Boulder Arts Commission Agenda
May 20, 2015, 6:00 p.m.
Canyon Meeting Room, Boulder Public Library

CALL TO ORDER
Approval of Agenda

PUBLIC COMMENT

REVIEW OF MINUTES
April 15, 2015

COMMISSION RESPONSE TO PUBLIC COMMENT

SWEARING IN OF NEW COMMISSIONER

BOULDER ARTS COMMISSION APPOINTMENTS
ACTION ITEM: Representation to The Dairy Center for the Arts, Boulder Museum of Contemporary Art, and the Convention and Visitors Bureau.

GRANT PROGRAM ACTION ITEMS

GRANT & SCHOLARSHIP FINAL REPORTS
Lisa Bell, FY15 South by Southwest Music Conference & Festival Scholarship
Rachel Brand, FY15 South by Southwest Music Conference & Festival Scholarship
Kirsten Cohen, FY15 South by Southwest Music Conference & Festival Scholarship
Brian Jack, FY15 R1 Spark Grant, Composing from the Opposite Shore
Local Theater Company, FY15 Major Grant, Local Lab 2015
square product theatre, FY15 R1 Spark Grant, Ham McBeth
Lindsey Wohlman, FY15 R1 Spark Grant, Audubon in the Atrium--Boulder Arts Week

MATTERS FROM COMMISSION MEMBERS
FOR DISCUSSION: May 26 City Council Study Session

MATTERS FROM STAFF
FOR DISCUSSION: Manager's Update
FOR DISCUSSION: Civic Area Site Plan Project Update Memorandum
FOR DISCUSSION: Community Cultural Plan.

UPCOMING MEETING (Agenda Building)
6 p.m., Wednesday, June , 2015—Canyon Meeting Room, Boulder Public Library

ADJOURNMENT

CITY OF BOULDER
BOULDER, COLORADO
DRAFT BOULDER ARTS COMMISSION MEETING MINUTES

Name of Board/ Commission Boulder Arts Commission

Date of Meeting Wednesday, April 15, 2015, at the Main Library

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

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

Library Staff Present
David Farnan, Library & Arts Director
Matt Chasansky, Office of Arts and Culture Manager
Greg Ravenwood, BAC Cultural Grants Coordinator
Mary Fowler, Creative Sector Initiatives Coordinator
City Staff Present None

Public Present Andrew Dransfield, Randee Toler, Scott Johnson, Mary Golden

Type of Meeting Regular

Call to Order The meeting was called to order at 6:02 p.m.

Public Participation None.

Review of Minutes
Turbiak motioned to approve the March 18, 2015, meeting minutes; Moss seconded and the minutes were approved unanimously.

Boulder Arts Commission Appointments
Furman nominated Turbiak as chair and Moss seconded. The motion passed unanimously. Turbiak nominated Moss as vice-chair and Furman seconded. The motion passed unanimously. Selection of BAC representatives to the boards for the Dairy Center for the Arts, the Boulder Museum of Contemporary Art and the Convention and Visitors Bureau were deferred to the June meeting when all commissioners were expected to be present.

Grant Program Action Items
R2 Spark Grants
Proposals from Boulder Dance Coalition, Monica Dionysiou, Andrew Dransfield, Ana Maria Hernando, David Leserman, Miriam Paisner and Viki Psihoyos, were reviewed and scored in advance of the meeting. The average scores were presented to the commissioners and open for discussion.

Moss asked to discuss the Andrew Dransfield proposal, noting her enthusiasm for the project. Furman stated her position that the project was less innovative than the category was designed to promote. Haertling wondered about the project's accessibility to the public, and suggested that the proposal could come back in another round when it could be further developed and further detail could be provided.

Furman brought up the proposal from Viki Psihoyos and asked for clarity on the exlusion of art therapy noted in the grant program's guidelines as related to this proposal (Dance for Parkinsons). Moss noted her consideration that the proposal was for a dance class more than for art therapy. The commissioners agreed to discuss the exclusion topics at a later date to provide clarity to all exclusions which are detailed in the guidelines.

Moss motioned to recommend full funding for the proposals meeting the minimum average funding score (3.0) ; Furman seconded and the commission supported funding of Boulder Dance Coalition (Boulder International Festival 2015 - $1000), Monica Dionysiou (Paper Glass - $1000), Ana Maria Hernando (The Salka Poetry Project Podcast - $1000), David Leserman (Sans Souci Festival of Dance Cinema 2015 - $1000), Miriam Paisner (Jump for Jazz - $1000) and Viki Psihoyos (Dance for Parkinsons - $982).

Grant Budget Reports
Final reports on Colorado Film Society's FY14 Open Grant (Boulder International Film Festtival Call2Action Program) and Wilson Harwood's FY15 South by Southwest Music Conference & Festival Scholarship were reviewed. Moss motioned to approve both; Furman seconded and the motion passed unanimously.

Semi-Annual Reports
The reports turned in by the Dairy Center for the Arts and the Boulder Museum of Contemporary Art were accepted by the commission. Moss noted the need to discuss venue issues for arts organizations within the community. Turbiak noted the need for

some comparison information about what the two venues were providing and how it related to other venue options in the community.

Matters from Staff

Chasansky reviewed the Cultural Planning Group's summary of results from the Taste Test meetings and town hall events of April 9 and 10. He presented a digital presentation on the Boulder Community Cultural Plan: Exploration of Draft Vision and Strategies (Attachment A). He noted that a draft of the cultural plan would be presented to the Commission at their May meeting and then to City Council at their workshop of May 26. Moss and Farnan discussed the need to amplify the message and marketing of the plan, noting strong enthusiasm for arts and culture as the city government moves forward to enact the plan's visions.

Chasansky provided the commissioners with a recommendation of agenda items for the next 12 months. Farnan discussed the potential of the north wing of the library to become a more significant performing arts center for the community. Chasansky noted that both the Studio Arts group and the Performing Arts Center Group had asked to make presentation and have a dialogue with the commission in the next few months.

Adjournment

The meeting was adjourned at 7:36 p.m.

Date, Time, and Location of Next Meeting: The next Boulder Arts Commission meeting will be held at 6 p.m. on Wednesday, May 20, 2015, in the Canyon Meeting Room of the Main Library's north wing.

APPROVED BY:

_____
Board Chair

_____
Date

ATTESTED:

_____
Staff Secretary

_____
Date

Boulder Community Cultural Plan

Exploration of draft vision and strategies

- Introductions and Context
- The Culture Kitchen results
- Elements of Vision and Draft Strategies
- Discussion
- Next steps

Context

- What is the goal of the planning process?
- Focus on the role of the City of Boulder
- Plan is for nine-years

The Culture Kitchen

COMMUNITY CULTURAL PLAN

The City of Boulder's Office of Arts & Culture is seeking community input to answer the question:

What is our community vision of culture and the creative economy for the year 2023?

Get involved.

CITY OF BOULDER OFFICE OF ARTS+CULTURE

www.boulderarts.org
@boulderartscult
#boulderartsplan

Taste test: A sample of cultural recipes

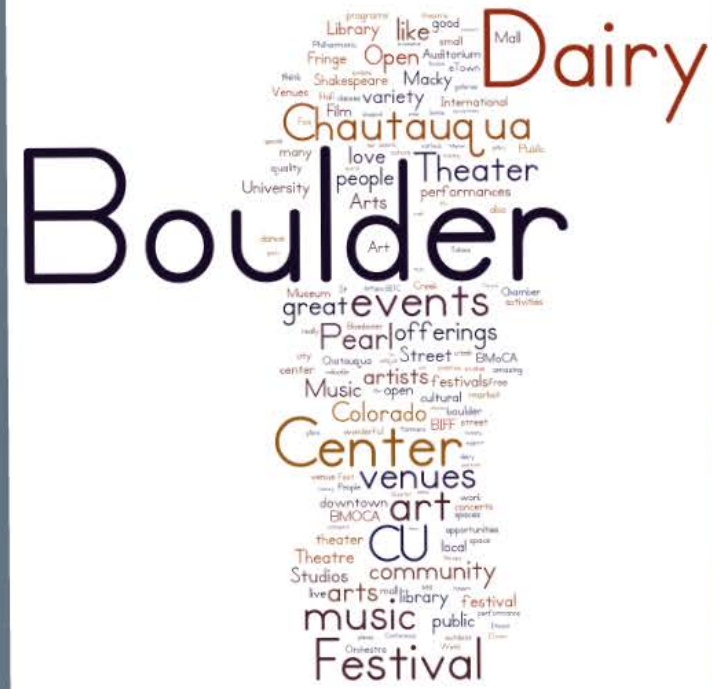
The Culture Kitchen

- Over 75 interviews and discussion groups
- 25 Culture Kitchen neighborhood events
- 300 + intercept surveys
- 20+ volunteer community conversations
- Over 500 online interactions/ conversations
- 1,087 community survey completes

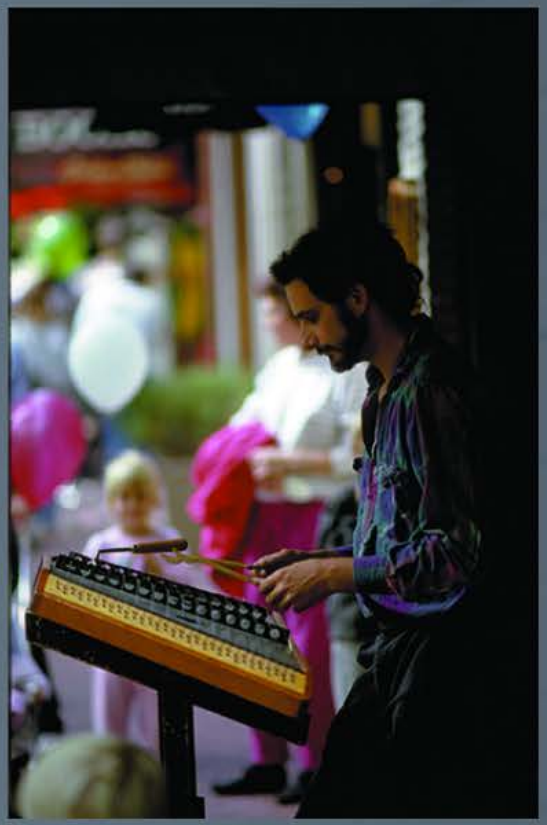
What people love

Farmer's market
BMOCA
NoBo Arts
Macky Auditorium
E-Town Hall
International film festival
Chautauqua summers
Dinner theater
Open Studios
The Dairy

The Bluegrass Festival
Dushanbe Teahouse
The Library
Story Slams
University arts and cultural events



Do photography
Read and write novels, short stories, or poems
Play a musical instrument
Cook creative dishes or meals
Dance socially
Make crafts and paint or draw
Make videos, short films or animation



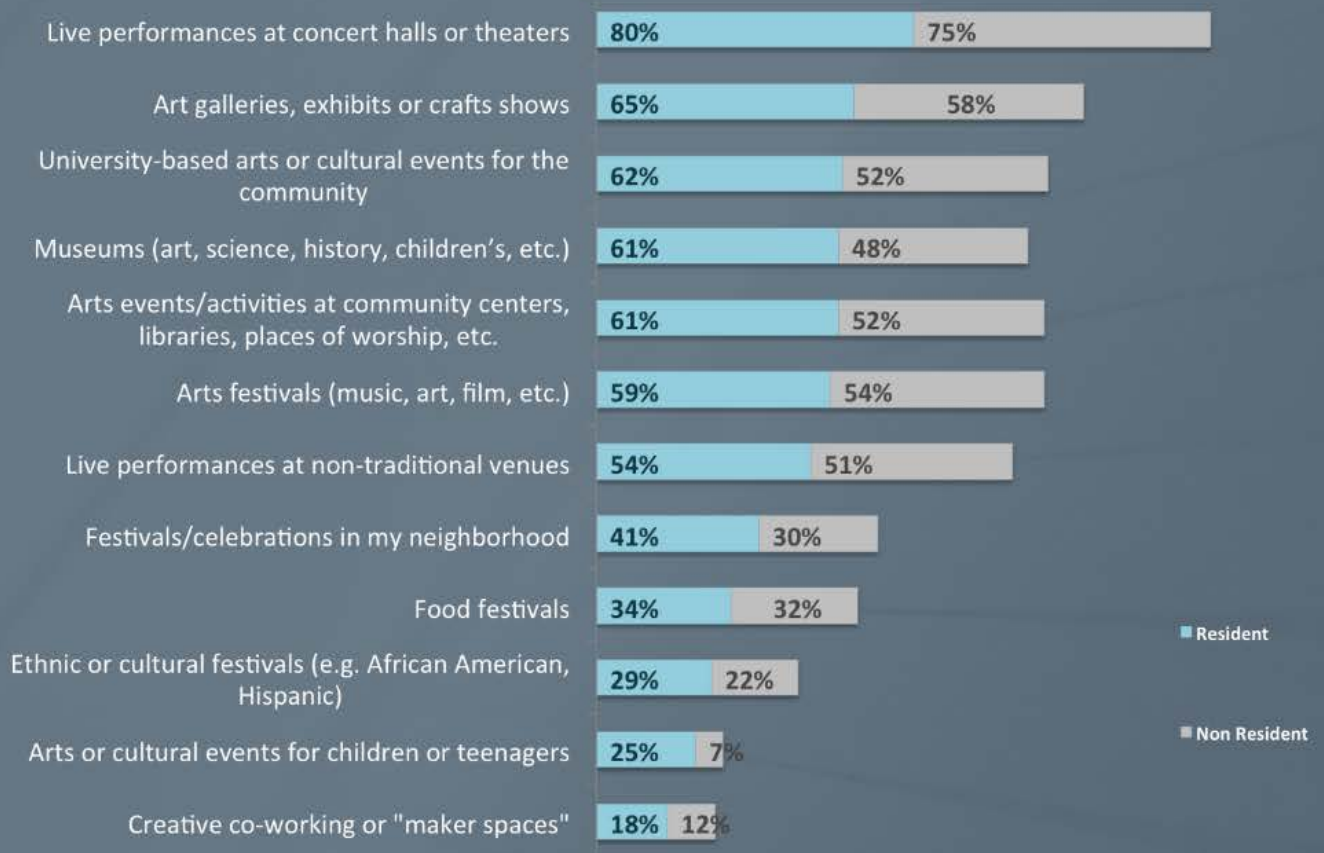
What people do

Sing in choir, with a group, or solo
Work with fiber arts
Make sculptures, woodwork, or ceramics
Play and write music
Act and perform in shows, events, poetry slams

