

**Boulder Arts Commission Agenda**  
**August 19, 2015, 6:00 p.m.**  
**Canyon Meeting Room, Boulder Public Library**

**CALL TO ORDER**

Approval of Agenda

**REVIEW OF MINUTES**

July 15, 2015

**PUBLIC COMMENT AND COMMISSIONER RESPONSE**

**GUEST PRESENTATION**

Update on Major Grant: NoBo Arts District PLACE Project– Lisa Nesmith

**GRANT PROGRAM ACTION ITEMS**

**OPEN GRANT LETTERS OF INTENT**

Boulder County Arts Alliance (fiscal sponsor), History of Visual Arts in Boulder: A Celebration  
Boulder County Arts Alliance, One Action 2016: Arts + Immigration Project  
Boulder Ensemble Theatre Company, Ideation  
Boulder Valley School District, Living Language  
Dairy Center for the Arts, Music at the Dairy  
The Joshua School, Brainsong: Arts for Autism

**GRANT FINAL REPORTS**

Jack Collom, FY14 R2 Arts in Education Grant, Writing, for Goodness Sake!  
Flatirons Parent Teacher Organization, FY15 R1 Arts in Education Grant, Songs of India 2015  
Frequent Flyers Productions, FY14 R2 Arts in Education Grant, Kids Who Fly: Aerial Dance for Youth at Risk  
New Horizons Preschool, FY14 R2 Arts in Education Grant, Turning the Wheel Preschool Program  
Miriam Paisner, FY15 R2 Spark Grant, Jump for Jazz

**MATTERS FROM COMMISSION MEMBERS**

FOR DISCUSSION: Model Programs at The Santa Fe Railyards (Ann)  
ACTION ITEM: Letter to the CVB re Boulder Arts Week (Richard)

**MATTERS FROM STAFF**

FOR DISCUSSION: Manager's Update  
FOR DISCUSSION: Community Cultural Plan

**UPCOMING MEETING (Agenda Building)**

6 p.m., Wednesday, September 16, 2015—Canyon Meeting Room, Boulder Public Library

**ADJOURNMENT**

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

**Date of Meeting** Wednesday, July 15, 2015, at the Main Library

**Contact Information Preparing Summary** Greg Ravenwood, 303-441-4397

**Commission Members Present** Felicia Furman, Richard Turbiak, Linda Haertling, Tamil Maldonado, Ann Moss

**Library Staff Present**

Matt Chasansky, Office of Arts and Culture Manager Greg Ravenwood, BAC Cultural Grants Coordinator Mary Fowler, Creative Sector Initiatives Coordinator

**Public Present** Paul Heffron, Charlotte LaSasso, Mare Trevathan, Kirsten Wilson, Katie Harwood, Manuela Sifuentes, Kari Palazzari

**Type of Meeting** Regular

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

**Review of Minutes**

Moss motioned to approve the June 17, 2015, meeting minutes with revisions from Maldonado; Haertling seconded and the minutes were approved unanimously.

**Public Participation**

Mare Trevathan of Local Theater Company, talked about her organization's hope to pursue an Open Grant with a Letter of Intent. She noted her discouragement to learn that the Open Grant was not available to her organization as it had been awarded a Major Grant in the current year. The commissioners suggested the project could still pursue Open Grant funds through a partner in the project if that partner had not already been awarded a BAC project grant in 2015.

Kari Palazzari of Studio Arts Boulder spoke on the organization's Letter of Intent to pursue an Open Grant and the needs of the Boulder Pottery Lab. Paul Heffron also spoke on the same topic.

**Grant Program Action Items**

Open Grant Letter of Intent

The Letter of Intent for an Open Grant from Studio Arts Boulder for the proposed project Operational Support was reviewed. Moss wondered if the project was financially sustainable on its own? Furman voiced concern regarding the lack of ownership of the property the group was interested in. Maldonado voiced similar concerns about sustainability, collaborations and open access to the community. Turbiak noted that the project was looking for double funding from the City and that currently within BAC guidelines, operational support was on the list of exclusions, voicing his reluctance to push this forward as an Open Grant. Haertling noted the grant categories would be changing by the turn of the year and that one of the new grant categories might be appropriate for this proposal.

Moss voiced her interest in allowing the organization to move forward with a formal proposal to answer some of the questions raised by the commissioners. Maldonado suggested the organization should consider pursuing an Open Grant in the spirit in which the category was developed. Moss motioned to move the LOI forward, noting there were many questions that would need to be answered. The motion failed for lack of a second.

Round 3 Spark Grant Proposals

Proposals from Elisabeth Bowman, Nicole Frantilla, Laura Ann Samuelson for Hoarded Stuff Performance, Interweave Dance Theatre, Scott Johnson, Chrissy Nelson, Tamara Meneghini Stalker, and Rod Swanstrom were reviewed and scored in advance of the meeting. Turbiak noted an ineligibility issue with Nicole Frantilla's proposal, stating that the project was being carried out by a Lafayette-based organization and that Frantilla's connection to the project was unclear. Moss voiced her desire to reconsider the scoring for the proposal from Interweave Dance, noting her enthusiasm for the project, but there was no motion to do so. Turbiak spoke on the "innovative" criteria of the Spark Grant category, noting that most of the proposals did not score well with this element in his estimation.

Maldonado motioned to approve full funding for the five remaining proposals scoring above 3.0; Furman seconded and the motion carried unanimously. These were: Elisabeth Bowman (Normal Heights, \$1000), Laura Ann Samuelson for Hoarded Stuff Performance (Goodnight, Courntey Love, Part 1, \$1000), Scott Johnson (World Singing Day Boulder, \$1000), Chrissy Nelson (Summer & Fall Fieldwork 2015, \$755), and Tamara Meneghini-Stalker (How I Learned to Drive by Paula Vogel, \$1000).

Grant Budget Reports

Final reports on Boulder County Arts Alliance (fiscal sponsor of Communikey), FY15 Major Grant (Communikey Festival 2015); Boulder Dance Coalition, Fy15 R2 Spark Grant (Boulder International Festival 2015); EcoArts Connections, FY14 R2 Arts in Education Grant (Stories for a New Future, Part 3); and Miriam Paisner, FY15 R2 Spark Grant (Jump for Jazz) were reviewed.

Furman and Turbiak noted their appreciation of Communikey’s candor in relation to their desire to end the current program and pursue a new direction. Moss voiced her enthusiasm for the EcoArts Arts in Education project. Turbiak asked that staff contact Paisner to provide details on the numbers for the eight workshops broken apart from the participants to the performance. Maldonado motioned to approve the three reports submitted by the organizations; Haertling seconded and the motion passed unanimously.

Kirsten Wilson of Motus Theater provided an interim report on the organization’s Open Grant project, One Action—Arts + Immigration. Furman and Moss noted their enthusiasm for the results thus far. Moss wondered when the project would switch to producing the art elements of the project and what they would be. Wilson responded that Dairy Center for the Arts would be producing a collaborative exhibit and that there would also be a DNA research project with portraits of the participants to bring about discussion of their immigrant past. Also in the planning and implementation stages were other events including: poetry slams on immigration with events and street readings, Day of the Dead events, public art projects the City was considering, EcoArts Connections’ Resilience project, KGNU tie-ins, Museum of Boulder’s lecture series, collaborations with Local Theater, Programa Companeras and more. Maldonado voiced her enthusiasm for the project and its inclusiveness.

**Matters from Commission Members**

Turbiak spoke on the sponsorship report submitted by Boulder County Arts Alliance for Boulder Arts Week 2015, asking the commissioners to provide questions and comments that would provide measures of success for BAW to allow them to leverage that success in their pursuit of additional funding.

Maldonado’s spoke on the issue of the function of commissioners, noting her desire for commissioners to have a more active and accessible role in the community, and to become better facilitators, communicators, and activators for the arts. Chasansky encouraged the commissioners to start doing this work individually without waiting for a bureaucratic process to detail how it should be done. He encouraged commissioners to pair up to attend events and meet the artists and arts organizations and create dialog with them and each other, while being mindful of the Sunshine laws.

**Matters from Staff**

Chasansky reviewed his work on the structure for the grants program going forward into 2016 (See Attachment A). The Commissioners provided feedback to Chasansky for further delineation of the grant offerings which would be discussed again at the August meeting.

**Adjournment**

The meeting was adjourned at 9:14 p.m.

**Date, Time, and Location of Next Meeting:** The next Boulder Arts Commission meeting will be held at 6 p.m. on Wednesday, August 19, 2015, in the Canyon Meeting Room of the Main Library’s north wing.

APPROVED BY:

ATTESTED:

\_\_\_\_\_  
Board Chair

\_\_\_\_\_  
Staff Secretary

\_\_\_\_\_  
Date

\_\_\_\_\_  
Date

## Attachment A - Draft 2016 Grants

GRANT TYPE	CATEGORY	AWARD/AMT	BUDGET	CYCLE	FRAMING
OPERATIONAL GRANTS	Large Orgs	4@\$50K 4@\$20K	\$280,000	Triennial	Highly Rigorous
	Small / Mid Orgs	5@\$10K	\$50,000	Triennial	Highly Rigorous
PROJECT GRANTS	Community Projects	5@\$10K	\$50,000	Annual	Moderately Rigorous
	Arts Education	4@\$3K	\$12,000	Biannual	Moderately Rigorous
STRATEGIC FUNDS	Innovation Fund	~20 @ ~\$1,700	\$34,000	Biannual	Moderately Rigorous
	Rental Assistance	~8 @ ~\$1K + 16 Mackey	\$8,000 + Mackey	Monthly	Highly Flexible
SCHOLARSHIPS	Professional Development	~10 @ ~\$1K	\$10,000	Monthly	Highly Flexible
	Cultural Field Trips	~12 @ ~\$6K	\$6,000	Biannual	Highly Flexible

Total # of Awards = ~72

Budget = \$450,000.00

### **General Standards**

- Robust measures will be established for all grants to a) track impacts and b) to build evaluation data over time which will contribute to the implementation of the Community Cultural Plan.
- A system of evaluation for jury of the applications will include consideration of the following elements, found in different ways throughout the Community Cultural Plan strategies and guiding principles: accessibility, diversity of all kinds, organizational sustainability and resiliency, liveability, and projecting Boulder's cultural identity.

### **Standards for Operational Grants**

- Operational grants strengthen the non-profit arts infrastructure within Boulder and deepen the working relationship between the city/BAC and the core grantees.
- Operational grants will maintain the autonomy of grantees, allowing them to allocate the dollars to their most pressing needs.
- Operational grants will be predictable over time, helping organizations maintain continuity of services to their communities.
- Because the funds are flexible, grantees can use the awards in more opportunistic or entrepreneurial ways than would be possible for project-restricted funds.
- Operational grants come with stringent accountability and management requirements that incentivise and perpetuate good practices among arts organizations.
- Because the grantee – not the grant maker – ultimately defines the activities for which the funds are used, this funding mechanism can reduce mission drift among grantees and can help curtail the proliferation of programs designed solely to appeal to funders.

*Adapted from the National Assembly of State Arts Agencies' Guidelines for General Operating Support Grants.*

## Operational Grants: Large Organizations

**CCP Strategy:** 1. Support for Cultural Organizations

**Program Area:** A. Cultural Grants

**Strategy Goal:** Have a substantial and positive impact on the ability of Boulder's cultural organizations to advance their operational capacity, promote organizational resiliency, and encourage innovation for the benefit of the community.

**Community Priority:** Support the resiliency of cultural organizations to enhance their ability to benefit the community.

**Budget:** \$280,000

**Awards:** 4 @ \$50,000 + 4 @ \$20,000

**Cycle:** Triennially - **Deadline(s):** November Prior to Year 1 - **BAC Review:** December Prior to Year 1

### **Jury Criteria:**

- How will this grant increase the capacity of your organization to meet goals in your strategic plan or master plan?
- How will this award fit into the portfolio of revenue for your organization over the next three years?
- In what way will this grant increase your organization's sustainability and resiliency? What innovations, growth, or new community benefits will be made possible by this award?
- How will your organization plan to transition functions, programs, or services after the award expires?

**Who May Apply?** Invited Organizations (see below).

### **Operational Details:**

- All cultural organizations that meet the requirements of the Ordinance, can clearly demonstrate a track record of robust offerings in Boulder, and have a budget of \$280,000 or more will be included in a roster of large organizations, and are invited to apply.
- The approval would be valid for three year terms.
- Reporting twice a year, the organizations will be responsible for providing the BAC with necessary information to track progress on their stated goals.
- Due to the rules of the City budget, the commitment is made for only one year at a time. At the end of each year, the BAC will certify that the grant continues into the next year.
- At each November meeting, when the next year's city budget is identified, staff will build recommendations on allocations for the following year. This may include budget increases, or a request for the BAC to review the applications for new awards. At that time, the BAC may choose to review specific grants that may have defaulted on the terms of their award in order to advise staff to take action.
- During each transitional year (2018, 2021, 2024) a new roster will be established and a new cycle initiated.

## Operational Grants: Small and Mid-sized Organizations

**CCP Strategy:** 1 Support for Cultural Organizations

**Program Area:** A. Cultural Grants

**Strategy Goal:** Have a substantial and positive impact on the ability of Boulder's large-sized cultural organizations to advance their operational capacity, promote organizational resiliency, and encourage innovation for the benefit of the community.

**Community Priority:** Support the resiliency of cultural organizations to enhance their ability to benefit the community.

**Budget:** \$50,000

**Awards:** 5 @ \$10,000

**Cycle:** Triennially - **Deadline(s):** November Prior to Year 1 - **BAC Review:** December Prior to Year 1

**Who May Apply?** Non-profit businesses, applicants to non-profit status, affiliations, and for profit-businesses.

### **Jury Criteria:**

- How will this grant increase the capacity of your organization to meet a strategic goal or take the next step in the operational plans?
- How will this award fit into the portfolio of revenue for your organization over the next three years?
- In what way will this grant increase your organization's sustainability and resiliency? What innovations, growth, or new community benefits will be made possible by this award?
- How will your organization plan to transition functions, programs, or services after the award expires?

### **Operational Details:**

- Any organization not included in the roster of large organizations and which meet the requirements of the Ordinance may apply. This may include non-profits, applicants to non-profit status, affiliations without official financial status, or businesses that can demonstrate a clear priority of community benefit through cultural offerings. This flexibility must be balanced by an understanding of the ability for this organization to deliver on promises in the application.
- The approval would be valid for three year terms.
- Reporting twice a year, the organizations will be responsible for providing the BAC with necessary information to track progress on their stated goals.
- Due to the rules of the City budget, the commitment is made for only one year at a time. At the end of each year, the BAC will certify that the grant continues into the next year.
- At each November meeting, when the next year's city budget is identified, staff will build recommendations on allocations for the following year. This may include budget increases, or a request for the BAC to review the applications for new awards. At that time, the BAC may choose to review specific grants that may have defaulted on the terms of their award in order to advise staff to take action.

## Project Grants: Community Projects

**CCP Strategy:** 5. Strengthen Culture in our Neighborhoods and Communities

**Program Area:** B. Grants for Projects in the Community

**Strategy Goal:** Every resident of Boulder finds ways to creatively impact their neighborhoods and social communities, and has easy access to impactful cultural experiences in the places that are most emotionally important to their everyday lives.

**Community Priority:** Focus on the expression of culture and creativity in the public realm through public art, the urban landscape, culture in the neighborhoods, and serendipitous encounters with the arts.

**Budget:** \$50,000

**Awards:** 5 @ \$10,000

**Cycle:** Annually - **Deadline(s):** November - **BAC Review:** December

**Who May Apply?** Anyone

**Jury Criteria:**

- In what way does this project fill a gap in the variety of cultural offerings in Boulder's neighborhoods and social communities? What is exciting, new, and remarkable about this project to the people in these groups?
- Describe the aspects of access that you will provide in this project: its affordability, availability, accessibility, accommodation, and acceptability to diverse groups?

**Operational Details:**

- Awards are considered a maximum, with smaller amounts accepted.
- The operation of this grant will mimic the current Major Grant, with key changes to reflect the strategy goal and community priority.

## Project Grants: Arts in Education

**CCP Strategy:** 8. Engage our Youth

**Program Area:** B. Arts in Education Grants

**Strategy Goal:** At the end of this nine-year plan, the young people who are now studying the creative pursuits will find Boulder the perfect place to grow into cultural leaders.

**Community Priority:** Build a city that is a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them.

**Budget:** \$12,000

**Awards:** 4 @ \$3,000 each

**Cycle:** Biannually - **Deadline(s):** tbd - **BAC Review:** tbd

**Who May Apply?** Educators / School Administrators

### **Jury Criteria:**

- In what way will the outcomes of this program introduce students to, or develop skills in, the future of the creative industries?
- How is the curriculum of this program related to, and supported by, other programs across the disciplines offered at your school?

### **Operational Details:**

- This grant will be offered twice a year at a time that is most convenient for incorporating into the teacher's standard planning times for each semester.
- Given that the goal of the grant is to encourage an identified need for education in job skills, this grant will need to be accompanied by an evaluation of the gaps in the job market that can be expected over time. Careful research and analysis is necessary. In addition, further consultation with education leaders in Boulder on the best ways to mobilize this grant to the best use of the educators is necessary.
- It may be necessary to phase this grant in after 2018.

## Strategic Funds: Innovation Fund

**CCP Strategy:** 1 Support for Cultural Organizations

**Program Area:** A. Cultural Grants

**Strategy Goal:** Have a substantial and positive impact on the ability of Boulder's large-sized cultural organizations to advance their operational capacity, promote organizational resiliency, and encourage innovation for the benefit of the community.

**Community Priority:** Support the resiliency of cultural organizations to enhance their ability to benefit the community.

**Budget:** \$34,000

**Awards:** ~20 Grants of Various Amounts

**Cycle:** Biannually - **Deadline(s):** January and June - **BAC Review:** February and July

### **Jury Criteria:**

- How will the award allow your organization to experiment in a new concept, new audience, or untried practice?
- What is the theory you wish to prove with this experiment? What steps and measures are involved in understanding the results? What challenges are faced in accomplishing this experiment? What will be done to mitigate these risks?
- What are the potential returns of success in this experiment? How do you intend to measure and evaluate to determine success?
- If the experiment is a success, what funding and other capacities will be required to implement the new concept or practice? What are your plans to acquire those capacities?

### **Operational Details:**

- As a "fund", there is not specific dollar amount or set number of grants. Rather, this is considered a pool of funding to mobilize to the best projects.
- This fund provides "risk capital", a supplement to an organization's budget to give them the freedom to experiment with something that they are planning, but do not have the capacity to accomplish.
- That said, the BAC should aim for no more than 20 funded applications. This may be most easily accomplished if there are 10 awards granted at each deadline. Applications that are not accepted may then be forwarded to the next deadline.
- Because this is a fund, awarding fewer than 20 applications, or leaving funds unspent is acceptable.
- This fund is intended to provide risk capital for experimenting in new concepts. As such, the measures of success will be largely based on the execution of the steps in the process and a clearly articulated evaluation. Traditional metrics like audience numbers, income, etc. are likely to be inadequate. An experiment that yields a negative result is not considered failure.

## Strategic Funds: Rental Assistance

**CCP Strategy:** 3. Create and Enhance Spaces and Facilities

**Program Area:** B. Rental Assistance Fund

**Strategy Goal:** Improve the resiliency of visual and performing arts organizations, and the experience of their audiences, which are currently challenged by gaps in venues. Mitigate the barriers to innovation and sustainability that are encountered due to affordability of space.

(This fund also has implications for Strategy 6: Foster the Environment for Individual Artists and Creative Professionals.)

**Community Priority:** Amplify the vibrancy of Boulder's cultural destinations: the museums, performance venues, events, districts, studios, maker spaces, and other facilities. Work to fill in the gaps and address issues of access and affordability.

**Budget:** \$8,000 + Mackey Auditorium Commitments

**Awards:** ~3 Awards of Various Amounts + ~16 Awards for Free Rent at Mackey

**Cycle:** Monthly - **Deadline(s):** Monthly - **BAC Review:** Staff Review

**Operational Details:**

- More investigation is required to determine the best way to implement this fund. Implementation of this program may be delayed until 2017 to properly refine the operations.

## Scholarships: Professional Development

**CCP Strategy:** 6. Fostering the Environment for Individual Artists and Creative Professionals

**Program Area:** A. Artist and Creative Professional Support and Recognition

**Strategy Goal:** Boulder will increasingly attract artists and creative professionals for all it has to offer, not only in beautiful surroundings and quality of life, but also in the ability to thrive in the creative sector.

**Community Priority:** Build a city that is a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them.

(This fund also has implications for Strategies 4: Enhance the Vitality of the Creative Economy and 7: Advance Civic Dialog, Awareness, and Participation.)

**Budget:** \$10,000

**Awards:** 20 @ \$500

**Cycle:** Monthly - **Deadline(s):** Monthly - **BAC Review:** Staff Review

**Jury Criteria:**

- Does this individual have the opportunity to leverage the experience for improving their leadership as a professional in the creative sector?
- Does the position this person holds in the community compliment the other individuals receiving these scholarships? Are the individuals receiving these scholarships broadly representative of diverse backgrounds, professions, and levels of experience?

