RMPBS

ROCKY MOUNTAIN PBS, Denver, CO 2009–2010
Communications Manager

- Responsible for the content on rmpbs.org and all digital communications to our 50,000+ member base
- PR contact and creator of various marketing materials from brochures to sales one-sheets
- Created promotion plans across platform to support local and national programming
- Managed station outreach events to engage with our community and foster dialogue.

ROCKY MOUNTAIN PBS, Denver, CO

June 2008-2009

Communications Coordinator

- Helped coordinate and execute community events and screenings of new PBS programs.
- Wrote press releases, on-air scripts and other promotional material to support the organization.
- Created engaging cross-platform content for on-air website and social media

QUALITY EDUCATION DATA, Denver, CO

December 2007-March 2008

Freelance Writer, Marketing & Creative Services

- Created lesson plans and learning objectives for Michaels Arts & Crafts to support launch of an educational website that provides teachers with craft project ideas.
- Rewrote a case study for Global Education Technologies. Conducted research and interviewed consumers on their use of a case management software package.

SCHOLASTIC, INC., New York, NY

2000-2007

Associate Editor, The New York Times Upfront (2007)

Assistant Editor (2003-2006)

Editorial Assistant (2002-2003)

- Edited and wrote feature stories for *Upfront* (275,000 circulation), a biweekly classroom news magazine for teenagers published by Scholastic in partnership with *The New York Times*.
- Conceived of and edited the Opinion page (drawn from the Op-Ed section of *New York Times*).
- Oversaw *Upfront's* teacher outreach program. Worked with teachers nationwide, created evaluations and surveys to solicit feedback and planned advisory board meetings and events.
- Conducted school visits to observe how *Upfront* is used in classrooms. Met with teachers, principals and students, and implemented their suggestions throughout the publishing year.

Administrative Assistant (2000-2002)

- Supported Vice President and Editor-in-Chief of the Classroom Magazines division.
- Prepared correspondence, maintained files, organized and planned meetings, handled travel and logistics, drafted reports, conducted research and tracked the division's budget.

SUNY DOWNSTATE MEDICAL CENTER, Brooklyn, NY

1999-2000

Senior Research Assistant

- Conducted research on communication patterns between families and pediatricians. Led team of four researchers in testing a pilot program designed to improve preventive care for children.

EDUCATION

WESLEYAN UNIVERSITY, Middletown, CT 1995-1999

Bachelor of Arts, May 1999 • Psychology major • 3.5 GPA

SCHOOL FOR INTERNATIONAL TRAINING, Ghana

African Arts and Culture Semester Abroad/Traditional Dance Study Spring 1997

SKILLS

Excellent content management, digital, analytics and social media skills using a variety of tools from Eloqua e-mail marketing to Django and WordPress CMS.

Excellent communications skills from writing marketing plans to feature stories, creative campaigns, and brand value presentations under tight deadlines and pressure.

Superb collaboration skills from developing new partnerships to coordinating high-profile, revenue-generating events.

Diane Cerafici
Production Coordinator
Rocky Mountain PBS

Participates in in-studio productions as needed: as floor director, on teleprompter, computer graphics, graphic still store, and camera.

Assists in preparing budget and narrative proposals and reports for production, programming, promotion and marketing distribution.

Processes payments for incoming invoices and department expense reports. Creates billing for in-house and outside purchases of raw tape or local production video. Coordinates receipts for Production department station credit card bills.

Maintains and distributes department records including staff contact list, local program synopses, production awards list, and budget reports.

Station sales contact for ShopPBS and other wholesalers. Prepares listing information for videos and processes purchase orders for station productions. In charge of maintaining stock of station's home video.

Maintains stock of Production and Programming department supplies and tape stock. Department contact for copier and printer problems and service.

Station contact for teleconferences—in charge of scheduling, room/system set-up, troubleshooting and creating billing.

Station contact for KPXC, providing every Colorado State of Mind and Colorado Quarterly episode on DVD for airing on KPXC.

Department contact for incoming internship inquiries, collecting all required information before distributing them to appropriate Executive Producer(s) and Director(s).

Department contact for Stationed Archive Memories, ensuring that they archive the production library without disruption to ongoing production materials. Station staff contact for WGBH's American Archive project, working with SAM's records and Production's tapes to provide material for national archive.

Department contact for Super School News, reading all incoming scripts to make sure they meet production standards; provides any other assistance necessary.

Department contact for WorldDenver, scheduling all in-house meetings and assisting with any Production needs.

Researches and follows up on viewer, member, volunteer, producer, and distributor inquiries relating to the Production Department.

September 19, 2016

State Historical Fund
Colorado History Center
1200 Broadway St.
Denver, CO 80203

To Whom It May Concern:

It is my pleasure to write a letter in support of Rocky Mountain PBS and their proposed fifth season of *Colorado Experience*, a compelling history program that gives viewers an in-depth look into the most important and fascinating moments of our state's history. RMPBS Colorado Experience has proven to be a valuable resource for Colorado teachers in their preparation for students completing National History Day projects – it has compelled many students to explore more deeply.

The visually captivating series encourages viewers to engage with Colorado's colorful history, thus instilling a sense of pride for our state, while giving young viewers an understanding of the unique qualities and possibilities in their own backyard. As we deal with the "Colorado Paradox," this is particularly important. Since each episode spotlights a different location in Colorado and details the vivid history behind it, even our young viewers develop a love of history while learning about the importance of preservation in their communities.

Season five of *Colorado Experience* plans to feature episodes about Denver Mountain Parks, Camp Hale, and Zapata Ranch, among others. Each of these episodes present a unique opportunity to explore the rich history and heritage associated with landmarks across the state. Some of the students touched by NHDC in the Denver Metro Area have never been to one of Colorado's most important assets – The Rocky Mountains. They certainly have not heard or been taught the rich Colorado stories as we find that Colorado History is taught in a surface, meet the standards only, method – Colorado Experience gives teachers and parents an opportunity to add depth to their student's exposure.

Colorado Experience and Rocky Mountain PBS provide a great resource to the community through its efforts to educate and encourage viewers to engage with their state's past. Each episode sparks a sense of awe and wonder, while preserving crucial memories and voices from Colorado's history. I hope you will consider funding a fifth season of *Colorado Experience* and provide an opportunity for Coloradans to learn about our state's most important historic landmarks.

Sincerely,

Celeste Archer
Director, National History Day in Colorado
Colorado Student Leaders Institute

September 22, 2016
History Colorado State Historical Fund
1200 Broadway
Denver, CO 80203

Dear Mr. Turner and Ms. Nieb,

Both last year and again this year, the Colorado Youth Summit students have spent time online drafting this letter of support for the Colorado Experience Grant which they are submitting to you as, and many of us have also participated in activities with Ms. Pritzlaff, Michelle Pearson, the team at History Colorado, and both of you during Preserve America Youth Summits over the last two years. We know how important it is to tell the stories of the important historic places in our communities to preserve the historic buildings and legacy they offer our communities.

This project is important! We are the ones trying to learn about these places in the classroom, and preserve these places in our community. We advocate for them, but it is hard to do this with students who know nothing about them and teachers who have few resources to teach about them. These videos, and the teacher workshops, will help others learn about historic places and give them the opportunity to advocate for them, and support their preservation and rehabilitation in our towns and cities across Colorado. If we are going to be asked to watch something in the classroom, we would really rather watch something that has history and preservation in it so that it is the “complete package” about the historic place for studying a topic. We have used videos on Boggsville, Sand Creek, and the mint in class.

Your investment in this project is needed, and important. Over the last two years we have advocated for historic places in Colorado and other states. One of the key things we spoke about at NAPC was the need to connect youth to our communities in the ways that they learn. This project does just that. The students on this call tonight all agree that this is a continued step in the right direction to not only help spread the knowledge about historic places, but also to invest our state money where they need to be invested – in a project that makes a difference by sharing information about historic buildings to students across Colorado.

Thank you!