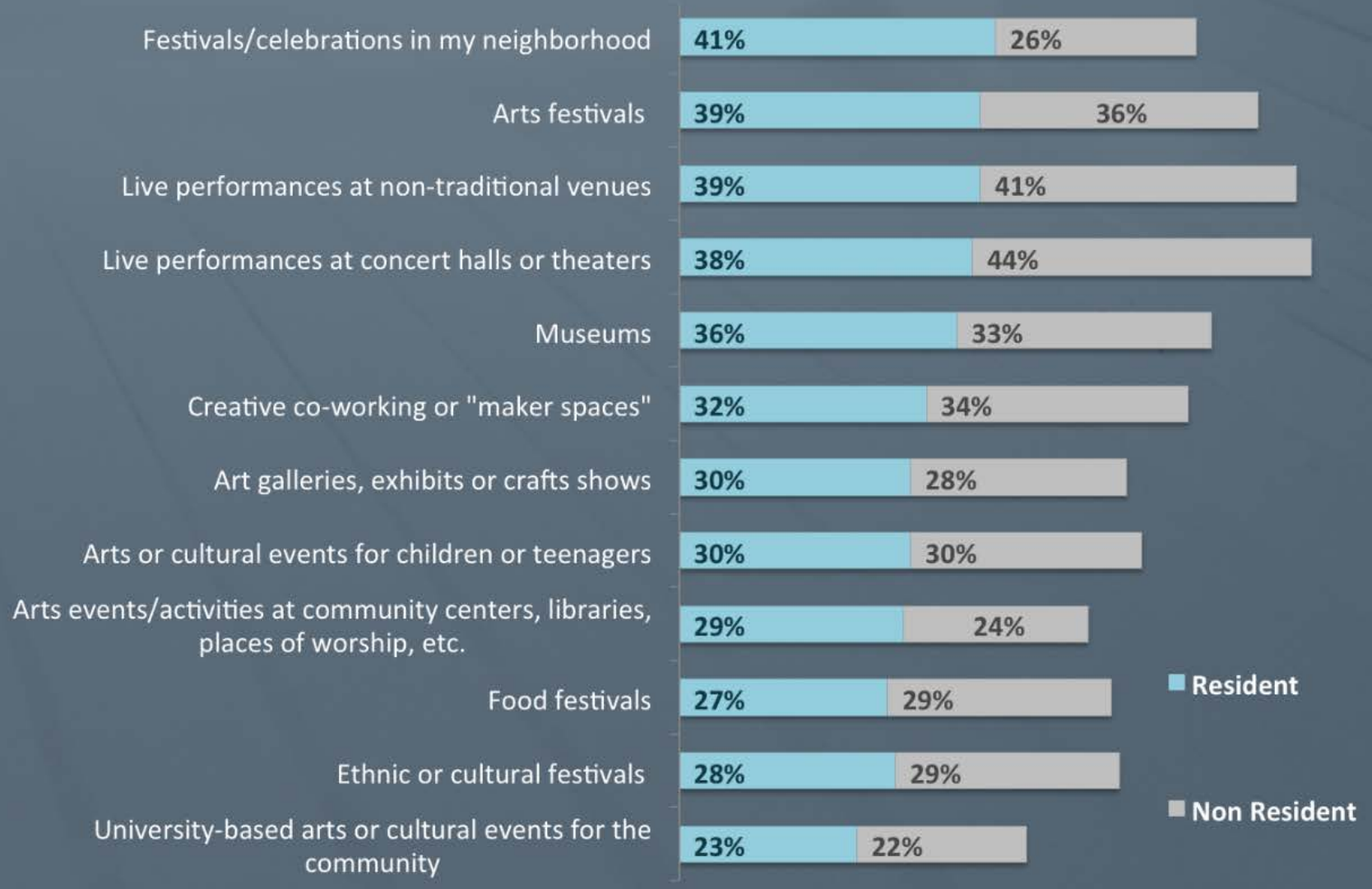
and why...

As a leisure activity or hobby on my own
74%
As a way to share time with friends or family
48%
As a leisure activity through group workshops/ classes
30%
As a professional artist
17%
As a way to supplement my income
16%
As a business professional working in the arts field
16%
As an aspiring professional artist
13%
I do not personally participate in creative activities
7%

Where Boulderites find experiences



What Boulderites want more of ....



Learning from the Kitchen

Resources for arts organizations

Facilities and Space

A vibrant arts district

Raising Awareness

Expanded resources for artists and creatives

Authentically celebrating diversity

City to take a larger role

Summary of Vision, Themes, and Draft Strategies

Consider what resonates with you?

Review within the context of CCP purpose.

What is missing?

Elements of a Vision for Boulder arts and culture

- Quality cultural venues and spaces
- Sustainable arts and culture organizations
- Engaging built environment thru public art
- Equitable and authentic cultural expression
- Personal participation and creative expression
- Thriving community of artists
- A rich arts learning environment
- Better information and awareness

Themes

Grow Boulder's creative vitality

- *Arts and culture becoming a civic priority*

Elevate Boulder's cultural identity

- *Elevating the arts as an essential element of the civic dialogue*

Enhance the visual and experiential environment

- *Where people play, celebrate, and experience civic life*

City of Boulder

Strategies

Strategies

- Resources for cultural organizations and creatives
- Foster environment for artists and creatives
- Building awareness and participation
- Access, Inclusion, Equity
- Public Art
- Facilities and Spaces

Resources for cultural organizations and creatives

- Recommendation Year 1 - Increase Grant funds by 2X. Build in inflation over 9-year term of plan. Potential for greater growth
- Re-Frame grants
  - Organizational support
    - Large /Mid/Small Orgs - the non-profit ecology
  - Innovation/Organizational Venture Fund
  - Capacity Building
  - Youth Arts Opportunity
- Sponsorships and partnerships
- Enhance through targeted convening and professional development

The Ecology of Arts and Culture Organizations

- 135 registered 501(c)3 arts and culture organizations in the city of Boulder
- Cumulative avg expenses over the past three years above $21M based on 51 of those 135 organizations reporting activity*
- Recommending increasing grants budget from approx $250K to $500K annually

**Based on data from the IRS Core Business files through the National Center of Charitable Statistics*

Foster environment for artists and creatives

- Project support through re-framed grants program
- Provide new and access to existing resources for artists as small business owners (potential access to innovation fund)
- Work with city departments and NGOs to create a welcoming environment
  - Encourage inclusion of artists on advisory boards and commissions
  - Review existing regulatory environment
- Seek opportunities to support arts districts
- Celebrate accomplishments of Boulder's artists
- Professional practices training - e.g., Working in the public art realm

Building awareness and participation

Technical assistance programs for organizations and projects

Enhanced media coverage - local, regional, national

Position Office of Arts and Culture as industry leader

Collaborate/partner for a comprehensive arts calendar

Access, Inclusion, Equity

Develop network of community advocates - convene neighborhood based arts advisory discussions

Neighborhood focused strategy for festivals, events, celebrating place, fostering opportunities for 'micro projects'

Work to appoint diverse residents to councils, boards, city-funded activities

Public Art

- Develop public art policy and plan
- Secure sustainable funding source
- Complete staffing plan

Facilities and Spaces

Develop cultural spaces within existing community centers and/or other gathering places - black box theater (performance and rehearsal space), dance studios, maker space(s)

Investigate additional opportunities for performing arts facilities in the Civic Center

Develop tools and resources for artists and organizations to access performing spaces (e.g., redefine rental subsidy program)

Explore opportunities for studio arts spaces in existing municipal facilities

Summary of Vision, Themes, and Draft Strategies

Consider what resonates with you?

Review within the context of CCP purpose.

What is missing?

What's next?

Full draft of plan
Advocacy
City Council

Adoption of Plan
Implementation
Success Metrics
Monitoring

Values that inform implementation of the cultural plan

- Stewardship of the public trust
- Diversity and access
- Public Inquiry/Transparency
- Achieving greater impact through partnerships
- Honor the Community's Priorities
- Best Practices and Excellence

TO: Members of the Boulder Arts Commission

FROM: Matt Chasansky, City of Boulder Office of Arts & Cultural Services

DATE: May 19, 2015

SUBJECT: Boulder Arts Commission Manager's Update

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1. Notes on the Agenda:

   Attached is the draft Community Cultural Plan for your review. This document was prepared for review by City Council in their May 26 study session. We will be giving you a preview of the brief presentation we have prepared for Council in order to get your feedback. Please note that this is a preliminary draft document; you will see many sections incomplete or missing. This first review is intended to give staff direction on the preliminary language, structure and direction. We will be revisiting further iterations of this document over the next few months.

2. Questions from the Commission:

   At the last meeting of the BAC, there were several questions posited to The Dairy. Unfortunately, due to several issues, staff has not yet been able to address those questions. We will be brining you those final answers at the June meeting.

3. Update on the Temporary Public Art Series:

   Over the last few weeks staff has put the Temporary Public Art Series on hold. This is only a brief delay in order to make sure our capacity was focused on the urgent work associated with the Community Cultural Plan. This delay should not significantly impact implementation of the project.

4. Grants Update:

   Grant reporting deadline extensions were approved for Communikey and The Catamounts.

5. Staff Updates

   a. Exhibits
      - Edge of the Woods: Artwork by Frank Sampson and Caroline Douglas
   b. Public Art
      - Experiments in Public Art—contracting phase
      - West Pearl Poetry—construction phase
      - Junction Place—construction phase
      - Baseline Underpass—design phase
      - Diagonal Highway Gateway Landscape—construction/installation phase
      - Elks Park—construction phase

Community Cultural Plan

City of Boulder Library & Arts Department
Draft: May 26, 2015

DRAFT

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A. Introduction

(To be addressed in the final draft.)

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B. Background

(To be addressed in the final draft.)

DRAFT

C. Planning Process

(To be addressed in the final draft.)

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D. Community Feedback

(To be addressed in the final draft.)

The planning process for the CCP relied heavily on an investigation of community sentiment to establish the vision. If this community vision is to be successful, the responsibility of executing the CCP falls to all of Boulder. This is not merely a municipal government work plan. Rather, we all have a role to play: public and private, non-profit and for-profit, in education, in personal and professional life.

By emphasizing the public inquiry components of the process, staff was able to collect data and stories that emphasize a few key indicators. These "Community Priorities" are summaries of common responses in the surveys which answer the question "What is your vision for Boulder's culture and creative economy over the next nine years?". The statements are derived directly from the comments of a few individuals, but represent broader trends that appear in the data combined with dialog directly with key stakeholders and results from the research projects. Thus, the Community Priorities are the first step in articulating the community's vision:

Community Priorities: together, we will:

- Support the resiliency of cultural organizations to enhance their ability to benefit the community.
- Build a city that is a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them.
- 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.
- 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.
- 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.

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E. Vision

(Staff continues to work on a draft vision statement utilizing community feedback noted below as vision elements and a vision declaration.)

E.1 VISION ELEMENTS

The second step in articulating a community vision is to establish what elements are most important. These can be understood as a community profile: those things that make Boulder's culture unique.

It is in Boulder's nature to lead. Our community appreciates that the world's most creative innovators call this place home. Our community takes seriously leadership in arts, culture, science, technology, outdoor life, environmental sustainability, and social justice.

It is in Boulder's nature to build thoughtful and engaging public spaces. Our community demands the urban environment, those places in which we live, work, and play, be full of vibrant and diverse encounters with public art, architecture, natural & built landscapes, destinations, festivals, events, and unexpected encounters with culture.

It is in Boulder's nature to engage in creative expression. Ours is a community of active participants, hobbyists, students, and teachers in all forms of artistic expression, especially: photography, writing & reading, music, gardening & cooking, dance, crafting, video & animation, painting & sculpting, and the contemplative arts.

It is in Boulder's nature to support our talented workforce, creative businesses, and cultural destinations. Ours is a community of museum-goers, audience members, and cultural tourists. Ours is a community of volunteers, philanthropists, consumers, and thought-leaders. We are professionals in photography, creative & technical writing, the music industry, education, graphic design, landscape & architecture, advertising, animation & digital media, fine arts, craft industries, performing arts, film & video, and industrial design.

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E.2 VISION DECLARATION

The final step in articulating a community vision is to assemble the Community Priorities and Vision Elements into a Vision Declaration: how will cultural life change in nine years? What work will we, together, do to accomplish the vision?

Every person that calls Boulder home will find that they value culture in their life. Every person who visits Boulder will experience culture as integral to their visit. Every person who does creative work will find Boulder to be a vibrant place to succeed in their endeavors. All the decisions we make together about the future of Boulder will include a consideration of culture.

Together, we will improve Boulder in three ways:

Together, we will achieve a high level of Creative Vitality. A diverse mix of cultural, economic and social activity affects the life of every person who visits, works, or lives in Boulder.

Together, we will nurture the Cultural Identity of Boulder. Every person who visits Boulder counts culture at the top of their list of grand expectations and memories.