**Operational Details:**

- The program should be actively advertised to both maximize the applications that are received and to message this program in a menu of reasons why Boulder has a good environment for artists.
- Though the awards should not necessarily proscribe which conferences should be attended, there should be an effort to identify those that are most valuable and solicit applications for those conferences. In this way, a robust contingent of Boulder residents can be represented at the most critical national and state gatherings.

## Scholarships: Cultural Field Trips

**CCP Strategy:** 8. Engage our Youth

**Program Area:** B. Arts in Education Grants

**Strategy Goal:** At the end of this nine-year plan, the young people who are now studying the creative pursuits will find Boulder the perfect place to grow into cultural leaders.

**Community Priority:** Build a city that is a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them.

**Budget:** \$6,000

**Awards:** ~12 @ ~\$6,000 each

**Cycle:** Biannually - **Deadline(s):** tbd - **BAC Review:** Staff Review

**Jury Criteria:**

- How does this field trip support your classroom activity in the interests of inspiring young people to pursue life-long participation in culture?

**Operational Details:**

- This grant will be offered twice a year at a time that is most convenient for incorporating into the teacher's standard planning times for each semester.
- The goal of this grant is to mitigate barriers when educators are planning and executing field trips. (As opposed to a subjective review of the quality of the offering. We'll leave that up to the expertise of the teacher.) As such, the review and reporting will be streamlined to make sure the process of applying is not an additional barrier.

## Grant Guidelines/Process

### General Application Requirements

#### **Residency:** [TBDD]

Current Text: *Applicants must be either individuals residing in, or organizations/businesses headquartered in, Boulder. Note: Addresses with a postal zip code beginning with 803 will be considered as residing in Boulder. Post office boxes are not accepted.*

Proposal: Remove the residency requirement. In place of the requirement, add a scoring criteria where it is applicable which allows commissioners to add points to an application's score if it is based in Boulder. This will give a measure of preference to our own organizations without eliminating the possibility of an organization that is registered outside the city limits receiving funds to provide programs to Boulder residents and visitors.

**Non-profit Verification:** When required as part of grant eligibility, applicants must provide formal IRS documentation of their 501(c)3 status or formal IRS documentation indicating a pending application. Click [here](#) to see samples of these types of documents. An alternate course, if not a 501(c)3, is to apply through a Boulder-based fiscal sponsor. See details on this process [here](#).

Proposal: In some cases as indicated above, expand the eligible organizations to better reflect contemporary cultural ecosystem.

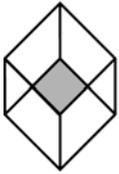
**Civil Rights Act Compliance:** All applicants must comply with Title VII of the U.S. Civil Rights Act of 1964 and Section 504 of the Federal Rehabilitation Act of 1973 to the end that no person in the United States shall, on the grounds of race, color, national origin, physical or mental handicap, sex or religion, be excluded.

Proposal: Be sure to fully update text re Federal and Colorado requirements.

#### **Time Frame:** [TBDD]

Current Text: *Major and Spark Grant projects must be completed by December 31 of the year of award. Arts in Education Grant projects are allowed to carry over to the subsequent year.*

Proposal: All grants operate on a yearly basis, with this exception for grants related to education to continue. Additionally, the operational grant, though officially only guaranteed for a single fiscal year, would include a three year certification on approval which is renewed by the BAC each year.



July 31, 2015

To the Boulder Arts Commission:

Thank you so much for supporting the *One Action 2016: Creative Community Conversation on Immigration Project* with a planning grant in 2014 (The Steering Committee has changed the name to *One Action 2016: Arts + Immigration Project*.) As you know from our recent project report, the planning phase is going very well. We have successfully gathered powerful collaborators in Boulder, as well as across the county, we launched an informative summit to help organizations imagine how they can skillfully participate in a collaborative arts based immigration project, and have already inspired arts funders to prioritize the One Action project and present grants in Spanish as well as English.

Now we are requesting your support for the actual implementation of the project in 2016. Similar to Boulder Arts Week, the *One Action 2016: Arts + Immigration Project* has obligations to participating organizations if this yearlong project is to be successful. For implementation we need funds for:

- Overall marketing for the project
- Printed seasonal marketing materials provided to participant organizations
- Central website, One Action calendar design, FB, and central email list serve
- Project Coordinator to coordinate and facilitate communication, meetings, scheduling
- Professional guidance and support for attracting audience to collaborator events

We believe the *One Action 2016: Arts + Immigration Project* fits well into the priorities of the Open Grant. The aim of One Action is to create a yearlong and countywide, arts-based community conversation project focused on immigration. Utilizing the arts, we will engage people in learning about the history of immigration, talk about current immigration issues and take actions with the intention of creating a stronger community.

### **DEEPLY COLLABORATIVE**

*One Action 2016: Arts + Immigration Project* already has over 40 participating organizations throughout the county. 26 Boulder-based organizations are planning programming for 2016 (17 with arts projects and an additional nine doing informative/supportive programming on immigration): Boulder County Arts Alliance, BMoCA, Boulder Public Library, Barrio E', Dairy Center for the Arts, El Centro Amistad/ Programa Compañeras, Growing Up Boulder, Motus Theater, Playback Theater West, Resonance Women's Chorus, Intercambio: Uniting Communities, Truth Be Told, Mary Young (Boulder City Council), Reading to End Racism, Boulderling Poets, Marda Kirn Resilliance Project, Local Theater, Museum of Boulder, Colorado Immigrant Rights Coalition, Colorado Statewide Parenting Coalition/ELPASO Program, Immigrant Legal Services of Boulder County, KGNU, Latino Chamber of Commerce of Boulder County, Latino History Project, Latino Task Force of Boulder County, YWCA of Boulder

### **BROAD AND LONG LASTING IMPACT**

According to the TRENDS report, Boulder as a community is divided by race and wealth; only 43% of people surveyed in Boulder County feel the community is open to immigrants. Immigrants are seen as a problem versus an asset and are not integrated into the dominant culture and community. The dominant community does not identify as descendants of immigrants. And immigrant artists are rarely highlighted by arts organizations. **The impact of the *One Action 2016: Arts + Immigration Project* will be:**

- The nature of multi-event, collaborative arts programming around a common theme, produced by culturally and demographically diverse organizations, is that relationships are built that will serve to break down barriers, create greater understanding of the work of participating organizations, and develop fertile ground for future collaborative endeavors.
- The broad range of immigrant populations that have come to Boulder County will be highlighted and celebrated through stories, performance and visual arts, and thus bring greater awareness of their respective cultural traditions.
- The participating arts/cultural/education organizations involved will draw upon their considerable expertise to create dynamic and powerful programming which will engage a broad public to delve more deeply into the human dimensions of this often politically charged topic. As a result, the power of the arts will once again be demonstrated as a highly effective method to engage in socially relevant material in ways that move communities forward.
- Throughout 2016, as numerous immigrant stories are shared, understood and compared, it is the objective of the project that a sense of common bond and empathy across cultures will emerge. Specifically, it is our hope that the most recent immigrants to the county - many here without documents and therefore criminalized by our Federal immigration laws - who are the human economic engines in our communities will be seen as only the newest group of people here to seek a better life for their families and, as such, will be more readily welcomed into the Boulder community.

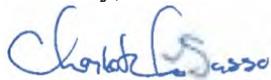
#### **ABILITY TO COMPLETE THE PROJECT**

Boulder County Arts Alliance (BCAA) is ideally suited to apply for and manage the BAC Open Grant for *One Action*. In 2014 and '15 we played a similar role for *Boulder Arts Week*, sitting on the Executive Steering and Finance Committees. BCAA is adept at holding a broad vision while tracking the myriad details, finances and personnel involved in orchestrating ambitious, collaborative projects. We received an NEA grant for \$40,000 for the *One Action/One Boulder-Niwot's Arrow* project in 2012. In 2014 the NEA awarded BCAA \$30,000 for the *One Action 2016: Arts + Immigration Project*.

We believe the arts sector can play a vital role in encouraging conversation on critical issues that have a broad community impact. Given the momentum that *One Action 2016: Arts + Immigration Project* has built so far, we are confident that this project has the potential to elevate Boulder as a model for how communities can engage arts to foster greater inclusivity by presenting an innovative example of cross-cultural collaboration.

We hope you will accept our proposal to submit an Open Grant in 2015.

Sincerely,



Charlotte LaSasso  
Executive Director  
**Boulder County Arts Alliance**

28 July 2015

To: The Boulder Arts Commission

From: ***A History of the Visual Arts in Boulder*** (HOVAB)

1838 Pine Street/Boulder, Colorado 80302

303-444-1886/HeathCollom@comcast.net

Re: Letter of Intent for application to the BAC Open Grant

Dear Commissioners:

With this Letter of Intent, we hope to be permitted to apply for a Boulder Arts Commission Open Grant on behalf of ***A History of Visual Arts in Boulder: A Celebration*** (HOVAB), a unique project led and curated by Jennifer Heath (chair), Karen Ripley Dugan, Sally Elliott, Kevin Kelley (treasurer), Kathy Mackin and Joan Markowitz (bios attached). We are a group of scholars, curators, artists, and community arts advocates, who have been planning and shaping the 2016 exhibitions and other events associated with HOVAB for more than a year.

With HOVAB, we propose to revisit Boulder's lively arts past, beginning in the late 19<sup>th</sup> century and continuing into the present – a long stretch designed for depth and context. As Boulder moves into the future with its cultural plan, it seems vital to look back at, explore and celebrate Boulder's vibrant past.

### **A History of the Visual Arts in Boulder: A Celebration**

Set to take place from September 29 through December 2016, HOVAB will be on view throughout the city, in multi-venue exhibitions, displaying the work of more than 220 multicultural visual artists in all media, from internationally known artists like Betty Woodman, Robert Adams and Chuck Forsman to more obscure African American and Native American artists. A film committee will present screenings of work by filmmakers based in Boulder, including some who are world-renowned, such as Stan Brakhage and James Balog. In addition, we plan a self-guided walking tour to sculptural, landscape, and architectural landmarks, such as Charles Haertling's "Sleeper House." Speakers, slide shows, panel discussions, interactive events and other programming will also be offered to examine such topics as the artist's role in civic engagement, diversity, artistic process and much more. Among our venues are the Boulder Museum of Contemporary Art, The Dairy Center for the Arts, the Boulder Public Library's Canyon Gallery, as well as the library itself, Mercury Framing, 15<sup>th</sup> Street Gallery, Macky Auditorium Gallery, NCAR, Highland City Club and Swoon Art House. *Pioneers: Women Artists in Boulder, 1895-1950*, curated by Professor Kirk Ambrose, Chair of the CU Art and Art History Department, will be on display at the CU Art Museum and Longmont's Firehouse Gallery has joined us to display additional works.

HOVAB will heighten the visibility of local artists, past and present, who have made an impact locally, regionally, nationally and internationally. The project will therefore promote and showcase Boulder

*Letter of Intent to Boulder Arts Commission, HOVAB -- 1*

as an arts destination.

Written letters of support for the project have come from the Boulder History Museum, the Chamber of Commerce and the University of Colorado. Others are expected.

A full-color catalogue featuring artists' images, bios and statements, along with essays by arts writers, historians and Boulderites long involved in the arts will document ***A History of the Visual Arts in Boulder*** and lay a foundation for the future of visual arts in Boulder by providing access to Boulder's visual arts legacy.

## **Marketing HOVAB**

Our audience will include art enthusiasts, civic supporters, art buyers, art dealers, artists, historians, tourists, curators, museum and library personnel, library patrons, gallery visitors and patrons and a general public curious to be part of Boulder's sparkling and energetic arts life.

The HOVAB marketing strategy will focus on various tactics, including a robust website (featuring a blog) and social media: Facebook, Twitter, Instagram, Pinterest, YouTube, Vimeo and regular MailChimp updates and reminders. HOVAB will work with a professional designer to create and implement brand identity, logo and graphic design.

Because of the length of time the exhibits will be on view – in most venues from September 29-December 31, 2016 – there are many opportunities for sizable, word-of-mouth exposure through the vast networks of the hundreds of featured artists, the curators, the donors and the fourteen participating galleries/museums. Each venue will also employ its own publicity for their specific exhibits, as well as for the receptions and auxiliary events to take place in their galleries, while HOVAB will provide overall marketing and publicity for the entire event.

Merchants throughout the city will be invited to participate with historic materials and/or posters displayed in their windows. The Boulder History Museum will provide support with the loan of certain historic images, research and image reproduction.

The project will invite various media, such as the Daily Camera, Boulder Magazine and KGNU to sponsor and/or support the exhibit through feature articles and interviews, as well as free or discounted advertising. In addition to our digital media campaign, we will create posters and full-color brochures, listing all openings and events, including self-guided tour maps to be distributed throughout Boulder County, the Front Range and the greater Denver area. Radio and television interviews with artists and curators and Public Service Announcements will also be sought. (E.g., we will prevail upon the city's Channel 8 television station to re-run the documentaries of local artists it produced in the 1980s and early '90s, and to screen video interviews from the Carnegie Library's Oral History Program, profiling Boulder artists).

## HOVAB Fundraising

We are seeking corporate and foundation support, as well as contributions from local donors, leaders in the arts and long-time Boulder and Boulder County residents to raise \$75,000 in cash for the project. We recently met with Josie Heath at The Community Foundation and MaryAnn Mahoney at the Boulder Convention and Visitors Bureau and plan to apply for funding from both. We are also applying to other Colorado foundations and to the Boulder County Arts Alliance, which also serves as our fiscal sponsor. Earlier this year, we received a \$5,000 donation from a family foundation and a contribution of \$1,000 from an individual prior to any organized fundraising.

We anticipate securing over \$150,000 in in-kind contributions in the form of exhibit space, services and media sponsorships. The venues that have joined us are generous in their support, providing not only space and publicity, but also preparatory services (installation, deinstallation, etc.), opening receptions and hosting other programs and special events that will guarantee a meaningful celebration of Boulder's once and future art scene.

## Conclusion

The history of the visual arts in Boulder is marvelously diverse. HOVAB will consider the historical, demographic, geographical, institutional and political conditions that generated Boulder's artistic efflorescence, to look at varieties of cross-fertilization, how micro-schools of art emerged in Boulder – like Front Range Women in the Visual Arts in 1970s and '80s or CrissCross Artist's Cooperative in the early 1970s – were powerful influences that affected social and artistic change locally and nationally – and nourished ideas and practices that coalesced around individuals and styles, and local, regional, national and international interpenetrations.

Although Boulder has produced or nurtured a number of internationally celebrated "art stars," who we will certainly highlight, we do not wish to restrict ourselves to those or present an aesthetic hierarchy, but rather, HOVAB will choose to concentrate on a deep investigation of the qualities and the artists whose work led Boulder to become the dynamic city it is today.

Thank you for your attention. We look forward to hearing from you.

Sincerely,



Jennifer Heath

on behalf of

Karen Ripley Dugan

Sally Elliott

Kevin Kelley

Kathy Mackin

Joan Markowitz

HOVAB Steering & Curatorial Committee

## A History of the Visual Arts in Boulder: A Celebration

### Steering and Curatorial Committee Bios

**Karen Ripley Dugan** worked first in Boulder at the Sun Sign, an art supply and craft store she owned with her husband. She then became the first paid and longest employed (12 years) director of the Boulder Center of the Visual Arts, now BMoCA. In 1992, she moved to the Boulder Public Library as Director of Cultural Programs. She worked there until the end of 2005 when she retired. Working in and for the arts was often difficult but something she loves doing.

**Sally Elliott** has been exhibiting locally and nationally for more than thirty years. She was a founding member of Front Range Women in the Visual Arts, which produced a renowned statewide celebration in 1987, including the visual arts, music, dance, and theatre. In June/July 2000, she helped organize a major anniversary exhibition at the Boulder Museum of Contemporary Art. She is a long-time member of Spark Cooperative Gallery in Denver where she exhibits yearly. In 2002, she was awarded a three-week residency at the Virginia Center for the Creative Arts, and in 2004, she received a fellowship from the Colorado Council on the Arts. In 1992, she received a Boulder Arts Commission Grant and in 1985 she was named an associate at the Rocky Mountain Women's Institute. She has been a visiting artist/lecturer at several colleges and universities across the United States and from 1999 to 2011 she was on the Drawing and Painting faculty at the University of Colorado-Boulder where she received the Professor of the Year award in 2006. Her work was juried into the 2006-2010 editions of *The American Art Collector* published by Alcove Books in Berkeley, California. Her art is in numerous private and public collections, including IBM Corporate Art Collection, United Airlines, Kenyon College in Ohio, Front Range Community College, and Kaiser Permanente in Denver, CO.

**Jennifer Heath** is an independent scholar, award-winning cultural journalist, critic, and curator. For many years she was an art critic at the Rocky Mountain News, the Daily Camera and for periodicals throughout the United States and Europe. Her many touring exhibitions include *Water, Water Everywhere: Paeon to a Vanishing Resource* (the first in a climate-change trilogy), which began traveling in 2012; *The Veil: Visible & Invisible Spaces*, which toured the United States from 2008 to 2013; and the notorious *Black Velvet: The Art We Love to Hate*. In 2010, she curated a "locavore" show in Boulder, *Resurrections: ECO-logy & ECO-nomy: A Functional Trash-Art Exhibition*, accompanied by two satellite shows: *Rising Tides: Trashing the Ocean* and *Twilight's Last Gleaming: Nuclear Waste. The Map is Not the Territory: Parallel Paths* launched in 2013 in Washington, D.C., and is the foundational exhibition for a planned series of art shows about peace, justice, and reconciliation. Heath is the author/editor of twelve books of fiction and non-fiction, including *A House White with Sorrow: A Ballad for Afghanistan* (Roden Press, 1996), *On the Edge of Dream: The Women of Celtic Myth and Legend* (Penguin, 1998), *The Echoing Green: The Garden in Myth and Memory* (Penguin, 2000), *The Scimitar and the Veil: Extraordinary Women of Islam* (Paulist Press, 2004), *The Veil: Women Writers on its History, Lore, and Politics* (University of California Press, 2008), *Land of the Unconquerable: The Lives of Contemporary Afghan Women*, with Ashraf Zahedi

*Letter of Intent to Boulder Arts Commission, HOVAB -- 4*

(University of California Press, 2011) and *Children of Afghanistan: The Path to Peace*, also with Zahedi (University of Texas Press, 2014).

**Kevin Kelley** is a financial advisor at Wells Fargo and has been on the boards of the Boulder Community Foundation and the Boulder County Arts Alliance, among others.

**Kathy Mackin** has lived and been active in the arts in Boulder for nearly 40 years. She co-owned a gallery in downtown Boulder and has been active in supporting the community and the arts through a wide range of fundraising projects. She has extensive experience promoting their careers through her company, Kathy Mackin Fine Arts, LLC. She was Board president of Boulder County Arts Alliance, and Board Member of the Colorado Business Committee for the Arts for more than six years. In 2005, at the request of United States Senator Mark Udall, she judged the U.S. Congressional High School Arts Competition. She studied Art History at the University of Colorado-Boulder and has been an active docent and member of the Ed Council at the Denver Art Museum for over twelve years.

**Joan Markowitz** was born in New York and resides in Boulder. She received her BA from Hunter College and her MA from the University of Colorado-Boulder. She is a former gallery owner, curator of the virtual Women of the West Museum, and was Co-Executive Director/Senior Curator of the Boulder Museum of Contemporary Art from 2005-2010. She is currently an independent curator.

July 31, 2015

To the Boulder Arts Commission:

The Commission is well aware of the Dairy Center's upcoming renovations, and the resulting lack of available rental spaces in Boulder for theatrical performance. In response to the space shortage, and because of our wish to continue serving the Boulder community, the Boulder Ensemble Theatre Company is leading an innovative collaborative project that will take place in atypical performance spaces around town during the first half of 2016. We request the opportunity to submit a full project proposal for an Open Grant in September.

In February-March 2016, we will present Aaron Loeb's *Ideation* at various venues around Boulder. In this devilishly dark comic thriller, Hannah and her team of corporate consultants are working on a mysterious problem. In ninety minutes, their boss expects answers that might be morally questionable at best, personally hazardous at worst. They must be prepared to present.

*Ideation* blends today's technology and business concerns with major ethical questions, and is sure to be a conversation-starter. The play itself is short, running just the ninety minutes in real-time that it takes for the situation to unfold. Its ending leaves the audience to consider how they would act and react in a similar high-pressure, life-and-death situation. The script is set in a conference room, which is an easy location to replicate around town. BETC's production will be performed in a different location each week of our run.

Our collaborative partners include the Boulder Chamber of Commerce, MobileDay, and BMoCA. (We are also in discussion with Boulder Startup Week organizers as a fourth partner; see the final section of this LOI.) Our partner organizations are hosting our production in their buildings. They're also sharing mailing lists with us, inviting their staff to attend, and communicating about *Ideation* with their members and patrons, so that we can draw audiences from the business, tech, and visual arts sectors. In return, we're bringing BETC artists and audiences into their locations, and making new connections between arts and businesses across our community. We will also offer a special preview performance solely for Boulder Chamber of Commerce members.

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Beyond the production itself, we are planning related efforts on business ethics to spark broad community impact. In addition to BETC's regular post-performance talkbacks, we will host a panel discussion of the play and the issues it raises about corporate social responsibility, featuring faculty from CU's Center for Education on Social Responsibility and local business leaders. We'll be sending special invitations to students and graduate students at CU's Leeds School of Business to attend performances prior to that panel discussion, so the next generation of business leaders can take active part in the conversation. We'll also be running a short-essay contest through email and social media, where the best solutions to the play's central problem will win prizes.