Abi Dancho

On Behalf of the Colorado Youth Summit
Colorado Preserve America Youth Summit

September 28, 2016

State Historical Fund
Colorado History Center
1200 Broadway St.
Denver, CO 80203

To Whom It May Concern:

It is my pleasure to write a letter in support of Rocky Mountain PBS and their proposed fifth season of *Colorado Experience*. This important and engaging history program gives viewers the opportunity to discover our state's past with clear ties to our present and future.

The visually captivating series encourages viewers to engage with Colorado's colorful history, thus instilling a sense of pride in our state. As more and more people move to our state each year, *Colorado Experience* is a wonderful way to share our state's vivid history with both newcomers and those who have been in Colorado for generations. Each episode spotlights a different location in Colorado and details the vivid history behind it. As a result, viewers learn more about our state, develop a love of history and learn the importance of community whether it is in their own backyard or to a part of Colorado they have yet to visit.

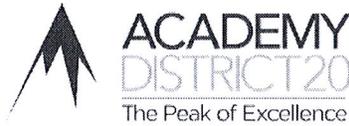
Season five of *Colorado Experience* plans to feature episodes about Denver Mountain Parks, Camp Hale, and Zapata Ranch, among others. Each of these episodes present a unique opportunity to explore the rich history and heritage associated with landmarks across the state and the need to preserve these state assets for future generations to enjoy.

As The Nature Conservancy celebrates its 50th Anniversary in Colorado this year, the importance of preserving, protecting and restoring Colorado for future generations is one that resonates strongly with our mission.

Colorado Experience and Rocky Mountain PBS provide a great resource to the community through its efforts to educate and encourage viewers to engage with Colorado's history. I hope you will strongly consider funding a fifth season of *Colorado Experience* so more and more Coloradans can explore and learn about our state's most important historic landmarks.

Sincerely,

Kelli Harrington
The Nature Conservancy



September 22, 2016
History Colorado State Historical Fund
1200 Broadway
Denver, CO 80203

Dear State Historical Fund Staff:

I am pleased to write this letter of support for the Rocky Mountain PBS Program Colorado Experience. I have been lucky enough to participate in three workshops offered by Colorado Experience and the Fur Trade Symposium (Which also used resources from Colorado Experience) and I cannot tell you how great these professional learning opportunities are, and how much they offer teachers.

I am using the Annotated Resource Sets that have been created for the RMPBS videos and the historic sites we have studied, and I also have had students using them too in my online alternative credit program and they are engaging students unlike other resources that I have been given before. I really believe that we need to be engaging students in learning using non-fiction and real places so that we can have them connect to their global world.

I also believe that the professional development that has been offered by the RMPBS team has been outstanding and is far better than much of what I receive in my school district. I now know about standards in preservation, what our state preservation plan does, and the fact that there is a resource I can use in the classroom for research called COMPASS. That resource in itself is great, and has given me great resources to use with students struggling to find information about a historic place in their community.

Thank you State Historic Fund and Colorado Experience. PLEASE keep funding these programs so that I have materials to use in teaching my students, and PLEASE keep funding the creation of the Colorado Experience videos and the subsequent teacher workshops. I am holding time on my teacher calendar to use them, watch them, and take the classes. They are making me a better teacher.

Robert Higgins
Social Studies
and Alternative Education Educator

13000 Lafayette Street

Office: 720-972-5240 Fax: 720-972-5279

Howard E. Holbrook

Principal

September 19, 2016

Mr. Steve Turner and Ms. Cynthia Nieb
History Colorado State Historical Fund
1200 Broadway
Denver, CO 80205

Dear Mr. Turner and Ms. Nieb,

I am writing this letter today to confirm my support of the grant being submitted by Rocky Mountain PBS for the Colorado Experience program. As an educator in the Adams 12 district and a historic preservationist I see the value of this program and use it in my own classroom regularly. The focus on historic places, the use of quality historic primary sources, and the lesson plans created in partnership with the Library of Congress are resources that are much needed in the Colorado educational community.

Teachers are clamoring for quality educational resources for the classroom. The resources are much needed when teachers are required to teach Colorado history but have very little to teach it with. The Colorado Experience programming provides a multi-level solution to this problem by providing Emmy winning programming for us to use in the classroom, and solid educational curriculum as well that has a focus on primary sources. This is a major focal point for our teaching curriculum and state testing so this work aligns perfectly.

The Rocky Mountain PBS project also allows for parent student interaction in a flipped classroom setting, allows for students to access content in a digital world. There are very, very few resources on historic places for teachers to use in the state of Colorado during instruction even though it is a mandated part of our instruction. This project helps to fill a portion of that gap. The quality curriculum and the videos/shows provide great resources that are not matched at this time by any other agency. Through this work, we have resources accessible that are free, and high quality and allow us to bolster instruction to a higher level of quality for kiddos.

As a preservationist, I am thrilled that these videos continue to look at historic places as the baseline for great learning and also extends this learning to the community. This project also meets several goals from the statewide preservation plan, particularly *sharing the preservation message*, and *bringing preservation education to the community and classrooms*. I am excited about the continued vision and future work in this project, and the future it offers our students in their learning.

Please continue to fund this project for the education of our students and the wealth of learning it brings to the community and classrooms about historic places and historic preservation.

Sincerely,



Michelle Pearson
2011 Colorado Teacher of the Year
White House Fellow in Pre-Collegiate Education
Century Middle School
Michelle.l.pearson@adams12.org



September 26, 2016

State Historical Fund
Colorado History Center
1200 Broadway St.
Denver, CO 80203

To Whom It May Concern:

It is my pleasure to write a letter in support of Rocky Mountain PBS and their proposed fifth season of *Colorado Experience*, a compelling history program that gives viewers an in-depth look into the most important and fascinating moments of our state's history.

This visually captivating series encourages viewers to engage with Colorado's colorful history, thus instilling a sense of pride for our state. Each episode spotlights a different location in Colorado and details the vivid history behind it. As a result, viewers develop a love of history while learning about the importance of preservation in their communities.

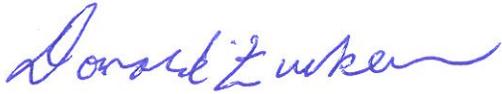
Season five of *Colorado Experience* plans to feature episodes about Denver Mountain Parks, Camp Hale, Zapata Ranch and The Sugar Beet Industry, among others. Each of these episodes presents a unique opportunity to explore the rich history and heritage associated with landmarks across the state. By highlighting these stories, *Colorado Experience* will help to demonstrate the necessity of preserving valuable state assets for future generations to enjoy.

Colorado Experience and Rocky Mountain PBS provide a great resource to the community through its efforts to educate and encourage viewers to engage with their state's past. Each episode sparks a sense of awe and wonder, while preserving crucial memories and voices from Colorado's history. This is a series that we really believe in. I hope the State Historical

Colorado Office of Film, Television & Media
1625 Broadway, Ste. 2700
Denver, CO 80202
303.892.3840

Fund will consider funding a fifth season of *Colorado Experience* and provide an opportunity for Coloradans to learn about our state's most important historic landmarks.

Sincerely,



Donald Zuckerman
Film Commissioner
Colorado Office of Film, Television & Media

Colorado Office of Film, Television & Media
1625 Broadway, Ste. 2700
Denver, CO 80202
303.892.3840

Request for Taxpayer Identification Number and Certification

**Give Form to the
 requester. Do not
 send to the IRS.**

Print or type See Specific Instructions on page 2.	Name (as shown on your income tax return)		
	Business name/disregarded entity name, if different from above		
	Check appropriate box for federal tax classification:		Exemptions (codes apply only to certain entities, not individuals; see instructions on page 3): Exempt payee code (if any) _____ Exemption from FATCA reporting code (if any) _____ (Applies to accounts maintained outside the U.S.)
	Individual/Sole Proprietor or single member LLC Limited liability company. Enter the tax classification (C=C corporation, S=S corporation, P=partnership) ▶ <small>Note. For a single-member LLC that is disregarded, do not check LLC; check the appropriate box in the line above for the tax classification of the single-member owner.</small>	C Corporation S Corporation Partnership Trust/estate	
	Other (see instructions) ▶	Government	
Address (number, street, and apt. or suite no.)		Purchase Order address if different (optional)	
City, state, and ZIP code			
List account number(s) here (optional)	Contact name	Contact Email	

Part I Taxpayer Identification Number (TIN)

Enter your TIN in the appropriate box. The TIN provided must match the name given on the "Name" line to avoid backup withholding. For individuals, this is your social security number (SSN). However, for a resident alien, sole proprietor, or disregarded entity, see the Part I instructions on page 3. For other entities, it is your employer identification number (EIN). If you do not have a number, see *How to get a TIN* on page 3.