Together, we will cultivate a Vibrant Environment. Thoughtfully applied creativity positively affects the public spaces, mix of destinations, and encounters with culture.

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Ⅰ. Strategies

How will the Office of Arts and Culture support the community in achieving the vision?

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

These eight strategies are tools the city government will provide to support the community in achieving the vision. Each addresses several Community Priorities, though in most cases a single Priority is the primary driver around which the Strategy is designed. And, each of these strategies has thoughtful tactics that address all three components of the Vision Declaration: Creative Vitality, Cultural Identity, and a Vibrant Environment.

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I.1 Strategy One: Support for Cultural Organizations

I.1.1 Program Areas:

A. Support for Cultural Organizations
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 Challenge:

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 contributing 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 1/50th 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.

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.

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I.1.5 Priority Recommendations:

- Funding - Establish a focused, sustainable, and adequate revenue source that increases the Office of Arts and Culture's annual grant and institutional support funds from its current level of $250K 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 Partners: (To be addressed in the final draft.)
I.1.7 Operational Framework: (To be addressed in the final draft.)
I.1.8 Action Items: (To be addressed in the final draft.)

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I.2 Strategy Two: Reinvent our Public Art Program

I.2.1 Program Areas:

A. Public Art Commissioning
B. Maintenance and Conservation Program

I.2.3 Goal:

Build on the success of the public art investments made by the City of Boulder Transportation, Parking, and Parks & Recreation Departments to establish a publicly transparent, sustainable, and innovative public art program.

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. Neighboring cities, such as Denver, Loveland and Fort Collins have had success integrating art into all aspects of the public realm. 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. (Please see appendix six.) While funding mechanisms continue to be explored, it is the recommendation of staff to request general fund support in 2016 to launch the public art program. The amount requested is $300K. This dollar value is based upon 1% of the 5-year average of actual capital expenditures from CIP. Other possible financial increments are noted in the chart, below.

Percentage for Art	Dollar Amount
1.00%	$ 299,906
0.75%	$ 224,930
0.50%	$ 149,953
0.25%	$ 74,977

Long term sustainable funding beyond 2016 will require further investigation. It is a recommendation of this plan to seek a commitment of general fund support for 2016 based upon an average of 1% of CIP expenditures during the past five years. It is also staff's recommendation to 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. Many cities have utilized city/public funding to encourage more aggressive philanthropic campaigns, and it is staff's expectation that the

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CCP will proceed in this manner. City staff recommends ongoing evaluation of revenue options through the course of this plan to ensure a vibrant public art program.

Unified Approach - The City of Boulder has invested money in public art over the past decade. The dollar amount expended shifts from year to year depending upon city projects. A review of the past five years of public art expenditures in Transportation, Parks and Recreation, and Downtown & University Hill shows that the city has expended on average approximately $128K per year on public art. This funding does not have a consistent revenue source, but the departments listed above have consistently and aggressively pursued funds to add art to significant capital improvement projects. These public art projects are mostly 'ad-hoc' and project specific. A public art policy will recommend taking an integrated approach to folding these programs into a seamless, public process with community selection committees to solicit and review artist's submissions and approval from the Arts Commission and the Office of the City Manager. It is vital that the public process not serve as a disincentive to city departments seeking additional funding within Capital Improvement Project budgets for arts. On the contrary, it is staff's expectation that sustainable and secure funding for public art could be used to supplement funding for these project-specific programs.

Capacity - (To be addressed in the final draft.)

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 selection process. Consider maximizing access to the public process through careful communications and technology. Explore new ways of doing public art including temporary commissions, innovative media, new approaches to site, and the most sophisticated approaches that artists are deploying.

- 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.

- Staffing - (To be addressed in the final draft.)

I.2.6 Partners: (To be addressed in the final draft.)
I.2.6 Operational Framework: (To be addressed in the final draft.)
I.2.7 Action Items: (To be addressed in the final draft.)

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I.3 Strategy Three: Create and Enhance Spaces and Facilities

I.3.1 Program Areas:

A. Municipal Venues for the Arts
B. Rental Assistance Grants

I.3.2 Goal:

Improve the conditions of visual and performing arts organizations, and their audiences, that 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 Venue - The Civic Area planning process has included the community's vision for a small to medium sized performing arts facility and community space. In the 2013 Civic Area Vision Plan consideration was given to building a performing arts facility on the east or west end of the park. At a study session in March 2015, City Council directed staff to fully investigate the feasibility of renovating and/or redeveloping the north library building site on the western part of the park to accommodate a performing arts venue. Staff anticipates presenting the results of the analysis in July 2015.

In concert with the Civic Area plan, an independent nonprofit, the Boulder Center for Performing Arts (BCPA) contracted with performing arts consultant Duncan Webb to conduct a community needs assessment for performance venues in Boulder. Duncan Webb's study was completed in 2014 and makes a strong recommendation that Boulder can support a medium sized performing arts center. BCPA continues to refine a complete business plan for operation of the facility. Their stated intent has been to form a partnership with the city for land prior to executing a capital fundraising campaign.

As part of the Civic Area planning process, the city contracted with the Cultural Planning Group (CPG) to conduct an independent analysis of the BCPA study in February 2015. This analysis confirmed many of the findings of the Duncan Webb study. CPG agrees with the BCPA study that a performance space that accommodates at least 500 seats is optimal and is needed in Boulder. The BCPA plan projects that additional 'black box' space is required in the facility to meet their program. While CPG agrees that building conjoined space is a 'nice to have,' it does not contend that such space is essential. In addition, a black-box-style space is included in the plans for the renovation of The Dairy Center for the Arts.

Conversations between city staff and the BCPA board are ongoing. Over the past month the conversation has focused on how the city and BCPA can partner on plans for a performing arts center if it were to be located on the site of the current North Library building. At its latest meeting, the BCPA board indicated it would only be willing to partner with the city on the project if plans included a minimum of 500 seats, and a robust plan for parking on the site was executed in conjunction with build out of the performance space.

The Civic Area Vision Plan also recommended the continued exploration of a blend of indoor and outdoor "arts facilities" as an integral and important component of the Civic Area. Of note; housing the Boulder Museum of Contemporary Art [BMOCA] in a new facility such as the Municipal Building or in an expanded facility at its existing location remains a part of the planning process and would respond to the community's interest in expanded arts and cultural venues within the city.

Fill In the Gaps - Community feedback also notes the need for rehearsal and flexible space. Staff should fully investigate the feasibility of incorporating rehearsal and small performance spaces into the city's current facility assessment. The recreation centers are an example of city facilities that are easily accessible, well staffed, and have adequate parking. These facilities may have space that could be evaluated to see if it could meet some of the community's rehearsal and performance space needs. Executing a plan to incorporate rehearsal and performance space within the city's current facility inventory could likely be done at a fraction of the cost of new construction downtown. Staff will collaborate with Facilities and Asset Management and Parks and Recreation on this issue.

I.3.5 Priority Recommendations:

- Convene a community working group to assess performing and visual arts venues within the Civic Area.

- Pursue existing and potential new opportunities within existing city facilities to include cultural venues.

I.3.6 Partners: (To be addressed in the final draft.)
I.3.7 Operational Framework: (To be addressed in the final draft.)
I.3.8 Action Items: (To be addressed in the final draft.)

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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 Sector Programs and Research

I.4.2 Goal:

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

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 - Investigate an incentives program specifically designed for creative businesses and entrepreneurs to retain or attract jobs and businesses. Investigate the regulatory environment to find efficiencies that will assist the creative sector

I.4.5 Partners: (To be addressed in the final draft.)
I.4.6 Operational Framework: (To be addressed in the final draft.)
I.4.7 Action Items: (To be addressed in the final draft.)

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I.5 Strategy Five: Strengthen Culture in our Neighborhoods and Communities

I.5.1 Program Areas:

A. Creative Neighborhoods
B. 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: (To be addressed in the final draft.)
I.5.6 Partners: (To be addressed in the final draft.)
I.5.7 Operational Framework: (To be addressed in the final draft.)
I.5.8 Action Items: (To be addressed in the final draft.)

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I.6 Strategy Six: Fostering the Environment for Individual Artists and Creative Professionals

I.6.1 Program Areas:

A. Artist and Creative Professional Support and Recognition
B. Livability and Affordability Issues

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.

I.6.6 Partners: (To be addressed in the final draft.)
I.6.7 Operational Framework: (To be addressed in the final draft.)
I.6.8 Action Items: (To be addressed in the final draft.)

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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 Cultural Identity
D. Partner a Community Creative Calendar

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 Partners: (To be addressed in the final draft.)
I.7.5 Operational Framework: (To be addressed in the final draft.)
I.7.6 Action Items: (To be addressed in the final draft.)

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I.8 Strategy Eight: Engage our Youth

I.8.1 Program Areas:

A. Youth Council
B. Arts in Education Grants
C. Mentoring Program

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 Partners: (To be addressed in the final draft.)
I.8.5 Operational Framework: (To be addressed in the final draft.)
I.8.6 Action Items: (To be addressed in the final draft.)

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II. Guiding Principles

(Staff continues to work on draft 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.

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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 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 services 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 dialog. 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. 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.

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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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III. Implementation

(Staff continues to work on draft implementation elements.)

III.1 CCP Time Horizon:

The implementation of the above strategies will occur over a nine-year time horizon:

This nine year scope is divided into three year increments. Individual strategic planning will occur to provide structure the development of each of the eight strategies. These incremental strategic plans will be undergo a planning and public inquiry process in "year three" of each phase.

Additionally, yearly work plans will be developed to guide staff through the day-to-day implementation of the strategies.

III.2 Staff Capacities: (To be addressed in the final draft.)

III.3 Structure: (To be addressed in the final draft.)

III.4 Funding:

The budget of the Office of Arts and Culture will necessarily require review and increases over time as new components of the CCP are implemented. In collaboration with the Budget office, these needs will be assessed and city leadership will decide on the best action.

We anticipate that the following budget increments will be considered:

First Third: Increase from a 2015 budget of ~$550,000 to ~$900,000.

Second Third: Increase from ~$900,000 to $1.2M.

Final Third: Increase from ~$1.2M to ~$2.2M.

Note: it is important to understand that these figures are approximations developed by Cultural Planning Group. Much work will be done in the first phase of the plan to refine these numbers, conduct the appropriate studies, and evaluate the final budget requests.

III.5 Partnerships: (To be addressed in the final draft.)

IV. Appendices

IV.1 Community Cultural Plan Process Timeline and Roles & Responsibilities Chart

IV.2 Creative Vitality Index Findings

IV.3 Selections from the Community Cultural Plan Benchmark Study

IV.4 Summary of Findings from the Community Cultural Plan Inquiry

IV.5 Comparison: Public Art Programs in Colorado

IV.6 Review of Performing Arts Center Study

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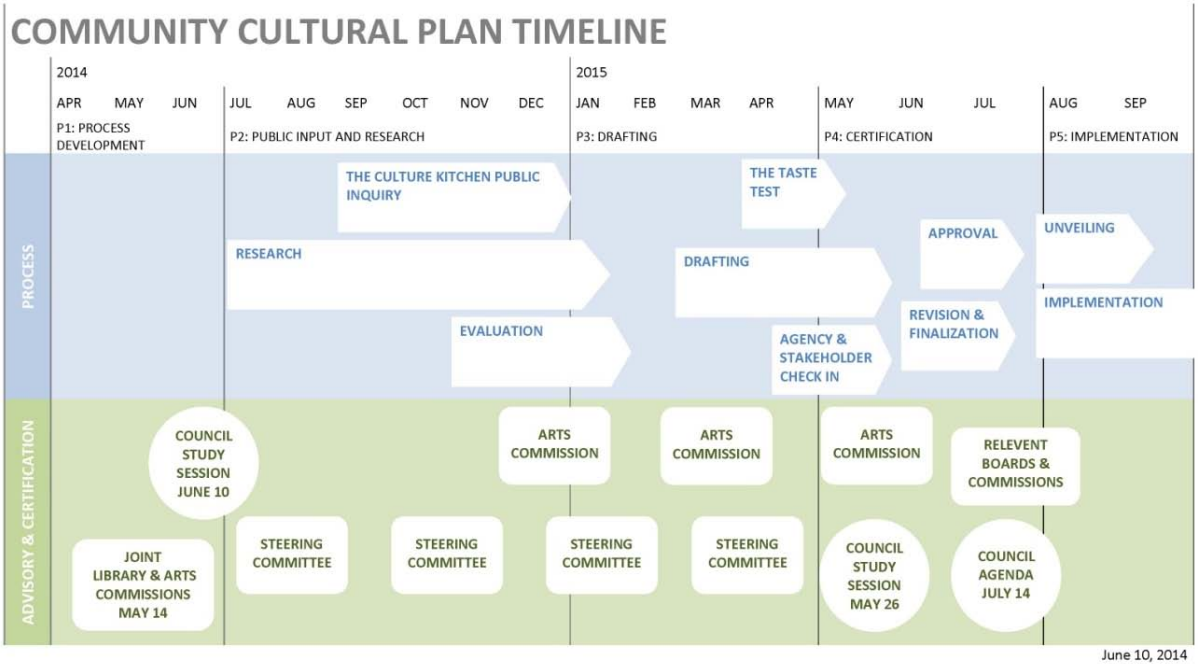
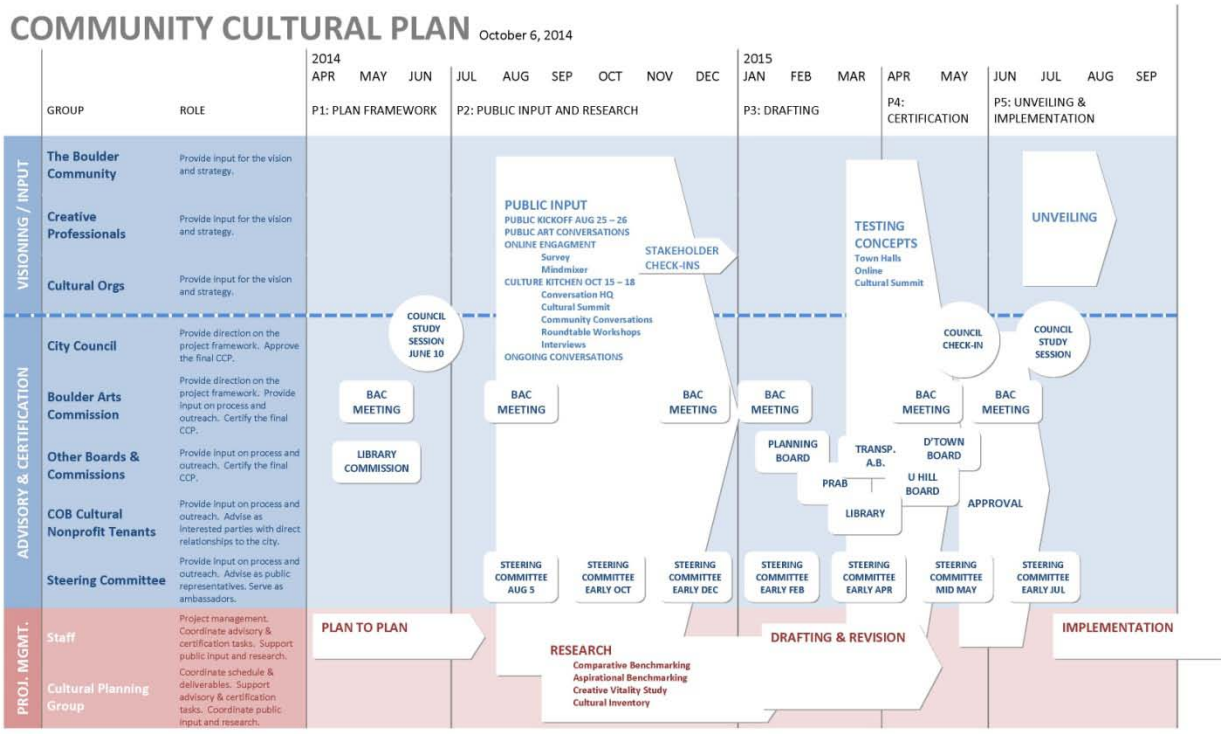
APPENDIX ONE