BETC's primary expenses will be creative personnel, playwright royalties, staff time, rental space for rehearsals and performances, and marketing and publicity. As the originators of this collaboration, we will face unusual expenses in mounting this multi-site production as compared to a typical BETC show, including:

- Additional staff time for running our own box office and providing full front-of-house staffing at each location
- Venue security personnel needs specific to each location
- Marketing and publicity expenses above and beyond a typical production, including expanded mailings, print ads, and a patron follow-up mailing
- Transport of set pieces and technical equipment between locations
- Extra rehearsal time over the show's run, necessary to adapt the blocking of the show to each unique space in which we perform
- Potential travel expenses to bring the playwright to Boulder to participate in select talkbacks and the proposed panel discussion
- Modest stipends for local panel participants

It takes time to communicate clearly and accurately with audiences when performing in multiple venues. Since we're not performing at the Dairy, patrons may not know where our partner venues are located. And multi-location calendars can be confusing, leading people to go to the wrong space on a given date. Thus, additional BETC staff time will be critical to the project's success. We also need to meet the security requirements for each venue, which will involve hiring security personnel for at least one site, and covering event-specific security costs at the other two sites.

Given the new potential audiences we are tapping into, it will be key to have sufficient resources available to allocate to marketing. We've arranged the opportunity to tap into several networks of potential patrons through our

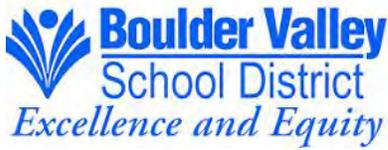
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collaborators, but we need to craft and deliver high-quality communications in order to turn those prospects into BETC customers. We will also incur additional production expenses related to touring and restaging a show in multiple locations.

A final unusual opportunity related to this project: We are in negotiations to add a single-night performance of *Ideation* as part of Boulder Startup Week 2016. Tech-oriented millennial entrepreneurs are basically treated like unicorns in the arts nonprofit sector: mythical, powerful creatures that are very difficult to capture. Arts funders, foundations, and major regional arts organizations all want to know: How can we get them in our doors? Why aren't they attending performing arts events? What can we do to draw them in as patrons and donors?

BETC's as curious as everyone else about what it takes to reach this demographic, and we thought a great way to start was to speak with them directly. So we went right to the organizers of the largest start-up event in the area, and asked if we could do a one-night-only performance of *Ideation* as one of the special entertainment events planned for the week of May 9<sup>th</sup>, 2016. We're meeting later in August to work out the details, so we will include more information and estimated production expenses in our full proposal to the Commission, if we are invited to create one by the September deadline.

Working with people and getting to know them, rather than just targeting demographics, is a key part of our strategy for ensuring *Ideation* goes beyond a typical production to create lasting impacts throughout the Boulder community. We hope the Commission agrees that this collaborative project has great potential to meet the Open Grant criteria, and we look forward to the opportunity to submit more information in the month ahead.



August 3, 2015

To the Boulder Arts Commission:

**Boulder Valley School District** submits this Letter of Inquiry to request consideration of an Open Grant of \$25,000 to support **LIVING LANGUAGE**, a collaboration between Boulder Valley School District (BVSD), **LOCAL Theater Company** and **Boulder Public Library (BPL)**. *See other Collaborators and Advisers on page 2.*

This **proven** educational theater program ([see Peshia Rudnick's bio at the end of this letter for information on the Literature to Life program she developed in Los Angeles](#)) at the Canyon Theater-- BPL Central Branch-- pairs great Young Adult novels with great, interactive performances (featuring Actors Equity Association performers of exceptional quality), unlocking a special power of theater to elevate story comprehension and engagement with literature, while deepening feelings of empathy and belonging. The immediate surrounding of books is an ideal setting for this program, connecting young audiences with the library resources available to them, while exposing them to theater of the highest caliber. The pilot year of performances is **free** to BVSD students, with special nighttime shows promoted and open to all Boulder residents.

Nine to twelve LIVING LANGUAGE performances will be presented in the first year, during October/November of 2016 at the Canyon Theater (BPL). Each performance will be attended by ~ 150 people. (Within three years, the goal of LIVING LANGUAGE is to serve 10,000 students in-person-- disclusive of the reach of the customized SmartPhone app described later in this application-- with three shows in rotation throughout the school year, expanding beyond the Boulder area.)

The first LIVING LANGUAGE novel is Sandra Cisneros' *The House on Mango Street*, telling the stories of Mexican immigrants. (The book will be adapted for the stage by a professional writer.) This selection will play well to the concentration of **Latino students** in the Boulder Valley School District (approximately 27.5%), while also igniting thought and conversation in all audiences on the subjects of identity and exclusion.

Activities surrounding the performances incorporate young audience/artist conversations, audience performance opportunities, the audience's use of SmartPhones to generate collaborative writing, creating meaningful and varied opportunities for students to engage with the show. The development of a LIVING LANGUAGE SmartPhone app is part of a **grander vision to create a theater without walls, making the methodology and curriculum widely available**, and serving as a potential revenue source. *See LIVING LANGUAGE Program Overview on page 2.*

LIVING LANGUAGE is in perfect alignment with Goal 8 of the new **Boulder Community Cultural Plan: Engaging Youth**. We have also had interest from neighborhood libraries to expand outside of the Central Branch (addressing Goal 5 of the Cultural Plan: **Emphasizing Culture in Neighborhoods and Communities**). Additionally, *The House on Mango Street* has a particular focus on neighborhood and community identity.

LIVING LANGUAGE directly addresses Boulder's pervasive disparity in cultural participation and the achievement gap<sup>+</sup>, catering to readers at both ends of the learning spectrum. (\* According to a Community Foundation 2013 report, just over 50% of BVSD students in the Free or Reduced Lunch program read proficiently, compared to nearly 90% of students not enrolled in the Free or Reduced Lunch program.)

- **RELUCTANT READERS:** Great theater engages young people in ways that literature classes often do not, promoting literacy amongst reluctant readers. Seeing a book performed live is a powerful literacy tool-- illustrating theme, plot, emotion and language in a way that may not have been clear on the page. It is easy to understand even the most difficult words when they are performed by a skilled actor.
- **ADVANCED READERS:** The program pushes advanced students to analyze text, thinking and writing more critically about literature. It provides a model for adapting text from one medium to another, and offers an opportunity to explore themes and personal connections to text using poetic language.
- A detailed rubric of LIVING LANGUAGE's meeting of **Colorado Academic Standards** has been designed by Val Wheeler and is available upon request. Following are key learning standards:

**Standard: 1. Speaking and Listening**

**2. Initiate and participate effectively in a range of collaborative discussions .**

a. Engage effectively in a range of collaborative discussions (one on-one, in groups, and teacher-led) with diverse partners on grade 6-8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

**Standard: 2. Reading for All Purposes**

**1. Use textual evidence to support analysis and personal responses to literature and poetry.**

h. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

**Standard: 3. Writing and Composition**

**a. Write arguments to support claims with clear reasons and relevant evidence.**

vii. Demonstrate awareness of audience expectations and possible bias when writing informational or persuasive text.  
viii. Demonstrate awareness of own possible bias when writing informational or persuasive text.

### **“The House on Mango Street” LIVING LANGUAGE PROGRAM OVERVIEW**

From arrival to departure, the LIVING LANGUAGE experience takes about 2 hours.

**Teacher Resource Materials:** Teachers receive introductory information about the novel, as well as discussion, writing and theater activities which can be used in the classroom before and after the performance, and which will be available via LOCAL's SmartPhone app. (These materials are being developed by BVSD instructors in collaboration with LOCAL Theater Company teaching artists .)

**Arrival at BPL:** Student audiences are taken on a tour of the library by BPL staff, highlighting the resources and programs available specifically for teens, such as BPL's Teen Tech Lab-- with music and video recording resources. Students will also be issued a library card if they don't already have one.

**Pre-show in theater:** Audiences contribute their own writing on the featured themes via **Co-Lab**-- using LOCAL's custom SmartPhone app to respond to reflection questions; their responses are projected in real time on the Canyon Theater's screen as word clouds. Questions are open-answer (ie: "Share three words that describe your neighborhood.") or fill-in-the-blank "(I come from a home made of \_\_\_\_ in \_\_\_\_."). Discussion will also include the topics of a live audience's power to influence a performance and conversation on WHY certain audience decorum is called for in the theater.

**Performance:** 45-minute performance of *The House on Mango Street*.

**Post-show in theater:** A writing activity increasing comprehension of the book's themes and inspiring students to recognize a personal connection to the story. Volunteer audience members will share their writing on stage either individually or as part of a choral poem. The program concludes with a question and answer session with the cast.

### **USE OF BAC OPEN GRANT FUNDS**

Boulder Arts Commission Open Grant funds will be used immediately by Boulder Valley School District in commissioning a playwright to adapt *The House on Mango Street* for the stage, hiring two Education Specialists to develop study guides and other student enrichment materials, hiring a director, hiring designers (scenic, projection, costumes, sound), hiring a coordinator to do outreach in Boulder middle schools, and developing a LIVING LANGUAGE portal in LOCAL's SmartPhone **app** via which the aforementioned materials would be easily available to students and teachers alike. (As part of the development of the LIVING LANGUAGE portal, supplemental study materials will be game-ified were deemed to be of higher educational value.)

**Library Foundation has granted LIVING LANGUAGE \$7,500** and the Boulder Public Library is providing the Canyon Theater free of charge. Sandra Cisneros has waived her use fees for *The House on Mango Street*. Rehearsal space is being provided by BVSD at Casey Middle School. Additional funding is being sought from the National Endowment for the Arts, the Kerr Foundation, The Ketterling Family Foundation, the Anschutz Foundation and others to ensure the endurance and expansion of LIVING LANGUAGE. We are also approaching (Boulder-based) The Wireless Alliance about the donation of recycled SmartPhones for students to use during the Co-Lab portion of the presentation. We encourage partnering schools to apply for **transportation** funding via BAC's Arts and Education grant program.

An investment in this first incarnation of LIVING LANGUAGE is seeding a much larger future vision. The cost for running a recurring production is significantly reduced after the first year, as costs such as developing the interactive SmartPhone app, commissioning the playwright, hiring designers, designing study guides, and designing student and teacher evaluations will not be necessary. After three years, LIVING LANGUAGE will have developed three shows, **reaching 10,000 audience members-- not inclusive of the reach of Co-Lab and the LIVING LANGUAGE SmartPhone app.**

Living Language Project Budget

Admin: \$1,830; Production Costs: \$32,250; Artist Fees: \$25,370; PR/Marketing: \$1,100; TOTAL: \$60,550

### ADDITIONAL COLLABORATORS AND ADVISERS

Include Roy Holloway, Director of Humanities at **BVSD**; Kathy Lane, Programs Specialist at the **BPL**; **One Action: Arts + Immigration Project**; **Frasier Meadows** (providing tickets to seniors); **Jaipur Festival 2016** (through whom we will offer a forum on writing for young adult authors); **Arts Reach** (providing tickets to people with physical, mental, behavioral or severe economic challenges); **City Council member Lisa Morzel**; a Colorado-based app developer (possibly **Mondo Robot or TDA\_Boulder**); **Poll Everywhere.com**; **Dusty Reid** and **Google**; and **Guidebook**. Val Wheeler and LOCAL are creating a **Living Language Advisory Group** (with representatives from BVSD, including Roy Holloway, and the Boulder Area Consortium of Independent Schools) as well as a **Student Advisory Group**.

### PROGRAM LEADER BIOS

**Casey Middle School Language Arts Teacher Valerie Wheeler** (M.A., University of Denver, M.A. and Principal Licensure Harvard Graduate School of Education) teaches at Casey Middle School and the CU-Boulder School of Education. Val uses theater practices in her 8th grade language arts, reading, fitness and leadership classes to heighten students' sense of personal engagement and social engagement. Both theater and civic-art projects have taken Casey students to audiences in the Colorado Front Range, as well as six times to American Museum of Natural History's International YouthCan conference. She has worked closely with Peshia Rudnick on several high-profile student-generated performances all of which highlighted youth creativity, initiative and leadership in the realm of social justice. Val also founded and directs the Tell Your Story Summer Art and Writing Camp held on the CU campus, just finishing its seventh year. Val received both the BVSD Impact On Education Award, and the University of Colorado Lesly Stills The Best Should Teach Award. Offering middle school students opportunities to bridge academic life with opportunities to better understand oneself and one's local and global community lies at the heart of Val's teaching career.

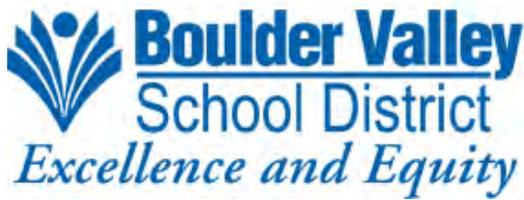
**LOCAL Artistic Director Peshia Rudnick** (M.A., Educational Theater, New York University) served six years as the Associate Director of Education at Cornerstone Theater Company in Los Angeles, during which she co-piloted and developed the educational theater program, *Literature to Life*®, Los Angeles, producing 16 shows with over two hundred performances. (*Literature to Life* was originally developed at the American Place Theater in New York City and piloted by Peshia and Debra Piver in Los Angeles beginning in 1999.) During her tenure, *Literature to Life* reached over 31,000 students in the Los Angeles Unified School District. Peshia oversaw the adaptation of *Black Boy* by Richard Wright, *Farewell to Manzanar* by Jeanne Wakasuki Houston, *The Color of Water* by James McBride, *Always Running* by Luis Rodriguez, and *I Ask You Ladies and Gentlemen*, by Leon Surmillion. As a professional theater director, Peshia has developed over 20 new plays nationally. Recently, she directed the premiere of Eve Ensler's ("The Vagina Monologues") newest play, "O.P.C." at The American Repertory Theater at Harvard University. Member of the SDC directors' union.

### THANK YOU

BVSD, LOCAL and BPL are uniquely qualified to launch this program in Boulder with the potential to impact and assist schools globally. We greatly appreciate the Boulder Arts Commission's consideration of LIVING LANGUAGE as an Open Grant recipient.

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The mission of the Boulder Valley School District is to create challenging, meaningful and engaging learning opportunities so that all children thrive and are prepared for successful, civically engaged lives.



Roy L. Holloway, Jr.  
Director  
Humanities, Federal Programs and Extended Learning  
6500 Arapahoe Avenue  
P.O. Box 9011  
Boulder, CO 80303  
(720) 561-5085  
roy.holloway@bvsd.org

July 31, 2015

Mare Trevathan  
LOCAL Theater Company  
1630 30<sup>th</sup> Street #171  
Boulder, CO 80301

Dear Mare,

Boulder Valley Schools is pleased to provide this letter of support for LOCAL Theater Company and the LIVING LANGUAGE Program. BVSD has collaborated with LOCAL Theater Company in the implementation of a theater residency program at Casey Middle School for the past 5 years. We are excited that the aim of the LIVING LANGUAGE Program is to expand the scope of their theatrical, literacy-based, extra curricular programming by making it available to all middle and high school students in our district.

We look forward to collaborating with LOCAL Theater Company as they pursue implementation of the LIVING LANGUAGE Program.

Sincerely,

Roy L. Holloway, Jr.

# BOULDER PUBLIC LIBRARY

July 21, 2015

To Whom It May Concern,

The Boulder Public Library (BPL) is collaborating with Boulder Valley School District (BVSD) and LOCAL Theater Company on LIVING LANGUAGE, to be presented in the fall of 2016. BPL will be providing the venue for performances (the Canyon Theater), and staff will be dedicated to giving student audiences an orientation to library services.

Sincerely,



Kathy Lane  
Programs, Events and Outreach Coordinator  
Boulder Public Library  
1001 Arapahoe Avenue  
Boulder, CO 80302  
303.441.3196  
lanek@boulderlibrary.org

Boulder Public Library  
1001 Arapahoe Avenue  
Boulder, CO 80302

Carnegie Branch Library  
for Local History  
1125 Pine Street  
Boulder, CO 80302

George Reynolds  
Branch Library  
3595 Table Mesa Drive  
Boulder, CO 80305

Meadows Branch Library  
4800 Baseline Road  
Boulder, CO 80303

NoBo Corner Library  
4600 Broadway  
Boulder, CO 80304



August 1, 2015

Boulder Arts Commission  
Boulder Library  
1001 Arapahoe Ave  
Boulder, CO 80302

Dear Arts Commissioners:

Thank you, on behalf of The Dairy Center for the Arts, for the opportunity to present Letter of Intent to apply for a 2015 Open Grant. We appreciate your time in reviewing this information and look forward to the possibility of submitting a full proposal should you invite one.

**Project Description: Music at The Dairy**

Piloted in 2014-2015, **Music at The Dairy 2016** is a series of curated live musical performances. In the past, The Dairy has been an occasional presenter or producer of programmed performance. In the midst of recent changes and programming expansion, Dairy administration and staff has moved toward increasing and broadening our programming in an effort to reach a wider spectrum of the community we serve. **Music at The Dairy** presents a diverse mix of modern classical music (not traditional classics already played by many), high quality jazz, and eclectic world music, all designed to present compelling music not being offered elsewhere, or having never been offered publicly before. Most concerts include an interactive component, engaging audiences in much more than an auditory way. We incorporate visuals, Q&A, audience participation, and other materials in the concerts. **Music at The Dairy** is comprised of three branded series:

The *Soundscape Series* is a succession of afternoon concerts particularly targeting seniors, stay-at-home parents, home-schoolers, disabled or mobility challenged audience members, along with those who are unable (for any number of reasons) to attend evening concerts. *Soundscape* highlights local performers who present “out-of-the-box” concerts. For example, “Throw Down or Shut Up!” is a faculty quartet from the University of Colorado College of Music that plays diverse music that they call “sassy or serious.” Their specialty is performing in non-traditional venues, and their performance at The Dairy was enthusiastically well-attended. In addition to the many local musicians who play on this series, there are also guests of national reputation, including The Miami String Quartet & Bruce Adolpe, The Austin Piazzolla Quintet, and an upcoming performance by famed NYC composer/pianist/rock player Missy Mazzolli.

*Jazz at The Dairy* is a four concert series that presents high quality jazz played by local artists. Many audience members prefer hearing live jazz away from clubs or bars, and *Jazz at The Dairy* raises the level of experience for jazz fans. John Gunther, faculty member at the CU College of Music, will be a featured performer and collaborator. *Jazz at The Dairy* has secured a major sponsor for the coming season.

*One Night Only* is a similar concept to Soundscape, but extends our reach to evening audiences. The series is eclectic and features nationally known performers who live in the region, and often perform at larger venues in Denver. They are excited to come and perform in Boulder to a smaller, more intimate audience. The recent concert by Abigail Fischer, one of the country’s most popular mezzo sopranos, is an example of the level of performance offered by One Night Only. Another unique feature of this series is that we may be able to catch artists on their way in or out of town, and these concerts may be offered with very little notice, outside of a regularly scheduled calendar. This adds excitement and a bit of competition for tickets, because of the high caliber of artistry offered.

2590 Walnut Street, Boulder, CO 80302  
303.440.7826 fax 303.440.7104  
www.thedairy.org

## **Community Impact**

Boulder is home to six orchestras, a nationally renowned College of Music, the internationally known Takács String Quartet, and a higher-than-average number of independent and freelance musicians. In this crowded scene, is there room for even more musical activity? Our answer is a resounding yes. **Music at The Dairy** offers musical performance in a wholly different way than anything currently on the concert menu in Boulder. We present music as an experience – not just as a recitation of musical museum pieces. Programming is out-of-the-box and eclectic. Performers talk to and relate to the audience. The performances step (way) outside the typical. We want to educate, entertain, and elevate our audiences, invite them into a musical experience that is unlike most others. In addition, Music at the Dairy presents a unique opportunity for musicians in our area to perform exciting music and be paid - just in the fall series alone, over 50 different professional musicians and students will play.

Boulder is already a focal point of musical activity. Most general audiences choose among concerts presented at the university, various churches, or K-12 schools. Audiences go to hear certain large orchestral or choral works, attend concerts by relatives or friends, or experience a particular work by a local ensemble. **Music at The Dairy** invites those who don't – or can't - access regular concerts because of difficulty in getting there or paying for tickets. We are interested in the niche audiences who may drive from Nederland for a matinee (but not an evening concert); who live in senior housing and can take bus to the performance; who are stay at home parents and can access an afternoon performance. We appeal to audiences interested in broadening their musical palate. We project (conservatively) a total attendance of about 3000 over 18 concerts (taking into account a number of free/comped tickets for ArtReach, Circle of Care, and other service organizations).

## **Partnerships, Collaborations, and Ongoing Funding**

The Dairy has strong partnerships and collaborative performance projects with the CU College of Music, Naropa, University of Denver Lamont School of Music, and UNC-Greeley School of Music. A strong partnership with CU-Boulder bridges the gap between “town and gown,” and creates audiences that intersect from the university to the community. We also work with the Colorado Symphony Orchestra and the Boulder Philharmonic, featuring their musicians or chamber ensembles (including Lumos Percussion from the CSO as well as the CSO musicians who performed in the Abigail Fischer concert). Funding for Music at The Dairy is being pursued through solicitation of individual donors, sponsorships, and grant funding.