Social security number

Note. If the account is in more than one name, see the chart on page 4 for guidelines on whose number to enter.

Employer identification number

Part II Certification

Under penalties of perjury, I certify that:

1. The number shown on this form is my correct taxpayer identification number (or I am waiting for a number to be issued to me), and
2. I am not subject to backup withholding because: (a) I am exempt from backup withholding, or (b) I have not been notified by the Internal Revenue Service (IRS) that I am subject to backup withholding as a result of a failure to report all interest or dividends, or (c) the IRS has notified me that I am no longer subject to backup withholding, and
3. I am a U.S. citizen or other U.S. person (defined below), and
4. The FATCA code(s) entered on this form (if any) indicating that I am exempt from FATCA reporting is correct.

Certification instructions. You must cross out item 2 above if you have been notified by the IRS that you are currently subject to backup withholding because you have failed to report all interest and dividends on your tax return. For real estate transactions, item 2 does not apply. For mortgage interest paid, acquisition or abandonment of secured property, cancellation of debt, contributions to an individual retirement arrangement (IRA), and generally, payments other than interest and dividends, you are not required to sign the certification, but you must provide your correct TIN. See the instructions on page 3.

Sign Here	Signature of U.S. person ▶	Date ▶
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Have you ever worked for the State of Colorado? Yes No

Have you ever worked for a PERA Employer? Yes No

Business Types (check all that apply):

- | | |
|---|--|
| <input type="checkbox"/> CO Location/HQ in CO
<input type="checkbox"/> CO Location/HQ out of CO
<input type="checkbox"/> No CO Location/HQ in US
<input type="checkbox"/> No CO Location/HQ out of US
<input type="checkbox"/> Has Paid Compensation Tax
<input type="checkbox"/> Has Not Paid Compensation Tax
<input type="checkbox"/> African American
<input type="checkbox"/> Asian Pacific American
<input type="checkbox"/> Subcontinent Asian American
<input type="checkbox"/> Hispanic American
<input type="checkbox"/> Native American
<input type="checkbox"/> CDOT Certified Emerging Small Business
<input type="checkbox"/> CDOT Certified Disadvantaged Small Business
<input type="checkbox"/> Women Owned
<input type="checkbox"/> Woman Business Enterprise | <input type="checkbox"/> Veteran Owned
<input type="checkbox"/> Disabled Vet Business Enterprise
<input type="checkbox"/> Disadvantaged Veteran Enterprise
<input type="checkbox"/> Service Disabled Veteran
<input type="checkbox"/> Vietnam Veteran
<input type="checkbox"/> Veteran Business Enterprise
<input type="checkbox"/> Disadvantaged Business Enterprise
<input type="checkbox"/> Small Disadvantaged Business
<input type="checkbox"/> Disabled Owned
<input type="checkbox"/> 8(A) Designation
<input type="checkbox"/> HUBZone Certified
<input type="checkbox"/> Labor Surplus
<input type="checkbox"/> Historical Black Colleges & Universities
<input type="checkbox"/> Small Business
<input type="checkbox"/> Airport Concession Disadvantaged Business |
|---|--|

General Instructions

Section references are to the Internal Revenue Code unless otherwise noted.

Future developments. The IRS has created a page on IRS.gov for information about Form W-9, at www.irs.gov/w9. Information about any future developments affecting Form W-9 (such as legislation enacted after we release it) will be posted on that page.

Purpose of Form

A person who is required to file an information return with the IRS must obtain your correct taxpayer identification number (TIN) to report, for example, income paid to you, payments made to you in settlement of payment card and third party network transactions, real estate transactions, mortgage interest you paid, acquisition or abandonment of secured property, cancellation of debt, or contributions you made to an IRA.

Use Form W-9 only if you are a U.S. person (including a resident alien), to provide your correct TIN to the person requesting it (the requester) and, when applicable, to:

1. Certify that the TIN you are giving is correct (or you are waiting for a number to be issued),
2. Certify that you are not subject to backup withholding, or
3. Claim exemption from backup withholding if you are a U.S. exempt payee. If applicable, you are also certifying that as a U.S. person, your allocable share of any partnership income from a U.S. trade or business is not subject to the withholding tax on foreign partners' share of effectively connected income, and
4. Certify that FATCA code(s) entered on this form (if any) indicating that you are exempt from the FATCA reporting, is correct.

Note. If you are a U.S. person and a requester gives you a form other than Form W-9 to request your TIN, you must use the requester's form if it is substantially similar to this Form W-9.

Definition of a U.S. person. For federal tax purposes, you are considered a U.S. person if you are:

- An individual who is a U.S. citizen or U.S. resident alien,
- A partnership, corporation, company, or association created or organized in the United States or under the laws of the United States,
- An estate (other than a foreign estate), or
- A domestic trust (as defined in Regulations section 301.7701-7).

Special rules for partnerships. Partnerships that conduct a trade or business in the United States are generally required to pay a withholding tax under section 1446 on any foreign partners' share of effectively connected taxable income from such business. Further, in certain cases where a Form W-9 has not been received, the rules under section 1446 require a partnership to presume that a partner is a foreign person, and pay the section 1446 withholding tax. Therefore, if you are a

U.S. person that is a partner in a partnership conducting a trade or business in the United States, provide Form W-9 to the partnership to establish your U.S. status and avoid section 1446 withholding on your share of partnership income.

In the cases below, the following person must give Form W-9 to the partnership for purposes of establishing its U.S. status and avoiding withholding on its allocable share of net income from the partnership conducting a trade or business in the United States:

- In the case of a disregarded entity with a U.S. owner, the U.S. owner of the disregarded entity and not the entity,
- In the case of a grantor trust with a U.S. grantor or other U.S. owner, generally, the U.S. grantor or other U.S. owner of the grantor trust and not the trust, and
- In the case of a U.S. trust (other than a grantor trust), the U.S. trust (other than a grantor trust) and not the beneficiaries of the trust.

Foreign person. If you are a foreign person or the U.S. branch of a foreign bank that has elected to be treated as a U.S. person, do not use Form W-9. Instead, use the appropriate Form W-8 or Form 8233 (see Publication 515, Withholding of Tax on Nonresident Aliens and Foreign Entities).

Nonresident alien who becomes a resident alien. Generally, only a nonresident alien individual may use the terms of a tax treaty to reduce or eliminate U.S. tax on certain types of income. However, most tax treaties contain a provision known as a "saving clause." Exceptions specified in the saving clause may permit an exemption from tax to continue for certain types of income even after the payee has otherwise become a U.S. resident alien for tax purposes.

If you are a U.S. resident alien who is relying on an exception contained in the saving clause of a tax treaty to claim an exemption from U.S. tax on certain types of income, you must attach a statement to Form W-9 that specifies the following five items:

1. The treaty country. Generally, this must be the same treaty under which you claimed exemption from tax as a nonresident alien.
2. The treaty article addressing the income.
3. The article number (or location) in the tax treaty that contains the saving clause and its exceptions.
4. The type and amount of income that qualifies for the exemption from tax.
5. Sufficient facts to justify the exemption from tax under the terms of the treaty article.

Example. Article 20 of the U.S.-China income tax treaty allows an exemption from tax for scholarship income received by a Chinese student temporarily present

in the United States. Under U.S. law, this student will become a resident alien for tax purposes if his or her stay in the United States exceeds 5 calendar years.