Community Cultural Plan Process Timeline



Community Cultural Plan Roles and Responsibilities



APPENDIX TWO

Creative Vitality Index Findings, page one

CPG has contracted with Westaf to conduct a Creative Vitality Index study. Using data from several sources, this tool dissects the creative sector of the economy based on postal codes to compare key indicators with similar geographical areas.

2013 Occupation Figures	**Boulder CO**	Ft. Collins CO	Loveland CO	Madison WI	Tempe AZ	Eugene OR
City Population	**103,166**	152,061	71,344	243,344	168,288	159,190
Study Population	**118,362**	181,350	87,733	338,408	169,425	193,334
Advertising and promotions managers	**41**	20	8	78	53	48
Public relations and fundraising	**24**	11	5	156	79	88
Agents and business managers	**80**	51	16	73	55	36
Architects, except landscape and naval	**419**	151	72	331	282	160
Landscape architects	**89**	34	16	73	41	16
Architectural and civil drafters	**178**	85	45	190	199	121
Anthropologists and archeologists	**25**	11	3	40	16	50
Historians	**7**	6	3	23	5	6
Religious activities and education	**45**	73	40	262	78	70
Postsecondary teachers	**749**	161	33	7,790	1,404	2,807
Archivists	**7**	4	1	21	5	4
Curators	**13**	7	3	28	6	10
Museum technicians and conservators	**3**	5	2	10	4	4
Librarians	**29**	14	66	339	47	84
Library technicians	**49**	22	53	375	87	167
AV and multimedia collections specialists	**5**	2	4	27	12	5
Art directors	**337**	177	59	300	138	137
Craft artists	**153**	98	52	118	57	97
Fine artists	**124**	86	41	145	64	81
Multimedia artists and animators	**304**	167	56	378	124	154
Artists and related workers, all other	**64**	45	16	58	33	30
Commercial and industrial designers	**84**	56	20	142	102	53
Fashion designers	**46**	17	3	25	22	21
Floral designers	**49**	62	20	119	63	62
Graphic designers	**728**	405	116	1,012	640	452
Interior designers	**238**	207	38	323	224	124
Merchandise displayers and trimmers	**114**	82	39	131	295	39
Set and exhibit designers	**17**	11	3	19	19	14
Designers, all other	**31**	15	4	34	24	11
Actors	**146**	84	28	143	130	62
Producers and directors	**130**	62	25	263	95	117
Dancers	**44**	36	10	54	21	22
Choreographers	**17**	11	3	11	11	10

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Creative Vitality Index Findings, page two

Continued from page one.

2013 Occupation Figures	**Boulder CO**	Ft. Collins CO	Loveland CO	Madison WI	Tempe AZ	Eugene OR
Music directors and composers	**96**	69	31	181	52	76
Musicians and singers	**751**	477	166	659	271	432
Radio and television announcers	**59**	29	21	178	24	60
Broadcast news analysts	**24**	14	6	25	8	13
Reporters and correspondents	**83**	40	16	116	29	93
Public relations specialists	**360**	188	82	1,020	263	137
Editors	**302**	147	71	486	210	140
Technical writers	**124**	63	23	194	129	24
Writers and authors	**786**	429	156	722	343	380
Interpreters and translators	**263**	327	56	712	888	150
Media and communication workers, all other	**89**	88	14	193	252	55
Audio and video equipment technicians	**62**	44	13	117	151	67
Broadcast technicians	**17**	4	6	94	12	18
Sound engineering technicians	**35**	14	3	95	12	20
Photographers	**990**	1,122	181	2,270	2,645	471
Camera operators, television, video, and motion picture	**33**	18	7	93	42	40
Film and video editors	**50**	15	6	39	35	17
Media and communication equipment workers, all other	**41**	17	6	20	21	17
Ushers, lobby attendants, and ticket takers	**107**	189	52	159	172	96
Costume attendants	**4**	5	1	14	4	7
Entertainment attendants and related workers, all other	**4**	3	1	39	29	4
Makeup artists, theatrical and performance	**18**	12	3	18	10	11
Advertising sales agents	**325**	124	61	475	246	204
Library assistants, clerical	**32**	21	44	275	79	114
Musical instrument repairers and tuners	**21**	29	8	52	43	17
Jewelers and metal workers	**69**	68	60	78	82	77
TOTAL	**9,134**	**5,834**	**1,996**	**21,415**	**10,488**	**7,902**
% of population	8.85%	3.84%	2.80%	8.80%	6.23%	4.96%

(Cultural Planning Group continues to work on the completion of the Cultural Vitality Index study for inclusion in the final CCP document.)

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APPENDIX THREE

Selections from the Community Cultural Plan Benchmark Study

2013 Data	Boulder CO	Ft. Collins CO	Loveland CO	Madison WI	Tempe AZ	Eugene OR
City Population	103,166	155,000	66,859	243,344	168,228	159,190
Geographic Size	25.7 sq. miles	57.0 sq. miles	25.5 sq. miles	76.8 sq. miles	40 sq. miles	43.7 sq. miles
Total General Fund Budget	$319,600,000	$556,500,000	$222,400,00	Figures to come.	Figures to come.	$493,900,00
Staff Level	2.00 FTE	21.30 FTE	13.00 FTE	1.00 FTE	Figures to come.	29.25 FTE
Annual Budget	$587,872	$5,066,866	$2,376,310	Figures to come.	Figures to come.	$4,975,964
Public Art Funding	$128,000*	$325,100	$351,040	$150,000	Figures to come.	Figures to come.
Grant Program Funding	$225,000	$364,500	Figures to come.	$150,000	Figures to come.	$110,995
Per Capita Funding for the Arts	$5.70	$34.78	$35.54	Figures to come.	Figures to come.	$31.25

**Public art funding calculations for the City of Boulder fluctuates dramatically from year to year. To provide more comparable data, this figure is calculated as an approximate average derived from 5 years of data.*

(Cultural Planning Group continues to work on the completion of the benchmarking study for inclusion in the final CCP document.)

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APPENDIX FOUR

Summary Findings from the Public Inquiry Process

The Community Cultural Plan public inquiry was conducted online and on the streets from October – December 2014 in a series of engagements that were collectively branded as "The Culture Kitchen". The priorities of this process were to a) hear from as wide and diverse a group as possible, b) to assemble a sample that was large enough to be convincingly valid, and c) establish measures that could be repeated and improved over the time horizon of the CCP.

Culture Kitchen Inputs:

1. Pop-up Events
2. Onsite Interviews and Group Discussions
3. Neighborhood Conversations
4. MindMixer (The Recipe Box)
5. Full Online Survey
6. Intercept Survey

Response:

- 25 Culture Kitchen Pop-up Events
- Over 75 Onsite Interviews and Group Discussions
- 300+ Intercept Surveys
- 20+ Neighborhood Conversations, More Than 100 Participants
- MindMixer Engagement: 1,132 Unique Visitors, 4,867 Page Views, 500+ Interactions
- 1,087 Respondents to the Full Online Survey in English and Spanish
- Total Interactions Topped 2,000

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Respondent Profiles:

Full Online Survey

Gender Identification	Age	Education	Race Identifiation
Female = 68% Male = 32% PNTA = 0%	Under 21 = 1% 21-44 = 34% 45-54 = 21% 55-64 = 24% Over 65 = 17% PNTA = 3%	High School = 1% Some college = 5% Undergraduate = 40% Graduate Degree = 52% PNTA = 2%	American Ind/Alaska = 0% Asian = 1% Black/Multi-racial = 3% Hispanic/Latino = 4% White = 84% PNTA 8%

Income Range	Professional in the Arts	Volunteers at Arts or Cultural Orgs	Engaged in the Arts
Less than $50K = 22% $50K-$100K = 27% $100K - $250K = 33% PTNA = 18%	Yes = 43% No = 55% Not Sure = 1%	Yes = 23% No = 42% Sometimes = 35%	Very = 47% Somewhat = 34% Mildly = 15% Not Really = 3% Not At All = 1%

Intercept Survey

Gender Identification	Age	Race Identifiation	Residency
Male = 28% Female = 63% PNTA = 9%	Under 21 = 5% 21-44 = 43% 45-54 = 15% 55-64 = 18% Over 65 = 17% PNTA = 2%	American Ind/Alaska = 1% Asian = 3% Black/Multi-racial = 6% Hispanic/Latino = 4% White = 86% PNTA 0%	Live and work in Boulder = 54% Only Live in Boulder = 20% Only Work in Boulder = 7% Live and Work Outside Boulder = 19%

**PNTA = Prefer not to answer.*

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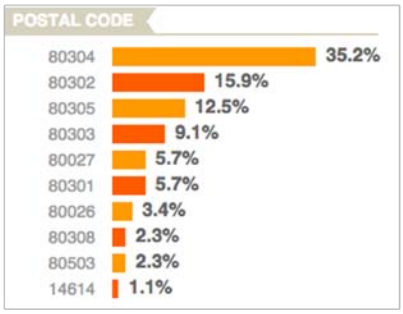
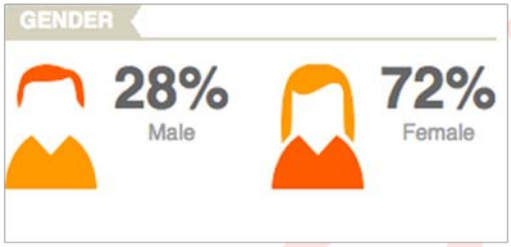
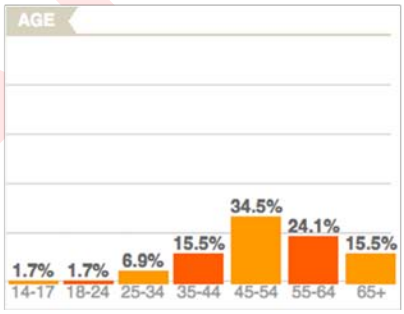
“The Recipe Box” MindMixer Website

MindMixer Stats







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Findings: Key Themes

The resource of artists as an asset to Boulder:

- Addressing affordable venues and spaces
- Developing a city focus on arts and cultural activities/events
- More support for individual artists
- Authentically celebrating diversity
- A focus on historic preservation
- Addressing access and affordability (housing, lifelong arts education

Fostering involvement and support from the City government:

- Funding (more than just The Dairy and BMoCA)
- Communications
- Cultural diversity

Cultivating private sector support:

- Venture capitalist community
- Tech community
- Foundations

Creating an arts district in Boulder:

- Collaborative spaces for artists to live/work
- Performing spaces/rehearsal spaces
- Use of existing building (industrial)
- Multi-use

Improved communications, artist collaborations and press coverage:

- Community awareness
- One source with all events, programming, opportunities, etc (currently there are 19 different sites but events-oriented)
- Media relations

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Findings: What Do You Love About Boulder?

Open Spaces: Trails, outdoor sports, competitive sports environment

- The Culinary Culture: past, present, and future.
- Farm-to-table origins
- Sustainability and support of local agriculture industry
- The Independent Music Scene:
- Collaborative culture
- Local venues

What is your favorite cultural place or activity in Boulder?