## **James Bailey, Curator, Music at The Dairy**

James comes to the Dairy after many years of curating classical and world music concerts for various venues in Denver. He is a free-lance cellist and arts advocate and is impassioned to bring world-class music experiences to the Boulder area.

**Amount Requested:** The Dairy Center for the Arts respectfully requests support for **Music at The Dairy** in the amount of \$25,000. This is just under half of our projected budget of \$63,000 for 18 concerts. Support and endorsement from the Boulder Arts Commission would serve as leverage in attracting major donors and larger foundation funding.

TO: Members of the Boulder Arts Commission  
FROM: Matt Chasansky, City of Boulder Office of Arts & Cultural Services  
DATE: August 13, 2014  
SUBJECT: Boulder Arts Commission Manager's Update

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1. Notes on the Agenda for August 19, 2015

- Update on Major Grant: NoBo Arts District PLACE Project

Attached please find a presentation about the NoBo Place Project. This will be the subject of an informational update and discussion during the meeting. No action is required.

- Draft Letter to the CVB regarding Boulder Arts Week

Prior to the July meeting, the Convention and Visitors Bureau requested information from the Commission about their experience with, and plans for, funding for Boulder Arts Week. After the discussion at the July meeting, and subsequent input from commissioners, Richard volunteered to draft the letter. Attached, please find that draft document for consideration prior to our discussion in the meeting.

- Attached please find excerpts from the Community Cultural Plan: the strategy overviews and guiding principles. These will be discussed in the August meeting. Please note that these are new versions, with a few minor revisions that were made after the last draft that was delivered to you. Also attached is a map of the Community Cultural Plan strategies, intended to assist in clarifying how all the programs will fit together.
- Attached please find the matrix which summarizes proposed structure of the 2016 grants program. This is the same document we worked from at our July meeting, and will aid in the conclusion of our discussion that we were unable to finish at that meeting.

2. Temporary Mural Installation by Workshop 8

- The local design firm Workshop 8 has initiated a project in collaboration with the City of Boulder Transportation Division to install a temporary mural on the underpass at 55<sup>th</sup> Avenue and Pennsylvania Street. Attached is a concept summary. This is provided for your information, no action is required.

3. Chautauqua Lease Update

- City Council received an update on the renewal of the lease with the Colorado Chautauqua Association. Attached, for your information, is the summary of information that appeared in the Council packet.

#### 4. Boulder Valley Comprehensive Plan Update

- Public engagement for the update of the Boulder Valley Comprehensive Plan begins on August 31. Attached is an announcement. In addition, you can now access a preliminary poll which will begin the process of building metrics around priorities for the “Comp Plan”:

<https://bouldercolorado.gov/planning/boulder-valley-comprehensive-plan>

As you know, the Comp Plan is an important umbrella document which provides guidance to staff, elected officials, and members of Boards & Commissions regarding the most sweeping and deep implications of not only land use and zoning, but the priorities of the residents and how that is manifested in the built environment. It was best articulated by one of our planners: the Comp Plan is about people, not just zoning. As residents of Boulder, and in particular as representatives of the community in matters of culture, it is important that you participate and encourage others to do so.

#### 5. Community Cultural Plan

- Following the May 26 City Council Meeting, staff released a draft of the Community Cultural Plan to key stakeholders, the steering committee, and publicly. In addition, staff gave presentations to several boards and commissions including the:

Boulder Junction Access District  
University Hill Commercial Area Management Commission  
Downtown Commission  
Parks & Recreation Advisory Board  
Planning Board

Through these presentations, as well as direct input, stakeholder gatherings, a meeting of impacted staff, and online engagement through our Mindmixer website, we were able to assemble great comments and suggestions. Those are collected in the attached document. We will not be discussing the content of this feedback, rather it is intended to give you further clarity on some of the suggestions that are informing the development of a new draft of the Plan.



A place for artistry,  
industry & art community.



Placemaking by Art and Community Engagement

### PLACE object als

- enhance the visual corridor with high quality public art
- create pedestrian friendly experiences
- support the local economy
- define north Boulder as an Art District
- build community

... commission Colorado artists or teams of artists to create sidewalk paintings  
...on the east and west sides of North roadway, from Rosewood Ave to Yellow Pine  
Ave, centering on the "Village Center" at Armouth Ave and Broadway

"This project funded by a grant from the Boulder Arts Commission, an agency of the Boulder City Council."



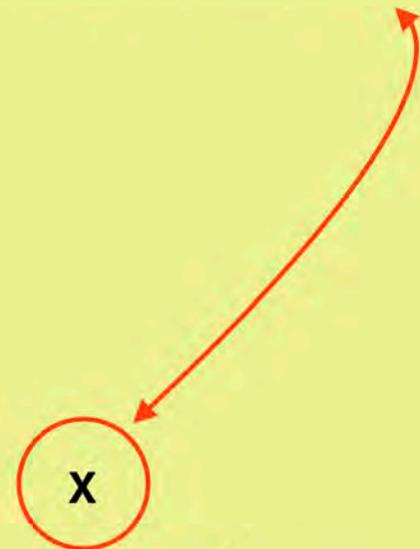


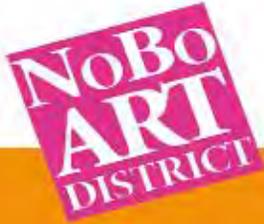
# PLACE Project Activities and Timeline

Mar Apr May June July Aug Sept Oct Nov

1st Community Mtg	X									
Call For Entries		X								
Jury Selection			X							
2nd Community Mtg					X					
Announce Jury Selected Designs					X					
Petition Neighborhood					X					
Voting for People's Choice					X					
Submit Paint the Pavement Application						X				
Notify Neighborhood						X				
Mural Painting - September 12-18							X			
PLACE Party - September 19th 2:00 - 6:00 pm							X			
Documentation and Evaluation								X		
Final Community Mtg										X
Final Report										X

**Where are we NOW?**





A place for artistry,  
industry & art community.

**PLACE**  
ART  
**PROJECT**

**Congratulations! PLACE Project Artists**

**Katherine Homes • Chris Huang**

**Wendy Khawaja • Lisa Michot**

**Joyce Robinson • Tiffany Miller Russell**



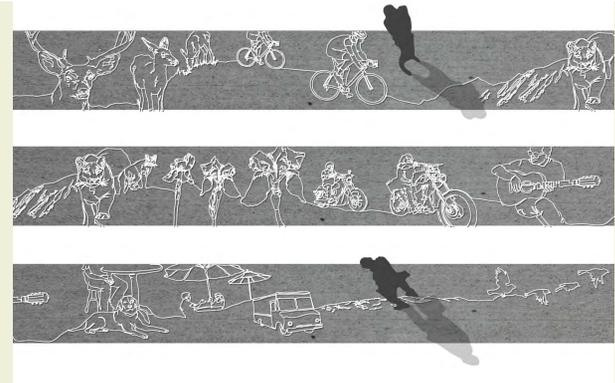
Tiffany Miller Russell "Migration II"



Katherine Homes "Autumn Boulder Flatirons"



Lisa Michot "Pause on the Pavement"



Wendy Khawaja "Nature's Graffiti"



Joyce Robinson "Where Art Lives"

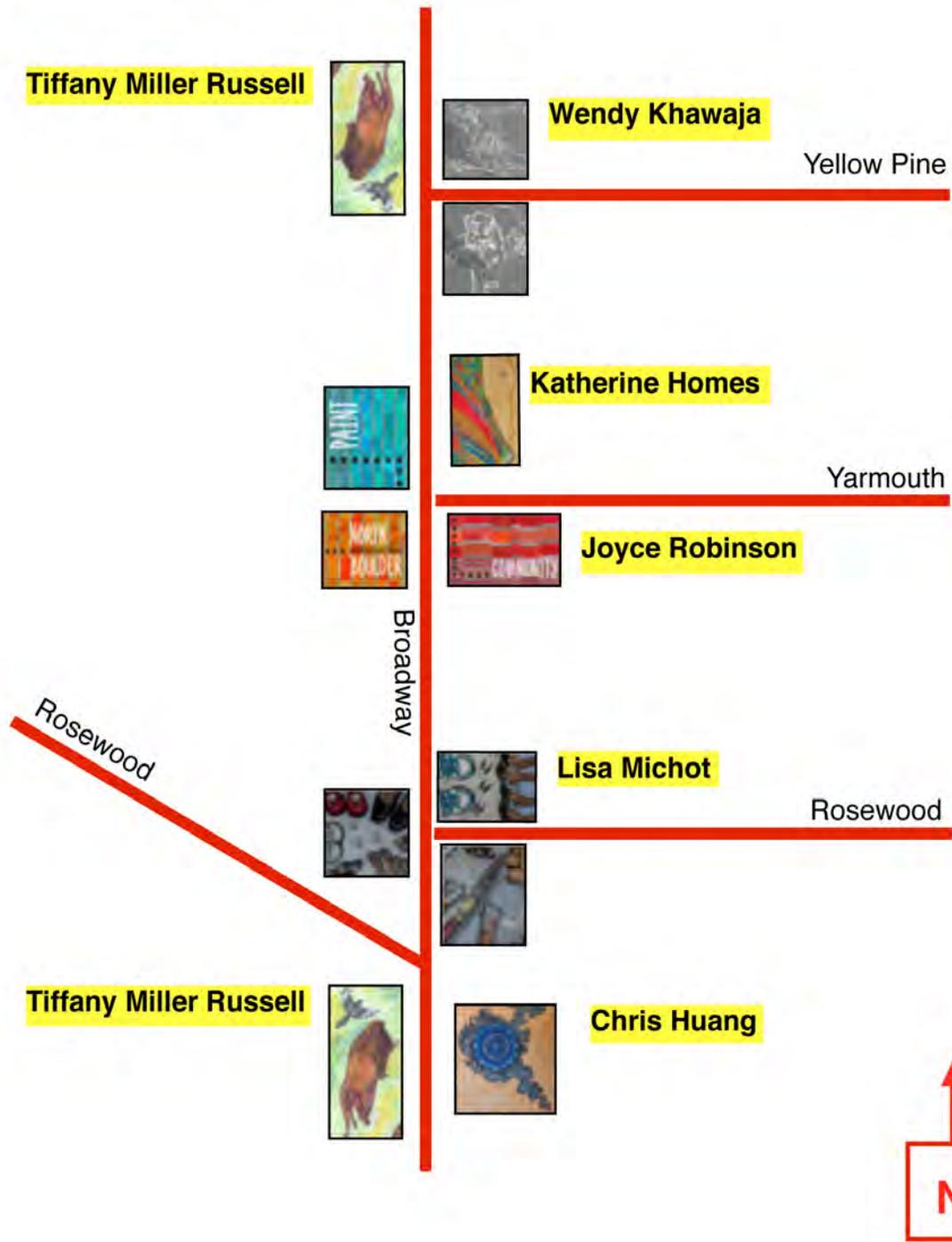


Chris Huang "Water"

# PLACE ART PROJECT

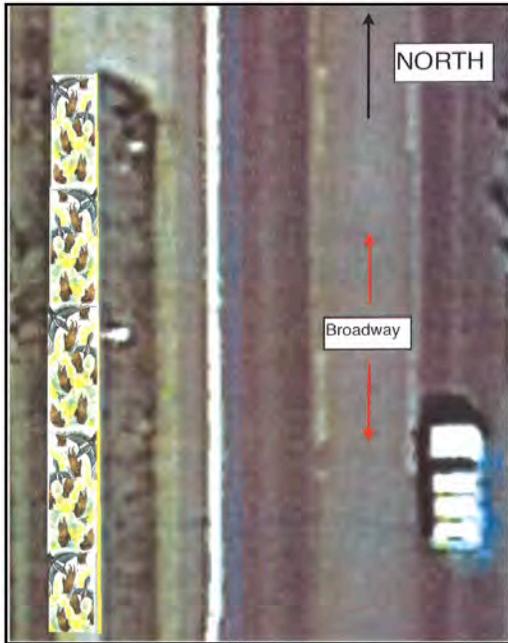
## Mural Locations

on the east and west sides of Broadway, from Rosewood Ave to Yellow Pine Ave, centering on the "Village Center" at Yarmouth Ave and Broadway



TIFFANY MILLER RUSSELL  
"MIGRATION II"



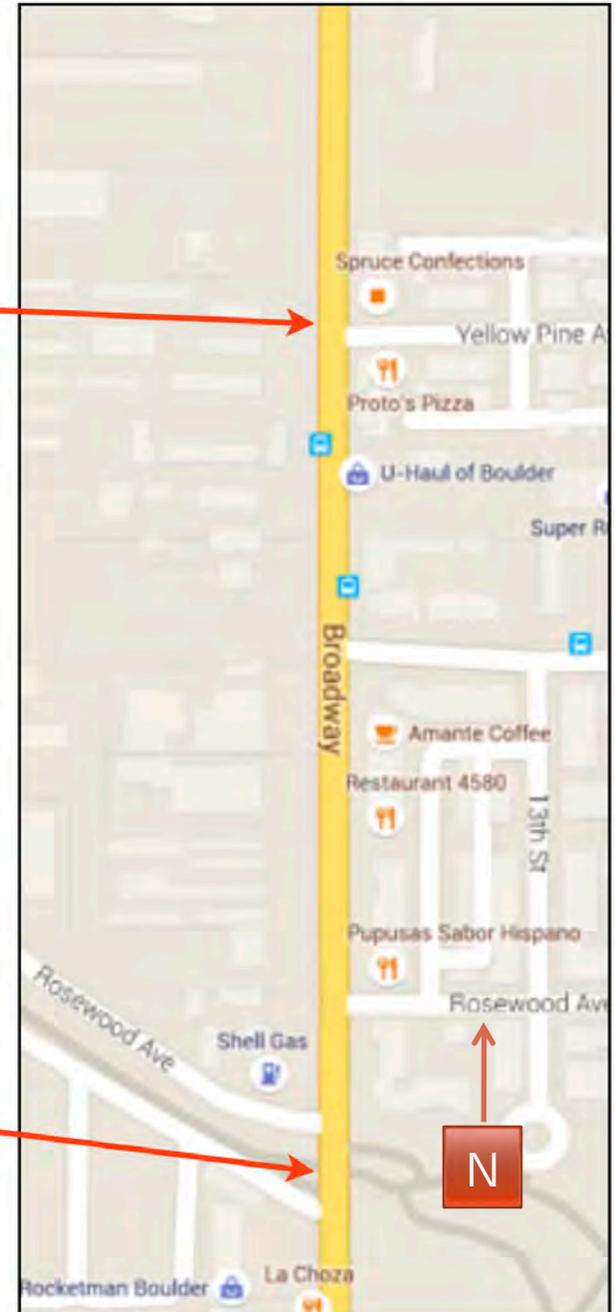


Tiffany Russell site for Migration 2 -  
Two locations marking the north and  
south entry to the NoBo PLACE

On the west side of Broadway, south of  
the Secret Garden abutting 4545  
Broadway. Design elements should face  
south as if heading into NoBo from the  
north.

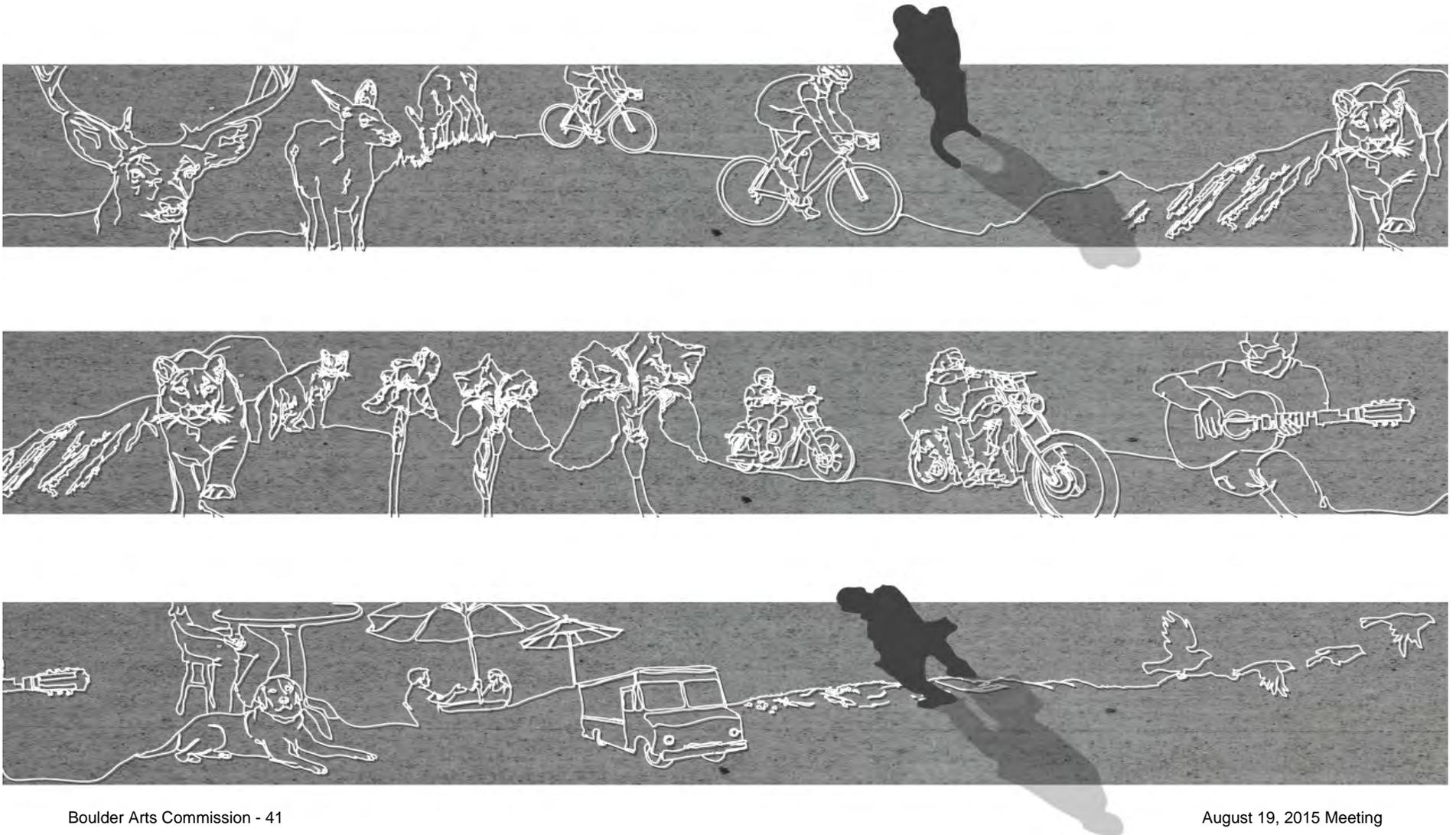


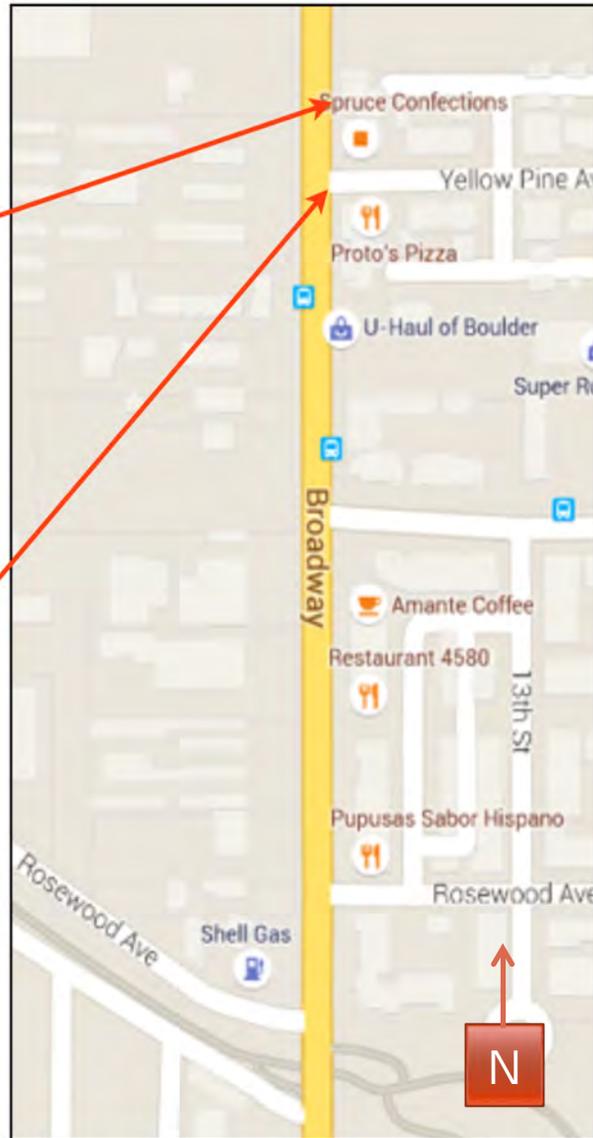
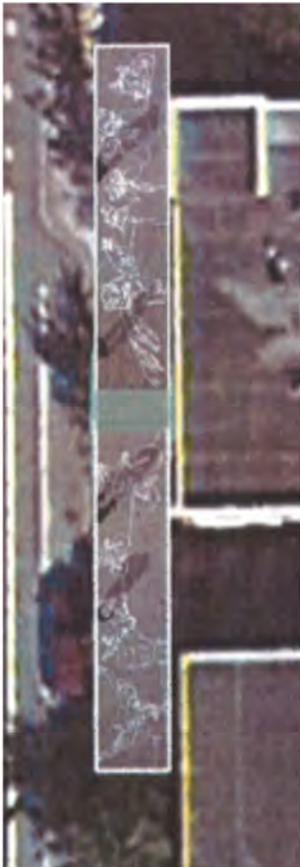
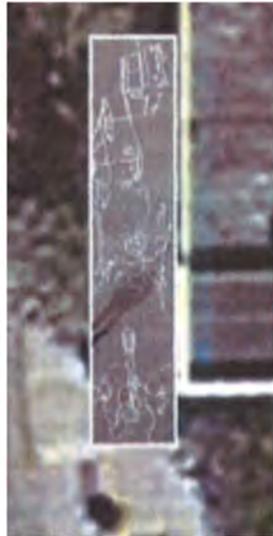
On the west side of Broadway, on the  
overpass by the crosswalk at  
Rosewood and Broadway. The Shell  
gas station to the north and Carniceria  
to the south. Design elements should  
face north as if heading into NoBo from  
the south.