However, paragraph 2 of the first Protocol to the U.S.-China treaty (dated April 30, 1984) allows the provisions of Article 20 to continue to apply even after the Chinese student becomes a resident alien of the United States. A Chinese student who qualifies for this exception (under paragraph 2 of the first protocol) and is relying on this exception to claim an exemption from tax on his or her scholarship or fellowship income would attach to Form W-9 a statement that includes the information described above to support that exemption.

If you are a nonresident alien or a foreign entity, give the requester the appropriate completed Form W-8 or Form 8233.

What is backup withholding? Persons making certain payments to you must under certain conditions withhold and pay to the IRS a percentage of such payments. This is called "backup withholding." Payments that may be subject to backup withholding include interest, tax-exempt interest, dividends, broker and barter exchange transactions, rents, royalties, nonemployee pay, payments made in settlement of payment card and third party network transactions, and certain payments from fishing boat operators. Real estate transactions are not subject to backup withholding.

You will not be subject to backup withholding on payments you receive if you give the requester your correct TIN, make the proper certifications, and report all your taxable interest and dividends on your tax return.

Payments you receive will be subject to backup withholding if:

1. You do not furnish your TIN to the requester,
2. You do not certify your TIN when required (see the Part II instructions on page 3 for details),
3. The IRS tells the requester that you furnished an incorrect TIN,
4. The IRS tells you that you are subject to backup withholding because you did not report all your interest and dividends on your tax return (for reportable interest and dividends only), or
5. You do not certify to the requester that you are not subject to backup withholding under 4 above (for reportable interest and dividend accounts opened after 1983 only).

Certain payees and payments are exempt from backup withholding. See *Exempt payee code* on page 3 and the separate Instructions for the Requester of Form W-9 for more information.

Also see *Special rules for partnerships* on page 1.

What is FATCA reporting? The Foreign Account Tax Compliance Act (FATCA) requires a participating foreign financial institution to report all United States account holders that are specified United States persons. Certain payees are exempt from FATCA reporting. See *Exemption from FATCA reporting code* on page 3 and the Instructions for the Requester of Form W-9 for more information.

Updating Your Information

You must provide updated information to any person to whom you claimed to be an exempt payee if you are no longer an exempt payee and anticipate receiving reportable payments in the future from this person. For example, you may need to provide updated information if you are a C corporation that elects to be an S corporation, or if you no longer are tax exempt. In addition, you must furnish a new Form W-9 if the name or TIN changes for the account, for example, if the grantor of a grantor trust dies.

Penalties

Failure to furnish TIN. If you fail to furnish your correct TIN to a requester, you are subject to a penalty of \$50 for each such failure unless your failure is due to reasonable cause and not to willful neglect.

Civil penalty for false information with respect to withholding. If you make a false statement with no reasonable basis that results in no backup withholding, you are subject to a \$500 penalty.

Criminal penalty for falsifying information. Willfully falsifying certifications or affirmations may subject you to criminal penalties including fines and/or imprisonment.

Misuse of TINs. If the requester discloses or uses TINs in violation of federal law, the requester may be subject to civil and criminal penalties.

Specific Instructions

Name

If you are an individual, you must generally enter the name shown on your income tax return. However, if you have changed your last name, for instance, due to marriage without informing the Social Security Administration of the name change, enter your first name, the last name shown on your social security card, and your new last name.

If the account is in joint names, list first, and then circle, the name of the person or entity whose number you entered in Part I of the form.

Sole proprietor. Enter your individual name as shown on your income tax return on the "Name" line. You may enter your business, trade, or "doing business as (DBA)" name on the "Business name/disregarded entity name" line.

Partnership, C Corporation, or S Corporation. Enter the entity's name on the "Name" line and any business, trade, or "doing business as (DBA) name" on the "Business name/disregarded entity name" line.

Disregarded entity. For U.S. federal tax purposes, an entity that is disregarded as

an entity separate from its owner is treated as a "disregarded entity." See Regulation section 301.7701-2(c)(2)(iii). Enter the owner's name on the "Name" line. The name of the entity entered on the "Name" line should never be a disregarded entity. The name on the "Name" line must be the name shown on the income tax return on which the income should be reported. For example, if a foreign LLC that is treated as a disregarded entity for U.S. federal tax purposes has a single owner that is a U.S. person, the U.S. owner's name is required to be provided on the "Name" line. If the direct owner of the entity is also a disregarded entity, enter the first owner that is not disregarded for federal tax purposes. Enter the disregarded entity's name on the "Business name/disregarded entity name" line. If the owner of the disregarded entity is a foreign person, the owner must complete an appropriate Form W-8 instead of a Form W-9. This is the case even if the foreign person has a U.S. TIN.

Note. Check the appropriate box for the U.S. federal tax classification of the person whose name is entered on the "Name" line (Individual/sole proprietor, Partnership, C Corporation, S Corporation, Trust/estate).

Limited Liability Company (LLC). If the person identified on the "Name" line is an LLC, check the "Limited liability company" box only and enter the appropriate code for the U.S. federal tax classification in the space provided. If you are an LLC that is treated as a partnership for U.S. federal tax purposes, enter "P" for partnership. If you are an LLC that has filed a Form 8832 or a Form 2553 to be taxed as a corporation, enter "C" for C corporation or "S" for S corporation, as appropriate. If you are an LLC that is disregarded as an entity separate from its owner under Regulation section 301.7701-3 (except for employment and excise tax), do not check the LLC box unless the owner of the LLC (required to be identified on the "Name" line) is another LLC that is not disregarded for U.S. federal tax purposes. If the LLC is disregarded as an entity separate from its owner, enter the appropriate tax classification of the owner identified on the "Name" line.

Other entities. Enter your business name as shown on required U.S. federal tax documents on the "Name" line. This name should match the name shown on the charter or other legal document creating the entity. You may enter any business, trade, or DBA name on the "Business name/disregarded entity name" line.

Exemptions

If you are exempt from backup withholding and/or FATCA reporting, enter in the *Exemptions* box, any code(s) that may apply to you. See *Exempt payee code and Exemption from FATCA reporting code* on page 3.

Exempt payee code. Generally, individuals (including sole proprietors) are not exempt from backup withholding. Corporations are exempt from backup withholding for certain payments, such as interest and dividends. Corporations are not exempt from backup withholding for payments made in settlement of payment card or third party network transactions.

Note. If you are exempt from backup withholding, you should still complete this form to avoid possible erroneous backup withholding.

The following codes identify payees that are exempt from backup withholding:

- 1—An organization exempt from tax under section 501(a), any IRA, or a custodial account under section 403(b)(7) if the account satisfies the requirements of section 401(f)(2)
- 2—The United States or any of its agencies or instrumentalities
- 3—A state, the District of Columbia, a possession of the United States, or any of their political subdivisions or instrumentalities
- 4—A foreign government or any of its political subdivisions, agencies, or instrumentalities
- 5—A corporation
- 6—A dealer in securities or commodities required to register in the United States, the District of Columbia, or a possession of the United States
- 7—A futures commission merchant registered with the Commodity Futures Trading Commission
- 8—A real estate investment trust
- 9—An entity registered at all times during the tax year under the Investment Company Act of 1940
- 10—A common trust fund operated by a bank under section 584(a) 11—A financial institution
- 12—A middleman known in the investment community as a nominee or custodian
- 13—A trust exempt from tax under section 664 or described in section 4947

The following chart shows types of payments that may be exempt from backup withholding. The chart applies to the exempt payees listed above, 1 through 13.

IF the payment is for . . .	THEN the payment is exempt for . . .
Interest and dividend payments	All exempt payees except for 7
Broker transactions	Exempt payees 1 through 4 and 6 through 11 and all C corporations. S corporations must not enter an exempt payee code because they are exempt only for sales of noncovered securities acquired prior to 2012.

Barter exchange transactions and patronage dividends	Exempt payees 1 through 4
Payments over \$600 required to be reported and direct sales over \$5,000 ¹	Generally, exempt payees 1 through 5 ²
Payments made in settlement of payment card or third party network transactions	Exempt payees 1 through 4

¹ See Form 1099-MISC, Miscellaneous Income, and its instructions.