- Farmer's market
- BMOCA
- NoBo ARts
- Macky Auditorium
- E-Town Hall
- International film festival
- Chautauqua summers
- Dinner theater
- Open Studio
- The Dairy
- The Bluegrass Festival
- Dushanbe Teahouse
- The Library
- Story Slams
- CU arts and cultural events
- Visiting Denver for arts and cultural experiences

What is your vision for Boulder's culture?

- Cultural equity for all groups in the city
- A community with a distinct culture of philanthropy
- A cultural center for the arts and the community
- An affordable signature event which brings together all of the diverse neighborhood and groups – ethnicities, ages, social groups
- An arts and cultural district within the city
- A "community" of the arts – sharing resources, better use of space, communications
- Public art– planning, temporary exhibits (A Glass Room)

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Findings: Thoughts on Vision

Some common themes arose when we asked people for the vision for Boulder's culture and creative sector. Below are samples that represent some of those ideas that came up frequently:

"Boulder should have a designated arts district where people could view art studios and galleries, have coffee or a nice meal, and be close to other venues for music, theatre and dance all within walking distance of each other."

"To create a culture of philanthropy for the arts, If this could be encouraged, public / private partnerships could be established to fund some great art and culture in Boulder."

"I would like for Boulder to value art as an integral aspect of our humanity and sense of wellbeing. And, to make art accessible to all, regardless of income."

"A more diverse and integrated representation of art; including African American, Hispanic, Jewish, etc. cultures."

"20 years ago Boulder was known as an 'Arts' city. I would love for Boulder to once again be known nationally as a community that is supporting and generating avant guard art. Having more festivals does not achieve this goal, the City needs to support artist living here and producing art."

"I would like to see more public art that represents the current, more educated and sophisticated art appreciators that live and work here."

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Findings: The Role of the City

Respondents also answered the question of the municipal government's role in some key ways:

"It's important for the City government to provide funding and structure such as initiatives and zoning changes to accomplish a new art and culture vision."

"The City should create more funding through taxation and partnership with private donors."

"It is within the best interests for Boulder for the city to value art as an integral part of our humanity, then plan and fund accordingly."

"The city should connect people and geographic areas and provide the necessary ongoing support to ensure projects are completed. And, importantly, the city is in a unique position to encourage philanthropy."

"Provide incentives for developing an arts/cultural district. City needs to motivate redevelopment that allows for arts spaces – finding spaces for all creatives, commercial as well as non-commercial."

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Findings: The Latino Perspective

During the Culture Kitchen events, the CCP team put out a special call to the Latino community of Boulder. Online and intercept surveys were distributed, and a special forum was held. Below are some key results of that inquiry.

- More representation for the Latino community in city government is needed.
- Latino community marginalized from main Boulder community.
- City treats events with "Latino agenda add-ons" rather than integrated into the events.
- Want events which integrate all cultures and show "real" culture rather than the stereotypical.
- Zoning is a significant issue when organizing neighborhood events.
- Lack of cultural understanding within city communications.
- A distinct split between Latino and White begins in middle school – there is a need to change the patterns.
- Latino youth need space outside of school – access and affordability are issues.
- Arts and cultural opportunities for youth is significantly lacking.
- Creation of a family–oriented cultural center is a need – "Gathering places create understanding".
- The investigation of how the government can support culture in minority communities needs more time, resources, and tools to complete.

"It's a puzzle – Boulder is a beautiful place, but a contradiction at times. There are so many good things: the natural wealth, everything is clean and safe, but we don't participate in it. We are left on the outside; someone else owns it".

"We need a voice…a champion in city government … someone who really knows the community and understands the needs. "

"Arts and culture for us is a way of life…it is in our everyday routines, part of all of our celebrations…we can share that with Boulder".

"Great events include the Latino Youth Conference and the Women's Conference…they are life changing for some Latinos.

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Critical Insights

- Respondents are creatively active, with almost all respondents indicating they participate in arts and cultural activities.
- Both residents and non residents want to see better support of artists and arts and cultural nonprofits.
- The majority of respondents cite more traditional modes of participation such as attending live performances, art galleries and shows, museums, and festivals. Many want to see more arts and cultural activities within their own neighborhoods, and at non-traditional venues.
- There is significant support for a tax increase to support arts and cultural activities.
- There is a significant call to the city to increase their support arts and culture

"I have a vision of a Boulder where artists are more involved and active in the planning and spending decisions."

"I would like to feel like Boulder citizens and city Council hold and support art as a vital aspect of "what we value" and "who we are" as a culture, and to recognize that art is a valuable economic resource. There are so many talented people who call Boulder home."

"The best single feature of Boulder has been Pearl Street. It is walker friendly, and the collection of sidewalk cafes brings people out of the buildings. It's a great place to people watch. I would love to see more participatory cultural activities in different parts of the city."

Boulder is at a crossroads…needs to choose between being an "elite" destination or a unique creative community…it can't be both.

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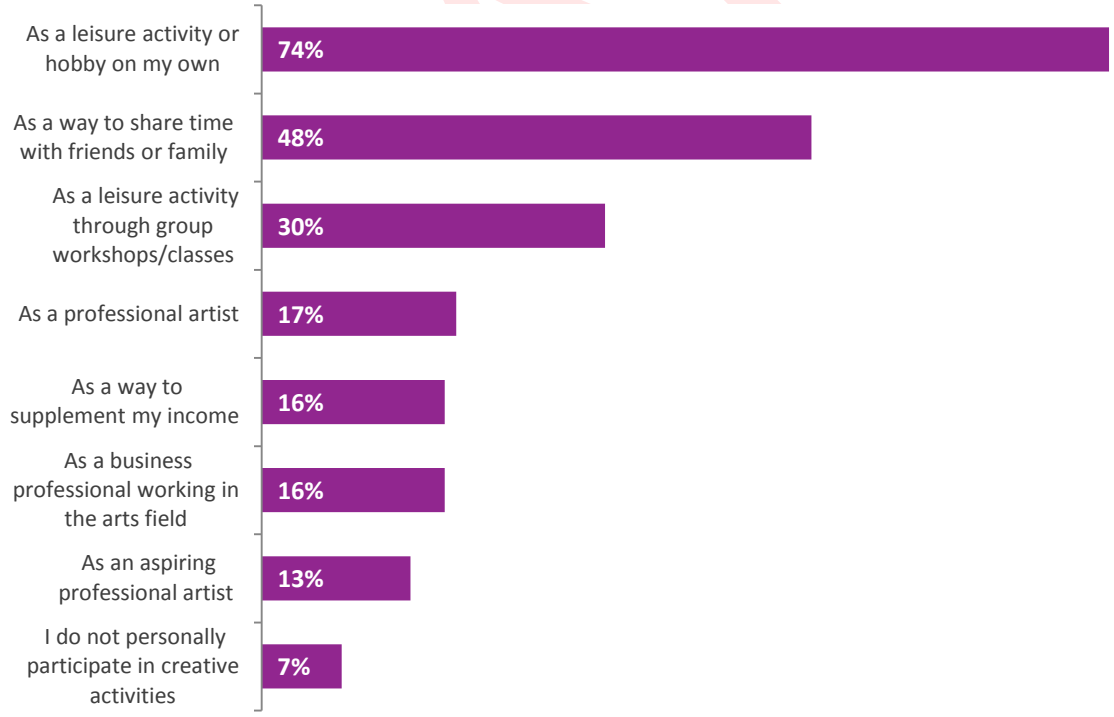
Community Profile: Creative Activities

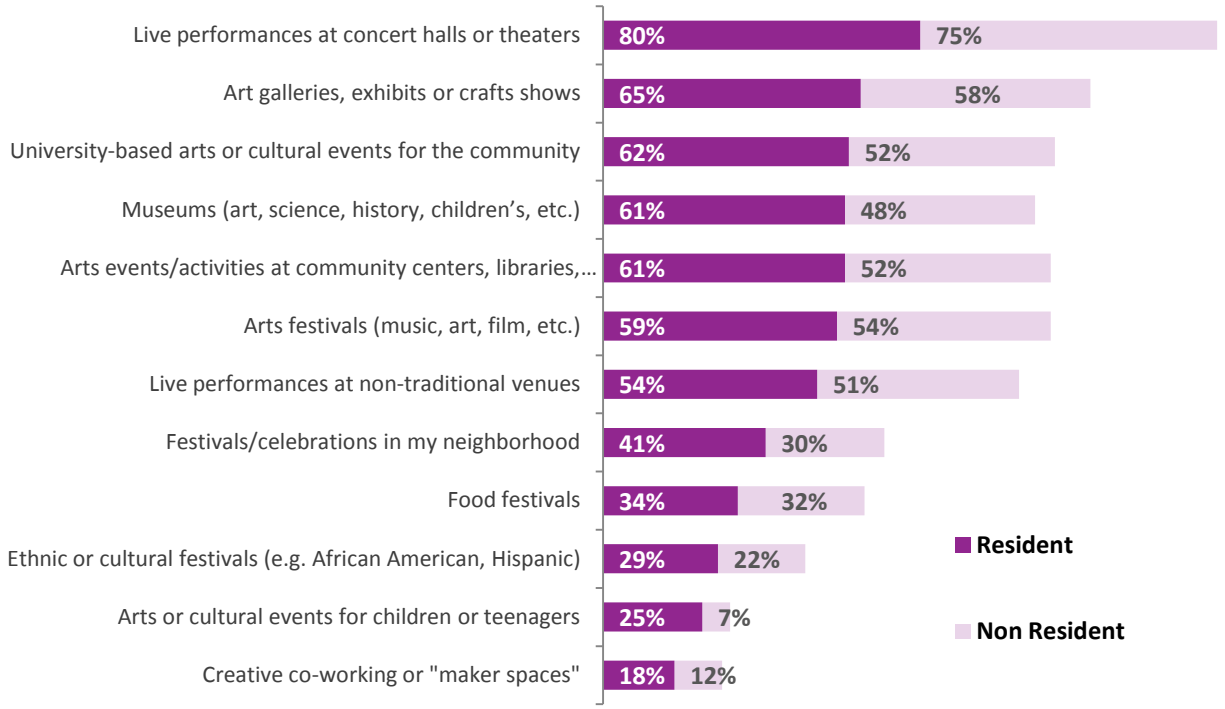
76% Took photographs
68% Read novels, sort stories, or poems
67% Cooked creative dishes or meals
38% Played a musical instrument
33% Danced socially or with a group
31% Made crafts such as jewelry, sewing, knitting, or quilting
30% Painted or drew pictures, or did print-making or collage
21% Wrote novels, short stories, or poems
20% Made videos, short films or animation
18% Sung in choir, with a group, or solo
18% Worked with fiber arts such as knitting, sewing, embroidery
14% Made sculptures, woodwork, or ceramics
11% Made digital illustrations or 3-D digital art
13% Played live music or performed rap
8% Wrote music, composed lyrics
7 % Acted in plays, musicals, or theatre
6% Performed in storytelling events or poetry slams
5% Choreographed dance, ballet, modern, etc.

Why do you take part in these activities?

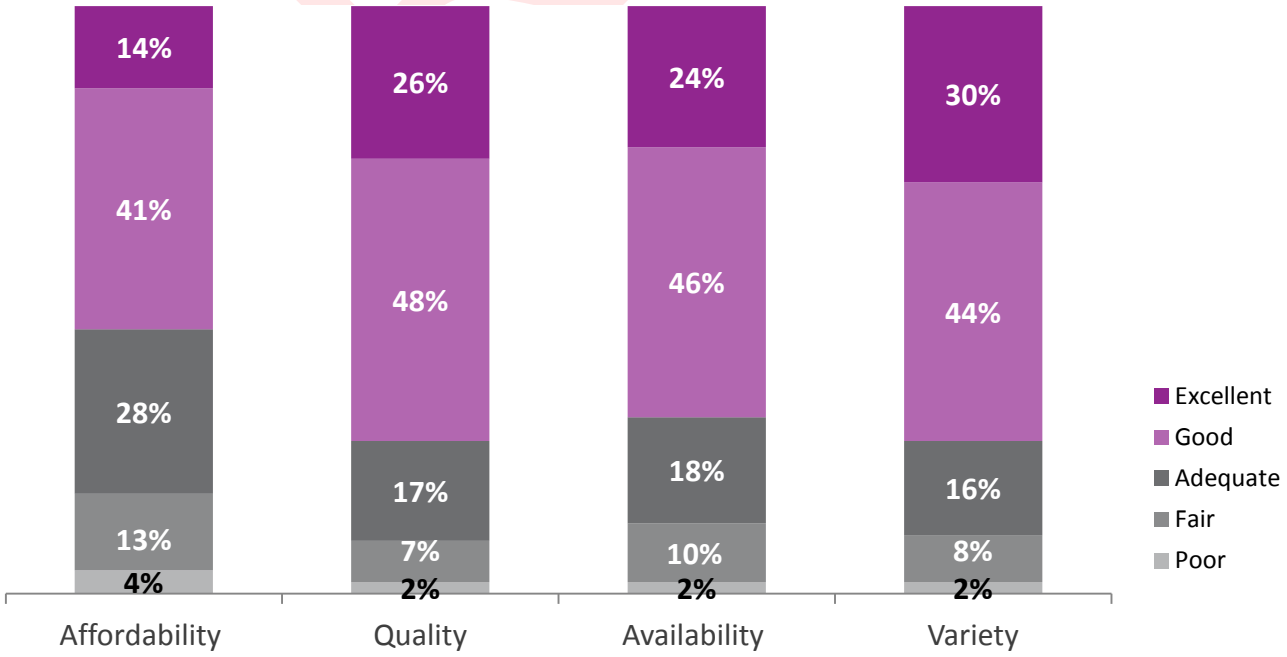


Community Profile: Destinations

Where do you get your culture?