# PLACE ART PROJECT

## WENDY KHAWAJA "NATURE'S GRAFFITI"





Wendy Khawaja's Site - Nature's Graffiti in 2 sections on the east side of Broadway, crossing the corners of Yellow Pine.

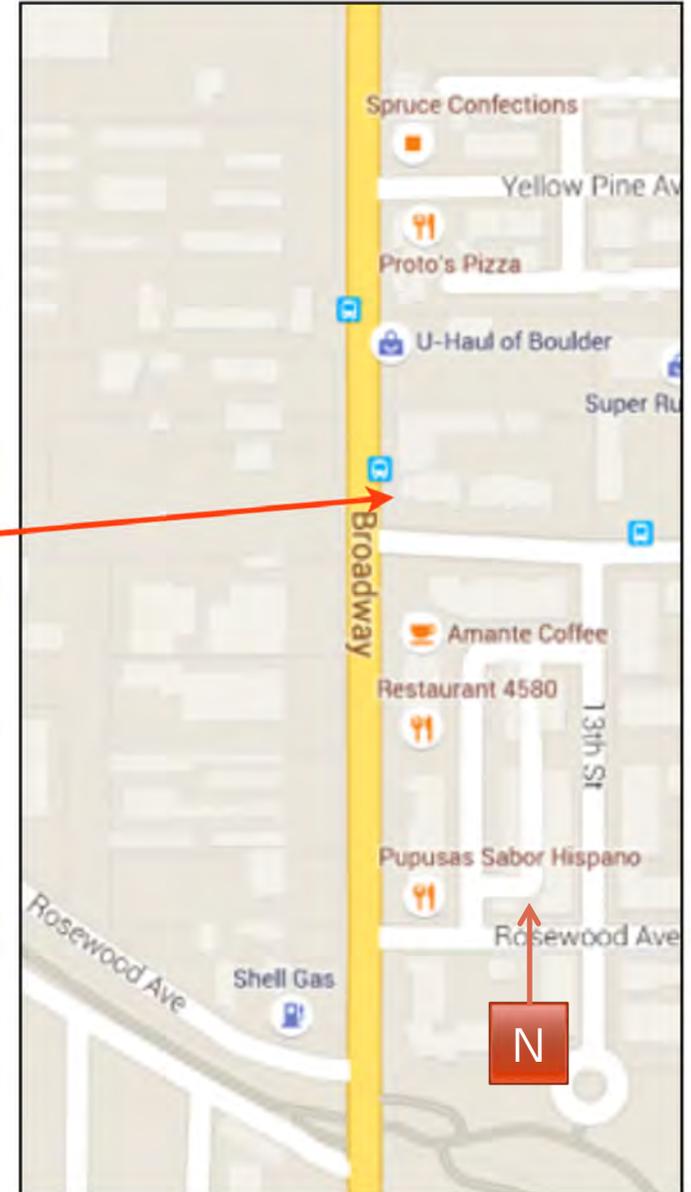
PLACE  
ART  
PROJECT

KATHERINE HOMES  
"AUTUMN BOULDER FLATIRONS"



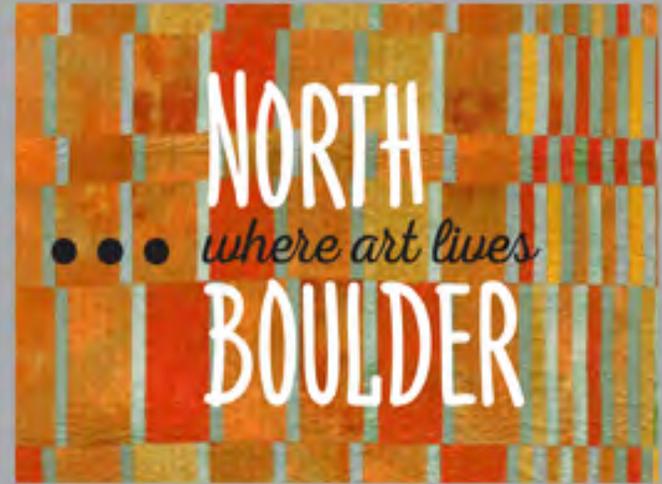


Katherine Homes site - Autumn Boulder Flatirons, at the bus stop near 4600 Broadway on the east side of Broadway and next to the Nobo Corner Library. The design to be placed arcing into the bus stop with additional design elements "boulders" trailing off to the south.

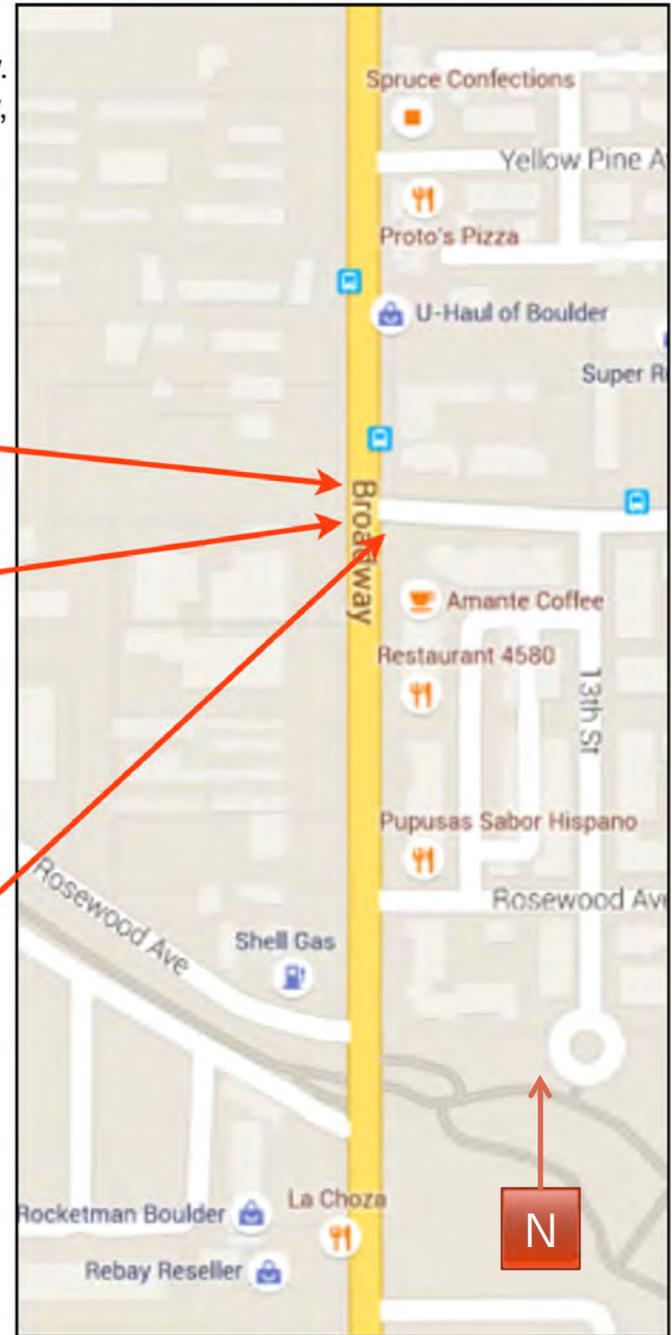
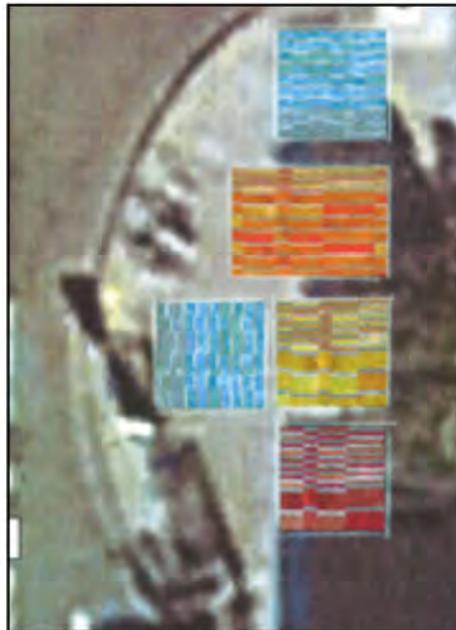
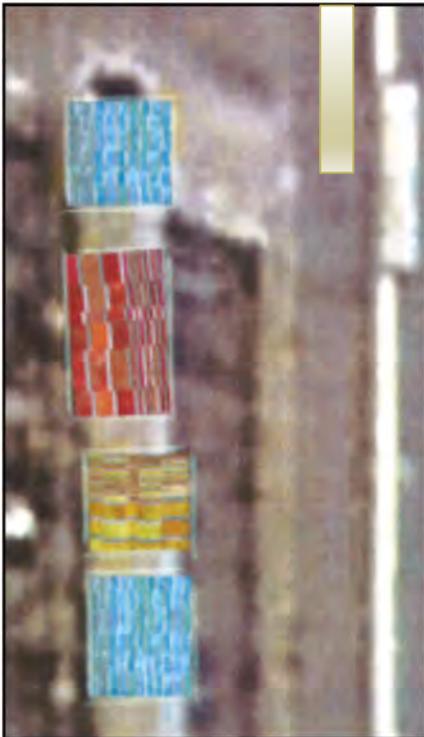


# PLACE ART PROJECT

JOYCE ROBINSON  
"WHERE ART LIVES"



Joyce Robinson site for Where Art Lives, in 3 parts on the west and east sides of Broadway at the intersection of Yarmouth and Broadway. On the west side, encompassing the crosswalks near 4593 Broadway, Native Edge to the north and Alive Studios to the South. On the east side, Bacco and Amante.



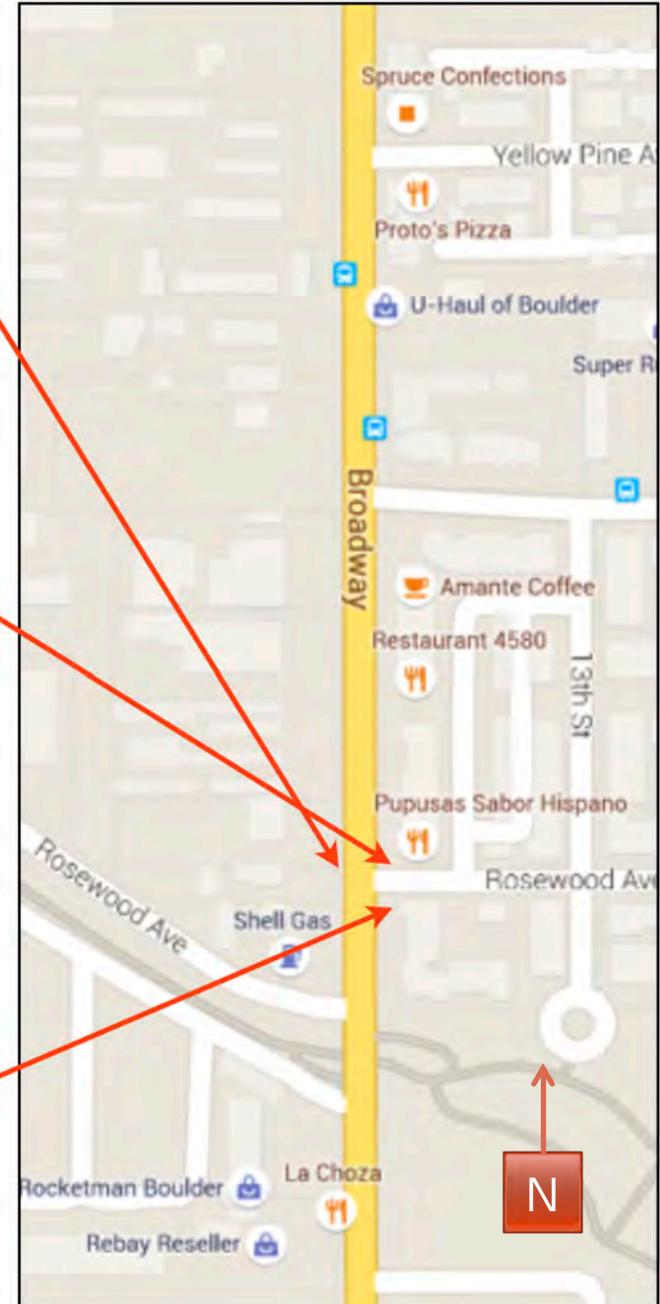
PLACE  
ART  
PROJECT

LISA MICHOT  
"PAUSE ON THE PAVEMENT"



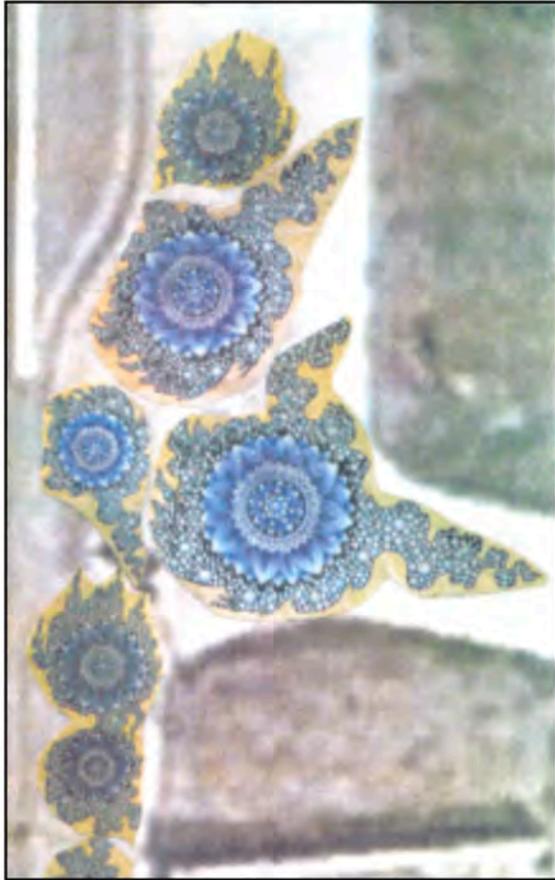
Lisa Michot site for Pause on the Pavement - covering three areas, on the north and south corners of Rosewood on the east side of Broadway and on the opposite side of the west side of Broadway.

On the west side, the Shell gas station to the south and Ecos to the north. On the east side, Pupusas to the north and Boulder Cycle Sport to the south.



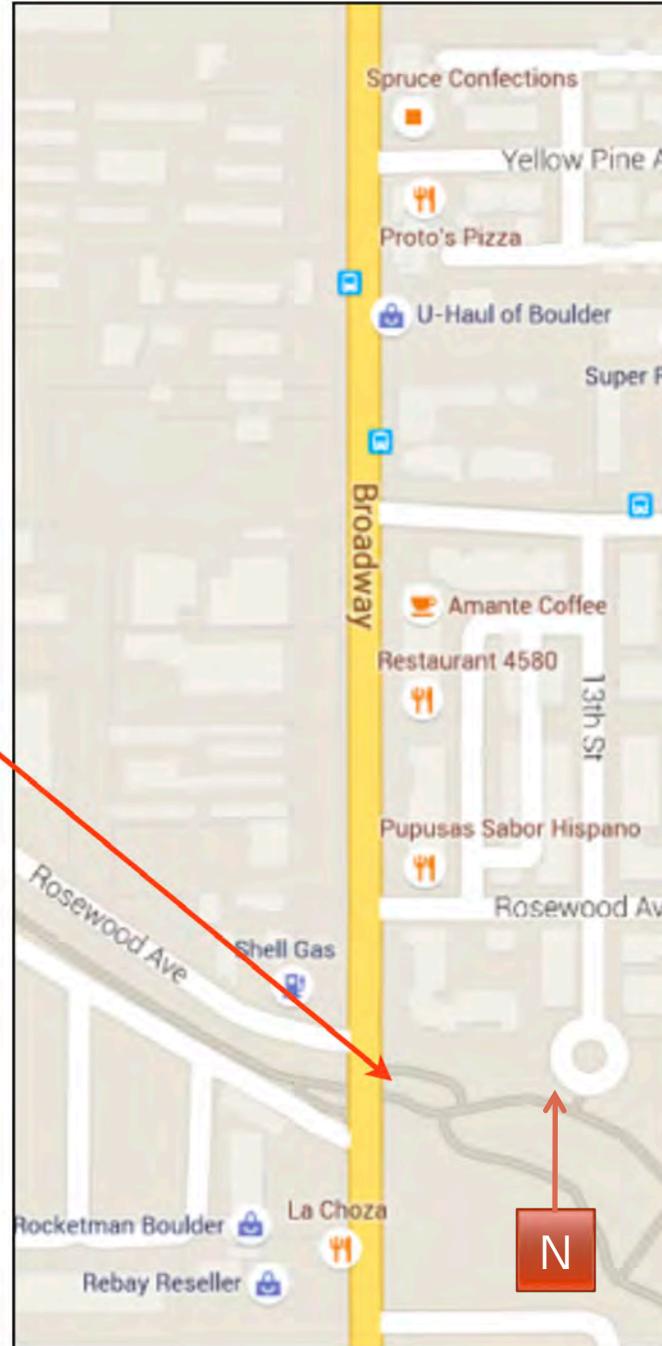
CHRIS HUANG "WATER"





Chris Huang site for "Water" - overpass and crosswalk at Broadway and Rosewood on east side of Broadway.

First Bank to the north and Violet Crossing Apartments to the south.



YOU ARE INVITED TO A



# Party!

- When: Saturday, September 19, 2-6 pm
- Where: Ace Self-Storage, 4635 Broadway
- Why: We have **New Art** in the NoBo Neighborhood
- What: Guided Tours, Artists' Talks, Kids Activities, Refreshments  
and **ART !!!!!!!**

**THANK YOU!!!**





**PLACE Project Goals**

- enhance the visual corridor with high quality public art
- create pedestrian friendly experiences
- support the local economy
- refine north Boulder as an Art District
- Build Community

**PLACE Project Mural Locations**

“Migration 2” - site 1 (north site) east side of Broadway

Yellow Pine Ave

“Nature’s Graffiti” - north and south corner of Yellow Pine on east side of Broadway

“Autumn Boulder Flatirons” - east side at bus stop near 4600 Broadway

“Where Art Lives” - east and west side of Broadway at Yarmouth

Yarmouth Ave



“Pause on the Pavement” - east and west side of Broadway at Rosewood

Rosewood Ave

“Migration 2” - site 2 (south site) overpass on west side of Broadway

“Water” - overpass on east side of Broadway



Dear Mary Ann,

Boulder Arts Week (“BAW”) presents itself as a marketing platform for the Boulder arts scene, especially for those artists and cultural organizations participating in the week-long event. Its long-term goals focus on:

- Raising awareness of Boulder’s arts and cultural organizations throughout the Denver-metro area;
- Positioning Boulder as an arts destination; and,
- Increasing local business, individual, and government engagement with and, ultimately, support of the arts in Boulder.

For these reasons, the Boulder Arts Commission (“BAC”) has supported BAW with \$50,000 in grant funding - \$25,000 in each of the past two years.

The successful participation in BAW of arts and cultural organizations would be measured in their increased ticket sales, individual donations, and corporate sponsorships. However, BAW doesn’t address these metrics so the BAC isn’t able to evaluate its success or failure.

BAW has presented probably the best overall, in-depth final reports to the BAC over the past few years. BAW appears to be successful as its levels of participation and enthusiasm of attendees and presenters appear strong and have grown from its previous inaugural year. But their efforts – in marketing, media, and communications; programming; outcomes/evaluations; and, management and sustainability – are directed inward, as if it’s BAW that solely matters.

BAW is more than a week-long production. It’s a marketing platform choosing to impact the other 51 weeks of the year. If BAW is unable to convert its efforts to the long-term benefit of those participating arts and cultural organizations, then what’s the point? Is BAW sustainable?

BAC will no longer consider funding BAW through its grant program. Instead in 2016, under the proposed Community Cultural Plan, Arts and Culture Department staff may decide to do so under its Sponsorship/Partnership program area as part of the City’s strategy to support cultural institutions. What funding level they would consider or criteria for funding are unknown at this point.

Mary Ann, if you have any further questions, please don’t hesitate to contact me.

Take care...