² However, the following payments made to a corporation and reportable on Form 1099-MISC are not exempt from backup withholding: medical and health care payments, attorneys' fees, gross proceeds paid to an attorney, and payments for services paid by a federal executive agency.

Exemption from FATCA reporting code. The following codes identify payees that are exempt from reporting under FATCA. These codes apply to persons submitting this form for accounts maintained outside of the United States by certain foreign financial institutions. Therefore, if you are only submitting this form for an account you hold in the United States, you may leave this field blank. Consult with the person requesting this form if you are uncertain if the financial institution is subject to these requirements.

A—An organization exempt from tax under section 501(a) or any individual retirement plan as defined in section 7701(a)(37)

B—The United States or any of its agencies or instrumentalities

C—A state, the District of Columbia, a possession of the United States, or any of their political subdivisions or instrumentalities

D—A corporation the stock of which is regularly traded on one or more established securities markets, as described in Reg. section 1.1472-1(c)(1)(i)

E—A corporation that is a member of the same expanded affiliated group as a corporation described in Reg. section 1.1472-1(c)(1)(i)

F—A dealer in securities, commodities, or derivative financial instruments (including notional principal contracts, futures, forwards, and options) that is registered as such under the laws of the United States or any state

G—A real estate investment trust

H—A regulated investment company as defined in section 851 or an entity registered at all times during the tax year under the Investment Company Act of 1940

I—A common trust fund as defined in section 584(a) J—

A bank as defined in section 581

K—A broker

L—A trust exempt from tax under section 664 or described in section 4947(a)(1)

M—A tax exempt trust under a section 403(b) plan or section 457(g) plan

Part I. Taxpayer Identification Number (TIN)

Enter your TIN in the appropriate box. If you are a resident alien and you do not have and are not eligible to get an SSN, your TIN is your IRS individual taxpayer identification number (ITIN). Enter it in the social security number box. If you do not have an ITIN, see *How to get a TIN* below.

If you are a sole proprietor and you have an EIN, you may enter either your SSN or EIN. However, the IRS prefers that you use your SSN.

If you are a single-member LLC that is disregarded as an entity separate from its owner (see *Limited Liability Company (LLC)* on page 2), enter the owner's SSN (or EIN, if the owner has one). Do not enter the disregarded entity's EIN. If the LLC is classified as a corporation or partnership, enter the entity's EIN.

Note. See the chart on page 4 for further clarification of name and TIN combinations.

How to get a TIN. If you do not have a TIN, apply for one immediately. To apply for an SSN, get Form SS-5, Application for a Social Security Card, from your local Social Security Administration office or get this form online at www.ssa.gov. You may also get this form by calling 1-800-772-1213. Use Form W-7, Application for IRS Individual Taxpayer Identification Number, to apply for an ITIN, or Form SS-4, Application for Employer Identification Number, to apply for an EIN. You can apply for an EIN online by accessing the IRS website at www.irs.gov/businesses and clicking on Employer Identification Number (EIN) under Starting a Business. You can get Forms W-7 and SS-4 from the IRS by visiting IRS.gov or by calling 1-800-TAX-FORM (1-800-829-3676).

If you are asked to complete Form W-9 but do not have a TIN, apply for a TIN and write "Applied For" in the space for the TIN, sign and date the form, and give it to the requester. For interest and dividend payments, and certain payments made with respect to readily tradable instruments, generally you will have 60 days to get a TIN and give it to the requester before you are subject to backup withholding on payments. The 60-day rule does not apply to other types of payments. You will be subject to backup withholding on all such payments until you provide your TIN to the requester.

Note. Entering "Applied For" means that you have already applied for a TIN or that you intend to apply for one soon.

Caution: A disregarded U.S. entity that has a foreign owner must use the appropriate Form W-8.

Part II. Certification

To establish to the withholding agent that you are a U.S. person, or resident alien, sign Form W-9. You may be requested to sign by the withholding agent even if

items 1, 4, or 5 below indicate otherwise.

For a joint account, only the person whose TIN is shown in Part I should sign (when required). In the case of a disregarded entity, the person identified on the "Name" line must sign. Exempt payees, see *Exempt payee code* earlier.

Signature requirements. Complete the certification as indicated in items 1 through 5 below.

1. **Interest, dividend, and barter exchange accounts opened before 1984 and broker accounts considered active during 1983.** You must give your correct TIN, but you do not have to sign the certification.
2. **Interest, dividend, broker, and barter exchange accounts opened after 1983 and broker accounts considered inactive during 1983.** You must sign the certification or backup withholding will apply. If you are subject to backup withholding and you are merely providing your correct TIN to the requester, you must cross out item 2 in the certification before signing the form.
3. **Real estate transactions.** You must sign the certification. You may cross out item 2 of the certification.
4. **Other payments.** You must give your correct TIN, but you do not have to sign the certification unless you have been notified that you have previously given an incorrect TIN. "Other payments" include payments made in the course of the requester's trade or business for rents, royalties, goods (other than bills for merchandise), medical and health care services (including payments to corporations), payments to a nonemployee for services, payments made in settlement of payment card and third party network transactions, payments to certain fishing boat crew members and fishermen, and gross proceeds paid to attorneys (including payments to corporations).
5. **Mortgage interest paid by you, acquisition or abandonment of secured property, cancellation of debt, qualified tuition program payments (under section 529), IRA, Coverdell ESA, Archer MSA or HSA contributions or distributions, and pension distributions.** You must give your correct TIN, but you do not have to sign the certification.

What Name and Number To Give the Requester

For this type of account:	Give name and SSN of:
1. Individual	The individual
2. Two or more individuals (joint account)	The actual owner of the account or, if combined funds, the first individual on the account ¹
3. Custodian account of a minor (Uniform Gift to Minors Act)	The minor ²
4. a. The usual revocable savings trust (grantor is also trustee) b. So-called trust account that is not a legal or valid trust under state law	The grantor-trustee ¹ The actual owner ¹
5. Sole proprietorship or disregarded entity owned by an individual	The owner ³
6. Grantor trust filing under Optional Form 1099 Filing Method 1 (see Regulation section 1.671-4(b)(2)(i)(A))	The grantor*
For this type of account:	Give name and EIN of:
7. Disregarded entity not owned by an individual	The owner
8. A valid trust, estate, or pension trust	Legal entity ⁴
9. Corporation or LLC electing corporate status on Form 8832 or Form 2553	The corporation
10. Association, club, religious, charitable, educational, or other tax-exempt organization	The organization
11. Partnership or multi-member LLC	The partnership
12. A broker or registered nominee	The broker or nominee
13. Account with the Department of Agriculture in the name of a public entity (such as a state or local government, school district, or prison) that receives agricultural program payments	The public entity
14. Grantor trust filing under the Form 1041 Filing Method or the Optional Form 1099 Filing Method 2 (see Regulation section 1.671-4(b)(2)(i)(B))	The trust

Visit IRS.gov to learn more about identity theft and how to reduce your risk

1
List first and circle the name of the person whose number you furnish. If only one person on a joint account has an SSN, that person's number must be furnished.

2
Circle the minor's name and furnish the minor's SSN.

3
You must show your individual name and you may also enter your business or "DBA" name on the "Business name/disregarded entity" name line. You may use either your SSN or EIN (if you have one), but the IRS encourages you to use your SSN.

4
List first and circle the name of the trust, estate, or pension trust. (Do not furnish the TIN of the personal representative or trustee unless the legal entity itself is not designated in the account title.) Also see Special rules for partnerships on page 1.
*Note. Grantor also must provide a Form W-9 to trustee of trust.

Note. If no name is circled when more than one name is listed, the number will be considered to be that of the first name listed.

Secure Your Tax Records from Identity Theft

Identity theft occurs when someone uses your personal information such as your name, social security number (SSN), or other identifying information, without your permission, to commit fraud or other crimes. An identity thief may use your SSN to get a job or may file a tax return using your SSN to receive a refund.