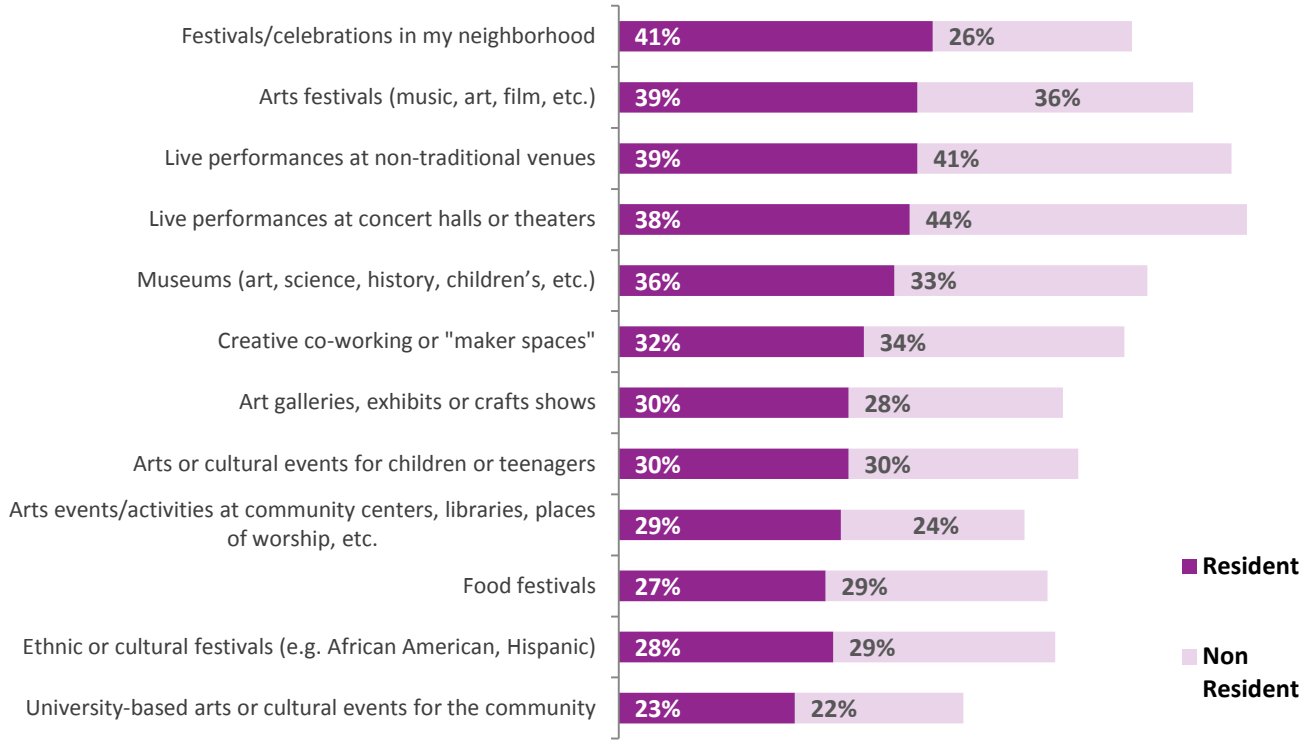


How do you rate cultural offerings in Boulder?

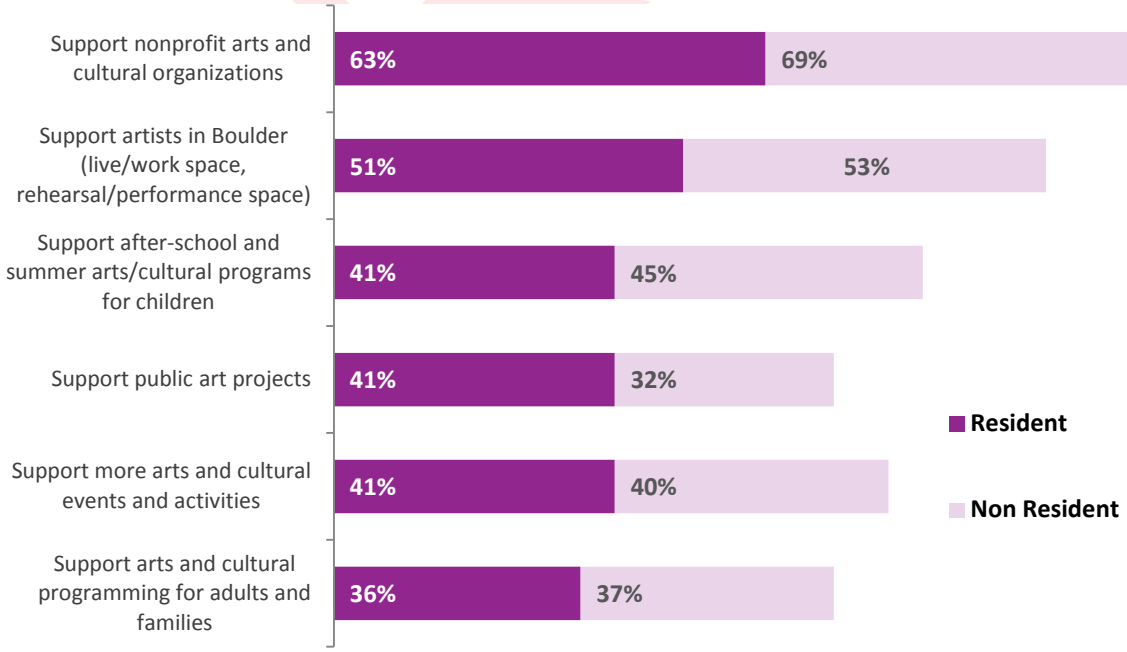


Community Profile: Desires

What would you like to see more of in Boulder?

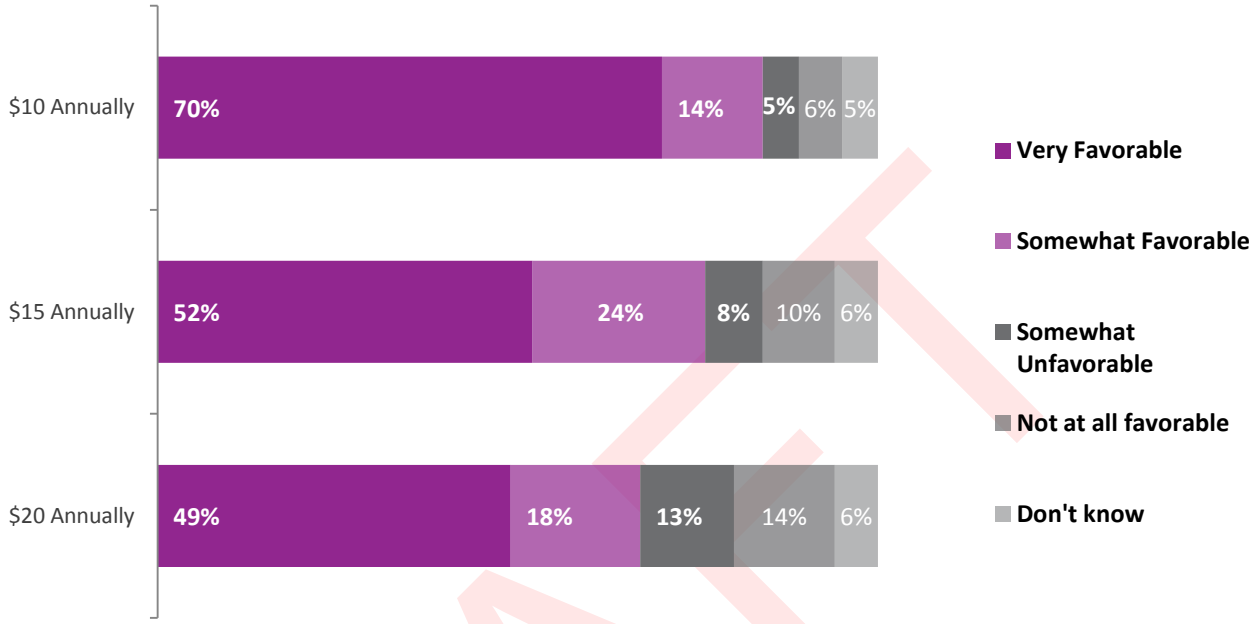


What are the most important things for the city to support?

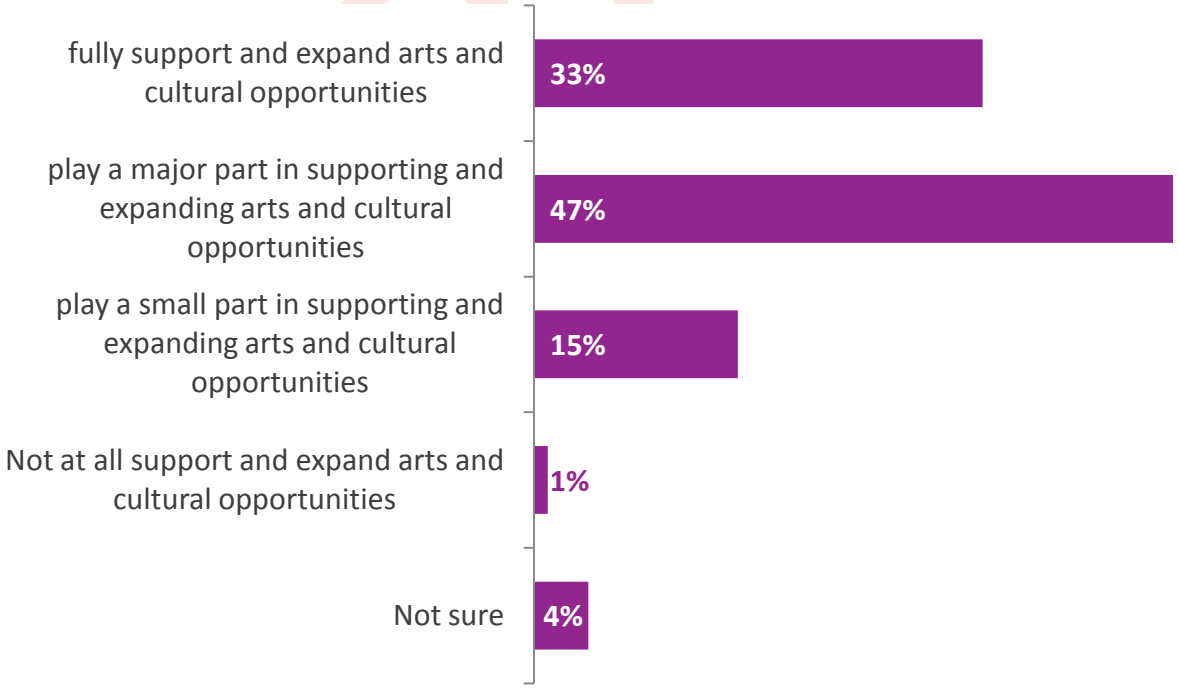


Community Profile: Support from the City

I would support additional funding for city programs. (Residents Only)

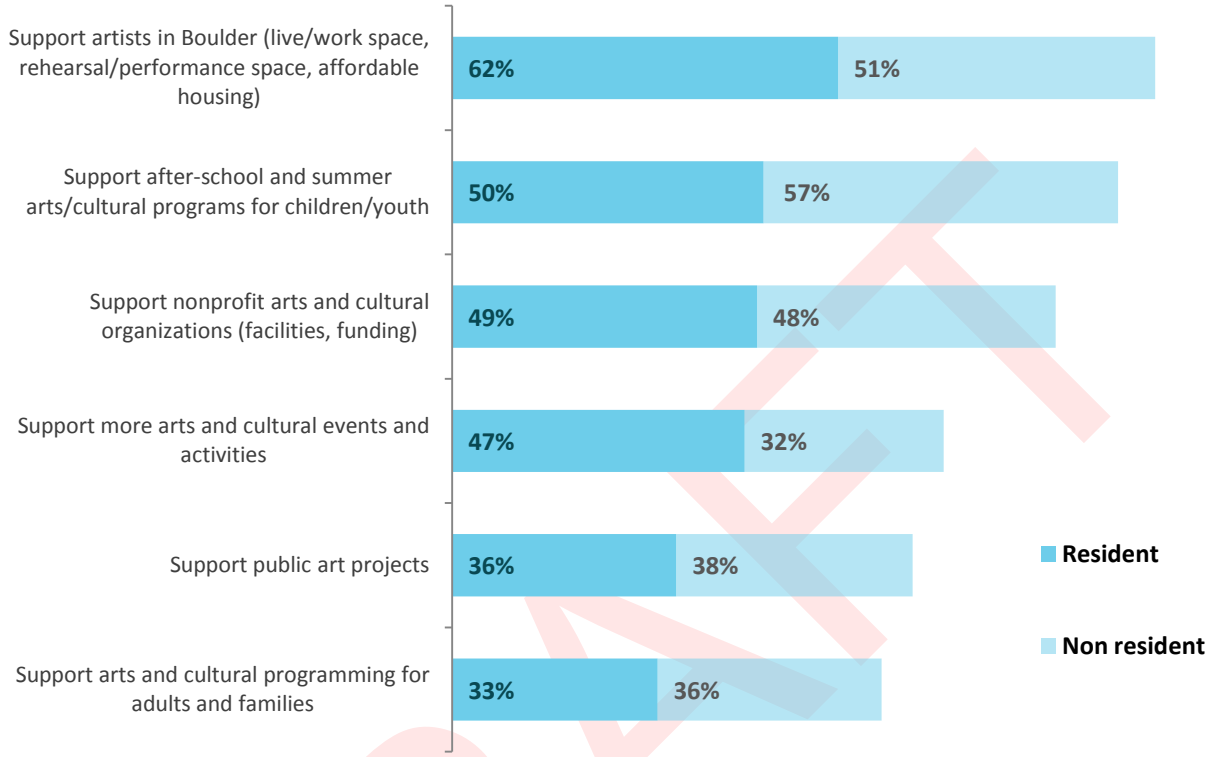


The City of Boulder should… (Residents Only)



Intercept Survey Results: Findings

What should the city support?