Richard  
Boulder Arts Commission, Chair  
(720) 626-9928

## I. **Strategies**

Directly derived from the Vision Elements, below are eight strategies: programmatic tools, tactics, and capacities which the city will utilize to support the community.

1. Support Cultural Organizations
2. Reinvent our Public Art Program
3. Create and Enhance Facilities and Venues
4. Enhance the Vitality of the Creative Economy
5. Emphasize Culture in Neighborhoods and Communities
6. Support Individual Artists and Creative Professionals
7. Advance Civic Dialogue, Awareness, and Participation
8. Engage our Youth

Below are summaries of each strategy. Full operational strategies can be found on page 28.

## I.1 Strategy One: Support Cultural Organizations

### I.1.1 Program Areas:

- A. Cultural Grants
- B. Sponsorships / Partnerships
- C. Leadership Development and Convening

### I.1.2 Goal:

Have a substantial and positive effect on the ability of Boulder's many cultural organizations to advance their operational capacity, promote organizational resiliency, and encourage innovation for the benefit of the community.

### I.1.3 Community Priority:

- Support the resiliency of cultural organizations to enhance their ability to benefit the community.

### I.1.4 Challenges:

**Institutional Support** - This plan recommends increased funding for cultural organizations and institutions that are not necessarily owned by the city; yet have the potential to significantly contribute to the community vision. A metric for identifying which institutions would qualify for support has not yet been developed. Several nonprofit institutions already receive some level of city funding in the form of annual support. That level of funding is typically less than 1/50<sup>th</sup> of the operating costs of these institutions. It is easy to assume that many of Boulder's long time 'legacy' institutions that provide a community benefit, bring tourist to town, and provide an economic benefit would receive an increased level of support if they continue to meet the goals of the Community Cultural Plan. Institutional support will allow these legacy institutions and some emerging and innovative nonprofits increased stability and allow them to advance operational capacity and encourage innovation.

**Funding** - For the past twenty years, the Office of Arts and Culture has been a grantor organization that funds programming, with a grant making capacity in 2015 of \$225,000. The primary recipients of the city's arts and culture grants have been individual artists or groups who need funds to create or perform a program. While some projects have succeeded beyond expectations, the overall grants program has had limited success in altering the sustainability of the cultural landscape of Boulder. Consideration may need to be given to altering the grants program away from primarily funding individual projects and toward institutional support for organizations. This shift would definitely impact some individual artists and nonprofit groups who are used to seeing the Office of Arts and Culture as a funding source for programming.

Private Philanthropy - A key factor in the sustainability of organization is private philanthropy, memberships, volunteerism, and participation. The municipal government cannot participate in this activity. There are organizations in the community that have the potential to galvanize leadership in this area, and there are prospects for a new organization to step into this role. It is recommended that the Office of Arts + Culture support this conversation and invest in a partnership to catalyze the effort.

I.1.5 Priority Recommendations:

- Funding - Establish a focused, sustainable, and adequate revenue source that increases the Office of Arts + Culture's annual grant and institutional support funds from its current level of \$225K per year to \$1.2M per year by 2023.
- Grants Process - Reorganize the structure and processes of the grants program in a strategic manner in which the grants respond to the vision for the Community Cultural Plan and the goal of this strategy. This strategy should take into account the needs of long-standing institutions while continuing to invest in new ideas and emerging organizations. Structure the grant-making strategy over the nine years of this plan to specifically recognize the unique characteristics and needs of:
  - Large Institutions
  - Mid and Smaller Organizations at various stages of their life cycle, including new and emerging organizations
  - Investments in innovation, entrepreneurship and artistic risk
  - Building leadership capacity for more effective management

I.1.6 Allies:

Boulder County Arts Alliance – The Boulder Convention and Visitors Bureau – Awesome Boulder – the Community Foundation of Boulder – SCFD – Boulder Chamber of Commerce – the Latino Chamber of Commerce – University of Colorado – Naropa University – Boulder County Arts Leadership Forum – Create Boulder Group – Boulder Library Foundation – The PLAY Foundation – City of Boulder Department of Human Services – and others.

I.1.7 Timeline:

(This section will be addressed in a later draft.)

I.1.8 Models of Success:

(This section will be addressed in a later draft.)

[Jump to the full detailed operation recommendations for Strategy 1: Support Cultural Organizations.](#)

## I.2 Strategy Two: Reinvent our Public Art Program

### I.2.1 Program Areas:

- A. Public Art Commissioning
- B. Maintenance and Conservation Program
- C. Interpretation, Communications, and Legacy Initiatives
- D. Mural Program / Facilitation of Urban Art and Design

### I.2.3 Goal:

Many individuals, businesses, governments, organizations, and developers will be encouraged to invest in improvements to public spaces through the addition of meaningful, innovative, and quality works of art. The municipal investment in public art will be a model, using a system of publicly transparent, sustainable, and innovative practices to robustly commission artworks of enduring cultural value.

### I.2.4 Community Priority:

- Focus on the expression of culture and creativity in the public realm through public art, the urban landscape, culture in the neighborhoods, and serendipitous encounters with the arts.

### I.2.5 Challenges:

Sustainable Funding - There is a strong level of community support for increased funding to support arts and culture, including public art. In order to best launch the program, immediate steps will be taken to establish the public art funding. However, long term sustainable funding will require further investigation. It is recommended that staff seek a commitment of general fund support for the 2016 budget based upon an average of 1% of CIP expenditures. With that as a foundation, it is further recommended that a sustainable source of revenue be identified for the future. Please refer to appendix IV.5 for an explanation of benchmark options for public art funding. An important consideration will be the ability for the public art program to create a robust program, with many new commissions every year. Therefore, it is also recommended that staff research other sources of revenue including impact fees, accommodations tax, and private funding generated by development to supplement or enhance general fund support for public art.

#### I.2.5 Priority Recommendations:

- Best Practices and Innovation - Utilize the most advanced approaches to public art. - In thinking of the full life cycle of a project, consider the most profound processes and don't be afraid to take risks. Be nimble in the entire process: from innovative strategies for selection to installing artwork that demonstrates the latest developments in contemporary practice.
- Public Inquiry - Consider maximizing access to the public process through careful communications and technology.
- Sustainable Funding - Structure funding to be sustainable over many years. Public art needs to be considered in terms of decades: well after the time horizon of this plan. This funding should not only be secure, but also flexible and at an adequate level to maintain a desirable level of new commissions on a regular basis.
- Unified Approach – There have been substantial investments in public art over the years, particularly by the Transportation, Parks, and Parking Services agencies. However, a strategic and consistent process is needed to advance the investments in public art. It is recommended that the Office of Arts + Culture assume leadership in the public art process while maintaining close collaborations with those agencies that are most affected by these projects.

#### I.2.6 Allies:

Boulder County – The State of Colorado – RTD – Federal Government Public Art Program – City of Boulder Transportation – City of Boulder Downtown and University Hill Management/Parking Services – City of Boulder Parks & Recreation – City of Boulder Planning & Sustainability – City of Boulder Facilities Access Maintenance – Civic Area Team – and others

#### I.2.7 Timeline:

(This section will be addressed in a later draft.)

#### 1.2.8 Models of Success:

(This section will be addressed in a later draft.)

[Jump to the full detailed operation recommendations for Strategy 2: Reinvent our Public Art Program.](#)

## I.3 Strategy Three: Create and Enhance Facilities and Venues

### I.3.1 Program Areas:

- A. Municipal Venues for the Arts
- C. Rental Assistance Grants

### I.3.2 Goal:

Improve the resiliency of visual and performing arts organizations, and the experience of their audiences, which are currently challenged by gaps in venues. Mitigate the barriers to innovation and sustainability that are encountered due to affordability of space.

### I.3.3 Community Priority:

- Amplify the vibrancy of Boulder’s cultural destinations: the museums, performance venues, events, districts, studios, maker spaces, and other facilities. Work to fill in the gaps and address issues of access and affordability.

### I.3.4 Challenges:

Civic Area Venues – An opportunity exists to explore the mix of current and planned facility projects in the Civic Area for cultural uses. Already, the Main Library, Senior Center, and BMoCA have potential to begin addressing the gaps in facilities. What is more, the potential for future building projects in the east and west ends of the area should be examined to include a significant cultural use. Finally, the outdoor venues envisioned in the Civic Area plan may prove to be profound opportunities for cultural venues. It is recommended that staff play a leadership role in an engagement process specifically focused on cultural venues and facilities in the Civic Area.

Fill In the Gaps - The gap in venues falls across fine art disciplines, and is attributable to issues of availability, affordability, and access. It is recommended that staff fully investigate the feasibility of incorporating rehearsal and small performance spaces into the city’s current process of facility assessment. It will thus be common practice when the city builds any public building that the cultural use will be considered. Staff will collaborate with Facilities & Asset Management, Planning, and Parks & Recreation, and other agencies on this issue.

### I.3.5 Priority Recommendations:

- A project to build a performing arts venue in the Civic Area has been ongoing for some time. The Boulder Center for the Performing Arts is a group of volunteer advocates that has worked closely with city staff on this project. They have recently demonstrated that their concept for a performing arts venue may indeed fill a significant gap in available facilities. Though there are a number of considerations that many city officials and the public need to keep in mind, the Office of Arts + Culture is in a position to advocate for

the specific cultural value that success in this project will bring to the community. It is recommended that staff continue to support of the investigation of a venue in the Civic Area with the Boulder Center for the Performing Arts organization and other city agencies. Carefully consider not only how to fund and build such a venue, but perhaps more importantly how the programming and management of the facility will best be an enhancement to the mix of cultural organizations in Boulder, and how the sustainable business model will be a consistent benefit to the community.

- Pursue existing and potential new opportunities in city facilities to include cultural venues.
- Be an advocate in the health of Boulder’s portfolio of private for- and non-profit performing and visual arts venues. Convene this group regularly to promote collaboration and alignment of their goals.

#### I.3.6 Allies:

The Dairy Center for the Arts – Colorado Chautauqua Association – Museum of Boulder – Boulder Museum of Contemporary Art – Studio Arts Boulder – Boulder Center for the Performing Arts Organization – NoBo Arts District Organization – University of Colorado – Naropa University – private non-profit and for-profit performing and visual arts venues – City of Boulder Parks & Recreation – City of Boulder Planning & Sustainability – Civic Area Team – and others

#### I.3.7 Timeline:

(This section will be addressed in a later draft.)

#### 1.3.8 Models of Success:

(This section will be addressed in a later draft.)

[Jump to the full detailed operation recommendations for Strategy 3: Create and Enhance Facilities and Venues.](#)

## I.4

### Strategy Four: Enhance the Vitality of the Creative Economy

#### I.4.1 Program Areas:

- A. Partner with City Agencies for the Creative Sector
- B. Creative Districts
- C. Creative Economy Research and Convening

#### I.4.2 Goal:

Enhance Boulder's leading position as a home to creative professionals and businesses.

#### I.4.3 Community Priority:

- Build a city that is a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them.

#### I.4.4 Priority Recommendations:

- Creative District in North Boulder – Support the grass-roots effort that has successfully assembled the energy of neighbors, businesses, artists, and organizations in North Boulder around the creative district. Work with the NoBo Arts District organization on the success of artists: the cornerstone of the creative district's future.
- Creative Economy – There exists an enormous potential to deploy an incentives program specifically designed for creative businesses and entrepreneurs to retain or attract jobs and businesses. This will be best accomplished if the Office of Arts + Culture collaborates closely with the Economic Vitality Office. It is recommended that the two offices co-lead an initiative to investigate the regulatory environment, find efficiencies, market existing incentives, and create new programs that will assist the creative sector.
- Taskforce on Workforce and Talent Retention – (This section will be addressed in a later draft.)

#### I.4.5 Allies:

NoBo Arts District – North Boulder community organizations – Boulder Chamber of Commerce – Boulder Latino Chamber of Commerce – Boulder Economic Council – University of Colorado – Boulder Valley School District – Growing Up Boulder – City of Boulder Office of Economic Vitality – City of Boulder Planning & Sustainability – City of Boulder Neighborhood Services – and others

#### I.4.6 Timeline:

(This section will be addressed in a later draft.)

1.4.7 Models of Success:

(This section will be addressed in a later draft.)

[Jump to the full detailed operation recommendations  
for Strategy 4: Enhance the Vitality of the Creative Economy.](#)

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## I.5

# Strategy Five: Strengthen Culture in our Neighborhoods and Communities

### I.5.1 Program Areas:

- A. Creative Neighborhoods
- B. Grants for Projects in the Community
- C. Diversity and Inclusion

### I.5.2 Goal:

Every resident of Boulder finds ways to creatively impact their neighborhoods and social communities, and has easy access to impactful cultural experiences in the places that are most emotionally important to their everyday lives.

### I.5.3 Community Priorities:

- Focus on the expression of culture and creativity in the public realm through public art, the urban landscape, culture in the neighborhoods, and serendipitous encounters with the arts.
- Prioritize the civic dialogue about the ability of culture to positively contribute to the economy, social offerings, the environment, and the authentic expression of diversity.

### I.5.4 Challenge:

Diversity - The efforts to reach out to diverse communities in the Community Cultural Plan process were purposeful and profound. The people who participated in the process provided valuable insight. However, in order to authentically represent the needs of all communities in Boulder, the most important thing staff learned was just how much more is to be accomplished. It is recommended that the Office of Arts and Culture embrace very high standards in principles of outreach and communications to diverse groups. It is a priority in the first phase of this plan to build those bridges, engage minority communities, and associate the efforts of the Office of Arts and Culture with agencies that have been successful in this effort.

### I.5.5 Priority Recommendations:

- An opportunity exists to collaborate closely with the City of Boulder Neighborhood Services Liaison. It is recommended that the Creative Neighborhoods program, and other initiatives in this strategy, employ collaborative leadership with the Neighborhood Services Office.

I.5.6 Allies:

Neighborhood groups and organizations –Intercambio – El Centro de Amistad – Boulder Latino Chamber of Commerce – City of Boulder Department of Human Services – City of Boulder Neighborhood Services – and others

I.5.7 Timeline:

(This section will be addressed in a later draft.)

I.5.8 Models of Success:

(This section will be addressed in a later draft.)

[Jump to the full detailed operation recommendations for Strategy 5: Strengthen Culture in our Neighborhoods and Communities.](#)

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## I.6

### Strategy Six: Support Individual Artists and Creative Professionals

#### I.6.1 Program Areas:

- A. Artist and Creative Professional Support and Recognition
- B. Professional Development and Practices
- C. Livability and Affordability Issues
- D. Fellowships for Boulder Artists

#### I.6.2 Goal:

Boulder will increasingly attract artists and creative professionals for all it has to offer, not only in beautiful surroundings and quality of life, but also in the ability to thrive in the creative sector.

#### I.6.3 Community Priority:

- Build a city that is a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them.

#### I.6.4 Challenge:

Livability - Without question the issues of affordability and livability are the most complex to address in the Community Cultural Plan. These issues are a priority among survey respondents; the issue of affordability ranked second among critical issues among residents filling out the surveys. Addressing these issues implies working with many stakeholders, inside and outside the city government: affordability and access to housing, studio space, display and performance venues, and livability in general are critical to artists who are trying to get a foothold in Boulder's creative economy. These challenges compromise our position in the regional and national economy as a magnet for attracting creative professionals and artists.

#### I.6.5 Priority Recommendations:

- The City of Boulder is working with many public partners and private groups to address the issue of affordability and access in residential and commercial markets. It is recommended that the Office of Arts and Culture work with these groups on means to resolve this challenge for all professions, including artists.
- [insert fellowship program]

I.6.6 Allies:

The NoBo Arts District Organization – Boulder Chamber of Commerce – Boulder Latino Chamber of Commerce – Boulder County Arts Alliance – Boulder County Leadership Forum – University of Colorado – Naropa University – Studio Arts Boulder – Open Arts – Boulder Digital Arts – Boulder Design Works – madelife – Boulder Arts Association – Boulder Metalsmithing Association – City of Boulder Planning & Sustainability – City of Boulder Office of Economic Vitality – and others

I.6.7 Timeline:

(This section will be addressed in a later draft.)

I.6.8 Models of Success:

(This section will be addressed in a later draft.)

*[Jump to the full detailed operation recommendations for Strategy 6: Support Individual Artists and Creative Professionals.](#)*

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## I.7

### **Strategy Seven: Civic Dialogue, Awareness, and Participation**

#### I.7.1 Program Areas:

- A. Promoting the Community Cultural Plan
- B. Facilitate the Civic Dialogue
- C. Project Boulder's Creative identity
- D. Partner on a Community Cultural Calendar
- E. Participate in Regional and National Leadership

#### I.7.2 Goal:

Every person in Boulder will understand their role in the culture of the community, feel that access to information about culture is readily at hand, and will feel invited into the conversation.

#### I.7.3 Community Priorities:

- Prioritize the civic dialogue about the ability of culture to positively contribute to the economy, social offerings, the environment, and the authentic expression of diversity.
- Project Boulder's identity as an innovative world leader in cultural matters to the region and the world.

#### I.7.4 Priority Recommendations:

- An emerging initiative to form a system for collective leadership in this region began with community conversations and a steering committee in 2015. A collective leadership initiative promises to fill important gaps in Boulder's cultural landscape, and can have significant benefits to achieving the vision of the Community Cultural Plan. It is recommended that the Boulder Office of Arts + Culture should participate in the formative dialog around this issue.
- The City of Boulder's system of Boards & Commissions gives voice to residents and encourages action on community priorities. The research for the Community Cultural Plan clearly shows that we are hungry for arts, culture, and the creative economy to be elevated among the most important priorities in that conversation. Among the many ways this can be fostered by the Office of Arts + Culture, perhaps the most profound step will be to encourage active participation in government by those creative professionals and thought leaders in culture. In addition, the vision and strategies of this plan have implications to many different city agencies. A voice of leadership within those government groups will support the success of the Community Cultural Plan, as it

aligns with the goals of those agencies. The Office of Arts + Culture will encourage these leaders to actively participate in many ways, including the bold step of applying for positions on Boards & Commissions across city agencies.

I.7.5 Allies:

Boulder County Arts Alliance – Boulder Convention and Visitors Bureau – University of Colorado – Naropa University – City of Boulder Communications – City of Boulder Boards & Commissions – and others.

I.7.6 Timeline:

(This section will be addressed in a later draft.)

1.7.8 Models of Success:

(This section will be addressed in a later draft.)

[\*Jump to the full detailed operation recommendations for Strategy 7: Civic Dialogue, Awareness, and Participation.\*](#)

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## I.8

### Strategy Eight: Engage our Youth

#### I.8.1 Program Areas:

- A. Youth Council
- B. Collaboration with BVSD and Education Organizations
- C. Mentoring and Participation

#### I.8.2 Goal:

At the end of this nine-year plan, the young people who are now studying the creative pursuits will find Boulder the perfect place to grow into cultural leaders.

#### I.8.3 Community Priority:

- Build a city that is a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them.

#### I.8.4 Allies:

Growing Up Boulder – Boulder Valley School District – Tara School for the Performing Arts – private schools and homeschooling associations – University of Colorado – Naropa University – Boulder Chamber of Commerce – Boulder Latino Chamber of Commerce – Office of Economic Vitality – Human Services – and others

#### I.8.5 Timeline:

(This section will be addressed in a later draft.)

#### I.8.6 Models of Success

(This section will be addressed in a later draft.)

[Jump to the full detailed operation recommendations for Strategy 8: Engage our Youth.](#)



# Guiding Principles

The eight strategies and their specific programming elements describe the tools that the city will provide to the community. And, they provide a framework for work plans that will be necessary for implementation. However, the success of the strategies relies on a strong set of principles to guide leadership and management of the work plans. These principles should be considered habits: a set of standard practices that staff should deploy in considering any decision or action.

## II.1 Stewardship:

The staff members of the Office of Arts and Culture are stewards of the public dollar, our system of laws and policies, and trust in local government. Respecting this responsibility is all the more important in the emotional, sometimes contentious, civic dialogue about culture.

- Staff will consider the proper stewardship of the public trust for every decision made to implement the CCP.

## II.2 Boulder Arts Commission:

The BAC is an advisory and decision-making body representing the residents of Boulder. Appointed by City Council, the members of the BAC have the responsibility of a) serving in a jury capacity for the awarding of cultural grants, b) serving as an approval body for the selection process of the public art program, c) serving as an advisory body for the execution of the CCP, d) serving on several non-governmental boards or committees related to the execution of the CCP, and e) serving as ambassadors to the community. What is more, the members of the BAC are experts in different aspects of culture and creative life and are keenly invested in the success of the city government.

- In addition to the mandated decision making that is their responsibility; staff will utilize the talents, experience, and enthusiasm of the members of the BAC to the best benefit of the implementation of the CCP.

## II.3 Public Inquiry:

The BAC should serve as the pinnacle of many opportunities for the community to participate in the conversation about the implementation of the CCP. Every strategy depends on a degree of public inquiry to be successful. This practice works best when staff is diligent in stewarding public dialogue, but also thoughtfully designing that dialogue to fit the needs of the program. Also, a careful consideration of access is important; be sure that the program to consult with the community considers accessibility, availability, affordability, acceptability and accommodations. Public art, in particular, requires a careful consideration of community input.

- Staff will thoughtfully design public inquiry tools for each strategy as well as, in some cases, individual programs or projects to ensure that the community is fully invested in the success of the CCP.