To reduce your risk:

- Protect your SSN,
- Ensure your employer is protecting your SSN, and
- Be careful when choosing a tax preparer.

If your tax records are affected by identity theft and you receive a notice from the IRS, respond right away to the name and phone number printed on the IRS notice or letter.

If your tax records are not currently affected by identity theft but you think you are at risk due to a lost or stolen purse or wallet, questionable credit card activity or credit report, contact the IRS Identity Theft Hotline at 1-800-908-4490 or submit Form 14039.

For more information, see Publication 4535, Identity Theft Prevention and Victim Assistance.

Victims of identity theft who are experiencing economic harm or a system problem, or are seeking help in resolving tax problems that have not been resolved through normal channels, may be eligible for Taxpayer Advocate Service (TAS) assistance. You can reach TAS by calling the TAS toll-free case intake line at 1-877-777-4778 or TTY/TDD 1-800-829-4059.

Protect yourself from suspicious emails or phishing schemes. Phishing is the creation and use of email and websites designed to mimic legitimate business emails and websites. The most common act is sending an email to a user falsely claiming to be an established legitimate enterprise in an attempt to scam the user into surrendering private information that will be used for identity theft.

The IRS does not initiate contacts with taxpayers via emails. Also, the IRS does not request personal detailed information through email or ask taxpayers for the PIN numbers, passwords, or similar secret access information for their credit card, bank, or other financial accounts.

If you receive an unsolicited email claiming to be from the IRS, forward this message to phishing@irs.gov. You may also report misuse of the IRS name, logo, or other IRS property to the Treasury Inspector General for Tax Administration at 1-800-366-4484. You can forward suspicious emails to the Federal Trade Commission at: spam@uce.gov or contact them at www.ftc.gov/idtheft or 1-877-IDTHEFT (1-877-438-4338).

Exemption from FATCA reporting code. The following codes identify payees that are exempt from reporting under FATCA. These codes apply to persons submitting this form for accounts maintained outside of the United States by certain foreign financial institutions. Therefore, if you are only submitting this form for an account you hold in the United States, you may leave this field blank. Consult with the person requesting this form if you are uncertain if the financial institution is subject to these requirements. A requester may indicate that a code is not required by providing you with a Form W-9 with "Not Applicable" (or any similar indication) written or printed on the line for a FATCA exemption code.
A—An organization exempt from tax under section 501(a) or any individual retirement plan as defined in section 7701(a)(37)
B—The United States or any of its agencies or instrumentalities
C—A state, the District of Columbia, a U.S. commonwealth or possession, or any of their political subdivisions or instrumentalities
D—A corporation the stock of which is regularly traded on one or more established securities markets, as described in Regulations section 1.1472-1(c)(1)(i)
E—A corporation that is a member of the same expanded affiliated group as a corporation described in Regulations section 1.1472-1(c)(1)(i)
F—A dealer in securities, commodities, or derivative financial instruments (including notional principal contracts, futures, forwards, and options) that is registered as such under the laws of the United States or any state
G—A real estate investment trust
H—A regulated investment company as defined in section 851 or an entity registered at all times during the tax year under the Investment Company Act of 1940
I—A common trust fund as defined in section 584(a)
J—A bank as defined in section 581
K—A broker
L—A trust exempt from tax under section 664 or described in section 4947(a)(1)
M—A tax exempt trust under a section 403(b) plan or section 457(g) plan
Note. You may wish to consult with the financial institution requesting this form to determine whether the FATCA code and/or exempt payee code should be completed.

Colorado Experience Newspaper Articles

<http://www.durangoherald.com/article/20160101/NEWS01/160109969/-1/multipart/PBS-program-explores-role-women-played-at-Colorado-mining-camps>

<http://archives.durangotelegraph.com/archives/2016/january-07-2016/second-section/ladies-of-the-mines/>

http://www.estesparknews.com/estes_valley_spotlight/article_20518d32-803e-11e6-9edf-b74082cda085.html

<http://gazette.com/first-el-paso-county-sheriff-subject-of-colorado-experience-on-rocky-mountain-pbs/article/1561224>

<http://www.vaildaily.com/entertainment/activities-events/eisenhower-johnson-memorial-tunnel-featured-in-local-documentary/>

<http://inewsnetwork.org/2014/11/26/rocky-mountain-pbs-documentary-commerates-sand-creek-massacre/>

COLORADO EXPERIENCE

Colorado's Premier History Series

Season 4

Thursdays at 7:30pm on Rocky Mountain PBS
rmpbs.org/coloradoexperience



BIG THOMPSON FLOOD

Thursday, October 6, 2016 (1-hour Special)

When the skies opened on July 31, 1976, few anticipated this summer storm would result in the deadliest flash flood in Colorado's recorded history. Over twelve inches fell in a four-hour period leading to a wall of water that swept away everything from power-lines and trees to cars and homes. 143 lives were lost and another 150 were injured on this tragic day. What remain are the survivor's stories, a few stubborn structures displaying the evidence of nature's impact on a man-made environment, and lessons used in the 2013 Big Thompson Flood.



HOTEL de PARIS

Thursday, October 13, 2016

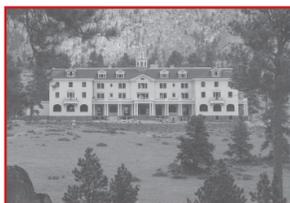
Amid Colorado's booming Silver Rush, Louis Depuy, a seminary dropout and army deserter utilized his knowledge from years as a Paris restaurant apprentice to create a first-class French restaurant and hotel in the mining town of Georgetown. Marvel at the Hotel's elegant quarters, whet your palette with the elaborate menu (oysters included, and not of the Rocky Mountain variety!) and meet the wealthy businessmen, railroad tycoons and adventure-seekers who found themselves in the Wild West's lap of luxury.



LGBT

Thursday, October 20, 2016

During Colorado's Gold Rush days, newspaper headlines revealed passionate letters and secret elopements between same-sex couples. Nearly two centuries later, the city of Denver hosts one of the largest PrideFests in America, yet continues to struggle for equality within the state's landscape. From the 1914 underground network to the controversial laws and Amendments that made up a good part of the 20th and 21st Centuries, explore the turbulent history of the Colorado's LGBT community.



THE STANLEY HOTEL

Thursday, October 27, 2016

Widely known as serving inspiration for Steven King's 1977 novel, *The Shining*, The Stanley Hotel's legacy goes beyond a history of paranormal activity. When Freelan Oscar Stanley arrived in Estes Park in 1903, he was not looking for a Hotel location, but instead the climate cure for his bout with Tuberculosis. After recovering, Stanley - of Stanley Steamer fame among others- decided to open a Hotel with every luxury catered to his circle of New England elite. Travel the haunted halls and discover the architectural glory of the infamous hotel that influenced National Parks and sparked early tourism.



SUFFRAGE

Thursday, November 3, 2016

On November 7, 1893, Colorado became the first state in the nation to grant women's suffrage by a single issue popular vote, and the following year the first three female state legislators were elected. This proud achievement was the result of nearly 15 years of struggle and dedication. Tenacious Coloradans across the state shouted "Let the women vote! They can't do any worse than the men!" as they marched door-to-door in churches, mining towns and farming communities. Join the movement in this episode of Colorado Experience.



DANA CRAWFORD

Thursday, November 10, 2016

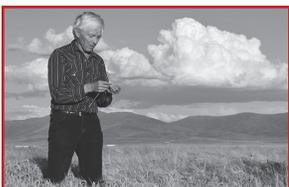
In the early 1960s, Denver's Larimer Square was known for its homeless population and abandoned buildings. When Denver's Urban Renewal Authority publicized its plans to level the area in an effort to modernize the city, preservationist Dana Crawford interceded and launched her own plan to preserve the historic buildings dating back to the 1860s. Over 50 years later her legacy can be seen throughout Denver from modern lofts, the Oxford Hotel and Union Station.