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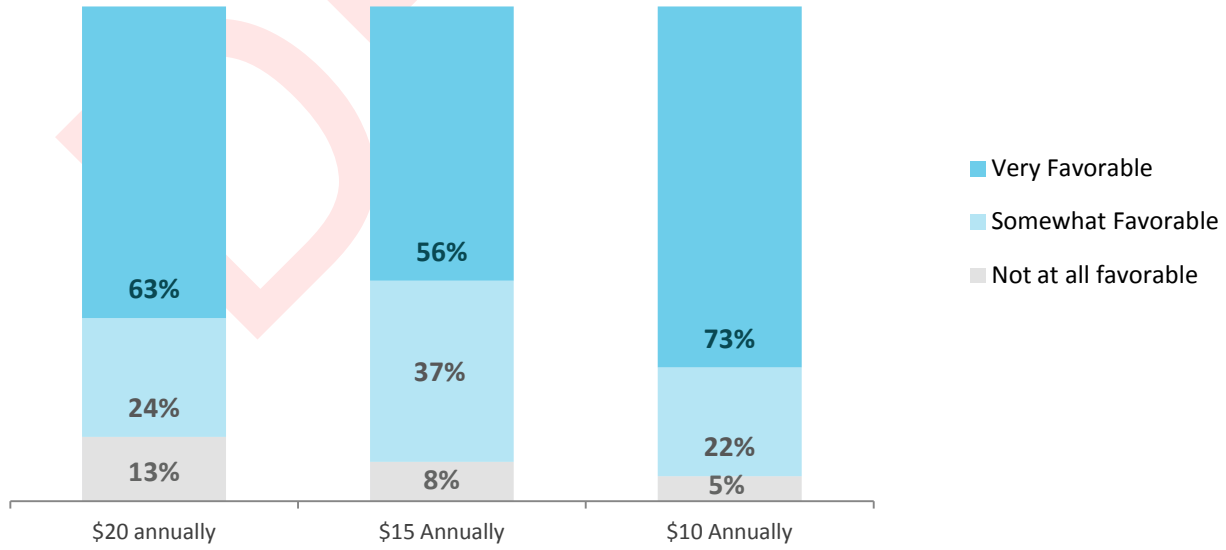

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APPENDIX FIVE

Comparison of Public Art Programs in Colorado, page one

City	Funding Mechanism	Eligible Projects	Benchmark Budgets
Fort Collins	Standard Percent for Art	1% of CIP; Over $250,000; Artists added to projects of $50,000 - $250,000 at the discretion of PM.	2013-2014= $272,232.00 (Calculated Biennially)
Lakewood	Standard Percent for Art	1% of CIP; New Projects Only	2013= $41,000 2014= $45,000
Littleton	General Fund	Includes capital funds, operating revenue, donations, etc.	2013= $69,475.00 2014= $71,778.98
Loveland	Pooled Percent for Art (at least 1% stated in ordinance)	CIP; Over $50,000 excl engineering, admin, fees, permits, and indirect costs; excl special impr. districts.	2013= $273,501.00 2014= $607,120.00 2015= $351,040.00
Vail	Private Fee and Tax Increment	Real Estate Transfer Tax (set amount)	Approx. $80,000/year

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Comparison of Public Art Programs in Colorado, page two

Type	Funding	Pros	Cons	Models
1. Traditional Percent-for-art	A portion (typically 1% - 3%) of the construction budget of municipal capital improvement projects is set aside from the project budget for the purposes of commissioning public artworks. In most cases, a threshold amount is set; for instance the rule might apply only for projects that have a total budget of more than $50,000.00.	• Protected politically over the long term. • Public is invested in founding the program. • Palatable implications to tax rates. • Could be applied to utilities spending to increase capacity.	• Funding will be inconsistent over time. • Funding is typically low, and projects few, for our size city. • Project sites only associated with their source construction projects.	Denver, Longmont, Ft. Collins, Grand Junction.
2. Public Benefit / Private Mandate	Private developers are required to set aside a portion of commercial projects to acquire artwork for public display. Often, additional rules are included such as a threshold budget, or the stipulation that the owner may contribute the amount to a pool which is spent by public commissioning.	• Adds a source of funding and projects to build a critical mass of artworks. • Adds a tool for fulfilling public benefit requirements.	• May not be palatable to developers.	Aurora (in addition to traditional percent-for-art).
3. Percent-for-art Pooled	Rather than being derived directly from CIP project budgets, the funds are calculated according to the budgets of CIP projects, and then transferred from the general fund into a pooled account. Funds are then spent based on a strategic plan, rather than solely based on an association with the CIP project site. Note: transportation and/or Parks and Recreation projects may be exempted from the rule.	• More flexible budgets and sites. • Projects can be distributed geographically in a more strategic way, rather than only adjacent to city buildings.	• Possibly less politically stable. • Requires complex budgeting and analysis, and risks incomplete calculations.	Loveland.
4. General Fund	An account within the city budget, derived from the general fund or some other reliable source, is assigned to the commissioning of public art. In many cases the amount is determined by a formula, such as a percentage of the total general fund.	• Offers flexibility for the implementation of a strategy over short periods of time.	• Most precarious in terms of sustainable funding.	Co Springs.
5. Private Fee or Tax Increment	A specific allocation derived from an incremental tax or fee is transferred to a special account. For instance, a portion of the fees on permits or a portion of the seat tax for a convention or theater district can be applied to commissioning public art.	• Offers a complimentary funding mechanism that can bolster a standard model.	• May not be palatable to those impacted by the fees or taxes.	Wheat Ridge.

Review of Boulder Performing Arts Facilities Assessment and Alignment with Cultural Plan Research

April 13, 2015

Prepared for David Farnan, Boulder Public Library

The Cultural Planning Group

www.culturalplanning.com

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Introduction

Beginning in August 2014, Boulder, CO has been engaged in a comprehensive community cultural planning process. This process was initiated for several reasons including a recognition that there is an interest in the community and among civic leadership to elevate arts and culture within the civic dialogue; it has been ten years since the last plan was completed and it is no longer relevant; and new leadership is in place for both the Boulder Public Library and the Office of Arts and Culture. The cultural planning process has been underway within the context of concurrent civic efforts that have significant implications for arts and cultural activity and facilities, including a ballot initiative (2A) that would support both an initial investment in infrastructure for the Civic Area and capital funds for The Dairy Center for the Arts and the Boulder Museum. The Civic Area Plan, whose vision begins "Boulder's Civic Area will be the heart of Boulder with nature at its core, flanked by bookends of civic, cultural, and commercial buildings that are alive with activity, collaboration, andinnovation at the east and west" suggests there are a range of possibilities for both development of facilities as well as cultural programming in the mix of activity.

In addition to these municipal efforts, a group of citizens formed an organization to explore the viability and feasibility of developing a performing arts center, Boulder Center for the Performing Arts (BCPA), and commissioned a set of studies to examine demand and options of a performing arts center in Boulder.

This review includes a review of the needs assessment commissioned by BCPA, an analysis of and alignment with relevant findings in the community cultural plan research, and conclusions by The Cultural Planning Group regarding the need for performing arts facilities.

It is ultimately the opinion of The Cultural Planning Group that there is a need in Boulder for an affordable, mid-size performing arts facility – approximately 500 seats – that can accommodate a broad range of performing arts groups and other rental activity. This is further elucidated below.

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Review and Analysis of Needs Assessment

BCPA commissioned Webb Management Services, Inc., to conduct research on existing performing arts facilities as well as to consider the feasibility of developing new performing arts facilities in Boulder. The report was issued in April 2014. The Cultural Planning Group (CPG) has been asked to review the findings of this study and to examine if, and how, they are aligned with the community engagement research conducted for the cultural planning process.

Key Findings and Analysis

The 2014 report issued by Webb Management Services suggests that: "a case can be made for a medium-capacity hall in the range of 500 to 700 seats.[1]" Webb further states that 700 seats would be an upper limit and qualifies his statement that there is a case: "This seat capacity recommendation accounts for potential touring product. If the project was exclusively focused on responding to local demand, we would not recommend a space with 700 seats as an upper limit. Local arts groups will not draw enough of an audience and won't be able to afford to use a larger facility. The touring potential drives up the capacity for this larger space -- *but that space still must be active and usable by a core group of local organizations."* This recommendation represents a compromise between providing additional capacity for local arts organizations (100 projected uses), with upwards of 30 local presenters/producers needing 700 seats or less. It would also serve as a venue for some touring activity (especially if the hall is at the upper end of that range. A facility of this size could also provide much needed meeting space to serve the City, the Chamber of Commerce and the Convention and Visitors Bureau. The University of Colorado is also identified as a potential user of this facility.

The Webb report is based on several areas of research: audience demand, analysis of potential facility uses and users, existing Boulder performance venues, regional competitors and community preferences.

Audience Demand

There are two primary aspects of audience demand to be considered: 1) the geographic area from which audiences might be drawn; and 2) the demographic characteristics of the potential local/regional audiences might be likely attendees. Webb's detailed analysis of two key Boulder organizations (Boulder Ensemble Theatre Company and Colorado Music Festival) suggests that approximately 87% of audience

[1] Page 33; Webb Management Services Needs Assessment, Section 7.1

members for these two organizations fall within a 30-mile radius. Industry standards indicate that any figure above 80% is an acceptable predictor of attendance.

The second element that must be understood is the demographic nature of the potential audience. General conclusions about the population within the 30-mile radius are that it is growing, relatively young, highly educated, and economically successful. (The median family income in Boulder County is $90,197, compared to a national average of $62,735.)

A third potential source of audience for a new performance venue in Boulder is tourism. The report does not cite any specific data to suggest that tourists comprise a significant element in Boulder audiences. Rather it notes that any facility must make a name for itself and its programs before visitors/tourists could be expected to comprise an important segment of the potential audience. Over time, outside visitors might rise to 25% after a period of five years.

Facility Uses and Users

The Webb study included interviews with nine key potential users, including:

- Boulder Philharmonic Orchestra – needs a larger facility with improved acoustics.
- University of Colorado – could use a facility of about 1,000 seats to fill a gap between its large presenting hall and the smaller venues on campus.
- LOCAL Theatre Company – has been challenged by the lack of a venue with advanced technological capabilities.
- Colorado Music Festival – would be able to expand its offerings year-round with a new performance center.
- Frequent Flyers Aerial Dance – needs a venue to accommodate its growing audience and could use space for rehearsals and classes.
- Boulder Chamber Orchestra – wants to grow its audience without raising ticket prices and needs high end audio/video recording capacity.
- Naropa University – wants a venue to accommodate its performance training programs and its speakers and productions.
- Boulder International Film Festival – needs larger, well equipped venues in its preferred downtown location.

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- Boulder Ensemble Theatre Company – audience demand is growing beyond the capacity of existing facilities, including the 240-seat theater in The Dairy.

The Webb study conducted a survey of 41 local performing arts organizations to determine their optimal size facility and their projected use days in a new facility if it were available. Stated ideal capacity ranged from 50 seats to 1,900 seats. The average capacity needed was 570 seats. Twenty-seven of the organizations needed a facility within the 500- to 700-seat range proposed by the Webb report.

Projected use days totaled 1,510, comprised of 412 performance days, 958 rehearsal days and 140 other. Performance days projected ranged from 1 day to 50 days. Demand for use days calculated by the 27 organizations whose facility size needs fell within the recommended range totaled 1,335, with an anticipated 100 performance uses annually. The report noted that the greatest overall demand is for venues with less than 500 seats. It also noted that many of the organizations surveyed desired a space that could permit touring presentations.

The report further noted that there might be significant demand for a facility that could support conventions, corporate meetings, and other gatherings. A performance facility might also be of use for meetings and activities sponsored or convened by the City itself. Webb conducted a survey of both statewide and national organizations to assess demand for an event space. The survey indicated that there would be substantial demand.

Local and Regional Facilities

There are a total of 33 performing arts facilities in the local market and another 18 facilities in the regional market. However, it should be noted that many of these facilities are situated within high schools or other educational institutions, where access to local nonprofit performing arts organizations is severely limited. The theater at The Dairy Center for the Arts is the most heavily used facility. This venue is due for some much-needed upgrades, which will improve its technical capabilities, but will not increase available seat capacity (The Dairy Center will begin upgrades and renovations this summer). It is important to note the following conclusions from the Webb study:

- There is no readily available facility in the mid-range of 500- to 700-seats.

- Generally, Boulder performing arts venues are not well equipped technically, which significantly drives up the user cost of performing in these theaters.
- Most of these facilities lack basic theatrical components, including orchestra pits, gallery spaces, adequate restrooms and full service food service and prep kitchens. One new facility is under development – a flexible 400-seat theatre at Boulder JCC.

Community Preferences

The report notes that patterns of arts and cultural attendance are changing, with some decline noted in overall attendance performing arts. However, the general lack of available venues in Boulder, coupled with anticipated growth in the local and regional population, suggest that sufficient audience demands to justify the addition of a mid-sized theater in Boulder can be justified.

Summary of Findings

The needs assessment conducted for BCPA by Webb Management Services concludes:

- There is sufficient audience demand to justify the development of a new performance facility in Boulder in the 500- to 700-seat range.
- Development of such a facility could be expected to generate at least 100 uses by local performing and presenting organizations.
- Development of a facility in this capacity range would also be able to accommodate some touring presentation, particularly at the higher end of the range (700 seats).

It is the opinion of the Cultural Planning Group reviewers that these findings are sound and consistent with the findings of our research for the community cultural plan. Discussion of those findings are outlined below.