#### II.4 Best Practices:

Some of the eight strategies are part of an industry: a national sector of cultural activity. Other strategies are novel: experiments in new ways of delivering cultural tools to the public. When possible, staff will best serve the community by utilizing accepted best practices which are responsive to special circumstances in Boulder. When no such commonly accepted system of best practices exists, staff should consider establishing them. Staff should also participate in the national conversation about best practices, ensuring that Boulder's voice is a part of the dialogue on how to best implement government cultural programs.

- Staff will apply best practices to ensure that programs and projects have every chance to succeed.

#### II.5 Partnerships and Collaboration:

The eight strategies are tools which the city provides to the community in our common aspiration to achieve the vision. In many cases, deploying these strategies will only be successful by collaborating directly with other city agencies, non-profits, for-profits, and leaders in the community. Also, some aspects of the vision are best addressed in the private sector; the city government is an interested party, but not in a position to lead. And, finally, there are situations where the role of government is to "clear the path" for others to achieve. In all cases, a sophisticated look at collaboration is critical. Each strategy should be considered with these thoughts in mind: Who is already doing this in the community? Who connects us with the people and organizations the CCP is designed to benefit? Who stands to gain from this course of action?

- In addition to regular consultation and collaboration with city agencies, staff will make partnerships the standard practice of doing business.

#### II.6 Professionalism:

The practices of professionalism are far more than a simple courtesy. The quality of service that staff provides to the public impacts expectations about the whole of city government. The ways in which staff conducts business, from answering the phone, to designing documents, to marketing and promotions all matter to how the public, partners, and other city staff can trust the government and feel invested in the process.

- Staff will conduct their business with the most professional manner that reflects well on the city government and the high expectations of City of Boulder's workplace culture.

#### II.7 Diversity:

Diversity of all kinds is critical to the success of the Community Cultural Plan: for leadership, for public inquiry, and for the results of programming. Diversity is first addressed in terms of dialogue. Actively pursue the voices necessary to ensure broad and deep perspectives on all issues. Diverse perspectives on culture, ethnicity, ability, age, socio-economic position, and beliefs are among the important elements for quality programming. Consultation of the Youth Council should be considered for every decision. Diversity is secondly a consideration of results. For instance, the collection of public art should include a spectrum of diverse artists: their styles, media, and narratives.

- Staff will actively seek out diverse perspectives, and diverse results, in community dialog, leadership, tactics, and results.

## II.8 City of Boulder Vision and Values:

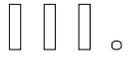
The implementation of the CCP should be inexorably linked to the City of Boulder's vision and values.

Vision: Service Excellence for an Inspired Future

Values:

- Customer Service - We are dedicated to exceeding the expectations of our community and our co-workers by demonstrating consistent and professional service with a solution-oriented approach.
- Respect - We champion diversity and welcome individual perspectives, backgrounds and opinions. We are open-minded and treat all individuals with respect and dignity.
- Integrity - We are stewards of the public's trust and are committed to service that is transparent and consistent with city regulations and policies. We are honorable, follow through on our commitments and accept responsibility.
- Collaboration - We are committed to organizational success and celebrate our shared dedication to public service. We believe community collaboration and the sum of our individual contributions leads to great results.
- Innovation - We promote a forward-thinking environment that supports creativity, calculated risks and continuous improvement. We embrace change and learn from others in order to deliver leading edge service.

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# Implementation

## III.1 Tactics

### III.1.1 Consultation with the Community: Task Force Gatherings

We don't have ready answers for every challenge that appears in the Community Cultural Plan. In those cases where a Community Priority or element of the vision needs further discussion, research, and evaluation to understand, it is recommended that the Office of Arts + Culture convene a task force to continue the conversation. The subjects for specific groups may include:

- Diversity
- Cultural Calendars
- Workforce and Talent Retention

In addition, there may be ongoing discussions across city agencies that require the participation of the Office of Arts + Culture. Subjects for these umbrella challenges include affordability, the built environment and development, the regulatory environment, and other issues. Be sure to participate and lead in these conversations.

Facilitating these task force gatherings is a time-consuming effort. Consider the priorities and deploy staff at the appropriate times to be sure that these issues are thoughtfully, yet energetically, pursued.

### III.1.2 Convening

The city is in a position to convene stakeholder groups around some of the elements of this plan. This should be done when a community priority, vision element, or strategy will be primarily accomplished through private leadership (as opposed to those initiatives that are primarily a city government function). These gatherings may include:

- Cultural Summits
- Venue Owners
- Creative Sector Business Owners
- 

(This section will be addressed in a later draft.)

### III.1.3 Youth Council

(This section will be addressed in a later draft.)

### III.1.4 Research and Evaluation Across Strategies

(This section will be addressed in a later draft.)

### III.1.4 Shared Leadership

(This section will be addressed in a later draft.)

### III.2 Detailed Operation of Strategies

Below are detailed recommendations for the operation of each program area within the strategies. This section is intended to provide insight into the major considerations for implementing the Community Cultural Plan, and as a guide for staff to execute their responsibilities. These should be understood as a set of flexible tools. Provided that the strategies are being well executed, and the guiding principles respected, there should be no barrier to staff's creativity and innovation in the application of these guidelines.

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1. SUPPORT FOR CULTURAL ORGANIZATIONS		
<b>A. GRANTS PROGRAM</b>	<b>B. SPONSORSHIP/ PARTNERSHIPS</b>	<b>C. LEADERSHIP DEV/ CONVENING</b>
OPERATIONAL GRANTS	SPONSORING EVENTS	CULTURAL SUMMIT
LARGE ORGANIZATIONS	STRATEGIC PARTNERSHIPS	SECTOR CONVENING
SMALL / MED ORGS	NORTH BOULDER DISTRICT	CREATIVE INDUSTRIES
PROJECT GRANTS	BOULDER ARTS WEEK	UNIVERSITIES
COMMUNITY PROJECTS	PRIVATE PHILANTHROPY	WORKFORCE INITIATIVES
ARTS EDUCATION	COLLECTIVE LEADERSHIP	CAPACITY BUILDING
STRATEGIC FUNDS	INNOVATION/EXCELLENCE	BOARD DEVELOPMENT
INNOVATION FUND	FUTURE PARTNERSHIPS	LEADERSHIP RECOGNITION
RENTAL ASSISTANCE		FUTURE PARTNERSHIPS
SCHOLARSHIPS		
PROFESSIONAL DEV		
CULTURAL FIELD TRIPS		

2. REINVENT OUR PUBLIC ART PROGRAM			
<b>A. PUBLIC ART COMMISSIONING</b>	<b>B. MAINTENANCE &amp; CONSERVATION PROGRAM</b>	<b>C. COMMUNICATIONS, INTERPRETATION, &amp; LEGACY</b>	<b>D. MURAL PROGRAM</b>
PUBLIC ART POLICY	GENERAL MAINTENANCE	COMMUNICATIONS	MURAL POLICY
PUBLIC ART IMPLEMENTATION PLANS	TECHNICAL MAINTENANCE	PUBLIC INQUIRY	MAINTENANCE TRACKING
COMMISSIONING		EVENTS	
COORDINATION OF ART IN PUBLIC PLACES		ACADEMICS	
STATE PROJECTS		INTERPRETATION	
RTD PROJECTS		DIDACTICS	
FEDERAL PROJECTS		PUBLIC ART TOURS	
PRIVATE PROJECTS		PRINT & ONLINE INFORMATION	
		LEGACY	
		ARTIST RELATIONS	
		LONG TERM RECORD	
		COPYRIGHT	

### 3. Create and Enhance Facilities and Venues

#### A. MUNICIPAL VENUES

CONSULTATION ON EXISTING AND NEW SPACES

CIVIC AREA VENUES

LIBRARY, RECREATION, AND OTHER FACILITIES

NEW BUILDINGS

ADVOCATE AMONG PRIVATE FOR- AND NON-PROFIT VENUES

TENANT PARTNERS

BMOCA

THE DAIRY CENTER FOR THE ARTS

COLORADO CHAUTAUQUA ASSOCIATION

MUSEUM OF BOULDER

FUTURE PARTNERS

#### B. RENTAL ASSISTANCE FUND

*(Strategy One)*

### 4. ENHANCE THE VITALITY OF THE CREATIVE ECONOMY

#### A. PARTNER WITH CITY AGENCIES FOR THE CREATIVE SECTOR

CONSULT WITH THE OFFICE OF ECONOMIC VITALITY

BOULDER VALLEY COMPREHENSIVE PLAN

CONSULT WITH REGULATORY AND SUPPORT AGENCIES

#### B. CREATIVE DISTRICTS

CREATIVE DISTRICT IN NORTH BOULDER

CONSULT WITH CITY-WIDE DISTRICT INITIATIVES

DOWNTOWN

UNIVERSITY HILL

EAST ARAPAHOE

BOULDER JUNCTION

FUTURE OPPORTUNITIES

#### C. CREATIVE SECTOR RESEARCH AND CONVENING

SPONSOR CREATIVE SECTOR CONVENINGS

PROFESSIONAL DEVELOPMENT PROGRAMS

RESEARCH PROJECTS

TASKFORCE ON WORKFORCE AND TALENT RETENTION

5. EMPHASIZE CULTURE IN NEIGHBORHOODS AND COMMUNITIES	
<p>A. CREATIVE NEIGHBORHOODS PROGRAM</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;">COORDINATION WITH THE NEIGHBORHOOD SERVICES OFFICE</div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;">PDA GRANTS</div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;">PUBLIC ART OPPORTUNITIES</div> <div style="border: 1px solid black; padding: 5px;">LEADERSHIP DEVELOPMENT</div>	<p>B. DIVERSITY AND INCLUSION</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;">DIVERSITY IN CULTURE TASKFORCE</div> <div style="border: 1px solid black; padding: 5px;">COORDINATION WITH CITY AGENCIES</div>

6. SUPPORT FOR INDIVIDUAL ARTISTS AND CREATIVE PROFESSIONALS	
<p>A. SUPPORT AND RECOGNITION FOR ARTISTS AND CREATIVE PROFESSIONALS</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;">ARTIST FELLOWSHIPS</div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;">PROFESSIONAL DEVELOPMENT GRANTS <i>Strategy One</i></div> <div style="border: 1px solid black; padding: 5px;">PROJECT GRANTS <i>Strategy One</i></div>	<p>B. LIVABILITY AND AFFORDABILITY</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;">CONSULTATION WITH CITY AGENCIES AND ALIGNED ORGANIZATIONS</div> <div style="border: 1px solid black; padding: 5px;">TASK FORCE ON WORKFORCE AND TALENT RETENTION <i>Strategy Four</i></div>

7. ADVANCE CIVIC DIALOG, AWARENESS, AND PARTICIPATION			
<p>A. PROMOTING THE COMMUNITY CULTURAL PLAN</p>	<p>B. FACILITATE THE CIVIC DIALOG</p>	<p>C. PROJECT BOULDER'S CULTURAL IDENTITY</p>	<p>D. PARTICIPATE IN REGIONAL AND NATIONAL LEADERSHP</p>
<p>SOLICITING APPLICATIONS FOR GRANTS</p>	<p>CULTURAL CALENDARS TASK FORCE</p>	<p>RECOGNIZING ACHEIVEMENT</p>	<p>DENVER-AREA COLLECTIVE LEADERSHIP INITIATIVE</p>
<p>COMMUNICATING PUBLIC ART CALLS</p>	<p>MUNICIPAL PROGRAMMAING PARTNERS</p>	<p>BOULDER IN THE MEDIA</p>	<p>LEADERSHIP IN BEST PRACTICES</p>
<p>SERVICES AND PROJECTS OF THE CCP</p>	<p>PUBLIC INQUIRY INITIATIVES</p>	<p>BOULDER IN ACADEMIC WORKS</p>	
	<p>ONLINE ENGAGEMENT</p>	<p>BOULDER IN INDUSTRY CONVENING</p>	
	<p>RESEARCH PROJECTS</p>		
	<p>TASK FORCE ON CULTURE IN THE MEDIA</p>		

8. ENGAGE OUR YOUTH		
<p>A. YOUTH COUNCIL</p>	<p>B. COLLABORATION WITH BVSD AND EDUCATION ORGANIZATIONS</p>	<p>C. MENTORING AND PARTICIPATION</p>
<p>ADVISORY</p>	<p>ART IN EDUCATION GRANTS <i>Strategy One</i></p>	<p>PDA GRANTS FOR YOUTH</p>
<p>RESEARCH ON THE FUTURE OF CREATIVE SECTOR WORKFORCE</p>	<p>CULTURAL FIELD TRIP SCHOLARSHIPS <i>Strategy One</i></p>	<p>MENTOR MATCHMAKING</p>
<p>STREET TEAM</p>	<p>CONSULTATION FOR ALIGNEMENT WITH BVSD</p>	

## Draft 2016 Grants – At a Glance

GRANT TYPE	CATEGORY	AWARD/AMT	BUDGET	CYCLE	FRAMING
OPERATIONAL GRANTS	Large Orgs	4@\$50K 4@\$20K	\$280,000	Triennial	Highly Rigorous
	Small / Mid Orgs	5@\$10K	\$50,000	Triennial	Highly Rigorous
PROJECT GRANTS	Community Projects	5@\$10K	\$50,000	Annual	Moderately Rigorous
	Arts Education	4@\$3K	\$12,000	Biannual	Moderately Rigorous
STRATEGIC FUNDS	Innovation Fund	~20 @ ~\$1,700	\$34,000	Biannual	Moderately Rigorous
	Rental Assistance	~8 @ ~\$1K + 16 Mackey	\$8,000 + Mackey	Monthly	Highly Flexible
SCHOLARSHIPS	Professional Development	~10 @ ~\$1K	\$10,000	Monthly	Highly Flexible
	Cultural Field Trips	~12 @ ~\$6K	\$6,000	Biannual	Highly Flexible

Total # of Awards = ~72

Budget = \$450,000.00

# 55th Street Underpass Mural Concept

prepared by WORKSHOP8  
presented to Boulder Arts Commission

11 August 2015

1720 15th Street Boulder CO 80302 | 303 442 3700 | [workshop8.us](http://workshop8.us)

# existing conditions 55th Street underpass



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# existing conditions

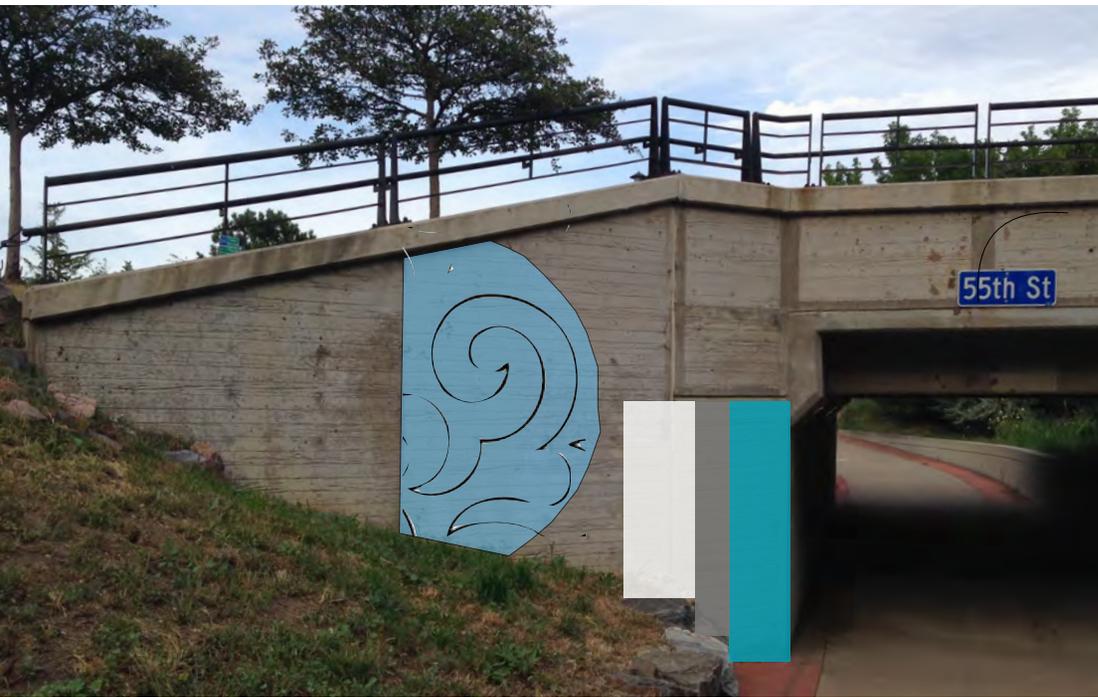
## 55th Street underpass



The 55th Street underpass is located between the Friends School and the Flatirons Golf course. It has been tagged several times and City Transportation staff has had to paint over the graffiti resulting in an ugly patchwork of beige. WORKSHOP8 proposes to implement the mural “Let it Fly” as a way to beautify the neighborhood and hopefully prevent further tagging.

1720 15th Street Boulder CO 80302 | 303 442 3700 | [workshop8.us](http://workshop8.us)

# proposed mural 55th Street underpass



1720 15th Street Boulder CO 80302 | 303 442 3700 | [workshop8.us](http://workshop8.us)

# proposed mural 55th Street underpass



title: Let it Fly

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# design concept

The clean, likable design, provides a simple narrative. “Let it Fly” creates a sense of movement with a series of pop-style graphic images that reference wind, air molecules, paper airplanes in flight, a bumble bee, a dandelion blown with the promise of a wish come true, and a bird in flight. The soothing blues and grays also reference wind and clear air. Minimal paint (reference page 4) will be used on the exterior entries to the underpass in order to allow the natural, wood formed concrete to show through. We believe this happy mural will appeal to the students of the Friends School as well as surrounding neighbors. The viewer’s experience of the piece is meant to be joyful and uncomplicated.

# implementation

The City of Boulder Transportation Department (Carey Sager, Maintenance Manager) will clean and prep the underpass and provide traffic management. The entire WORKSHOP8 team will work together to paint the mural and seal it with an anti graffiti coating. We plan to start the project in mid September and finish before the end of the month.

1720 15th Street Boulder CO 80302 | 303 442 3700 | [workshop8.us](http://workshop8.us)

# about WORKSHOP8

WORKSHOP8 is a multi disciplinary design studio located in Boulder Colorado. Founded and managed by husband and wife team, Joseph Vigil and Brandy LeMae, WORKSHOP8 practices architecture, planning, interior design, environmental graphic design, graphic design, and public art design.

Project designs are typically generated by the project lead, but are vetted with the whole team before implementation. For this design, several team members generated ideas which were all given thoughtful consideration by our team before arriving at the final concept presented here.

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# why we want to do a mural

WORKSHOP8's founding partner, Brandy LeMae, has a BFA from CU Boulder. She is an accomplished artist and exhibited in several Colorado galleries prior to co-creating WORKSHOP8. The demands of running a successful design business have kept Brandy from pursuing personal art projects for many years, but she is very interested in focusing her creative talents towards the implementation of public art. She approached Carey Sager with the City of Boulder in June 2015 offering to paint a mural for one of the bike underpasses, and he accepted. Approaching this as a capacity building exercise, WORKSHOP8 hopes that the successful completion of this mural project will enable the team to secure additional paid public art projects in Boulder and beyond.

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**CITY OF BOULDER  
CITY COUNCIL AGENDA ITEM**

**MEETING DATE: August 6, 2015**

**AGENDA TITLE:** Request for Council direction regarding proposed a draft lease with the Colorado Chautauqua Association.

**PRESENTERS**

Jane S. Brautigam, City Manager

Tom Carr, City Attorney

David Driskell, Executive Director, Community Planning and Sustainability

Maureen Rait, Executive Director, Public Works

Molly Winter, Executive Director, Downtown & University Hill Management Division and Parking Services

Yvette Bowden, Director, Parks and Recreation

Tracy Winfree, Director, Open Space and Mountain Parks

Mike Sweeney, Director, Public Works for Transportation

**EXECUTIVE SUMMARY**

For 117 years, the City of Boulder has partnered with the Colorado Chautauqua Association and its predecessor the Texas Colorado Chautauqua Association to create and maintain the Colorado Chautauqua. Since 1898, there have been nine lease renewals, modifications or renegotiations. The current lease, which was adopted on January 14, 1998 and modified on August 12, 2002, expires on January 13, 2018. It can adversely affect a tenant's (cottage owner's or other CCA tenant's) ability to obtain financing or CCA's ability to enter into multi-year contracts (e.g., with Colorado Music Festival or the Dining Hall operator) if a lease of this nature is allowed to come too close to its expiration date. Accordingly, both the city and CCA have a desire to enter into a new lease this year, effective January 1, 2016.

At a February 10, 2015 study session, Council considered and discussed options of a new lease with CCA. On February 17, 2015, Council created a Chautauqua Lease

Committee, consisting of two council members, two CCA representatives and one cottage owner. Between April and July, the committee met six times in meetings facilitated by Heather Bergman and supported by city staff. The meetings were open to the public and several community members attended and offered comments at each session. Minutes of each meeting were taken and published online, as were iterations of the lease as it was being revised. The committee has approved draft revisions to the lease, which are shown in attachment A. The purpose of this agenda item is to receive council feedback regarding these proposed changes. If Council is generally supportive of proposed lease, staff will seek feedback at a joint meeting of the Landmarks Board, the Open Space Board of Trustees, the Park and Recreation Advisory Board and the Transportation Advisory Board. Taking into account that feedback, Council will be asked to consider approval of the lease in September or October.