THE TABORS

Thursday, November 17, 2016

Twenty years after the Gold Rush, the Colorado Silver Boom occurred in 1879 causing hordes of silver seekers to rush the Rockies. Horace Tabor, known as "The Bonanza King of Leadville," joined the crowds and landed in the Centennial state becoming one of the richest silver barons in history. His story, though, took numerous unexpected turns as he left his wife, Augusta, for the younger and more beautiful Elizabeth "Baby Doe" Tabor, only to lose his fortune and die poor and alone.



CENTENNIAL FARMS

Thursday, December 15, 2016

With a rich history of homesteading, farming and ranching, Colorado boasts nearly 500 hundred Centennial Farms, which remain in operation and are run by descendants of the original families. This is no small feat considering the numerous challenges to farming over the past century including the Dust Bowl, increased mechanization of farm and ranching equipment, and the economic hardships faced by each generation. Explore the beauty of Colorado's rich agricultural history.



TRINIDAD

Thursday, December 22, 2016

As an early city on the Santa Fe Trail, Trinidad played host to numerous Spanish and Mexican traders before Colorado was even a territory. Since its incorporation in the 1860s, Trinidad has continued to attract a diverse population, first as a coal-mining city of immigrants, and later as the "Sex Change Capitol of the World." Take a walk on the "Trinidad" imprinted brick-paved city streets and discover the beauty of this Southern Colorado town that is once again reinventing itself.



COURTHOUSES

Thursday, December 29, 2016

The courthouses across Colorado are much more than judicial landmarks, their placement represents power and land status. From Ouray County's solid stone design, to Lake City's wooden frame structure, discover the beauty, legacy and legends of Colorado's Courthouses.



PERRY-MANSFIELD PERFORMING ARTS SCHOOL & CAMP

Thursday, January 5, 2016

In 1913, Charlotte Perry and Portia Mansfield opened the "Rocky Mountain Dancing Camp" near Colorado's Eldora Lake. Housed today on the beautiful Steamboat Springs campus dotted with historic wooden structures, Perry-Mansfield Performing Arts School & Camp boasts alumni from Jose Limon, a pioneer of modern dance, to actors including Julie Harris and Dustin Hoffman.



DINOSAURS

Thursday, January 12, 2016

This episode was submitted by Rick Wallner and the 7th Graders of Century Middle School.

Once a tropical landscape inhabited by Dinosaurs, Colorado has a fascinating history of paleontology. Discover the "Bone Wars" of the late 1800s, major fossil finds across the state, and take a walk in 150 million year old dinosaur tracks.



KKK

Thursday, January 19, 2016

From the Grand Dragon to known KKK appointees in the police, mayor's and governor's offices, Colorado once had the 2nd largest Klu Klux Klan Membership in the United States. Discover the sordid history of the KKK in Colorado and the impact they had on Catholics, Jews and African Americans in early 1920s, and the courageous individuals who fought against their establishment.





COEX IV Promotion Plan

GOALS

- On-Air
 - o Increase ratings by .5% (Current average rating = **pending Traffic**)
 - o Increase radio presence on KUVU/HD2
 - First Take coverage/interviews/clips x 13
 - Measure times CoEx is featured on KUVU & HD2
 - Steve or Carlos might be able to help with specific show ratings
 - o Strategically place COEX spots before shows with historical content and use crawl on AMEX show if possible
 - o Add hashtag pop-ups to premiere and select shows

- Online
 - o Triple Facebook fans (Goal: 4,227); Increase Facebook engagement by 15% (Goal 53 likes, comments or shares per post). Current as of 6-8-16 is 1471 fans.
 - o Double Twitter followers (Goal: 500) – As of 6-8-16 we have 273.;
 - o Increase Twitter engagement (Goal 1% per post over season) Per post for season III was .8%.
 - o Increase presence and engagement on RMPBS Instagram – provide 10 photos throughout season, 20 likes per photo
 - o Live tweet premiere, finale and a program with national appeal
 - o Increase website pageviews for season IV by 20% (Goal: 12,000)
 - o Double views on Cove (Goal: 148,000)
 - o Increase views on YouTube by 30% (Goal: 12,000)
 - o Post all episodes on PBSLM
 - o Gain more engagement around Viewers' Choice Contest 2 with 150 idea submissions and 600 votes.

- Partners

- Partner hosted screening & panel discussion for each episode
- Host 4 teacher events; Increase teacher use of show by XX
- History Colorado – kick-off and wrap-up event
- Colorado History Day events – hand out COEX bookmarks, pens, etc.

EPIISODES

- Television: 13, Web Extras: 13, Radio: 13
- National Appeal: Boggsville, Bus Tragedy, Stock Show

PARTNERS/COLLABORATORS

- History Colorado
- State Historical Fund
- Local Libraries:
 - Denver Public Library
 - CO State Library
 - Auraria Library & others
- Philadelphia Print Shop
- Colorado Office of Film Television and Media
- Denver Museum of Nature & Science
- Morrison Dinosaur
- Community Cinema* - not current partner
- Local schools

Tactic	Timeline	Details	Budget	Person(s) Responsible
COEX Assets				
Viewers' Choice Contest	May 13-26	Viewers submit episode ideas via WooBox on RMPBS FB & Website; COEX staff pick finalists which are voted on by viewers via WooBox; winning idea produced into a show; winner receives special viewing in their hometown. On-air spot; Email blast to all members and contacts with history affinity; Cross-promote on KUVU social	\$15 Facebook ad	Contest & RMPBS promo: JS, AC

				Spot & Partner Promo: MRM
Partner Hosted Screenings	Season Duration	Will engage a different partner to host a viewing party and panel for each episode (13 total) Establish partnership with Community Cinema to host screenings and panels	Staff Time	MRM & JS
Deepen History Colorado Partnership	Season Duration	Shows on calendar and website, in-kind ads in magazine Partner to promo History Day and Colorado History Month Showing preview of season at Member Open House	N/A	MRM & JS
Deepen digital cross-promo of partners	Ongoing	Give partners sample posts/tweets and video links to promote COEX Share partner posts/tweets when applicable to strengthen COEX's online presence and partnerships	N/A	MRM; JS will help as needed
Educational Resources	Season Duration	Host 3 teacher events; share education resources on webpage and social. Add all episodes and supplemental material to PBS Learning Media.	Explore costs	MRM & JS
Postcards	Aug. – Season Duration	Print 5,000 postcards in August with episode dates. Distribute season teasers to partners (libraries, History Colorado, KUVU, etc.) at relevant community events, COEX special events, and coffee shops	Explore costs	Design & print: RC Distribution: JS & MRM
Press Releases	Season Duration	For start of season, select episodes as applicable.	N/A	JS
Heritage Magazine HCC Kiosks HCC website Preservation Newsletter	Oct. 5 – Season Duration	Season teaser ad	Explore trade	Create: RC; Explore Trade: MRM
History Day	October, May, June	On-air spots for Oct. 3 fundraiser (MRM & JS); attend fundraiser (MRM & JS) Research Rendezvous – 30 min. presentation on Jan. 8 at the Denver Public Library with 10 Step “how to create a documentary film” handout (MCM & JS) Media sponsor for History Day Luncheon, March 14; table at event (MCM & JS) History Day State competition May 5: Colorado Experience Award “Best of Show” – COEX team will choose the best documentary featuring a Colorado topic and award the student with a certificate and past COEX seasons (JS & MCM), student bio & documentary link on COEX webpage (NP) & social (MCM)		Design & Print Handouts: RC Attend Events: MRM & JS COEX webpage: JS