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Alignment with Cultural Plan Research

The Community Cultural Plan was anchored by extensive community engagement that occurred between late August 2014 and December 31, 2014. Engagement activities ranged from individual interviews with community, civic, business, arts and philanthropic leaders to extensive neighborhood based events, intercept surveys, volunteer led community conversations, and an on-line survey. Over 300 intercept surveys and nearly 1,100 on-line surveys were completed.

It was notable from the community research that facilities were a strong and present theme – performing arts facilities, rehearsal facilities, affordable, flexible space options, and 'maker' space (ranging from high tech to painting studios). This was evident across all modes of data collection – surveys, interviews, focus groups, community conversations, and on-line interactions. Residents and participants consistently sited the need for both performing arts facilities and facilities for classes and community uses. Common themes included:

- Recognizing the Dairy Center and Chautauqua as primary venues but they are seen as inadequate. The Dairy Center was sited as being too small for many uses as well as having demand for availability that it could not meet.
- Chautauqua was recognized and lauded though comments were clear that it is only for summer months as an outdoor venue and having less than desirable acoustics. It is not seen as fulfilling the needs of the community as a performing arts center, rather it provides a seasonal experience.
- University facilities were viewed as inaccessible, not appropriate beyond their primary academic purpose and/or too expensive and limited in availability for rental.
- The Civic Area was consistently sited as the most appropriate and desirable area for a new performing arts facility.

Through the community engagement, participants were asked where they find or participate in cultural activities. Concert halls or theaters for live performances was sited as the most important, with 80% of respondents indicating these venues as where they participate.

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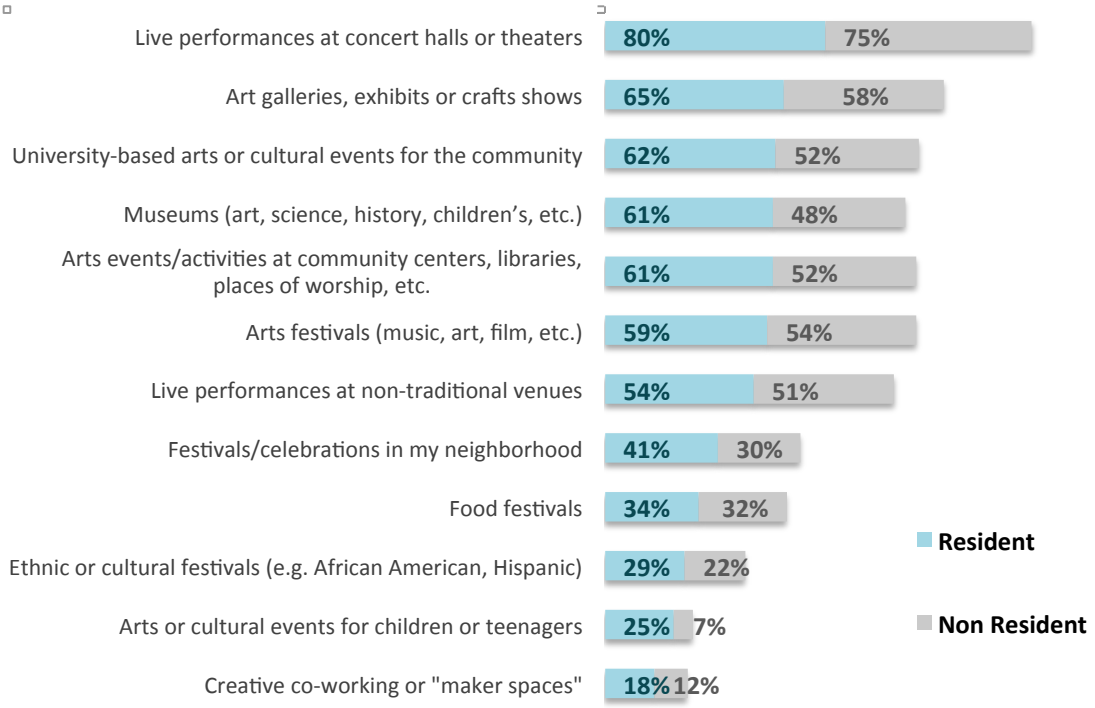
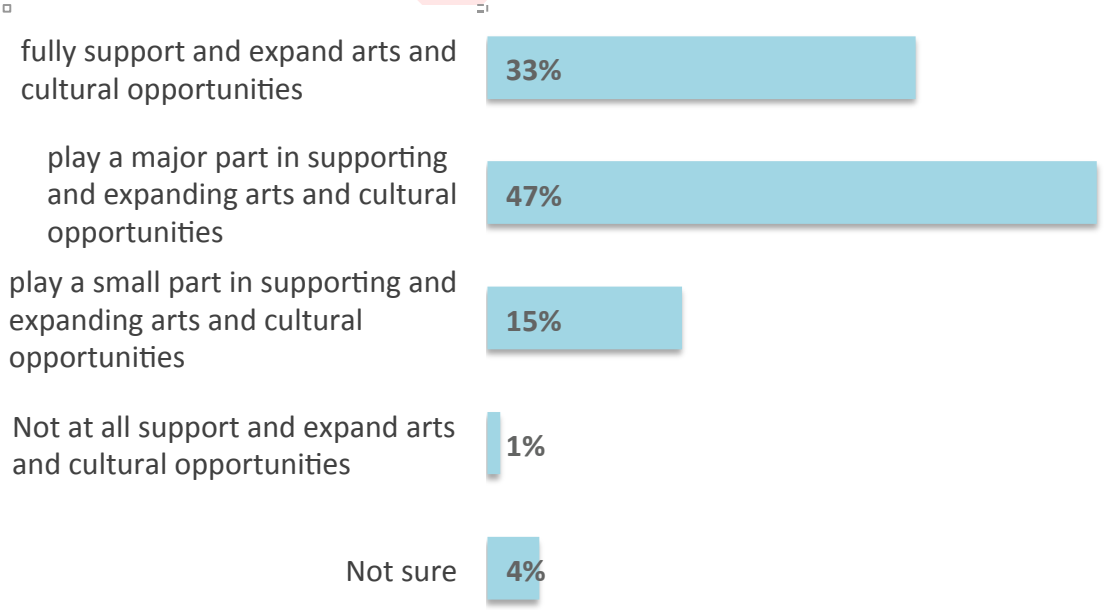


When asked "What are the three most important things the City of Boulder should focus on to meet residents' arts and cultural needs?" 80% indicated that Boulder should either play a major role or fully support and expand arts and cultural opportunities. This chart represents responses by residents of Boulder.



The following quotes from interviews, focus groups and surveys are representative of the feedback throughout the engagement process in regards to facilities (emphasis added):

- "I would very much welcome a dedicated performing center that could accommodate larger audiences than what is currently available at The Dairy (Center). It would be great to have a gallery dedicated to local artists in this venue as well."
- "I would love access to a small scale Performing Center with better individual access for ballet/dance and more of a buffer for the performing /Theatre. When many events happen on top of each other at the Dairy, the sound becomes an issue for all involved. When performances cross over one another, sound becomes a problem for all involved including paying patrons. ***I would love in ten years time to be proud that we were home to a nationally respected performing center in Boulder. It is a missing element in our civic pride!!"***
- ***"I find myself going to Denver more often for quality performances and spaces as there is not really a proper home for music and dance in Boulder.*** While I appreciate the Dairy, it really is inadequate. And I don't find that CU as a place that belongs to the community."
- ***"We need a centrally located, affordable, flexible high caliber center fulfilling all mediums of making including music & performance***."
- "We NEED a central civic center, including auditoriums of various sizes with superb facilities, affordably available to local groups. ***Macky Auditorium is neither the right size nor affordable.*** Other local auditoriums are just too small (library, Dairy, eTown)."
- "With a performing center we would be able to offer a myriad of quality local activities and attract more outside events that ***people now have to drive to other towns to attend."***

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Conclusions

There are several significant, concurrent research processes underway in Boulder – The Civic Area Plan, the cultural planning process and the research by BCPA – that implicate the need and potential for a new performing arts facilities.

The Webb Management Services report examined several options, feasibility and demand for a new facility. CPG concurs that a new facility, located in the Civic Area, with a capacity of 500 seats is needed in Boulder. The possibility of a larger hall – up to 700 seats – should only be considered with a clear, viable and sustainable business plan that would create demand for a larger hall. A 500-seat facility however serves both the capacity of local producers and presenters well, allows for growth and increased demand for those producers, as well as providing greater flexibility over time.

There are smaller facilities, particularly the Dairy Center and E-Town (both with either technical limitations and/or issues of availability and affordability) and larger facilities, most notably Macky Auditorium on the CU campus. There is not a mid-size theater available that was identified in CPG's process or evident in the Webb assessment.

The Webb Management Services report includes a recommendation for a mid-size multi-purpose performing arts facility. Beginning on page 33 of the report are examples of similar facilities in other communities. Essential, minimal elements of these facilities that are important to consider as a baseline to both meet demand as well as providing a space that is in demand include:

- Technically well equipped for a broad range of uses.
- Designed with a proscenium stage of size and depth sufficient for a wide range of performing arts uses – dance, music, theater, musical theater - with a fully functioning fly space and wing space. The space needs to accommodate the needs of local producers and presenters as well as smaller off Broadway and touring productions.
- Appropriate dressing room facilities and other support spaces that can accommodate demand from a broad range of programs.
- State of the art acoustic design

The Cultural Planning Group concurs that designing and engineering a space with a high level of technical capacity and a stage house that supports a broad range of activity will best serve and support a sustainable operation over time. By limiting elements such as wing space, fly space, support space – the elements not seen by the audience but essential 'behind the curtain' – is more efficient to integrate from the outset. In our observation over time, when these elements are 'value engineered' out of

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a building plan, the type and quality of work that is produced is limited. This constrains usage and financial viability and it is not unusual that it requires expensive retrofitting.

Two issues that are of note:

Regarding the number of seats – in CPG's observation working in numerous communities, performing arts halls that have limited the number of seats results in limiting usage. For example, while a hall of approximately 350 seats may be attractive and at the outset seem the most affordable, and perhaps seem the most appropriate for local producers at this particular point in time, it serves to limit any growth and as importantly limits presenters and producers from bringing in touring productions that rely heavily on box-office revenue over subsidies. The following table is a simple illustration of significant differences in ticket revenue, based on average ticket prices and average percentage of number of seats sold. For a producer of a touring production, the difference in gross revenue over an 8-show week is significant and may impact the viability of presenting in the space.

Capacity sold	70%/350-seat hall	70%/500 seat	80%/350 seat	80%/500 Seat	95%/350 seat	95%/500 Seat
Avg per seat revenue	245	350	280	400	335	475
Avg Seat @ $28	$6,860	$9,800	$7,840	$11,200	$9,380	$13,300
Avg Seat @ $38	$9,310	$13,300	$10,640	$15,200	$12,730	$18,050
Avg Seat @ $52	$12,740	$18,200	$14,560	$20,800	$17,420	$24,700
Avg Seat @ $65	$15,925	$22,750	$18,200	$26,000	$21,775	$30,875
8-show week						
$28 avg	$54,880	$78,400	$62,720	$89,600	$75,040	$106,400
$38 avg	$74,480	$106,400	$85,120	$121,600	$101,840	$144,400
$52 avg	$101,920	$145,600	$116,480	$166,400	$139,360	$197,600
$65 avg	$127,400	$182,000	$145,600	$208,000	$174,200	$247,000

CPG recently completed a project in Hilton Head Island, SC regarding the role of the Town of Hilton Head in supporting arts and culture, and, specifically, the operations of the Arts Center of Coastal Carolina. This facility was built in 1996 with an original design of a 650-700 seat hall. Based on limited fundraising at the time, the hall was reduced to 346 seats.

The reality currently facing the Arts Center is that several organizations will not produce their programs in this space (e.g., The Hilton Head Symphony) as the limited number of seats are insufficient for their audiences and dramatically limits their revenue potential on a per show basis. The Arts Center annually struggles to meet the operating costs of the facility and regularly cannot meet additional capital needs that arise out of the aging of the building. They have demand for their own

productions that outstrips their seating capacity as well as the viability of extending performance runs. Economies of scale are not possible. The result is an on-going debate within the town as to the use of public resources to support a facility that is insufficient to meet demand and has no potential for growth. The facility is less than 20 years old at this point and its viability is in question.

While there are considerations that must be taken into account regarding the capital costs of development as well as ongoing operations (and the commitment to ongoing operating subsidies) it is our opinion that a hall smaller than 500 seats significantly limits options for the hall now and into the future.

Additional spaces – The question has been raised as to the need for a second space adjacent to a performing arts hall that is smaller and flexible – a 'black box' space. While it is desirable to have a variety of facilities in one location as well as create the potential for a hub of activity, it is not essential. What is important is that any facility includes flexible adjacent space that can be utilized for rehearsals as well as serve other rental uses (meetings, etc.).

In relation to the cultural planning process, CPG believe a there is a demand in the community for at least one additional flexible performing and rehearsal space – a black box theater. While it is ideal to include it as part of a performing arts center, it is CPG's recommendation that such a space be built adjacent to either the North or East Boulder Recreation Centers. It is our observation that these facilities are already well regarded, accessible and recognized gathering places for a broad spectrum of the community and as such may lower barriers for participation. Additionally, these recreation facilities have sufficient parking; parking is at a premium in the Civic Area, and could be a deterrent for audiences.

It is likely that the cost of producing for small and mid-size organizations looking to rent and produce in such a space would be lower as well.

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APPENDIX SIX

Review of Boulder Performing Arts Facilities Assessment
and Alignment with Community Cultural Plan Research
by Cultural Planning Group

Follows next page.

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