## **Discussion**

The following highlights the major changes in the lease. Overall the goal was to update the lease to reflect the current relationship between the city and CCA, recognizing the shared values and important role that Chautauqua plays in our community. In 2012, the city council developed a stewardship framework for Chautauqua, including the adoption of Guiding Principles for Place Management and Fiscal Sustainability on December 4, 2012. These Guiding Principles balance the need to preserve, protect and maintain Chautauqua's historic character with the needs of diverse stakeholders and user groups. The Guiding Principles are expressly incorporated as part of the lease and specifically reference three times. In large part the revisions to the lease were guided by Council's earlier stewardship conversation.

## **Significant Changes to the Lease**

The following is a discussion of the significant changes to the lease. They are presented here in the order in which they appear in the lease to make it easier to follow. The order, therefore, is not reflective of the significance of the change.

### **A. Term (Paragraph 1, page 2)**

Under section 111 of the Boulder Home Rule Charter, most city leases cannot be more than 20 years. A lease can be up to thirty years "upon approval by a two-thirds vote of all council members if the tenant makes significant improvements to the property that the council finds provide a public benefit." CCA would prefer a thirty year lease. The two council members of the committee did not feel comfortable recommending such a term, considering the language in the charter reserving to council the question whether there is or will be "significant improvements . . . that the council finds provide a public benefit." Accordingly, the recommended provision is for a term of twenty years, with a provision for a new 20-year term beginning January 1, 2026 – ten years into the lease – if neither council nor the CCA board objects. Depending on Council's reaction to this proposal, CCA might still advocate for a 30-year term.

## **B. Rent (Paragraph 2, page 2)**

The current lease requires CCA to pay \$2,000 in lieu of ad valorem taxes and rent of \$2,500. The committee recommended that this provision be eliminated and replaced with a provision calling for rent of one dollar. The committee reasoned that considering the value of the property, the current rent is little more than symbolic. Moreover, the real value to the city lies not in the rent paid, but the maintenance, upkeep and capital investment that CCA makes at Chautauqua. This change would also bring the Chautauqua lease in line with the city leases for the Boulder Museum of Contemporary Art, the Dairy Center for the Arts and the Boulder History Museum. BMOCA and the Dairy Center each pay one dollar per year. The Boulder History Museum is treated as a contractor and does not pay rent.

## **C. Responsibilities (Paragraph 3, pages 2-3)**

The “Responsibilities” paragraph provides important guidance about the use and maintenance of the leasehold area. Several provisions in the current lease go far beyond what would be considered acceptable today. There is also some ambiguity in the language regarding maintenance responsibilities. The committee attempted to clarify the roles and incorporate the Guiding Principles into the language allowing CCA to make changes at Chautauqua. The current lease reads as follow:

The Association shall have the privilege of remodeling the buildings and improvements and making such substitutions, additions, modifications and improvements thereto as the Association may deem proper

The breadth of this language is not unusual for a ground lease, but it does not reflect our current community values. Accordingly, the committee added the following qualification:

Any such substitutions, additions, modifications and improvements shall be governed by the Collaborative Place Management provisions of Guiding Principles for Place Management and Fiscal Sustainability as set forth in Exhibit B and be subject to all other city requirements.

The committee’s intent is that any change will require compliance with the Guiding Principles and any other city requirement, for example obtaining a landmarks alternation certificate when required under the code.

The current lease requires the city to maintain the “public streets.” This term is not defined. It may have been an attempt to exclude alleys. The new language is intended to clarify the city’s responsibilities and to conform to current practice.

Both CCA and the city anticipate the need to perform major renovation of the streets and underground utilities at Chautauqua. The need to perform this work will not limit normal maintenance of these facilities.

#### **D. By-Laws and Articles of Incorporation (Paragraph 4, page 4)**

Currently, the city is entitled to appoint two of fifteen board members. In the lease, this is written as two-fifteenths of the board. The committee revised this language to specify two members and to prohibit expansion of the board beyond its current size. In the event that CCA decides to reduce the size of its board, the city's representation will never be less than two members. In addition, this paragraph was amended to require that one city appointee shall be a city council member.

#### **E. Use of Facilities (Paragraph 5, page 4)**

The current lease requires that CCA give the facilities "the widest practicable use in terms of scope and time." The committee removed this language and replaced it with the following that is intended to reflect a more contemporary view of CCA's role:

[I]t is the intent of the parties that the leased facilities be managed such that needs and interests of many are balanced in a manner that protects the site and spirit of Chautauqua. The leasehold area should be used, managed and preserved in a manner consistent with the community's sustainability goals and with sensitivity to impacts on surrounding residential neighborhoods, while allowing the Association to remain financially viable without city subsidy.

This language includes several important concepts:

- CCA is no longer expected to maximize use.
- It incorporates preservation into CCA's responsibilities.
- It incorporates the city's sustainability goals.
- It requires sensitivity to the impacts on the surrounding residential neighborhoods.
- It recognizes that CCA needs to generate sufficient revenue to meet its responsibilities without city subsidy.

#### **F. Traffic Control and Parking (Paragraph 6, page 5)**

The committee changed the title of this paragraph to Access and Parking. The committee believes that the lease is not the appropriate means to address traffic control and parking at Chautauqua. The lease addresses only a portion of the greater Chautauqua area and only involves one stakeholder. The committee recognized that "Chautauqua needs a tailored access management to balance the access of the variety of users and modes while also maintaining natural, built and historic environments." Accordingly, the lease provides for a Chautauqua Access Management Plan (CAMP) to be developed by next year and then periodically updated, to address the needs and responsibilities of all users.

Staff recommends that the approach to developing CAMP be based on the principles detailed in the lease which implies a holistic, comprehensive and area-wide approach. Staff anticipates that given the different uses and unique character of the area a variety of tools and innovative approaches will be needed to meet the needs and challenges of the area. Staff will use existing access management strategies such as Neighborhood Parking Permit zones, paid and managed parking, integration with multi-modal strategies as the starting point for designing the tailored solutions needed to address the access needs within the Chautauqua lease area, the adjacent park and open space areas and the surrounding neighborhoods.

Staff will recommend implementation of Pilot Programs to test potential innovative solutions when appropriate. Substantial data were collected in 2011 and 2012 regarding the parking and use of the area as part of a prior access management effort. Because the OSMP visitation data used for this prior work dates back to 2005 and appears to capture visitation more broadly than at Chautauqua alone, OSMP is updating local visitation data through a special target study in the late summer of this year.

The development of the CAMP will have budget and resource impacts on all parties and will need to be integrated into the work plans of the city and the Chautauqua Association. Staff will work in collaboration with CCA and involve the other stakeholders and the surrounding neighborhoods.

Staff will develop a public process which involves soliciting input from stakeholders in the area, as well as reporting to and solicitation of feedback from key Boards and Commissions, before bringing a final recommendation to the City Council. The Council will receive periodic updates from staff as the project progresses.

#### **G. Covenant Not to Incur Liens (Paragraph 9, Page 7)**

The current lease limits liens to \$1 million. The committee changed this to CCA's "reasonable ability to pay based on Association revenue." The title of this paragraph was changed to "Liens."

#### **H. Permitting (Paragraph 11, page 8)**

This paragraph required that CCA and the city agree on a process for permitting activities in the park and required an annual meeting. In fact, staff meets with CCA regularly and much more frequently than annually. In addition, the paragraph did not address open space. Accordingly, the paragraph has been renamed "Coordination" and eliminates the annual review provision.

#### **I. Limitation on Subleases (Paragraph 14, page 9)**

This paragraph has been removed and replaced with a new paragraph 15, entitled "Subleases," which appears on page 9. The current lease devotes several pages to the limitations on the ability of private cottage owners to sell their cottages. CCA and the

cottage owners are in the process of renegotiating these provisions as well as others. The committee decided that it would be a better practice to simply incorporate the sublease into the lease by reference.

The new paragraph also requires that CCA assess the cottage owners for a portion of CCA's contribution to the major utility renovations discussed in paragraph 3. The final language of this paragraph is still being negotiated.

**J. Privately Owned Cottages (New, Paragraph 14, page 13)**

This paragraph recognizes the importance of the private cottages. It requires CCA to lease land to the cottage owners. It also limits CCA's ability to acquire additional cottages only if the acquisition meets strategic guidelines set established by the board of directors. CCA also agrees to maintain its current practice of increasing rents only to cover increased costs through inflation.

**K. Miscellaneous (Paragraph 17, page 15)**

In the current lease, the lease can be terminated immediately based on any breach. The committee recommended removing the word immediately and allowing an opportunity to fix the problem.

**L. Amendment (New, Paragraph 18, page 16)**

There was no provision in the existing contract for amendment of the lease. This paragraph provides a process for amendment.

**ATTACHMENTS**

Attachment A – Lease with Draft Revisions

# BOULDER 2030 KICKOFF EVENT

## AUGUST 31, 4-8 P.M. CHAUTAUQUA

DROP IN  
ANYTIME!

**ACTIVITIES & DESSERT**  
4:00 - 8:00 P.M.  
Chautauqua Picnic Shelter

BRING A PICNIC,  
WE'LL PROVIDE  
DESSERT!

- Art projects for kids
- Interactive activities for all ages
- Lots of maps and information about Boulder
- Discussion on your ideas for Boulder's future

**PRESENTATION & DISCUSSION**  
6:30 - 7:30 P.M.  
Chautauqua Community House

- "Our Planning Legacy" video debut
- Key trends and topics for the Boulder Valley Comprehensive Plan
- Share your thoughts!

### DURING THE MONTHS AHEAD, BOULDER WILL EMBARK ON AN EXCITING JOURNEY.

Building on our shared legacy and common values, the Boulder Valley Comprehensive Plan update is an opportunity for all of us to think about our vision for the future and how to make that common vision a reality.

**JOIN THE CONVERSATION AND HELP SHAPE BOULDER'S FUTURE!**

Boulder Arts Commission - 970 [www.BoulderValleyCompPlan.net](http://www.BoulderValleyCompPlan.net)



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Permit No. 909

**LOCAL POSTAL CUSTOMER**

August 19, 2015 Meeting

# OUR LEGACY. OUR FUTURE.

**BOULDER VALLEY COMPREHENSIVE PLAN**

**#1**

**BOULDER IS GREAT BECAUSE . . .**



**#2**

**BETWEEN NOW AND 2030,  
WE NEED TO FOCUS ON . . .**

**2030**

**[www.BoulderValleyCompPlan.net](http://www.BoulderValleyCompPlan.net)**

- **Sign up** to receive e-mail updates
- **Learn more** about upcoming events

## **STAY IN TOUCH!**

- **E-mail the planning staff:** [planning@bouldercolorado.gov](mailto:planning@bouldercolorado.gov)
- **Receive updates via mail:** call 303.441.4907 to sign up
- **Follow us on Twitter:** #Boulder2030

## **TELL US WHAT YOU THINK**

**Submit your answers to #1 & #2:**

- **Online** at [www.BoulderValleyCompPlan.net](http://www.BoulderValleyCompPlan.net)
- **In person** at the Boulder 2030 Kickoff Event

**LEARN MORE & SIGN UP FOR UPDATES:** [www.BoulderValleyCompPlan.net](http://www.BoulderValleyCompPlan.net)



## Strategies:

### 1. Support for Cultural Organizations

City Council 5/26/15

- Funding structure for grants. Proven sustainability? ]\
- Balance support for organizations with support for artists in the community.

Steering Committee 5/26/15

- Grants and Total Municipal Budget/Funding: Why these amounts? What level of funding is needed to achieve the vision/needs of the community?

Arts Community Member 7/15/15

- I like the 'resiliency' terminology re arts organizations and sustainable funding. I quite like the idea of longer-term institutional support instead of having groups lurch from grant to grant. However the danger will lie in entrenching certain types of "classical" offerings that are more popular among people who are older, wealthier, whiter. So there do need to be ways to support riskier projects too, start-ups and one-offs and the Fringe Festival.

### 2. Reinvent our Public Art Program

City Council 5/26/15

- Address donated art.
- Appendix Five: examine the Vail real estate transfer tax.

Steering Committee 5/26/15

- Sustainable Funding - .... On a national level, cities such as Seattle, Chicago and Kansas City have passed bold measures to ensure that funding for public art is a priority and a securely committed for the future. At this time, city staff continues to investigate funding for public art programs throughout the State of Colorado.
- Why is staff recommendation to research other sources of revenue limited to support for public art only? What were the bold measures taken in Seattle, Chicago and Kansas City?

## *Strategy 2, continued*

### City Staff 6/18/15

- Do you keep tabs on anything that gets in the way of implementation, recurring issues such as sign code interpretation? Do you have a mural policy? Chalk drawings.
- Elevate discourse, e.g. murals as masking architectural features, added and not integral.
- Have you identified revenue sources yet? Still time to work on it.
- Maintenance fund for Public Art? Will the Arts Council be in control of maintenance fund?
- What are the issues around de-accessioning of Public Art coming up in the community? Public Art policy can guide process in future. What precedent are we setting?
- Is there documentation on Public Art in Boulder?

### UHCAMC 6/24/15

- The Hill Reinvestment Strategy is looking at innovation as a key to the unique opportunity presented by CU's proximity to the district; might be an opportunity to use the new public art on the Hill as a way to showcase innovation (e.g. kinetic sculptures, art that filters wastewater, etc.)
- UHCAMC would like to see public art required in the new developments on the Hill

### Input from the Community

- I was surprised at the prominence or placement of 'public art' in the priority list of strategies. There isn't any argument here for why this one is important or how it addresses the broad goals. In conversation you suggested to me this one was on the list because "it had been before" - but I'm not sure that's sufficient rationale for me. I would find this more persuasive with some justification for public art as compared with the people-focused initiatives such as education and housing for artists. As I read I wondered whether this item was largely defensive given the uproar around the big red YES, the penis sculpture at the library, etc.
- Appendix 5 was very interesting to me. I wanted to see the comparable information for Boulder.
- Establish a mentor program for future public art projects  
Boulder has an abundance of talent. In addition to this talent competing with each other, those of us with previous public art experience could be a resource for mentoring artists new to the process.
- intergenerational public art  
Traveling by rail in The Netherlands, I passed through a small town. Its train station has a bike-pedestrian underpass decorated with large colorful paintings and short quotes from a children's book author born there. Photos below don't do it justice.

### *Strategy 2, continued*

- Boulder has local authors and illustrators who may enjoy having their work incorporated/celebrated/publicized in local art installations. A recent children's book, "Dreaming of Colorado," includes illustrations and themes, examples of what could be appropriate, colorful and fun enrichments of Boulder public spaces (<http://www.collierpublishing.com/Colorado-Children%27s-Book.htm>)
- The art could be created through intergenerational projects (one option being off-site production of mural panels), celebration Boulder as a community for all ages. Society for Creative Aging (<http://s4creativeaging.org/content/home>) may be interested as may the Growing Up Boulder partnership (<http://www.growingupboulder.org/>)

### 3. Create and Enhance Spaces and Facilities

#### City Council 5/26/15

- Need for space: Rec centers?
- BCPA, north library building. Strong parking plans?

#### UHCAMC 6/24/15

- Find ways to integrate/support the use of private venues (especially on the Hill, where there are no public venues) for performance art, cinema, classes, etc.

#### Input from the Community

- I was very interested in the discussion about the facilities strategy and I read the supporting report from the outside consultants. The advice about keeping it flexible and not fancy seemed very on point. A lot of small arts organizations that need a space won't be able to afford much; what is the REAL potential user base for a performance space that seats 500-700?
- Give local storytellers a public place to share stories. There is a wealth of professional storytelling talent in Boulder that the majority of the community is unaware of. Even though Storytelling is the oldest art (from caveman times), it is not included in the list of the arts: music, dance, theatre, poetry, though ironically, many in all the above arts are now calling themselves "storytellers". The art of storytelling in its purest form is locally pretty much ignored. Give us professional storytellers a place at the table, so we can share the potent beauty that our art has to offer.
- Affordable, flexible performance space. Performance space isn't always a raised stage in front of rows of chairs. Boulder's performing artists could take advantage of flexible venues that allow us to design the performance and audience space that suits each creative venture. Rehearsal and performance rents need to be competitive to facilitate production.

#### 4. Enhance the Vitality of the Creative Economy

##### City Council 5/26/15

- Where would an up and coming young person with a cutting edge idea fall?
- NoBo; next on the list U Hill.
- Comp plan: beef up culture; civic center, hospital property; consider culture?

##### Steering Committee 5/26/15

- The theme of creative vitality and its importance to Boulder's economy could be significantly strengthened. Creative Vitality is referenced up front but the report and data do not reinforce the message. For example: page 18 - 1.6.4 Challenge (affordability and access to housing, studio space, and performance venues and livability) reads... 'These challenges compromise our position in the regional and national economy as a magnet for attracting creative professionals and artists'. This is not just an issue for artists, but for the whole of Boulder's economy. There is an opportunity to tie the CCP into a much larger challenge facing Boulder — recruiting and retaining talent, which was the theme of the Chamber's/Boulder Economic Council's Economic Summit last week.

##### UHCAMC 6/24/15

- Look at ways to leverage CU presence into creative economy outreach efforts, e.g. internships, etc.
- Integrate with other CU creative activities, e.g. visiting artists

#### 5. Emphasize Culture in Neighborhoods and Communities

##### City Council 5/26/15

- Neighborhood Communications. Regulations.
- Santa Monica, volume of art is high; neighborhoods US Cycling Monument; NoBo, Hill, diversity; ordinance, reputation for rigidity, pave the way with events, model on music and sporting events.
- Latino community, Casa de la Cultura
- Ft Collins, straddles several strategies
- youth facility;
- Don't limit looking downtown, other opportunities

##### UHCAMC 6/24/15

- Love the idea of using art to solve aesthetic problems: should identify where this might be needed on the Hill

*Strategy 5, continued.*

Input from the Community

- The neighborhoods strategy felt pretty thin. I don't have a feel for what oomph lies behind this one, what ideas would address it, or whether they would be meaningful. As I read I wondered what was the utility in releasing a draft with several of the strategies not filled out even to a level comparable with the others; it risks looking insincere.
- Somehow - local schools, universities, or groups need to be contacted to have diversified participation and ideas. We have the diversity in town, in the school, and at the universities - now just entice them by inviting them.

6. Support for Individual Artists and Creative Professionals

City Council 5/26/15

- Engaging artist in business plan?
- Support for artists? Human services funding/structure; avoid redundancies; look at the study;

Input from the Community

- This strategy does not address the support needed for the individual artists in our area. I realize you have a strategy to define a better environment for artists for good reasons, but I am not seeing how we can help artists thrive as well as organizations.

7. Advance Civic Dialogue , Awareness, and Participation

City Council 5/26/15

- Start early with data across agencies.
- Create Boulder. Involvement?
- Public outreach, do you feel you are getting a good sense of the wider community? Some sense of specific?
- Public process, outreach, cross fertilization with other agencies;

Steering Committee 5/26/15

- Comparative data charts are thin and are inconsistent with the vision element - "Boulder's nature is to lead" (nationally and internationally). Reference to peer cities would considerably strengthen the case for more support and, in so doing, the ability to achieve the community's vision.
- Fort Collins, Loveland, Madison, Tempe, Eugene only. BTW, I'm not sure it's fair to use total budgets to derive at the Per Capita 'Funding' comparison. Fort Collins data include earned revenues for the Lincoln Center and Museum.

*Strategy 7, continued.*

- Comparison of (Funding) of Public Art Programs: Why Colorado only? Also, why public art only versus total municipal spending funding? Note: public art funding for Loveland and Fort Collins is also variable from year to year.

8. Engage our Youth

City Council 5/26/15

- Engaging Youth, 9 years.
- Youth facility;

Input from the Community

- The youth strategy also felt thin. I think this one is really important and a potential way to bridge to neighborhoods and people of diverse backgrounds. Looking forward to seeing what gets added here.

Measurements of Success:

City Council 5/26/15

- How do we measure success? Make sure it is in the plan. Markers of success.

Budget/Funding:

City Council 5/26/15

- Comp Plan; Budget cycle this year, don't be shy in requesting funding; staffing

Community Feedback:

Arts Commission 5/25/15

- Prioritize the civic dialogue about the ability of culture to positively contribute to the economy, social offerings, the environment, and the authentic expression of diversity.
- Should prioritize be promote? I don't get prioritize.
- Project Boulder's identity as an innovative world leader in cultural matters to the region and the world: I don't think Boulder can claim an identity as an innovative world leader in cultural matters....what about "an up and coming" or "emerging" world leader?

## Vision Declaration:

### Input from the Community

- There is some sloppiness around the use of the term 'culture'. I use the term much more like an anthropologist does, so in this context I wanted a definition, a scope. Also acknowledgment that there are many cultures within a city, not just one. For example phrases like "the cultural identity" of Boulder suggests that there is just one set of perceptions or a single identity. And culture is not just the arts! Maybe in much of this report 'cultural opportunities' is a better word than just 'culture.' Or perhaps 'arts' is enough most of the time, especially if a definition is included as to what is (generously, I presume) encompassed by the arts.

## Implementation:

### City Staff 6/18/15

- Entails a lot of stuff, well put together, impressive.
- Do you have priorities? Easy ones first?
- To manage this extensive plan, do you have a team offering support?