		<ul style="list-style-type: none"> - History Day Student packets: donating COEX bookmarks and postcards (RC will design & print; MCM & JS will distribute) -Recruit "Best of Show" judges from staff, board, history buffs, COEX interviewees via personal emails and social (MCM & JS) 		
		RMPBS and COEX logos/link & COVE link on the History Day website (MCM)		
Comcast buys	Season Duration Oct. 3 - Jan. 9, 2017	Running ads on History, Discovery, Travel, and National Geographic for 12 weeks across Denver Interconnect. 10/3/16 -1/9/17	\$12,975	AC, MRM & JS provide creative
5280 ad(s)	Season Duration	Three ads: October, November, December	\$6,960	AC, RC
Sign on RMPBS Building	Season Duration	Sign on Building for Season IV	\$1,500	RC
RMPBS Assets				
E-promo	Sept. – Season Duration	Ad in Oct. schedule and rotating throughout season, highlight episodes	N/A	JS
E-news	Oct. – Season Duration	Tease series in Oct. 4 newsletter; call out premier in top blurb; tease each episode for season duration, link to teasers on Cove/YouTube	N/A	JS
Social Media	Oct-Season Duration	Promote CoEx Facebook pg (\$10/wk) Post trailer video (boost) SHARE promo video once a week (\$10) (boost) Post watch online ad Run podcast ad Retweet all mentions on Twitter Incorporate CoEx images on Instagram (#tbt, #fbf, etc)	\$1000	JS & MRM
Homepage Slideshow	Oct. 3 – Season Duration	Tease season initially, then tease each episode individually	N/A	RC
Long-lead Promo	Month of Sept.	Teaser for Season 4; tell viewers to visit the COEX website, FB and Twitter for more information	N/A	MRM & JS
Hiatus spot		:30 spot – out for summer, watch online, listen too podcast		
Podcasts		Release when we put on COVE/YouTube (Put on SoundCloud -> iTunes, Podcast.com)		
Podcast Spot		Podcast spot for RMPBS air (road trip!)		MRM

7:30 pm spot		"We're moving on up!"		
Episode Promos	Run week before each episode	Episode specific; tell viewers to visit the COEX website, FB and Twitter for more information		MRM & JS
KUVO Assets				
Website Season Ad	Season Duration	Link to videos on COVE or new Colorado Experience site	N/A	Design: RC; Ad on web: JS
Feature on 1 st Take	Early Dec.	Showcase national show; direct listeners to COEX webpage and social	N/A	JS, MRM & Steve Chavis
Website Articles	Season Duration	Feature articles on episodes when applicable	N/A	WR; MRM
On-Air Spots	Oct. 5 – Season Duration	Episode specific teasers	N/A	MRM & Tina Cartagena
Full episodes on HD2		Full 30 minute shows to air on HD2	N/A	MRM & Tina Cartagena

Colorado Experience Testimonials

From YouTube:

I watched this program last night and found it fascinating. Having lived in Colorado since 1969, I continue to learn wonderful things about our beautiful state every time I watch Colorado Experience. Thank you, Rocky Mountain PBS (and History Colorado), for providing such factual and intriguing stories. Keep up the great work!! – *Laura Sampson*

Thank you for this. I wanted to know a bit more about the town I was interested in moving to. This is great! – *Anonymous Comment, You Tube*

Wow! – *Mike Mueller*

Very well made and informative film. +1 will watch again! – *Thomas Matason*

Love it, thank you! – *Zach Knight*

Great video n great park... crawling with good looking girls and family time too... definitely worth the trip.. thanks much for the video. – *Jim Burns, Jr.*

I was raised much of my life not far from the marker of the site of this tragedy. I learned more about it than I ever remember or knew through this video story. – *Lonna Hartshorn Westeman (in response to Pleasant Hill Bus Tragedy)*

I was profoundly moved by this video and information. So tragic these events. This video will be an instrument in teaching history and helping to facilitate healing. Thank you for sharing this... Nadine – *Nadine Miller*

From Facebook:

Just awesome! – *Vickie Anderson*

This is a wonderful piece by Rocky Mountain PBS! Great to know this history!!! – *Taa Dixon*

Suffrage, Dana Crawford and the Tabors. My grandkids will like the Dinosaurs. Very interesting line-up!- *Marjorie Kramer*

Love these shows. Great for my homeschool kids. – *Rebecca Francoeur*

We love Colorado and Colorado Experience on RMPBS. New episodes starting in October. Do you watch Colorado Experience? – *Summit Public Radio & TV*

Hi Colorado Experience – How can we get a Colorado Experience Roadshow in Breckenridge? I represent Summit Public Radio & TV which rebroadcasts Rocky Mountain PBS on our translator for Summit County folks who use antenna. I think a Colorado Experience Roadshow would be a great fit for our town, and there are several other non-profits in Breckenridge that might like to get on board – *Leigh Girvin*

Excited to see this new season! This looks FAB! – *Jennie Ross Castor*

Such a beautifully preserved building, the pride of Las Animas! – in response to “Courthouses” production stills

Love this show, never miss it. I always suggest it to other Coloradans. – Steve Ponceti

Thank you and keep up the good work! – Joel Weston

I am so pleased you continue to do these shows. As you know, they are a favorite of mine! – Carol C. Stine

The episodes of *Colorado Experience* are all well researched and truly interesting. We’ve watched them all! The staff do an excellent job! – Randy Spritzer

Love your show, thanks for bringing us such fascinating history! – Jenny Schlosser

From Screenings:

"A Colorado Experience episode is the perfect length to keep you entertained during an elliptical workout!" - Steve Turner

“Was that Ed Hice in the “Centennial Farms” promo? He’s my cousin!” – History Colorado Member Event attendee

“We really enjoyed the showing last night. Thanks for bringing it to Georgetown.” – Sandra Dallas

E-mail Testimonials:

I am catching up on my recordings of COLORADO EXPERIENCE and watched The Smaldones this afternoon. I just had to write and let you know how much I enjoyed it. I've lived in Denver since 1969 and learn all sorts of terrific information through your wonderful production. Thanks for keeping me educated about our beloved state of Colorado.

Please share my thanks with everyone who works with you on Colorado Experience . . . I thoroughly enjoy it and appreciate all the work that goes into making it!!

Many thanks,

Laura

I used Colorado Experience in a recent middle school Humanities class that focused on the history of Denver and, specifically, the Northwest neighborhood. I gave students the choice about which episode to watch and focused on the episodes that highlighted the history of individuals and groups in Denver. My students really enjoyed learning through this form of media. Video with historical footage and photos always engages them in learning history, and it has been such a valuable asset in my own understanding of Colorado history. Helping my students understand and appreciate the history of the city and state in which we live has been such a valuable process in engaging them in their understanding of themselves and local citizens who can contribute to their communities. I'm so grateful that Colorado Experience is a resource that works for young people and adults alike. – Hannah Ewert-Krocker

Colorado Experience Viewership Statistics

Colorado Experience Season 4 Viewer’s Choice:

- 540 people participated
 - o 155 ideas submitted, 1034 votes
- 51 Facebook shares, 4,909 visits

Online Views:

VIEWS	ALL TIME	S1 (2/21/13-10/1/14)	S2 (10/2/14-9/30/15)	S3 (10/1/15-9/21/16)
COVE (rmpbs.org)	66,679	20,957	47,297	108,472
YouTube (all CoEx playlists)	364,004	139,015*	189,837*	35,152*

*YouTube changed its analytics- we can no longer find specific video views during specific time periods. The above numbers were gotten by adding up the lifetime views of videos from each season.

COVE (rmpbs.org) Top 5 episodes ALL TIME:

1. Colorado Experience: San Luis Valley – 17,304 views
 - a. San Luis Valley is one of the top viewed videos of ALL RMPBS videos including national content from PBS!
2. Colorado Experience: Original Coloradans – 9,819views
3. Colorado Experience: Sand Creek Massacre – 8,377 views
4. Colorado Experience: Ludlow Massacre – 7,434 views
5. Colorado Experience: The Smaldones: Family of Crime – 7,068 views

YouTube Top 5 episodes ALL TIME*:

1. Colorado Experience: NORAD – 71,051 views
2. Colorado Experience: Original Coloradans – 39,217 views
3. Colorado Experience: U.S. Air Force Academy – 35,005 views
4. Colorado Experience: Ludlow Massacre – 32,415 views
5. Colorado Experience: Sand Creek Massacre – 20,723 views

*5 out of the top 10 MOST VIEWED videos on our YouTube Channel are Colorado Experience